

FIAF 2007 TOKYO

Congress Report 2007



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

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**Fédération Internationale
des Archives du Film**

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of Film Archives**

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de Archivos Fílmicos**

**Report on the
63rd FIAF CONGRESS**

**7 – 12 April 2007
Tokyo, Japan**

f i a f 2007
63rd FIAF Congress / TOKYO

NATIONAL FILM CENTER, TOKYO

from 7th to 12th of April 2007



第63回国際フィルム・アーカイブ連盟東京会議2007

主催：国際フィルム・アーカイブ連盟

東京国立近代美術館フィルムセンター

後援：文化庁

協賛：株式会社IMAGICA

株式会社IMAGICAウェスト

協力：富士フィルム株式会社

ソニー株式会社

ソニーマーケティング株式会社

株式会社ナック イメージテクノロジー

コダック株式会社

助成：独立行政法人日本学術振興会



**The 63rd Congress of the International Federation
of Film Archives in Tokyo, 2007**

This congress is jointly organized by the International Federation of Film Archives and National Film Center, The National Museum of Modern Art, Tokyo, with support from the Agency for Cultural Affairs.

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63rd FIAF CONGRESS REPORT



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General Assembly

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List of Delegates

Tokyo 2007 : General Assembly Participants

Voting delegates are in bold

HONORARY MEMBERS

Montréal		Mr. ROBERT DAUDELIN
Washington		Mr. DAVID FRANCIS

MEMBERS

Aberystwyth	NATIONAL SCREEN & SOUND ARCHIVE OF WALES	Mr. IESTYN HUGHES
Amsterdam	FILMMUSEUM	Mr. AD POLLE
Barcelona	FILMOTECA DE CATALUNYA – ICIC	Mr. ROC VILLAS Ms. MARIONA BRUZZO
Beijing	CHINA FILM ARCHIVE	Mr. FU HONGXING Mr. YING ZUO Mr. HUI ZHANG
Berkeley	PACIFIC FILM ARCHIVE	Ms. SUSAN OXTOBY Ms. NANCY GOLDMAN Ms. MONA NAGAI
Berlin	FILMMUSEUM BERLIN-DEUTSCHE KINEMATHEK	Ms. EVA ORBANZ Mr. PAUL KLIMPEL
Berlin	BUNDESARCHIV - FILMARCHIV	Mr. EGBERT KOPPE
Bois d'Arcy	CENTRE NATIONAL DE LA CINEMATOGRAPHIE	Mr. BORIS TODOROVITCH Mr. ERIC LE ROY
Bologna	CINETECA DEL COMUNE DI BOLOGNA	Ms. ANNA FIACCARINI Mr. DAVIDE POZZI
Bruxelles	CINEMATHEQUE ROYALE DE BELGIQUE	Ms. GABRIELLE CLAES
Canberra	NATIONAL FILM AND SOUND ARCHIVE	Mr. PAOLO CHERCHI USAI Ms. MEG LABRUM
Düsseldorf	FILMMUSEUM DÜSSELDORF	Mr. MATTHIAS KNOP
Gemona	CINETECA DEL FRIULI	Mr. LIVIO JACOB Mr. LUCA GIULIANI
Hanoi	VIETNAM FILM INSTITUTE	Ms. HOANG NHU YEN Ms. NGUYEN THI LAN Mr. LUU HUYEN NGOC Mr. LE DINH PHUONG Mr. LE HUONG QUYNH
Helsinki	SUOMEN ELOKUVA-ARKISTO	Mr. MATTI LUKKARILA Mr. MIKKO KUUTTI Mr. ANTTI ALANEN
Hongkong	HONG KONG FILM ARCHIVE	Mr. RICHIE LAM Mr. YUEN HUNG
Ivry	ETABLISSEMENT DE COMMUNICATION ET DE PRODUCTION AUDIOVISUELLES DE LA DEFENSE	Ms. VIOLAINE CHALLÉAT
Jerusalem	ISRAEL FILM ARCHIVE – JERUSALEM CINEMATHEQUE	Mr. MEIR RUSSO
Kiev	OLEXANDR DOVZHENKO NATIONAL CENTRE	Mr. VLODYMYR MANDRYKA Mr. GANNA DYDOCHKINA
Kobenhavn	DANISH FILM INSTITUTE	Mr. DAN NISSEN Mr. THOMAS CHRISTENSEN Ms. ANETTE HARSLOF Ms. MARIANNA CHRISTENSEN
Ljubljana	SLOVENSKI FILMSKI ARHIV	Mr. VLADIMIR SUNCIC Ms. TATJANA REZEC STIBILZ

London	IMPERIAL WAR MUSEUM FILM & VIDEO ARCHIVE	Mr. ROGER SMITHER
London	NATIONAL FILM AND TELEVISION ARCHIVE - BFI	Mr. DARREN LONG Mr. HEATHER STEWART
Los Angeles	ACADEMY FILM ARCHIVE	Mr. MICHAEL POGORZELSKI Mr. JOSEF LINDNER
Luxembourg	CINEMATHEQUE MUNICIPALE DE LUXEMBOURG	Mr. CLAUDE BERTEMES
Madrid	FILMOTECA ESPAÑOLA	Mr. JOSE MARIA PRADO GARCIA Ms. CATHERINE GAUTIER Ms. ROSARIO LÓPEZ DE PRADO
Manchester	NORTH WEST FILM ARCHIVE	Mr. MARION HEWITT
Mexico	CINETECA NACIONAL	Ms. ANGELES SANCHEZ GUTIERREZ
Mexico	FILMOTECA DE LA UNAM	Mr. IVAN TRUJILLO Mr. FRANCISCO GAYTÁN FERNÁNDEZ
Milano	FONDAZIONE CINETECA ITALIANA	Ms. LUISA COMENCINI
Montréal	CINÉMATHEQUE QUÉBÉCOISE	Ms. YOLANDE RACINE
New York	THE MUSEUM OF MODERN ART	Mr. STEVEN HIGGINS
Oslo	NORSK FILMINSTITUTT	Ms. VIGDIS LIAN Ms. LISE GUSTAVSON Mr. KJELL BILLING Mr. JAN LANGLO
Paris	CINÉMATHEQUE FRANÇAISE	Mr. SERGE TOUBIANA Ms. CAMILLE BLOT-WELLENS Mr. LAURENT MANNONI
Praha	NARODNI FILMOVY ARCHIV	Mr. VLADIMIR OPELA
Pune	NATIONAL FILM ARCHIVE OF INDIA	Mr. K. S. SASIDHARAN
Rabat	CINEMATHEQUE MAROCAINE	Mr. MOHAMED SABIRI
Rochester	GEORGE EASTMAN HOUSE	Mr. PATRICK LOUGHNEY
Roma	CENTRO SPERIMENTALE DI CINEMATOGRAFIA / CINETECA NAZIONALE	Mr. SERGIO TOFFETTI
Santiago	FUNDACION CHILENA DE LAS IMAGENES EN MOVIMIENTO	Mr. ABDULLAH OMMIDVAR
São Paulo	CINEMATECA BRASILEIRA	Mr. CARLOS WENDEL DE MAGALHÃES
Seoul	KOREAN FILM ARCHIVE	M. SUNHEE CHO M. BONG-YOUNG KIM M. YEON KIM M. SUNGJI OH M. KEE-JU NA M. HONG-JOON KIM
Sofia	BULGARSKA NACIONALNA FILMOTEKA	Mr. PLAMEN MASLAROV
Stockholm	CINEMATEKET / SVENSKA FILMINSTITUTET	Mr. JAN-ERIK BILLINGER Mr. JON WENGSTRÖM
Taipei	CHINESE TAIPEI FILM ARCHIVE	Mr. WINSTON TIEN-YOUNG LEE Ms. TERESA HUI-MIN HUANG
Tokyo	NATIONAL MUSEUM OF MODERN ART	Mr. HISASHI OKAJIMA Mr. AKIRA TOCHIGI Mr. SUSUMU MATSUOKA
Torino	MUSEO NAZIONALE DEL CINEMA	Ms. DONATA P. CAMPAGNONI
Toulouse	CINEMATHEQUE DE TOULOUSE	Mr. NATACHA LAURENT
Valencia	IVAC-INSTITUTO VALENCIANO DE CINEMATOGRAFIA	Mr. IGNACIO LAHOZ RODR. Ms. DORA MARTI REQUENA Mr. JOSE ANTONIO HURTADO Mr. PILAR MORAL SANDOVAL

Wien	FILMARCHIVE AUSTRIA	Mr. NIKOLAUS WOSTRY Mr. FUMIKO TSUNEISHI Mr. ARMIN LOACKER
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Wien	ÖSTERREICHISCHES FILMUSEUM	Mr. PAOLO CANEPPELE
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ASSOCIATES

Bangkok	NATIONAL FILM ARCHIVE OF THAILAND	Ms. BRIGITTE PAULOWITZ
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Brisbane	AUSTRALIAN CINEMATHEQUE, QUEENSLAND ART GALLERY	Ms. KATHRYN WEIR
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Cambridge	HARVARD FILM ARCHIVES	Mr. HADEN GUEST
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Córdoba	FILMOTECA DE ANDALUCIA	Mr. JOSE ENRIQUE MONASTERIO MORALES
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Fukuoka	FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE	Ms. TOMIKO UEKI Mr. YOSHIYUKI YAHIRO
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Kiev	OLEXANDR DOVZHENKO NATIONAL CENTRE	Mr. VOLODYMYR MANDRIKA
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Ms. GANNA DYDOCHKINA

Ljubljana	SLOVENSKA KINOTEKA	Mr. STAS RAVTER Mr. MIHA BOSTJAN JAMBREK
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Luanda	CINEMATECA NACIONAL DE ANGOLA	Mr. AFONSO ANTONIO
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München	FILMUSEUM MÜNCHEN	Mr. STEFAN DRÖSSLER
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Paris	CINEMATHEQUE UNIVERSITAIRE	Ms. LAURE GAUDENZI
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Paris	FÖRUM DES IMAGES	Mr. GILLES ROUSSEAU
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Reykjavik	NATIONAL FILM ARCHIVE OF ICELAND	Mr. THORARINN GUDNASON
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Rimini	FONDAZIONE FEDERICO FELLINI	Mr. VITTORIO BOARINI
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Santo Domingo	CINEMATECA DOMINICANA	Mr. LUIS RAFAEL GONZALES
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Sarajevo	KINOTEKA BOSNE I HERCEGOVINE	Ms. DEVLETA FILIPOVIC
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Toronto	THE FILM REFERENCE LIBRARY	Ms. SYLVIA FRANK
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Agenda



63rd FIAF CONGRESS
GENERAL ASSEMBLY
Tokyo, 11 - 12 April 2007

Agenda

FIRST SESSION

11 April 2007, 9:00 am

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

SECOND SESSION

11 April 2007, 2:00 pm

8. Publications and other Projects
 - a. FIAF Award 2007 and 2008
 - b. Joint Technical Symposium 2007
 - c. Reel Emergency Project
 - d. FIAF Oral History
 - e. 27 October – UNESCO World Day of the Audiovisual Heritage
 - f. 2008 – 70 Anniversary of FIAF
 - g. Journal of Film Preservation
 - h. Professional Training
 - Film Restoration Summer School / FIAF Summer School 2007
 - Africa / Asia
 - Latin America – School on Wheels Ibermedia

- i. Periodical Indexing Project / The FIAF Database System
- j. Update of the Cataloguing Rules and translations
- k. Website

9. Relations with UNESCO and other International Organisations

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

10. Future Congresses

- a. 2008: Paris
- b. 2009: Buenos Aires
- c. 2010 and beyond

THIRD SESSION

12 April 2007, 9:00 am

11. Financial Reports 2006 - 2008

- a. Accounts 2006
- b. Comments on 2007
- c. Budget 2008

12. Elections of the Executive Committee

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

FOURTH SESSION

12 April 2007, 2:00 pm

13. Open Forum

- a. Registration/Announcement Open Forum Subjects
- b. Open Forum Session

14. Closure of the 63rd FIAF Congress

Minutes of the General Assembly



Tokyo Congress

Minutes of the FIAF GENERAL ASSEMBLY Tokyo, 11-12 April 2007

The official opening of the 63rd FIAF General Assembly took place at the first session of the Symposium "Searching the Traces: Archival Study of Short-Lived Film Formats" on April 7, 2007. Tetsuo Tsujimura, Director of the National Museum of Modern Art, Tokyo, welcomed the Congress participants. Eva Orbanz, President of FIAF, greeted the Participants, warmly thanked the Hosting Organisers, and declared the 63rd FIAF Congress open. Hisashi Okajima, Chief Curator of the National Film Center, Tokyo, introduced the Symposium on Saturday, 7 April 2007.

The proceedings of the symposium are expected to be published in Japanese and English in the coming months by National Film Center, Tokyo. Some presentations will be published in the FIAF Journal of Film Preservation.

Second Century Forum (preceding the GA)

This year, the Second Century Forum "Overture to FIAF Declaration on Fair Use and Access" took place before the GA and was chaired by Paolo Cherchi Usai. Speakers were Sungji Oh (Copyright in Korea), Akira Tochigi (Copyright in Japan), Gabrielle Claes (The ACE/FIAPF Agreement and the New Model Contract - 2007), Patrick Loughney (FIAF Declaration on Fair Use and Access), Eric Le Roy (Symposium Paris 2008).

See Appendix 3.1.: Introduction to the PACC "Fair Use" Statement
by Patrick Loughney

See Appendix 3.2.: FIAF Declaration on Fair Use and Access
in English, Spanish and French

GENERAL ASSEMBLY

FIRST SESSION

11 April 2007, 9:00 am

Chair: Sylvia Frank

1. Opening of the FIAF General Assembly

Sylvia Frank opened the General Assembly and pointed out that 440 participants have registered for the Congress, the biggest participation for a FIAF Congress so far.

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

The Chair asked Meg Labrum to check the list of present and represented affiliates. The quorum was reached (the count of votes and proxies showed a total of **57** valid votes for EC delegates of Members and **16** valid votes for EC delegates of Associates).

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

See List of Delegates under title 1 - General Assembly section.

3. Adoption of the Agenda

The Chair 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 São Paulo, Brazil in 2006

The Chair asked for questions or comments on the minutes of the last GA. The Minutes of the GA held in São Paulo in 2006 did not raise any questions. Paolo Cherchi Usai introduces a motion for the approval of the Minutes, backed by Steven Higgins. The Minutes of the GA held in São Paulo, Brazil in 2006, were unanimously approved by show of cards.

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

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

See Report of the President on behalf of the Executive Committee in Appendix 2.

6. Affiliation

a. Report of the Secretary General on Current Affiliation

Meg Labrum informed the GA about membership questions.

The current total number of FIAF Affiliates is 139. Meg Labrum informed the General Assembly that 14 FIAF Affiliates have chronically failed to meet their obligations towards FIAF, with most of them neither paying their annual membership fees nor submitting their annual reports for many years.

She informed the GA that the Executive Committee, during its first meeting in Tokyo, has reluctantly but unanimously decided to expel 5 Associates from FIAF (Alger - Cinematheque algerienne, Caracas - Fundacion Cinemateca Nacional, Jakarta Sinematek Indonesia, Kabul - Afghan Film and Managua - Cinemateca Nacional de Nicaragua) on the basis that they did not pay their annual membership fee for more than 4 years and did not send their Annual Report for several years, in spite of numerous reminders sent by the Secretariat and repeated efforts to re-open communications. A confirmation letter of these expulsions will be sent from the Secretariat. The expelled archives will, however, be welcome to re-apply for FIAF membership in the future.

A final warning letter will be sent to the 9 other Affiliates (6 Associates and 3 Members) that are not up to date with their obligations vis-à-vis FIAF, inviting them to settle the situation in the coming months by making contact with the FIAF secretariat to discuss the best solution to be found. If a suitable solution is not found for the three Members, expulsion will be submitted to the GA during the FIAF Congress in Paris.

The outgoing EC Sub-Committee for membership questions, composed of Meg Labrum, Greg Lukow, Karl Griep and Sylvia Frank, was acknowledged for its work over the last two years.

Meg Labrum noted that some affiliates have not submitted their Annual Reports and reminded 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 in good time and urged the others to do so in early 2008.

b. New Affiliates

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

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

- Perpignan: THE INSTITUT JEAN VIGO - Cinémathèque Euro-régionale (as FIAF ASSOCIATE)
- Rio de Janeiro : THE ARQUIVO NACIONAL (as FIAF ASSOCIATE)
- Singapore: THE ASIAN FILM ARCHIVE (as FIAF ASSOCIATE)

Mr. Bee Thiam Tan, head of the ASIAN FILM ARCHIVE in Singapore, presented his archive to the GA, stressing the main objective of his archive being to preserve films of all Asia, especially from the countries that have no adequate archival facilities.

The Institut Jean Vigo in Perpignan and the Arquivo Nacional in Rio de Janeiro, were not represented at the GA and will be asked to present their Archive in the Journal of Film Preservation, together with the Asian Film Archive in Singapore.

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

Meg Labrum announced that the membership application for FIAF affiliation of the archive from Phnom Penh and Tangerang are still under study. Other Archives, located in Amman, Bahrein and Beyrouth, have approached FIAF. Their applications are expected to come in shortly and will be examined in future EC meetings.

After the decisions taken in Tokyo, the number of FIAF affiliates passes from 141 to 139 (5 expulsions and 3 new affiliates): 85 members, 54 associates) and the number of countries present in FIAF from 73 to 74.

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.

c. Other

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

7. The 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, the presentation of the Commissions was limited to information about formal aspects of the functioning of the Commission (membership of the commission, recall of project titles).

a. Technical Commission (TC)

Thomas Christensen, 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.

Following the concern expressed by Paolo Cherchi Usai, several delegates have expressed the feeling that more information and guidelines adapted to the Affiliates' needs should be produced by the TC.

Thomas Christensen declared himself willing to study the possibility of publishing technical guidelines and to develop the exchange of experiences on a information sharing basis.

See TC Report in Appendix 4.1.

b. Cataloguing and Documentation Commission (CDC)

Sylvia Frank, Chair of the session, introduced the point by expressing her gratitude on behalf of the EC to René Beauclair, who will retire from his functions at the CDC in the coming months.

Nancy Goldman, Head of the Commission, added that the CDC members will miss René enormously, and commented on the main subjects included in the Report to the General Assembly as it was circulated in advance of the Congress.

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

Following the concern expressed by Gabrielle Claes, several delegates encouraged the commission to adopt plans of a project about cataloguing rules for digitized materials.

See CDC Report in Appendix 4.2.

c. Programming and Access to Collections Commission (PACC)

Sylvia Frank, Chair of the session, introduced the point and invited the Head of the Commission to deliver his report.

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

He has completed his reconfirmation procedure, and presented his Report to the Executive Committee.

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

See PACC Report in Appendix 4.3.

d. Strategy Working Group

Yolande Racine reported on the development of the FIAF Strategic Plan, on behalf of the Strategic Working Group, composed of Jan-Erik Billinger, Vittorio Boarini, Gregory Lukow, Patrick Loughney, and Vladimir Opela.

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

After the presentation of this document, it was proposed to undertake a survey in which members were asked 5 questions (that would be studied by the EC members) in order to improve the Strategic Plan developing relevant and significant issues.

Yolande Racine presented the result of the survey launched by the FIAF Strategic Group to the FIAF Affiliates, in order to identify the priorities for the future of FIAF and Archives, through the definition of the "internal strengths",

the "weaknesses", the "external opportunities", the "external threats" and the "strategic direction and goals" (SWOT analysis).

15 FIAF Archives (approximately 10% of the total number of affiliates) have replied to the survey.

The idea of developing concrete strategic actions was expressed by Dan Nissen.

Eva Orbanz said that the Executive Committee felt that it was important to pursue the idea of developing a complete and structured strategic plan and suggested that this project should stay on the agenda of the new EC.

See Working Plan by Yolande racine on Appendix 4.4.1.

See Strategic Plan Report by Yolande racine on Appendix 4.4.2.

d. Copyright Issues

Antti Alanen and Patrick Loughney reported about the development of the Fair Use Declaration, with the recommendation to adopt it as a FIAF text.

Gabrielle Claes reported on the interaction developed with FIAPF, adding that the Fair Use Declaration should be adopted by the General Assembly. No motion was put to vote, but the decision was taken to publish the Fair Use Declaration in The Journal of Film Preservation and in the FIAF Website.

Patrick Loughney favours a close cooperation between FIAF and ACE in their contacts with FIAPF.

Ivan Trujillo Bolio stressed the importance for FIAF to move forward and adopt a proactive role in the discussion with the right holders.

See Appendix 3.1.: Introduction to the PACC "Fair Use" Statement
by Patrick Loughney

See Appendix 3.2.: FIAF Declaration on Fair Use and Access
in English, Spanish and French

Chair: Eric Le Roy

8. Publications and Other Projects

a. FIAF Award 2007 and 2008

Eva Orbanz recalled the list of the FIAF Awards that were presented since the beginning of the FIAF Award:

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

She announced that the Executive Committee had endorsed in Taipei to present the 2007 FIAF Award to film director Peter Bogdanovich. The award will be presented at the Toronto Film Festival in September 2007.

She also announced that the Executive Committee had endorsed in Taipei to present the 2008 FIAF Award to the Brazilian film director Nelson Pereira dos Santos at the San Sebastian Film Festival (venue to be confirmed).

The President invited the General Assembly to nominate candidates for the 2009 FIAF AWARD and send the nominations to the FIAF Secretariat before 31 December 2007. The Executive Committee will decide on the 2009 FIAF Award during the Paris EC meeting in April 2008.

Boris Todorovitch proposed to nominate Mr. Rithy Panh for the 2009 FIAF Award.

Vittorio Boarini proposed to nominate Mr. Ermanno Olmi for the 2009 FIAF Award.

Serge Toubiana proposed to nominate Mr. Alais Resnais for a future FIAF Award.

b. Joint Technical Symposium 2007

Thomas Christensen, Head of the Technical Commission, presented the draft Agenda of the Joint Technical Symposium 2007 that will be held in Toronto on June 28-30, hosted by AMIA. The subject will be "Audiovisual Heritage and the Digital Universe". The schedule of the Symposium is available on the website www.JTS2007.org

c. Reel Emergency Project (REP)

Josef Lindner has been providing coordination for this project and reported on the advancement of the project to the GA. He commented that its progress has been slow with some difficulty to get the information about the already achieved projects.

Two new potential projects will be developed in the coming months, and 4 or 5 projects still need help.

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

Eva Orbanz recalled that although at the beginning the Reel Emergency Project was focused on 1 reel films only, it is now possible to submit projects for films of more than 1 reel.

Paolo Cherchi Usai stressed the need to promote the project, and to screen some finished project during some FIAF Symposiums or workshops.

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

See summarized report in Appendix 5.1.

d. FIAF Oral History Project (OHP)

Michael Pogorzelski reported on progress of the project to the GA. The Guidelines are available at the dedicated section of the FIAF Website. Three interviews have so far taken place: Guillermo Fernández Jurado by Christian Dimitriu, Farrokh Gaffary by Michelle Aubert and Eric Le Roy, Aito Mäkinen by Antti Alanen. The future of the project is to post significant excerpts of the recordings through the Website and to keep the complete recordings as well as a transcription available at the FIAF Secretariat. The editing of the recordings and the transcriptions are to be undertaken by the interviewers. A list of potential interviewees is needed from every archive.

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

e. 27 October – UNESCO World Day for Audiovisual Heritage

Eva Orbanz reported on the activities made by the FIAF Archives on 27th October 2006 for the celebration of the UNESCO World Day for Audiovisual Heritage. She warmly encouraged every Archive to develop a special program for this day and asked them to inform the FIAF Secretariat in order to allow for the publication of these activities on the FIAF Website.

Eva Orbanz mentioned that it is planned to organize a screening at UNESCO on October 27th, in connection with the CNC and the Cinémathèque Française.

See Program of the FIAF Affiliates for the UNESCO World Day for Audiovisual Heritage on October 27th, 2006 in Appendix 5.2.

f. 2008 – 70 YEARS FIAF

Eric Le Roy reported on the activities scheduled to celebrate the 70 Anniversary of FIAF in 2008.

The first event will be the inauguration of a commemorative plate to be placed on the front of 38, Avenue des Ternes in Paris, where the FIAF Headquarters has its legal domicile (it is to be reminded that the Brussels office has the formal status of an operational centre).

The second event will be the publication of a book celebrating cinema with paintings, texts on cinema and other exceptional documents celebrating film preservation, edited by Robert Daudelin and Eric Le Roy, to be published as a FIAF-CNC publication for the FIAF Congress Paris 2008. The book will be a trilingual FR-EN-SP edition of approximately 250 pages. A summary will be published in the JFP.

The idea of posting through the website a film made by a FIAF Award winner is also under study.

See "Projet Livre FIAF 2008" on Appendix 5.3.

g. Journal of Film Preservation (JFP)

Robert Daudelin, Chief Editor of the JFP, reported on behalf of the Editorial Board, who met on April 11th.

Three issues have been published since Sao Paulo. JFP #73 was published just before Tokyo. 100 copies were circulated during the Congress. The circulation will be completed after the Congress.

Editorial improvements have been achieved in the last issues thanks to several relevant articles, thanks to the dossiers on the "Cinéma Expérimental" and the "Legal Deposit". The list of correspondents has increased, and the graphic design of the Journal has been improved. The editorial work on the three FIAF languages has also been improved.

The wish of the Editorial Board is to be able to prepare the coming issues with more time, in receiving the text not too late before the publication.

The DVDs section, presenting DVD editions of restored films, will be developed further.

Robert Daudelin also stressed the fact that the section "News from the affiliates" is more and more neglected. Archives are instantly invited to produce articles about their activities.

h. Professional Training

Film Restoration Summer School / FIAF Summer School 2007

Anna Fiaccarini presents the Film Restoration Summer School / FIAF Summer School 2007, which follows the tradition of Summer Schools organized by FIAF since the 1970s. In 2007 - for the first time - the FIAF Summer School will take place in Bologna, Italy, hosted by the Cineteca del Comune Bologna and the laboratory L'Immagine Ritrovata, with the financial support of FIAF and the MEDIA Plus Programme of the European Union.

The course aims at providing vocational training in film restoration for thirty participants selected by a panel of FIAF, ACE (Association des Cinémathèques Européennes), and Cineteca di Bologna experts. Application is open to all countries, and the candidates will be chosen according to their CV and motivation. The deadline to submit the application form to participate to the FIAF Summerschool 2007 is April 13th (the deadline has been extended as far as possible in order to allow for late registration).

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

Phase 1 will take place from 2 May to 29 June through long-distance learning.

Participants will be provided with weekly downloadable texts designated by the Summer School staff; at this stage the focus will be on technical and theoretical aspects of film restoration principles, access to material, and preservation.

Phase 2 will be held in Bologna from June 30 June through 7 July, during the XXI Edition of the Cinema Ritrovato film festival, the ideal place to meet and discuss film archive-related issues, preservation of film heritage, and film restoration, and exchange ideas on how to present the history of film today. During the festival week, the FIAF Summer School will organize meetings and round-tables for its students, with some of the most distinguished experts in the film restoration field taking part.

Phase 3 will also take place in Bologna, from 9 to 29 July, in the facilities of L'Immagine Ritrovata's restoration laboratory. Through a practical internship, the Summer School's students will follow directly the whole process of film restoration, from mending to printing, from developing to obtaining a new copy. Students will learn about analog as well as digital techniques: digital scanning, colour correction, digital cleaning, editing, and authoring.

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

See Program of the *Film Restoration Summer School 2007* in Bologna in Appendix 5.4.

School on Wheels

- Africa & the Middle East

Jan-Erik Billinger presented the advancement on the School on Wheels scheduled in Beirut. Initially, the School on Weels, exceptionally funded with resources of the FIAF Development Fund, was organised by Robert Daudelin, with the support of the Gate Company, in connection with the School on Wheels Projects in Middle East and North Africa, was scheduled in 2006, but had to be cancelled.

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

The project is still ongoing, but it is difficult to schedule a new date because the political situation in Lebanon is still instable. The possibility of organising the School on Wheels in another country of the region is under study

Meg Labrum, FIAF interlocutors with SEAPAVAA, is in contact with SEAPAVAA for potential School on Wheels Projects in other regions, in particular in Africa.

- Latin America

Ivan Trujillo presented the FIAF-IBERMEDIA School on Wheels projects organised in cooperation with CLAIM. Ivan Trujillo as Head of the Programme and Christian Dimitriu, as administrator of FIAF, will administrate Ibermedia funding for the School on Wheels in Latin America.

The School on Wheels model has so far given the best results in Latin America, thanks to the Ibermedia support, that has increased its subventions every year (Ibermedia #1: 25.000 USD, Ibermedia #2: 30.000 USD, Ibermedia #3: 35.000 USD , and Ibermedia #4: 40.000 USD), which have allowed for an increased degree of training in the Region. A report will be published in a next JFP issue.

i. Periodical Indexing Project / The FIAF Database System

Rutger Penne, Editor of the Periodical Indexing Project, highlighted the advancement made on the development of the new FIAF Database System. The complete contents of 5 FIAF databases are now published in electronic format by two major international database publishers: ProQuest (Chadwyck-Healey) and OVID. ProQuest is marketing the databases under the name *FIAF International Index to Film Periodicals*, and offers a version that incorporates full text of many of the periodical articles called *FIAF plus*, while OVID calls their product the *FIAF International FilmArchive Database*. In order to avoid confusion, in the future within FIAF we will refer these databases as the *FIAF Databases Online*.

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

Some workshops are scheduled in Bologna, Copenhagen and Stockholm to present the new system to contributors, affiliates and interested people.

See PIP Report on Appendix 5.5.

j. Update of the Cataloguing Rules and translations

Nancy Goldman presented the advancement made on the updating of the Cataloguing Rules. The project aims to first publish as a Web version (pdf) on FIAF website **as soon as the final text will be available**, because it reduces the costs and it is easily available. The project of publishing it on hard copy is under study.

See Cataloguing and Documentation Commission Report on Appendix 4.3.

k. Website

Yolande Racine reported on the improvements achieved on the FIAF website. She informed the Assembly that the "e-commerce" section had been cancelled, and replaced by a new section called "Projects". This section is dedicated to the host information of every specific project supported by FIAF.

Currently, this section is divided into two sub-sections, the Oral History Project and the Reel Emergency Project. These new sub-sections contain the important information concerning these projects: guidelines, history, specific information, etc.

In the future, a dedicated section (password protected access is under study) would be developed to host the interviews of the Oral History Project.

She invited FIAF Affiliates to use the dynamic sections of the Website (Forum and News). The Secretariat will develop communication via the News section.

The "publications" section has been updated and totally reorganized. The new information about the PIP publications (CD-Rom and online access) has been published. The bookshop section was reorganized by theme, and prices were updated.

The FIAF Directory on-line was regularly updated during the year (once every two months). The possibility for the Affiliates to directly correct on-line the information about their Archive is under study.

Several French texts of the general sections have already been edited, thanks to the help of Eric le Roy.

The Secretariat will study the possibilities of developing the communication with the Affiliates through the website. Affiliates are invited to register in the FORUM section and to submit information texts and images for the NEWS section. The JFP and other publications should increase the interest in the FIAF Website.

News are to be sent to Christian Dimitriu, Chief Editor of the Website, and Baptiste Charles, Editorial Assistant and Webmaster to the general FIAF Address (info fiafnet.org).

8. Relations with UNESCO and other International Organisations

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

Eva Orbanz reported on the meetings that have taken place within the CCAA group, and stressed the most important topics.

See Minutes of the CCAA Meeting held in Paris on March 30th, 2007, in Appendix 8.1.

- Association des Cinémathèques Européennes (ACE)

Gabrielle Cleas, from the Cinematheque Royale de Belgique / Koninklijk Belgisch Filmarchief, reported to the Assembly on behalf of the Association des Cinémathèques Européennes (ACE). She recalled that the ACE currently includes 32 members, all affiliated to FIAF. Claudia Dillman from the Deutsches Filminstitut - DIF is the President. The current objective of ACE is to be the major interlocutor with European Commission in order to enforce the "Recommandation sur la Sauvegarde du Patrimoine Cinématographique Européen".

Three projects were developed thanks to the help of the European Commission, mainly dealing with film digitization issues: the MIDAS Project (test project studying the possibility of making electronic links between different databases), the EDCine project (studying the standards for the Digital Cinema), and the CEN project (Centre Européen de Normalisation, revising the standards for the Cataloguing activities).

See Draft Minutes of the Executive Committee Meeting of the ACE in Thessaloniki, November 18, 2006, in Appendix 8.2.

- Nordic Group of Film Archives

Lise Gustavson reported to the Assembly on behalf of the Nordic Group of Film Archives. The last meeting was held in Tromsø, Norway, about "Restoration of Silent Film".

The next meeting of the Nordic Group of Film Archives will be held in Helsinki, and will include subjects about the "Short-films, documentaries and actuality films"

- **Southeast Asia-Pacific Audio Visual Archives Association (SEAPAVAA)**

Meg Labum reported on the activities of the SEAPAVAA. The 10th anniversary of SEAPAVA will be celebrated in Canberra in 2007.

A Congress will be held in Cambodia at the end of August 2007. The program will focus on the organization of a global management program for the Southeast Asia-Pacific Audio Visual Archives, in view of the improvement of the preservation activities in the region. One person from a SEAPAVAA's archive will attend the FIAF Summer School in Bologna.

- **Forum of Asian Film Archives (FAFA)**

Hisashi Okajima reported on behalf of the Forum of Asian Film Archives. A meeting was held in Hanoi in 2004.

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

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

Patrick Loughney reported on behalf of the Association of Moving Images Archivists (AMIA). One of the main activities of AMIA will be the organization of the Joint Technical Symposium in Toronto in early July.

The AMIA annual conference will take place in Rochester in September, with the Kodak Company as a special guest.

9. Future Congresses

a. 2008: Paris

Boris Todorovich, Directeur du Patrimoine of the Archives Françaises du Film du CNC, reported on the organisation of the next FIAF Congress which will be held in Paris in 2008. The Archives Françaises du Film du CNC, which now has a médiathèque at the Bibliothèque Nationale de France, will provide considerable human, logistical, and financial resources throughout the event. The CNC will join efforts with those of the French Ministry of Foreign Affairs in order to facilitate the transportation and accommodation expenses of some colleagues whose institutions are facing great difficulties.

This Congress will be the opportunity to celebrate the 70th anniversary of FIAF, by posing a commemorative plaque on the front of "38 Avenue des Ternes" in Paris, where is located the actual head office of FIAF.

A book celebrating cinema with paintings, texts on cinema, edited by Robert Daudelin and Eric Le Roy, will be published as a FIAF publication.

The Symposium will focus on the theme of the legal protection of works, which represents crucial issues for the present day as well as for the future of archives and cinemateques worldwide.

The regional groups will be invited to hold their meeting in Paris.

The Paris Congress will be organized together with the help of the Cinémathèque Française, and of the 13 other French FIAF affiliates.

The Cinémathèque de Toulouse will be happy to welcome the FIAF affiliates interested by visiting the archive after the Paris Congress.

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

Newsletter #2, in three languages, will be circulated by December 2007.

See Newsletter #1 (in three languages) in Appendix 6.1.

b. 2009: Buenos Aires

Christian Dimitriu, on behalf of the Fundacion Cinemateca Argentina presented a DVD confirming its invitation to hold the Congress in Buenos Aires on 25-30 May 2009. This date corresponds with the celebration of the Centenary of the Argentine cinema and the 60th Anniversary of the creation of the first CINEMATECA ARGENTINA in 1949.

The Symposium "The Cinematheques in search of their public" will discuss the challenges the cinematheques and film archives will face in order to educate large audiences composed of new generations of movie goers. A first working session has taken place in Buenos Aires in December 2006.

c. 2010

FIAF had received two invitations: from Santiago de Chile and from Oslo to hold its Congress in 2010. The affiliates were therefore asked to make their choice by secret vote. The result was 38 votes for Oslo, 32 votes for Santiago de Chile. The chair thanked Abdullah Ommidvar Farhadi from the *Fundacion Chilena de las Imágenes en Movimiento* and pointed to the possibility to have the congress in Santiago in another year.

Lise Gustavson from the *Norsk Filminstitutt* thanked the GA and promised to develop further a subject for the Symposium.

d. 2011

Roc Villas, *Filmoteca de Catalunya - ICIC*, invited the assembly to hold the 2011 FIAF Congress in Barcelona. Further details will be made available in future meetings.

The possibility of organizing a FIAF Congress in Pretoria in 2011 or 2012 is also still open.

e. 2012 and beyond

Verbal invitations to hold future FIAF Congresses have been received from Beijing, Canberra, Pretoria and Rome. Formal invitations are to be sent to the President through the Secretariat in Brussels, who will centralise the information and circulate it to the EC Members.

Chair: Boris Todorovitch

10. Financial Reports 2006 - 2008

a. Accounts 2006

Karl Griep, the FIAF Treasurer, was excused for the Tokyo Congress and General Assembly. Patrick Loughney, Deputy Treasurer, presented the Financial Reports, which were sent by the Senior Administrator to the affiliates in advance of the Tokyo Congress. In its meeting preceding the Congress, the Executive Committee unanimously approved the Financial Report 2006 and made the recommendation to the GA to approve the FIAF 2006 Financial Report. There were no comments or questions on this matter. **The 2006 Financial Reports were unanimously approved.**

b. Comments on 2007

The Deputy Treasurer commented upon the Treasurer's reports for 2007. No particular questions have been raised about the situation in 2007.

c. Budget 2008

The Chair opened the discussion about the **2008 FIAF-PIP Budget**. As agreed upon by the GA, the EC has aimed to keep a balanced 2008 budget. The Treasurer predicted that annual fees amounting to 30.000€ would not be paid in 2006 and, as in previous years, 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 2008 was unanimously approved.**

See Financial Report on Appendix 7.

12. 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.

The outgoing Executive Committee included the following EC Members: Magdalena Acosta (V.P.), Jan-Erik Billinger (V.P.), Vittorio Boarini, Sylvia Frank, Karl Griep (Treasurer), Meg Labrum (Secretary General), Eric Le Roy (Dep. SG), Patrick Loughney (Dep. Treasurer), Gregory Lukow, Hisashi Okajima (V.-P.), Vladimir Opela (V.-P.), Eva Orbanz (President) and Yolande Racine.

b. Elections Procedures

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

An election commission in conformity with Rule 36 was chosen, including Baptiste Charles, Josef Lindner and Rutger Penne.

The Chair of the session proceeded to the counting of present and represented affiliates. There were **57 Members and 16 Associates** present or represented. The quorum was attained.

c. Elections of the FIAF EC Officers

President

Eva Orbanz was elected President of FIAF for a third term by a vote of 54 in favor, 1 against and 2 abstentions (57 valid votes),

Secretary General

Meg Labrum was elected for a third term Secretary General of FIAF by a vote of 52 in favor, 1 against and 4 abstentions (57 valid votes).

Treasurer

Patrick Loughney was elected for a first term as Treasurer of FIAF by a vote of 56 in favour, 0 against and 1 abstention (57 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 8 following candidates by absolute majority:

Jan-Erik Billinger, Cinemateket - Svenska Filminstitutet, Stockholm, Sweden
Luca Giuliani, Cineteca del Friuli, Gemona, Italy
Lise Gustavson, Norsk Filminstitut, Oslo, Norway
Eric Le Roy, Archives Françaises du Film - CNC, Bois d'Arcy, France
Carlos Magalhaes, Cinemateca Brasileira, São Paulo, Brazil
Hisashi Okajima, National Film Center, Tokyo, Japan
Vladimir Opela, Narodni Filmovy Archiv, Prague, Czech Republic
Ivan Trujillo, Filmoteca de la UNAM, México, Mexico

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

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

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:

Eric Le Roy (48 votes out of 57 valid ballot papers)
Hisashi Okajima (48 votes out of 57 valid ballot papers)
Vladimir Opela (44 votes out of 57 valid ballot papers)
Ivan Trujillo (44 votes out of 57 valid ballot papers)
Jan-Erik Billinger (39 votes out of 57 valid ballot papers)
Luca Giuliani (34 votes out of 57 valid ballot papers)
Lise Gustavson (30 votes out of 57 valid ballot papers)
Carlos Magalhaes was elected into the EC at a second poll.

e. Elections of EC Members representing the FIAF Associates

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

Vittorio Boarini, Fondazione Federico Fellini, Rimini
Sylvia Frank, Cinematheque Ontario, Toronto

They introduced themselves to the General Assembly.
Valid votes: 16

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

Sylvia Frank. (16 votes out of 16 valid ballot papers)
Vittorio Boarini (13 votes out of 16 valid ballot papers)

f. Nomination of a New Honorary Member

Steven Higgins introduced a motion to nominate Mary Lea Bandy as new Honorary Member and presented a biography of the Chief Curator Emerita of the MoMA. The motion was backed by Paolo Cerchi Usai and put to vote.

Mary Lea Bandy was elected FIAF Honorary Member of FIAF.

Mary Lea Bandy thus joined the group of current FIAF Honorary Members, which is composed of Eileen Bowser, New York, Harold Brown, Aylesbury, Robert Daudelin, Montreal, David Francis, Bloomington-IN, Wolfgang Klaue, Berlin-DE, Peter Konlechner, Wien, Peter Kubelka, Wien, Ib Monty, Frederiksberg-DK.

Chair: Meg Labrum

13. Open Forum

a. The Situation in Africa

Robert Daudelin, FIAF Honorary Member, spoke at the EC meeting after open forum as he missed the open forum session itself. He expressed concern about how FIAF is going to carry out its mission in Africa, where the situation seems to be more critical each day. The problems evident on Ouagadougou illustrate a fundamental problem with film archives being totally undermined in volatile political and economically dangerous climates.

Boris Todorovitch observed that since the promising visit paid to Ouagadougou by Michelle Aubert and Christian Dimitriu in 1995, the situation had degraded gradually and is in a catastrophic situation today.

Serge Toubiana reports about his visit in Mali and confirms that the archival situation is dramatically deteriorating.

Boris Todorovitch suggested that the Paris Congress will put this topic on its agenda, and informed that important solidarity efforts towards African archives will be initiated.

b. The Cinematèque Française and Film Culture

Serge Toubiana, Director General of the Cinematèque Française, stressed the importance of the come-back of the Cinematèque Française to FIAF. In Sao Paulo, the CF was already represented by Michel Romand Monnier. FIAF is the adequate organisation for the development of the mission of the Cinematèques, which can not be carried out without efforts in the educational field, without relation to "cinephilia". The Cinematèques are essential to the development of film culture. They must therefore make their problems and projects better known. He suggested to develop a more intensive flow of information about planned programmes. In this respect, the extension of Martin Scorsese's World Cinema Foundation is essential. Furthermore, all efforts have to be done to bring back the young audiences to cinema and to the cinematèques.

Enemy number one is to forget cinema. Cinephilia is the core of our profession.

c. Solidarity Beyond the FIAF Membership

Francisco Gaytan, Preservation Officer at the Filmoteca de la UNAM, reminded the important work of cooperation and solidarity carried out by FIAF members with external organisations. He stresses the numerous projects developed by FIAF affiliates in Latin America, not only those undertaken with Ibermedia subsidies, but also those developed with the archives' own resources. As immediate examples, Francisco Gaytan mentions the projects of the Filmoteca de la UNAM and those of the Cinemateca Brasileira.

d. Importance of the Images of the Past

Bee Thiam, Director of the Asian Film Archive, stressed the importance of information and dissemination of knowledge for the education of new generations. The knowledge of the environment in which our parents and grand-parents have lived is crucial to the creation of awareness of our own cultural identity.

e. Various Comments about FIAF

Stefan Droessler, Filmmuseum Muenchen, asked what the interest of an Archive could be for attending FIAF Congresses and concludes that the meetings are the most important events of the Congresses. However, he suggests that the delegates should present themselves at the beginning of the GA. He also favours to develop constructive criticism.

Dan Nissen, Danske Filminstitut Kobenhavn, suggested to concentrate the information on problems and achievements of the Archives in the Annual Reports.

Daniel Sandoval, visitor, offered to put the images he has shot during the Tokyo Congress at the disposal of the FIAF Archives.

14. Closure of the 63rd FIAF Congress

Eva Orbanz warmly thanked the Japanese colleagues of the NATIONAL FILM CENTRE in Tokyo, as well as the organizers of the Symposium, in particular Hisashi Okajima and Akira Tochigi. She outlined the quality of the Congress, one of the most successful FIAF Congresses.

Finally, she thanked Tetsuo Tsujimura, Director of the National Museum of Modern Art, Tokyo, and Hisashi Okajima, Chief Curator of the National Film Center, Tokyo, as well as the technical staff for making this Congress such a great success.

The President of FIAF officially closed the 63rd FIAF Congress, and formally invited all participants to attend the 64th FIAF Congress, which will take place in Paris 20-27 April 2008.

Brussels, 18-10-2007
Höckmoos, 13-11-2007
Canberra, 18-11-2007

WORKING GROUPS and INTERLOCUTORS

During the second EC meeting, the following Working groups and interlocutors have been designated:

a) Membership

The new EC Sub-Committee for membership questions, appointed during the second EC meeting, includes Meg Labrum, Sylvia Frank, Pat Loughney and Iván Trujillo.

b) Commission Interlocutors

CDC: Meg Labrum

PACC: Pat Loughney

TC: Jan-Erik Billinger

c) FIAF Strategy – EC Sub-Committee

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

d) EC Interlocutors of FIAF Projects

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

Strategic Plan: JEB, LG, PL and VO.

World Day of Audiovisual Heritage: VO

70th Anniversary: ELR for the celebration publication; HO for the FIAF Appeal.

Journal of Film Preservation: Robert Daudelin.

FIAF Summer School: VO

Reel Emergency Project: SF and ITB.

Oral History Project: PL and Michael Pogorzelski (Correspondent)

FIAF Awards: EO for the Peter Bogdanovich ceremony; ITB and CD for Nelson Pereira dos Santos. ITB and CD for the development of the trophy (the silver can).

REGIONAL GROUPS

The EC INTERLOCUTORS of regional associations to keep in contact with the associations are the following:

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

Appendices

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3. Second Century Forum
 - 3.1. Introduction to the PACC "Fair Use" Statement by Patrick Loughney
 - 3.2. FIAF Declaration on Fair Use and Access in English, Spanish and French
4. Report of the Specialised Commissions
 - 4.1. Technical Commission
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 - 4.4. FIAF Strategic Plan
 - 4.4.1. Working Plan presented by Yolande Racine
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5. Publications & Projects
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 - 5.3. 70th FIAF anniversary : special publication
 - 5.4. Periodical Indexing Project Report
 - 5.5. Film Restoration Summer School /
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6. Future Congresses
 - 7.1. 2007 – Paris – Newsletter #1
7. Financial Reports
8. Relation with UNESCO and other International Organisations
 - 8.1. Minutes of the CCAAA Meeting Held in Paris on
March 30, 2007
 - 8.2. Draft Minutes of the Executive Committee Meeting of the
ACE in Thessaloniki, November 18, 2006

1. Programme of the 63rd FIAF Congress

FIAF TOKYO CONGRESS
April 7-12, 2007

fiaf 2007
TOKYO

PROGRAM



N 東京国立近代美術館フィルムセンター
F **National Film Center**
G The National Museum of Modern Art, Tokyo



第63回国際フィルム・アーカイブ連盟東京会議2007

主催：国際フィルム・アーカイブ連盟
東京国立近代美術館フィルムセンター

後援：文化庁

協賛：株式会社IMAGICA
株式会社IMAGICAウエスト

協力：富士フイルム株式会社
ソニー株式会社
ソニーマーケティング株式会社
株式会社ナック イメージテクノロジー
コダック株式会社

助成：独立行政法人日本学術振興会



**The 63rd Congress of the International Federation
of Film Archives in Tokyo, 2007**

This congress is jointly organized by the International Federation of Film Archives and National Film Center, The National Museum of Modern Art, Tokyo, with support from the Agency for Cultural Affairs.

This congress is made possible by IMAGICA Corp. and IMAGICA West Corp.

Generous support is also provided by Fuji Film Co., Ltd., Sony Corporation, Sony Marketing (Japan) Inc., Nac Image Technology, Inc. and Kodak Japan Ltd.

Additional grant is offered by
Japan Society for the Promotion of Science.

FIAF 会員の皆様

ようこそ東京へ！

第63回国際フィルム・アーカイブ連盟 (FIAF) 会議をフィルムセンターで開催することを、嬉しく、また名誉に思います。

会議が盛り多いものとなり、皆様の潜在が楽しいものとなりますよう祈っております。

平成19年4月

東京都立近代美術館フィルムセンター

Dear FIAF colleagues,

Welcome to Tokyo!

We are happy and honored to host the 63rd Congress of the International Federation of Film Archives.

We sincerely hope that the Congress will be fruitful, and your stay in Tokyo will be enjoyable.

April, 2007

National Film Center,
The National Museum of Modern Art, Tokyo

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Congress Information & Schedule

Main Office of FIAF Secretariat

— on the 6th Floor, NFC Building

Opens from 9:00 to 18:00 (April 7 – April 12), provides Copy Service.

Pigeonhole

— at the Lobby on the Ground Floor, NFC Building

Pigeonhole is set for distribution of documents to each archive.

Lounge

— on the 6th Floor, NFC Building

Opens from 10:00 to 18:45 (April 7 – April 12), provides Internet Service.

ID Card

Carrying and wearing of ID card is required during the period of the congress. ID card is necessary to borrow a receiver for simultaneous interpretation service in exchange.

Exhibitor

— at the Lobby on the Ground Floor, NFC Building

A few audiovisual-related companies will exhibit their products.

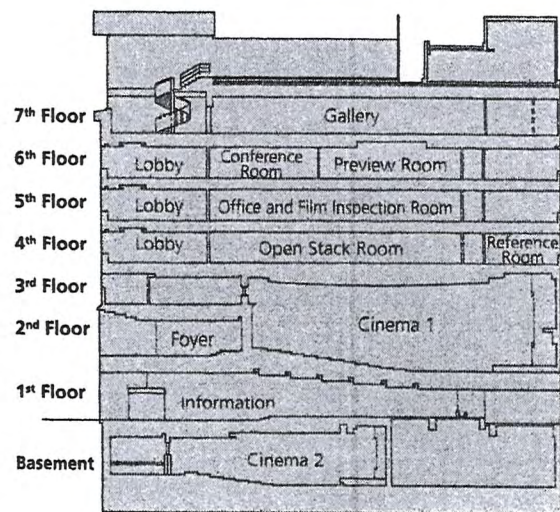
Notice Board

— at the Lobby on the Ground Floor, NFC Building

Important information for the guests such as change of schedule will be shown on the Notice Board.

NFC Building Map

See Pages 16, 17 for the Area Map around NFC Building



Schedule

Date	Time	Place	Congress Activity
April 3 (Tue)			Arrival of Executive Committee (EC) members
			Welcome dinner for EC members
April 4 (Wed)	9:00	NFC 6FC1	1st day of EC meeting
April 5 (Thu)	9:00	NFC 6FC1	2nd day of EC meeting
April 6 (Fri)			Arrival and registration of delegates
	9:00	NFC 6FC1	3rd day of EC meeting
	9:00	NFC 6FC2	Meeting of Programming and Access to Collections Commission (PACC) (~17:30)
	18:30	Yaesu Fujiya Hotel	Welcome Reception (~21:00) ▶ p. 27
April 7 (Sat)	9:00	NFC C1	Congress opens
			Symposium: Searching the Traces: Archival Study of Short-lived Film Formats (~17:05) ▶ p. 06
	17:20	NFC C1	Technical Debriefing: Two Possibilities of Leading Edge Technology for Film Archiving (~18:20) ▶ p. 27
	19:00	NFC C1	Evening Screening Program (~21:00) ▶ p. 25
	21:00	NFC C2	3-D Special Presentation (~22:30) ▶ p. 20
April 8 (Sun)	9:00	NFC C1	Symposium (~17:35) ▶ p. 06
	18:45	Yurakucho Asahi Hall	Special Public Screening of <i>KURUTTA IPPEIJI</i> (~20:50) ▶ p. 24
April 9 (Mon)	9:00	NFC C1	Second Century Forum: Overture to FIAF Declaration on Fair Use and Access (~12:30) ▶ p. 21
	14:00	NFC C1	Workshop: Film Archive Management Part II (~15:30) ▶ p. 23
	14:00	NFC 6FC1	CDC Workshop (~16:00) ▶ p. 23
	16:00	NFC C1	TC Workshop (~18:00) ▶ p. 23
	19:00	NFC C1	Evening Screening Program (~21:00) ▶ p. 25
	21:00	NFC C2	3-D Special Presentation (~22:30) ▶ p. 20
April 10 (Tue)	9:00		Excursion to Fuji Film Ashigara Factory ▶ p. 27
			Institutional Visit to NFC Sagami-hara Annex ▶ p. 27
April 11 (Wed)	9:00	NFC C1	General Assembly: Session 1 (regular) (~12:30)
	14:00	NFC C1	General Assembly: Session 2 (regular) (~18:00)
	19:00	NFC C1	Evening Screening Program (~21:00) ▶ p. 25
April 12 (Thu)	9:00	NFC C1	General Assembly: Session 3 (election) (~12:30)
	14:00	NFC C1	Open Forum (~16:00) and Congress closes ▶ p. 20
	16:00	NFC 6FC1	Meeting of new EC members (~18:00)
	19:30	Tokyo National Museum	Farewell Reception (~22:00) ▶ p. 28
April 13 (Fri)			Departure of EC members and delegates

Abbreviations:

NFC C1: Cinema 1 (2nd Floor of NFC Headquarters)

NFC C2: Cinema 2 (1st Basement Floor)

NFC 6FC1: Conference Room 1 (6th Floor)

NFC 6FC2: Conference Room 2 (6th Floor)

The above schedule and the contents of each event are subject to change without notice.

Symposium

4K digital projection system for the symposium is coordinated and operated by Sony Corporation and Sony Marketing (Japan) Inc.

We are the first attempt in the history of FIAF Congresses. This symposium will be broadcast via internet. The speakers appear on the screen and voice only. The images are projected on a screen with their content.

Searching the Traces: Archival Study of Short-lived Film Formats

Saturday, April 7, 9:00 – 17:05 and
Sunday, April 8, 9:00 – 17:35
at Cinema 1, NFC

From a technological point of view, film history can be described as the succession of different formats as each goes through this cycle: Being invented and developed; going into the market, competing with similar products for survival or perishing, becoming obsolete or being improved. In other words, film history consists of successive events as old formats are replaced by new ones. As Ray Edmondson has written in *Audiovisual Archiving: Philosophy and Principles* [UNESCO, 2004], the mission of film archives is not limited to preserving film 'content.' Film archives are also expected to preserve and prolong the life of film as 'carrier,' that is, object which consists of various gauges and materials, as well as the 'context' of film including the systems of projection and sound, based on the notion that all three comprise (a set of) cultural assets.

A number of formats had very short lives: They became out of use after a brief period and disappeared. The history of such short-lived formats can be said to be a compilation of fertile imagination men have had about moving images. Filled with strange inventions which often verge on being funny, it continues to fascinate us.

Speaking of short-lived formats, what comes into your mind first? A giant screen or a three-dimensional film? Or names of famous

rare formats such as Grandeur, Cinemiracle, Konicolor, Smell-O-Vision and so on? These will no doubt be central in our discussions, but our interests are not limited to them. We consider, for example, pre-cinema history and invention of film in different countries important subject matters of scholarship on "short-lived formats."

We also intend to examine technological history of various amateur/ 'small'/ home movies including paper film and toy film and of special sound system such as Perspecta Sound and Sensurround system. As Karl Griep has stated in one EC meeting, "in effect, all image formats are short-lived formats" including relatively new media which were recently invented and soon disappeared. (In a sense, film preservation may be defined as transferring the content from a certain short-lived format to another short-lived format that is available at the time.) In addition, we can even consider all items used for promotion of film including lobby cards and glass plates as subjects of scholarship from preservation viewpoint, though they are not film.

There is no doubt that each of the countries that have ever been engaged in development of film and in importing them and using them (sometimes in a modified manner) has unique history in relation to 'short-lived formats.' Now let us quickly discuss it in the context of Japan where the 63rd FIAF Congress will be hosted by NFC. Historically, Japan has produced many moving image formats in that some meet and some do not meet the world standard. Especially for the past 30 years since the advent of the "age of video" till the "age of the digital" today, Japan has made new products—from "Beta" video to HDTV—at an extremely quick pace and thus swept the market of moving image technologies internationally. From the archival point of view, however, Japan has not been very active, and has tended to see the fact that many of these formats go quickly obsolete as simply the changes happening in the commercial market and not as things that need to be preserved as cultural assets.

This tendency seems to be even more accelerating today. (The latest issue of Weekly Nikkei Business had a feature story, "The life span of the merchandise is 3 weeks—Win the 'many products, many deaths' competition with the 'short sellers!'")

In this symposium, we would like to address the following questions:

- ① What short-lived formats have existed and do exist in the world and in our history? What would the comprehensive research on film, equipments, and systems inform us?
- ② How have they been, and how are they preserved and restored?
- ③ What are the problems and difficulties we have in relation to preservation so as to pass them to the future generations?

OPENING

Saturday, April 7, 9:00 – 9:30

9:00 – 9:10

Greeting by **Tetsuo Tsujimura** (Director, The National Museum of Modern Art, Tokyo)

9:10 – 9:15

Opening Address by **Eva Orbanz** (President of FIAF)

9:15 – 9:30

Introduction by **Hisashi Okajima** (Chief Curator of National Film Center, Tokyo)

KEYNOTE LECTURE

Saturday, April 7, 9:30 – 10:30

Jean-Pierre Verscheure
(Cinevolution, Mons)**THE CONSERVATION OF THE
HERITAGE OF THE FILM
SPECTACLE**

The theme of the symposium of Tokyo 2007 puts in evidence the importance of a dimension generally disregarded by researchers and historians of the movies: the relationship between form and content of the 7th art.

The technology evolution made the form of the film spectacle progress, and is therefore an integral part of the aesthetic and artistic dimension of the movies. It is at the service of the narration of which it is inseparable. How should we then preserve these forms of spectacles which are even most ephemeral? A rigorous and exact survey of the history of the movies requires us to see and to hear the movies in their original forms. Are film archives able to present the movies precisely as the directors conceived them at the time? It supposes that

they must possess an original print to identify the picture and sound system, and possess an original equipment of the time to assure a presentation on screen with an appropriate dimension screen. Otherwise, the film is presented in a truncated and erroneous version without respect of the real dimension chosen by the director.

How should we keep and restore the work for the future generations while respecting the choices of the form of spectacle chosen by the director? The rights owner or the producers are business men concerned with the economic aspect of the problem, archivists are concerned with the safeguard of a heritage. But archivists are generally concerned with the content or essence of the movies and not so much with the form. In any case, it is important for everybody to understand the relationship between content and form of all the movies. This is a priority matter. The festival 'Il cinema ritrovato' in Bologna demonstrated the importance of the respect of the original format of the films lately while presenting the first movies in CinemaScope 2.55 with 4 magnetic tracks notably. The organization of comparative projections was decisive. These projections convinced not only historians and researchers but also leaders of the 20th Century Fox to restore films in their exact formats in the future.

The future is to digital cinema that can permit the projection of films in all picture and

Tentative list of the clips and their data:

Clip n° 1:	Title: Dickson Violin (Edison, April 1895).
	Justification: First short-lived sound film system. First Edison experimental sound film.
	Pic. Format: 35mm silent aperture 1.33:1.
	Time: 30 second approx.
Clip n° 2:	Title: Marius (Alexander Korda, 1931, Paramount).
	Justification: Short-lived reproduction system with particular sound. One of the first European Western Electric sound recordings reproduced with the first Western Electric loudspeaker type 16-A with 555w driver.
	Pic. Format: 35mm Academy aperture 1.37:1.
	Sound: Mono
	Time: 3 minutes approx.

Clip n° 3:	Title: Citizen Kane (Orson Welles, 1941, RKO).
	Justification: Short-lived non-standard sound system.
	Pic. Format: 35mm Academy aperture 1.37:1.
	Sound: Mono & special recommendation.
	Time: 4 minutes approx.
Clip n° 4:	Title: Gone with the Wind (Victor Fleming, 1939, MGM).
	Justification: Short-lived system for commercial restoration in 70mm and 6 track stereophonic sound!!! (special trailer)
	Pic. Format: 35mm Academy aperture 1.37:1.
	Sound: Mono
	Time: 2 minutes 30 seconds approx.
Clip n° 5:	Title: Ben-Hur (William Wyler, 1959, MGM).
	Justification: Short-lived non-standard anamorphic compression ratio.
	Pic. Format: 70mm ULTRA PANAVISION Anamorphic print (1.25 compression ratio) 2.76:1.
	Sound: Conventional 70mm 6 track sound.
	Time: 3 minutes 30 seconds approx.
Clip n° 6:	Same clip as above but without compression ratio of 1.25.
	Pic. Format: 70mm Standard Todd-AO picture 2.21:1.
	Sound: Conventional 70mm 6 track sound.
	Time: 3 minutes 30 seconds approx.
Clip n° 7:	Title: Around the World in 80 Days (Michael Anderson, 1956 - UA).
	Justification: Short-lived non-standard anamorphic compression ratio and non-standard 4 track magnetic sound.
	Pic. Format: 35mm anamorphic print (1.57 compression ratio) 2:1.
	Sound: 4 track magnetic with Perspecta encoded surround track.
	Time: 3 minutes 30 seconds approx.
Clip n° 8:	Title: Polyester (John Waters, 1981, NLC).
	Justification: Short-lived ODORAMA system (trailer).
	Pic. Format: 35mm Wide-screen 1.85:1.
	Sound: Mono
	Time: 2 minutes 30 seconds approx.
Clip n° 9:	Title: A Bridge Too Far (Richard Attenborough, 1977, UA)
	Justification: Short-lived experimental sound system never marketed of which the equipment and positive print survive.
	Pic. Format: 35mm anamorphic. 2.35:1.
	Sound: Colortek system (1978). 4 track optical playable in mono academy (experimental sound version).
	Time: 2 minutes approx.
Clip n° 10:	Title: The Sound of Music (Robert Wise, 1965, FOX)
	Justification: Short-lived experimental sound system never marketed of which the equipment and positive print survive.
	Pic. Format: 35mm anamorphic. 2.35:1.
	Sound: Comtrak system (1980). 7 track optical playable in mono academy (proposed for the re-issue version).
	Time: 2 minutes approx.

sound formats but it imposes a precise knowledge of the different processes. To define the rules of a precise methodology of research is indispensable. To collect the special equipments that allow the film spectacle to develop for more than one century is also the only means to keep the memory of it. But what equipments should be kept, where and how?

All questions put by the symposium find here their relevance and their reason to be.

On the other hand, what about experimental systems never marketed of which the equipment and positive prints still survive? And what about short-lived systems that we cannot accept but that become a part of the motion picture history (the commercial restoration of *Gone with the Wind* in 70mm and 6 track stereophonic sound, for example), etc. All of these impose us a real 'archival study' and an archaeological reflection of the problem.

The projections of movies clips in short-lived formats will illustrate the theme of the symposium and will put in evidence a set of the difficulties and problems. A classification of the systems is also indispensable but the problem is vast and complex. Prominent specialists are present in order to make us share their methods of research. For my part, the Center of Studies and Research of Cinévolution in Belgium has classified more than 90 sound systems. We have also collected original prints and sound equipments in 55 systems. The major interest of the symposium of Tokyo will be a comparative survey of the methods used by each especially to share them in the common interest.

The symposium of Tokyo has an objective to analyze the solutions that exist and the necessary means in order to assure the preservation of this heritage and to make become aware definitely the importance of the relationship between form and content in the global appreciation of film. That is because this heritage is a universal heritage which is worth preserving for the future generations.

10:35 – 10:45 Break

Session 1: FILM IN VARIETY

Saturday, April 7, 10:45 – 12:30 /
14:00 – 17:05

Chaired by **Patrick Loughney** (George Eastman House, Rochester).

10:45 – 11:15

Egbert Koppe (Bundesarchiv-Filmarchiv, Berlin)

FROM FLIP-BOOK TO CINEMA: BROAD GAUGES BETWEEN 1895 AND 1897 AND THEIR PRESERVATION

Strictly speaking, short-lived film formats represent the two film formats which mark the beginning of cinema in Germany. Between 1892 and 1894, Max Skladanowsky constructed a cine camera which he used to record the first 48 moving pictures to create flip-books. He promoted these flip-books as 'living photographs in book format' (*Lebende Photographien in Buchform*). The performances were carried out by his brother, Emil. The recordings were made on unexposed negative films made for still cameras, the width of which was cut by half. During 1895, the brothers shot 9 vaudeville scenes in various locations in Berlin using the same camera. The 51mmx6m strips allowed for up to 190 pictures measuring 40x30mm² to be exposed. The camera was able to shoot from 10 to 12 frames per second, meaning that the films were at least 16 seconds long. These films, also announced as 'moment photographs' (*Momentphotografien*), were first screened on Nov 1, 1895, in the Wintergarten vaudeville theatre in Berlin by using the

"Bioscope" projector. This projector, also self-made, projected the frames of two reels in an alternate manner. The frames with uneven numbers were copied onto the first reel, the second one contained the frames with even numbers. The second film programme, so-called Travel and Berlin pictures (*Reise- und Berlinbilder*), were recorded and projected by using even more advanced film technology. The negatives were 63mm in width and, as before, were acquired by halving film materials originally intended for still cameras. The pictures measured 50x40mm². The films were shot between summer 1896 and spring 1897 in Stockholm, Berlin and Stettin. They range from documentations of urban life to scripted shoots with a comical background (or reference). The last screening in the original format probably took place in March 1897 in Stettin. The technology, developed in the 'do it yourself' spirit, could not keep up with competing technologies. And so, Max Skladanowsky's love affair with cinematography ended up where it all began, creating flip-books. In 1995, to mark the 100th anniversary of the birth of cinematography, the German Federal Archive's film department restored the first programme and published it under the name "The Wintergarten programme of the Skladanowsky brothers" (*Das Wintergartenprogramm der Gebrüder Skladanowsky*). The second programme was restored in 2001 and published under the title "Travel and Berlin pictures of the Skladanowsky brothers 1896/97" (*Reise- und Berlinbilder der Gebrüder Skladanowsky*). The reconstruction and restoration work was based on original negative and positive fragments, 35mm copies from the 1920s, and old paper photos. Both classic photochemical and digital processing techniques were used.

11:15 – 11:45

Camille Blot-Wellens
(Cinémathèque Française, Paris)

WORKING WITH SINGULAR GAUGES : THE JOLY-NORMANDIN COLLECTION OF THE FILMOTECA ESPAÑOLA AND CINEMATECA PORTUGUESA AND THE SINGLE PERFORATION PATHÉ NEGATIVES FROM THE CINÉMATHÈQUE FRANÇAISE

During the first years of cinematographic industry, before the standardization of criteria for film elaboration, many different gauges were used. Most of them disappeared relatively quickly, as the Joly-Normandin system (5 perforations by frame), hardly affected for being involved in the tragic Bazar de la Charité fire, in May 1897.

These singular gauges remind us of the conditions of the cinema's birth and its diversity in its first years of existence.

Filmoteca Española and Cinemateca Portuguesa, together, hold one of the greatest known collection of films with a Joly-Normandin gauge. These movies were shot by various French pioneers (Joly, Pirou, Normandin...) between 1896 and 1898.

On its part, Cinémathèque Française hold an important collection of negatives, with the singular gauge of a single perforation, produced by Pathé in the first years of the 20th century (1902-1910).

We propose to present a brief history of these short-lived gauges and to show some of the elements restored up-to-now.

11:45 – 11:55

Eric Le Roy
(Archives Françaises du Film/CNC, Bois d'Arcy)

SHORT-LIVED FILM FORMATS IN THE FRENCH FILM ARCHIVES/CNC

An illustrated historical survey of short-lived film formats preserved in the collections of the French Film Archives of CNC. This chronological presentation will show short-lived formats in 35mm and under: Lumière 35mm, Pocket

Chrono Gaumont 15mm, Pathé 17.5mm, Planchon Mirographe 20mm, Edison 22mm, Ozaphane Cinélux 23mm, Pathé Frères 28mm. A selection of extracts of corresponding films previously illustrated and restored introduced by Eric Le Roy with information as to the works done and options chosen.

11:55 – 12:20

Hung Yuen (Hong Kong Film Archive, Hong Kong)

HAND COLOUR SOUND FILMS IN HONG KONG

12:20 – 12:30

Paolo Caneppele
(Österreichisches Filmmuseum, Wien)

SLIDE SHOW PROJECTIONS IN CINEMA AND THEIR INTERACTION WITH FILM TECHNOLOGY

The phenomenon of slide shows has existed within the tradition of film exhibition from the earliest days of cinema. These slide shows were employed primarily for purposes of advertising or to communicate directly with audiences, for example, to remind spectators that smoking is not permitted in the theatre or to promote forthcoming performances.

Aside from giving a short account of the history of slide shows, the particular focus of my talk will look at an unusual form of slide projections which, as far as I know, existed exclusively within the German-speaking world: the so-called '*Sprechstreifen*.' These short films were employed roughly between 1945 and 1970 for advertising purposes and are remarkable for the fact that they used cinema equipment not to create an image, but to produce sound. Visual imagery was projected by using the old-fashioned method of glass slides, but, and the accompanying sound came from a 35mm black film reel, which is an astonishing fact. I will supplement my presentation by showing various examples of '*Sprechstreifen*.'

The end of my talk will direct its focus to the subject of digital restoration. In the case of

'Sprechstreifen,' I feel it would arguably be a great mistake to both restore and convey this combination of slides and sound digitally. The digital medium could never communicate the '*Sprechstreifen*' as they were originally intended, a point which will certainly be interesting for the congress.

12:30 – 14:00 Lunch Break

14:00 – 14:40

Paul Read (FIAP Technical Commission)

IT DEPENDS WHAT YOU MEAN BY SHORT LIVED: COLOUR FILM FROM A (SHORT) TECHNOLOGIST'S LONG VIEW POINT

The technical history of the cinema is a story of numerous inventions and developments within the limitation of flexible transparent photographic film projected onto a screen by an intermittent frame by frame device. In that context it can be viewed as a story of numerous short lived photographic systems and formats until the 1950's, followed by 50 years of a single but steadily improving single technology, in a multitude of short-lived formats.

This paper uses examples of colour systems and formats (and we need to define and separate these two confused terms) to overview the multiplicity of inventions and techniques of 100 years of colour film. Faced with well over 150 more or less workable systems it is human nature to try to categorize them, to make sense of the sequence, and find a pattern that might explain the driving forces, and how and why film's likely extinction in the cinema is coming about as digital technology replaces analogue film.

The paper also introduces new information and dissemination material (from the Madrid Project, the internet and other new sources now available) for archivists and technical cinema historians to facilitate identification and progress research on the science history of the cinema.

14:40 – 15:05

Takayuki Oguchi
(Scholar of Large Screen Film Formats, Saitama)

LARGE SCREEN FILM FORMATS IN JAPAN

From the 1970s to the 1990s in Japan, a series of world expositions was held, and many science museums and theme parks were built. The main attractions in these events and institutions were various kinds of large screen theaters with very unique equipments such as a gigantic screen showing eight Vistavision pictures at the same time, a dome for 3-D projection, a 360-degree spherical screen, all of which we could not find any equivalences in other countries. However, most of the films screened in these theaters are no longer accessible and quite a few formats have disappeared. These systems require a combination of films, projectors and special theaters, and keeping the films is not enough for them to revive. Judging from a historical point of view, on the other hand, these visual experiments should not be overlooked because many of the films were directed by prominent figures such as Kon Ichikawa, Hiroshi Teshigahara, Nobuhiko Obayashi and Mamoru Oshii. This presentation will observe the present situation of study, research and preservation of these extraordinary formats in Japan.

15:05 – 15:30

Yoshiyuki Yahiro (The Fukuoka City Public Library Film Archive, Fukuoka)

PRESERVATION OF NARROW GAUGE FILMS IN JAPAN: A CASE STUDY OF 8MM FILMS

In Japan narrow gauge films were popularized by the import of Pathé-Baby (9.5mm) in 1923, and then Kodak's 16mm and 8mm cameras which followed. As these cameras were expensive for ordinary families, shooting narrow gauge films was a hobby of the upper class. Major changes were brought about by the sales of less expensive cameras in super-8 and single-8 formats after World War II. The spread of

these machines enabled even college students to make movies easily, and the flourishing of amateur movie making gave birth to festivals specializing in 8mm films, which led to the production of many commercial filmmakers and avant-garde artists. This presentation will offer a historical overview of narrow gauge films in Japan, and examine how rediscovery and preservation have been made for narrow gauge films which were forgotten in the mainstream history of cinema.

15:30 – 15:45 Break

15:45 – 16:10

Francisco Gaytán Fernández
(Fimoteca de la UNAM, México)

OPTICAL PRINTING MACHINE OF 9.5MM PATHÉ FILM TO 35MM FILM

This presentation will describe the optical printing machine made in Mexico in the 60s to duplicate and copy 9.5mm Pathé Film into 35mm film. Its operation highlights the change of movement velocity from 16 to 24 frames per second and the use of the 1:1.37 aspect ratio with a special feature in which the printing is made by the projection of a 9.5mm film instead of a cinematographic shot from a 35mm camera to a 9.5mm projector.

16:10 – 16:40

Patrick Loughney
(George Eastman House, Rochester)

A COLLECTION OF 28MM, 22MM AND GLASS-BASED DISK MOVIE FORMATS AT GEH

16:40 – 17:05

Discussion

Chaired by **Patrick Loughney**

**Session 2:
MADE IN JAPAN**

Sunday, April 8, 9:00 – 14:10

Chaired by **Yoshiro Irie** (National Film Center, Tokyo).

9:00 – 9:25

Fumiaki Itakura (National Film Center, Tokyo)

Natsuki Matsumoto (Film Collector /Historian, Osaka)

PAPER FILM: HISTORY AND PRESERVATION

Screening paper film was one of the popular home entertainments in the middle of 1930s in Japan. Paper film has an original projection system: Each frame of a film strip is printed in offset process, and the reflection of an electric light against the paper film is projected on a screen. Although "Refcy" and "Kateitōkī" were representative brand names of this system, most of the films and projectors have been lost.

This presentation aims to locate the paper film within the history of world cinema and to investigate the optimum preservation method. Fumiaki Itakura's presentation will be followed by a screening of paper films operated by Natsuki Matsumoto. The technical data of the paper film is provided by Dai Nippon Printing Co., Ltd.

9:25 – 9:50

Natsuki Matsumoto (Film Collector/Historian, Osaka)

Taiji Kozaki (Benshi Performer)

THE OLDEST ANIMATION FILM IN JAPAN: DEMONSTRATING THE

CULTURE OF HOME MAGIC LANTERN AND TOY FILM

Besides public screenings at theaters, private screenings of magic lantern and film at home undoubtedly played a significant role in diffusing film culture in Japan. Found in 35mm in Kyoto two years ago, a strip of 50 film frames, presumably Japan's oldest surviving animation, nicely exemplifies the fertility of early home entertainment and aptly illustrates the background of this culture. With a projection of this film in *tasuki* (looped) style, the screening of toy films and the projection of home magic lanterns will be presented. This series of demonstrations will reconsider the history of film reception in Japan from a domestic point of view and to propose 'an alternative history of film culture' which has been ignored by a 'legitimate' history of cinema and an authorized history of film industry.

9:50 – 10:15

Yoneo Ota (Osaka University of Arts, Osaka)

THE HISTORY OF TOY FILM IN JAPAN AND THE CHALLENGES OF ITS PRESERVATION

There was a time in which people enjoyed movie with a toy projector at home in Japan. The projector was no more than a tin toy, but it could project both fragments of 35 mm released prints sold by pieces and the films specially made for this toy machine. The peak of this machine's popularity overlapped the golden age of Japanese silent cinema (1920s-1930s), in which *chanbara* (swordplay) films were at the height of prosperity. These films, though very short (20 seconds-3 minutes), can vividly tell the brisk air of the age. Toy film covers many genres from animation (toy film contributed to foster the industrialization of animation production) to newsreel to propaganda film called *gunshin-mono* (films about war god). These fragments are the testimonies of the age and the precious historical materials which can fill up another side of film reception in Japan. This presentation will introduce the project of

collecting and restoring toy film, begun by the Osaka University of Arts a few years ago, and the challenges this project has faced.

10:15 – 10:30 Break

10:30 – 10:55

Machiko Kusahara (Waseda University, Tokyo)

BABY TALKIE AND ITS ERA

Baby Talkie is a Japanese zoetrope made for enjoying animation accompanied with music. The iron zoetrope fits on the central part of a SP record on gramophone without disturbing its normal function to play music. Thus it offers a home "talkie" experience with one's favorite music. Strips include both traditional and 'Western' motifs such as Charlie Chaplin. Some of them create three-dimensional illusion. This lecture-demonstration will show how this forgotten invention tried to connect cinema with music, and how juxtaposition of modern and traditional lifestyles of the era is reflected in its name and images.

10:55 – 11:10

Hidenori Okada (National Film Center, Tokyo)

RECYCLED MOTION PICTURE FILMS IN JAPAN

The history of manufacturing of motion picture film in Japan sees a small but unique business: recycling used films. Purchasing used positive prints both in 35mm and 16mm from film companies, the manufacturers washed film emulsion away and sold the emulsion to silver refiners. They then applied black and white emulsion on the remaining film base to reclaim. The reclaimed films were used for low budget films from the 1930s, and were adopted mainly for newsreels after World War II. As the demand of black and white films soured, the production decreased and the manufacturers shifted the recycling to leader films. Tracing the history of Takahashi Photo Film Laboratory, the former leading company in this field, which

closed its factory (the last factory to reclaim films in Japan) in 2005, this presentation will excavate the technical aspect and historical significance of such a unique industry.

11:10 – 11:35

Ayako Shiba (Scholar of *Utsushi-e*)

UTSUSHI-E (JAPANESE PHANTASMAGORIA): PRESERVING AND HANDING DOWN THE NATIONAL HERITAGE

A kind of magic lantern originated and developed in Japan, *Utsushi-e* flourished as a popular entertainment for about a hundred years from early 19th to the beginning of the 20th century. The most characteristic difference of *Utsushi-e* from western lanterns lies in the use of plural hand-held projectors (called *furo*). Its styles and themes are deeply rooted in the Japanese tradition of performing and narrative arts. From the 1950s to the 1980s, Ayako Shiba devoted herself to preservation of this disappearing entertainment with her father Genjiro Kobayashi by making researches on projectors and slides of *Utsushi-e*, and conducting interviews with almost forgotten *Utsushi-e* players. This presentation will summarize the history of *Utsushi-e* and its preservation, and reexamine the problems and challenges the project of succeeding this national heritage has faced.

11:35 – 12:00

Discussion

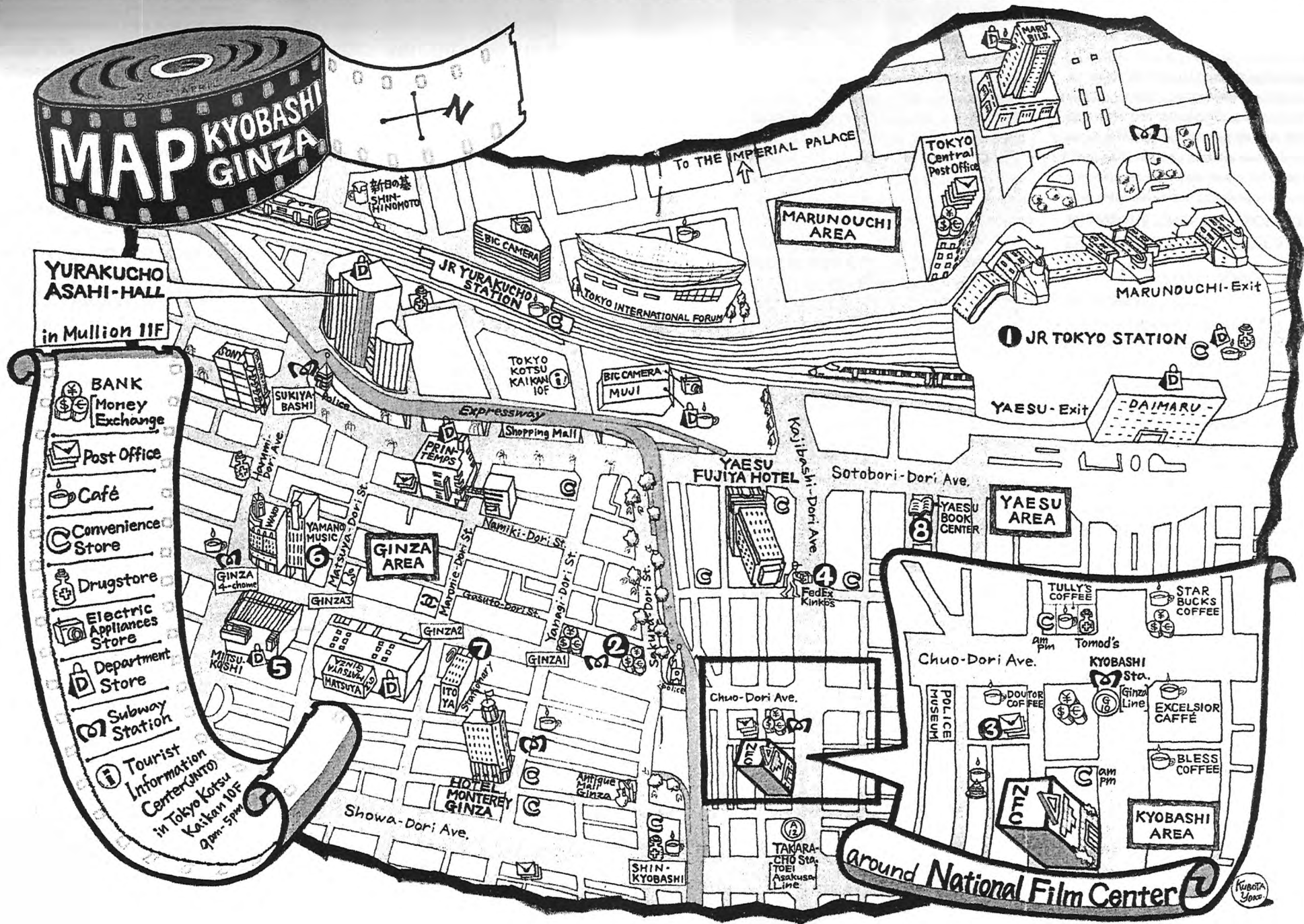
Chaired by **Yoshiro Irie**.

12:00 – 13:30 Lunch Break

13:30 – 14:10

Special Presentation of *Utsushi-e*
Presented by **Minwa-za** (Fumio Yamagata and **Yuko Tanaka**).

The presentation of Ayako Shiba will be supplemented by the performance of *Utsushi-e* by Minwa-za, one of the theatrical troupes which have made this traditional art accessible.



This original hand-drawn map by Yoko Kubota (National Film Center)

**Session 3:
ARTIFACTS OR FACTS OF ART**

Sunday, April 8, 14:10 – 17:30

Chaired by **Erkki Huhtamo** (University of California Los Angeles)

14:10 – 14:30

Laurent Mannoni (Cinémathèque Française, Paris)

PRE-CINEMA ARTIFACTS: HOW WE SHOULD PRESERVE THEM

La Cinémathèque Française preserve a collection of 4,000 archaic and modern equipments which date from the 18th century to today. We preserve not only the equipments but also images produced by these machines (pre-cinematic and cinematic). However, some of these images are now difficult to read, interpret and show. The presentation will concern the means of preserving, showing and presenting the techniques of the past.

14:30 – 14:50

Donata Pesenti Campagnoni
(Museo Nazionale del Cinema/Fondazione Maria Adriana Prolo, Torino)

THE ARCHAEOLOGY OF FORMATS

The research will focus on a brief historical excursion about the format images before the birth of cinema:

- fixed images (anamorphoses, optical views, magic lantern slides, panoramas, dioramas, cycloramas, polyorama panoptiques);
- 3D images (perspective views, stereoscopic views);
- dynamized images (mainly mechanical magic lantern slides);

- moving images (short sequences of fixed images which were used in philosophical toys such as phenakistoscopes, zoetropes; short sequences of fixed images on film for cinematographic magic lantern toys and théâtre optique).

Shown inside a device or projected on a screen, all these images have a specific aspect ratio which in some cases can recall the mythical golden section. Moreover, the definition of different formats seems in some ways connected to the images perception procedures which in the archaeology of cinema require in some cases the fixed stare, in others the movement of the eye, in some others the rotation of the neck till a complete movement of the body. The link between the XVIIth century catoptrical anamorphoses and the applications made in the field of cinema technology is very well known, while for the other images from the archaeology of cinema the investigation are still open to research.

The goal is to identify similarity or difference between the aspect ratio of the archaeological images with the ones of cinema in order to define if some kind of formats belonging to the archaeological period were inherited by the cinema. The study will privilege the images concerning the Italian production but, in the mean time, will highlight the features of the images realized in other countries (France, Great Britain, Germany). The research will also stress the connection between the images used for public show and those for domestic use: Does the image produced to be shown to an audience keep the same aspect ratio when it becomes a domestic toy? Does the format of the image produced for amateur use turn to be a submultiple of the professional one?

14:50 – 15:20

Rosario López de Prado (Filmoteca Española, Madrid)

CATALOGUING NON-FILM COLLECTIONS, PROCESSES AND PROBLEMS, AND THEIR RELATION

TO FILM COLLECTIONS

In order to preserve film heritage, archives cannot limit themselves to collecting only the primary cinematic object, but must also concern themselves with non-film collections: all the ancillary materials that document a film's production, exhibition, critical reception, and history. These might include books, periodicals, museum artifacts, posters, photographs, press books, production records, and other types of documentation. Although each of these physical formats has some specific preservation, storage, and cataloging needs, they also share common features which can facilitate cross-collection access. This talk will describe general cataloging processes for such materials, including database structures, cataloging rules and authority control, and how these processes are often addressed in film archives. It will also describe the different access needs of different types of users, and how to meet these needs. It will conclude by discussing the new models being developed in the digital world, and how metadata standardization, shared authority control, and database mapping will help us share information and even create virtual archives via the Internet.

15:20 – 15:35 Break

15:35 – 16:05

Nikolaus Wostry (Filmarchiv Austria, Wien)

A STUDY OF EARLY NITRATE MATERIAL AND HISTORICAL PROJECTION

35mm is not just the essential and longest-lived format of cinematography. It is "the" format in which film projection started and will die when fully displaced by digital techniques. But what shouldn't be overlooked is that the 35mm film developed slowly and was prior to the big standardization congresses of the 1920s in fact not even 35mm in width. Film till then was available in a variety of individual widths and perforation shapes so we may even speak of

different formats.

The projection techniques of the period between 1908 and 1914 fitted especially well to this diversity of stock then on the market. They reached a balance between aesthetical appearance and functional perfection. Cinema machinery of that time can still be used best, when screening early nitrate materials in an original technical entity, with all their defects as a result of their age.

This balance in favor of a multitude of different materials will be no longer needed with the standardization of stock and the appearance of automatic developing procedures. Film production will switch from positive editing to negative editing. Film prints will therefore be no longer individual artifacts, fragile with their hundreds of splices, but ready-made industrial products. Tints will get lost in this process as an obstacle to mechanized production-methods. Projection equipment from then on could rely on less fragile prints. Accordingly gate tensions and gate dimensions could be enhanced. Together with intensified light of the newly adopted mirror arc lamp the screen dimensions will constantly grow. It may have added to the art of presentation but it was already part of a time with a different format: standard 35mm. A look to the earlier period will prove that the strategies of early projection equipment disturb interpreting the technical history from a mere teleological point of view.

16:05 – 16:25

Egbert Koppe (Bundesarchiv-Filmarchiv, Berlin)

TREASURE CHEST OF SOUND FILM

As is well known, the history of sound in films is also characterized by variety. And, of course, what are concerned here are largely short-lived formats, which did not, and do not, always guarantee that retention of the information in original format. The treasure chest of film sound contains such rarities as the 42mm Tri-Ergon film, soundtracks with so-called optical mixes, or 'tonal signatures' (*Tönende*

Handschriften): soundtracks composed of graphic elements such as triangles and semi-circles, drawn manually to a large scale and photographed on film.

16:35 – 16:50

Erkki Huhtamo

(University of California Los Angeles)

THE URBAN SPIROGRAPH, OR AN ARCHAEOLOGY OF A LOSER

This paper will excavate the largely unknown history of the Spirograph, an ingenious moving picture machine originally conceived by Theodore Brown around 1905 and later developed by Henry W. Joy for Charles Urban. The Spirograph used motion picture "records" that contained micro-photographed moving pictures in spiral form. Urban expected the device to revolutionize the non-theatrical film culture, in particular visual education. The Spirograph was promoted as a modern Panacea that would serve many different purposes from homes to offices, 'mobile' sales promotion and the identification of criminals. In spite of high hopes, the device proved to be a failure and disappeared almost without a trace. Today only a handful of Spirograph machines and picture records exist. This paper clarifies the history of the Spirograph and provides explanations for its failure. As part of the lecture, a rare surviving Spirograph (serial no.3) from the collection of the JCI Camera Museum, Tokyo, will be demonstrated.

16:50 – 17:15

Discussion

Chaired by **Erkki Huhtamo**.

17:15 – 17:30

Conclusion

Jean-Pierre Verscheure, Patrick

Loughney, Yoshiro Irie, Erkki Huhtamo

and **Hisashi Okajima** will attend.

CLOSING

17:30 – 17:35

Closing Address by **Etsuko Takano**

(Honorary Director, National Film Center, Tokyo)

3-D Special Presentation: Talk and Show

Saturday, April 7, 21:00 – 22:30 and

Monday, April 9, 21:00 – 22:30 at

Cinema 2, NFC

Presented by **Stefan Drössler** (Filmuseum im Münchner Stadtmuseum, München)

In relation to the symposium, this special presentation will introduce the history of different 3-D systems, especially focusing on 1-strip systems which are completely outdated today. The clips planned to show will include the very first (and even to film experts totally unknown) 3-D films by Méliès and Lumière as examples of the traditional 2-strip system with two projectors, samples of the German 1-strip Zeiss Ikon system of the 1930s and 1950s, an excerpt from the 1947 first feature-length 3-D film from Russia, *Robinson Kruzo*, using another very strange 1-strip system, and examples of the 1-strip Stereovision systems which were used in late 60s up to early 80s.

3-D projection system coordinated by **Nac Image Technology, Inc.** in cooperation with **Visual Communications Inc., Christie Digital Systems USA, Inc. Japan Branch, Kikuchi Science Laboratory Inc. and U-Link Co., Ltd.**

Second Century Forum

Overture to FIAF Declaration on Fair Use and Access

Monday, April 9, 9:00 – 12:30 at Cinema 1, NFC

Organized by FIAF Programming and Access to Collections Commission and chaired by Paolo Cherchi Usai (National Film and Sound Archive, Canberra).

Elevated to the Second Century Forum, the workshop of copyright and fair use conducted in São Paulo will continue this year in Tokyo. The forum will be divided into the following three sessions:

9:00

Opening Address by **Antti Alanen** and **Paolo Cherchi Usai**

1. Copyright in Asia

9:10

Sungji Oh (Korean Film Archive, Seoul)

COPYRIGHT IN KOREA

This presentation will focus on Korean copyright law and topics relating to film programming.

9:25

Akira Tochigi (National Film Center, Tokyo)

COPYRIGHT IN JAPAN

Copyright Act in Japan has certain uniqueness in terms of motion picture films: the copyright of a film work belongs to the producer, not to any other authors (so-called 'modern authors'), as far as the authors agree to participate in the production of the work; the protection period of the work is reckoned from the year following its first release, not the death of any authors.

With brief introduction of the Copyright Act, this presentation will focus on issues caused by such uniqueness as well as the difference between current laws and former laws, and the fair-use statute scarcely stipulated in the Act. The presentation will also cover the National Film Center's policy of programming of and access to its film collection in relation to

the Copyright Act.

10:00

2. The ACE/FIAPF Agreement and the New Model Contract (2007)

Presented by **Gabrielle Claes** (Cinémathèque Royale de Belgique, Bruxelles)

In order to replace the old FIAPF contract of 1971, ACE negotiated with FIAPF under the umbrella of the EU to update this text meant to help the archives in their bilateral negotiations with producers and depositors.

10:30 Break

11:00

3. FIAF Declaration on Fair Use and Access

Presented by **Patrick Loughney** (George Eastman House, Rochester)

12:00

Symposium Paris 2008

Presented by **Eric Le Roy** (Archives Françaises du Film of CNC, Bois d'Arcy)

Présentation des pistes d'interventions pour le symposium Paris 2008: Durées des monopoles et notion de domaine public, La gestion des œuvres protégées et leur valorisation par les archives et cinémathèques, l'acquisition des droits d'utilisation pas les cinémathèques et archives), Fair Use et exceptions au droit d'auteur, Notions d'œuvres orphelines, Statut d'une restauration et droit du restaurateur, Le dépôt légal.

Discussions may cover topics such as the publication and access on appropriate websites (FIAF, CCAAA, IASA, etc.) of the FIAF Declaration and contacting film industries (FIAPF, MPAA, etc.).

Workshops

Workshop: Film Archive Management Part II

Monday, April 9, 14:00 – 15:30 at Cinema 1, NFC

Organized by **FIAF Executive Committee** and chaired by **Eva Orbanz** (President of FIAF).

Possible speakers will include: Vladimir Opela (Narodny Filmovy Archiv, Praha), Christian Dimitriu (Senior Administrator of FIAF, Bruxelles), and more.

CDC Workshop

Monday, April 9, 14:00 – 16:00 at Conference Room 1, NFC

Organized by **FIAF Cataloguing and Documentation Commission** and chaired by **Nancy Goldman** (Pacific Film Archive, Berkeley).

Rutger Penne (FIAF-P.I.P., Bruxelles) will present a workshop on behalf of the Commission to introduce the FIAF affiliates to the new software developed in conjunction with IVS-Iscentia. He will give a thorough demonstration of the web-based indexing functions and the progress on merging authority records. The workshop will also discuss ways this software can potentially be used in the future to ensure and improve contributors' access to information on film and documentation holdings as well as periodical indexing.

TC Workshop

Monday, April 9, 16:00 – 18:00 at Cinema 1, NFC

Organized by **FIAF Technical Commission** and chaired by **Thomas C. Christensen** (Danish Film Institute, Kobenhavn).

Digital technology is advancing and is being used to great extent in post-production. A number of examples of digitally produced and restored films will be presented in digital and analogue form. The workshop will identify and address some of the primary challenges to the film archives, as digital becomes the standard in

modern production and projection.

The Technical Commission will further report on a number of the ongoing projects of the commission. One of the concerns of the commission is that the appropriate knowledge is often easily available; however, it is often not used, either because it is not known by the archivists or curators, or because it drowns in an ocean of irrelevant information.

4K digital projection system for the TC Workshop is coordinated and operated by **Sony Corporation** and **Sony Marketing (Japan) Inc.**

Special Public Screening

Sunday, April 8, 18:45 – 20:50 at Yurakucho Asahi Hall (11th floor of Yurakucho Mullion Building, 15-minute walk from NFC Headquarters)

KURUTTA IPPEIJI

(A Page of Madness/A Disordered Page)

Directed by Teinosuke Kinugasa (1926, b/w, silent, 35mm, 79 minutes [18 fps], 1:1.33 [full-frame]);

With piano accompaniment by Yuji Takahashi; Preserved and restored by National Film Center, Tokyo;

Lab work done by IMAGICA West Corp, Osaka.

Co-organized by The Asahi Shimbun Company in collaboration with IMAGICA West Corp and in cooperation with Pia Corporation, National Film Center is proud to present the world premiere of a newly restored version of *KURUTTA IPPEIJI*, which will be dedicated to FIAF and its colleagues who preserve and safeguard precious film culture of the world. *KURUTTA IPPEIJI*, directed by young Teinosuke Kinugasa, represents the brilliant jewel of silent film art and "remains one of the most radical and challenging Japanese movies ever seen here" (Tony Rayns, *Time Out Film Guide*). With piano accompaniment by Yuji Takahashi, arguably the most avant-garde composer and player of piano and electronic instruments in contemporary Japan, the premiere screening of this newly restored version from the best pre-print element will celebrate the 80th anniversary of its first release in 1926.

Prior to the screening, from 18:45 to 19:25, Eva Orbanz (President of FIAF) and Paolo Cherchi Usai (National Film and Sound Archive, Canberra) will have a panel "FIAF and the Future of Film Archives," moderated by Hisashi Okajima (National Film Center, Tokyo).

Evening Screening Program

Saturday, April 7/Monday, April 9/Wednesday, April 11, 19:00 – 21:00 at Cinema 1, NFC

Scheduled every other evening during the congress, a series of screenings will showcase recent achievements of film restoration made by NFC and other film institutions in Japan. Archivists from each institution will introduce their films. Plus a special screening with *benshi* performance (Japanese tradition of narration for silent film show) is planned in the program of April 11.

Screening Schedule

Saturday, April 7, 19:00 (total running time: 85 minutes)

The Museum of Kyoto presents:

GION KOUTA EHIGASA: TANUKI DAIJIN

(A Ballad of the Gion, A Pictured Parasol: A Wealthy Raccoon, 1930, Makino Productions [Omuro Studio], directed by Bansho Kanamori) 35mm, b/w, 7 minutes [18 fps], silent. Digitally restored from the 9.5 mm film by the Museum of Kyoto.

Kawasaki City Museum presents:

HEIWA KINEN TOSHI: HIROSHIMA

(Hiroshima: Aiming at Peace Center, 1954, Naigai Eiga-sha, directed by Ken Akimoto) 35mm, b/w, 30 minutes, sound. Restored from the 9.5 mm film by Kawasaki City Museum.

The Fukuoka City Public Library Film Archive presents:

BAKUDATTO-HIME

(The Princess of Baghdad, 1948, Sanko Eiga-sha, directed by Iwao Ashida) 35mm, b/w, 48 minutes, sound. Jointly restored by the Fukuoka City Public Library Film Archive and National Film Center. A collection of National Film Center.

Monday, April 9, 19:00 (total running time: 92 minutes)

Hiroshima City Cinematographic and Audio-visual Library presents:

SHONEN SHOKUN

(You Boys, 1932, Kyodai Productions, directed by Tamotsu Takata) 35mm, b/w, 28 minutes [24 fps], silent. Jointly restored from the 16mm film by Hiroshima City Cinematographic and Audio-visual Library and National Film Center. A collection of National Film Center.

National Film Center presents:

KEMURIGUSA MONOGATARI

(The Story of Cigarettes, 1926, Tokyo Jiyu Eiga-sha, directed by Noburo Ofuji) 35mm, tinted color, 3 minutes [24 fps], silent;

NAKAYAMA SHICHIKI

(Seven-ri to Nakayama, 1930, Hassei Eiga, directed by Namio Ochiai) 35mm, b/w, 37 minutes [21 fps], sound (Mina Talkie sound system), incomplete;

RHYTHM

(1935) 35mm, b/w, 2 minutes [16 fps], silent

PROPAGATE

(1935) 35mm, b/w, 4 minutes [16 fps], silent

AN EXPRESSION

(1935) 35mm, color (pseudo-Kinemacolor system), 3 minutes [30 fps], silent. All directed by Shigeji Ogino, blown-up from the 9.5mm originals.

KAWAII SAKANAYA-SAN

(A Little Fishmonger, 1953, Konishiroku Shashin Kogo, directed by Shiko Niimura) 35mm, color (Konicolor system), 3 minutes, sound; and

GINRIN

(Bicycle in Dream, 1955, Shin Riken Eiga, directed by Masao Yabe, Toshio Matsumoto and Genichiro Higuchi) 35mm, color, 12 minutes, sound, English version.

All restored by and collections of National Film Center.

Wednesday, April 11, 19:00 (total running time: 75 minutes)

Film Preservation Society presents:

MODAN K Aidan: Ichioku-en

(Modern Horror 100,000,000 yen, Shochiku [Kamata Studio], directed by Torajiro Saito) 35mm, b/w, 15 minutes [16 fps], silent, abridged version. Restored by Film Preservation Society. A collection of National Film Center.

Ritsumeikan University Art Research Center presents:

Onsen Hiwa: Misasa Kouta

(A Sad Story at the Hot Spring Village: A Ballad of Misasa, 1929, Makino Productions [Omuro Studio], directed by Kichinosuke Hitomi) 35mm, b/w, 60 minutes [18 fps], silent. Jointly restored by Ritsumeikan University and National Film Center. A collection of National Film Center.

Both screenings that day will have *benshi* performance by **Midori Sawato**, the internationally acclaimed *benshi* performer, with musical accompaniment by **Joichi Yuasa** (guitar) and **Makiko Suzuki** (flute).

Gallery

On the 7th Floor of NFC Headquarters, Gallery will be open from 11:00 to 18:30 to the congress participants on Monday, April 9 and Wednesday, April 11. Visite the current exhibitions of "The Japanese Film Heritage" (Permanent exhibition) and "Teinosuke Kinugasa: From Female Impersonator to Master Filmmaker."

Events and Activities

Welcome Reception

Friday, April 6, 18:30 – 21:00 at Yaesu Fujiya Hotel

In order to celebrate the meeting of participants in the 63rd FIAF Congress in Tokyo, NFC will host the welcome reception on at the 2nd-floor banquet room of Yaesu Fujiya Hotel, the main hotel of this congress, within a few-minute walk both from NFC Headquarters and JR Tokyo Station.

The welcome reception is made possible by support from IMAGICA Corp.

Technical Debriefing: Two Possibilities of Leading Edge Technology for Film Archiving

Saturday, April 7, 17:20 – 18:20 at Cinema 1, NFC

Scientists from Fuji Film and Sony, Japan's two leading audiovisual companies, will make brief presentations of how far their study and researches of high-end technologies have reached on the photo-chemical side from the former, and on the digital side from the latter, and will discuss how these technologies will affect the future of film archives and archiving. Q&A with the audiences will follow.

Excursion and Institutional Visit
Tuesday, April 10

In this planned full-day excursion and institutional visit, participants will leave NFC Headquarters at 9:00 and go to Ashigara Factory of Fuji Film Company, one of the world's leading film stock manufacturers. Located 70 km southwest of the central Tokyo, the factory will host a tour within the factory including the room which exhibits the process of emulsion application for color stock. After lunch in the premises of the factory, the participants will move to NFC Sagamihara Annex which is facilitated with 2-story basement film vaults (1st basement floor: 10°C, 40%RH; 2nd basement floor: 5°C, 40%RH; vault for films suffering

from vinegar syndrome: 2°C, 35%RH), inspection room and a small cinema (200 seats, equipped with two 35/16mm projectors).

While conducting an optional guided tour in the vaults, NFC will present a collection of recent restorations at the cinema, which demonstrates a generic diversity of tours de force in prewar Japan.

The screening program at Sagamihara (total running time: 120 minutes):

NIHON NANKYOKU TANKEN

(The Japanese Expedition to Antarctica, 1912, M-Pathé Shokai, photographed by Yasunao Taizumi) 35mm, b/w, 17 minutes [18 fps], silent, with English subtitles;

CHOKON

(An Unforgettable Grudge, 1926, Nikkatsu [Taishogun Studio], directed by Daisuke Ito) 35mm, 12 minutes [18 fps], tinted color, silent, fragment, with English subtitles;

ZANJIN ZANBAKEN

(Swashing Swords, 1929, Shochiku [Kyoto Studio], directed by Daisuke Ito) 35mm, b/w, 26 minutes [18 fps], silent, fragment, with English subtitles. Digitally restored from the 9.5mm film;

WASEI KENKA TOMODACHI

(Fighting Friends – Japanese Style, 1929, Shochiku [Kamata Studio], directed by Yasujiro Ozu) 35mm, b/w, 14 minutes [24 fps], silent, abridged version, with English subtitles. Digitally restored from the 9.5mm film;

BAGUDA-JO NO TOZOKU

(Burglars of "Baghdad" Castle, 1926, Jiyu Eiga Kenkyujo, directed by Noburo Ofuji) 35mm, b/w, 14 minutes [18 fps], silent, abridged version, with English subtitles. Restored from the 16mm film;

OCHO FUJIN NO GENSO (The Fantasy of Madame Butterfly, 1940, Asahi Eiga, directed by Kazugoro Arai and Nakaya Tobiishi) 16mm, b/w, 11 minutes, sound;

KUMO TO CHURIPPU

(The Spider and the Tulip, 1943, Shochiku Doga Kenkyujo, directed by Kenzo Masaoka) 35mm, b/w, 15 minutes, sound; and

YUREI-SEN

(The Phantom Ship, 1956, Ofuji Studio, directed by Noburo Ofuji) 35mm, color, 11 minutes, sound.

Transportation of the day and the coordination of the tour in the Ashigara Factory are generously supported by **Fuji Film Co., Ltd.**

Farewell Reception

Thursday, April 12 19:30 – 22:00 at Tokyo National Museum Gallery of Horyuji Treasures

NFC will host the farewell reception at the gallery of Tokyo National Museum, located in the Ueno district, 10-minute ride of Tokyo Metro Ginza Line from NFC Headquarters for Asakusa. Walking through Ueno Park where the festive mood will prevail under cherry blossoms to the huge complex of the national museum, you will find the serene atmosphere of the gallery which keeps and exhibits the holdings of national treasures from Horyuji Temple (built the year of 607 in Nara). Let us celebrate the ending of the congress and promise to see each other again at the next congress.

Public Transportation

Subways in Tokyo are safe and punctual. The lines are divided in two groups, '**Tokyo Metro**' group and '**Toei**' (Tokyo Municipal Subway) group, and each group has their own charging systems. Every line is distinguished by color, and each station has a subway map in English. Subways and **JR Yamanote Line**, a circular line cover almost the whole area of the city center. These are the most convenient and economical ways to move around in Tokyo. Subways and JR stop their services at around 24:00.

Taxi should be a substitute for subways and JR. It is easy to pick up a running taxi, and you do not have to go to a taxi stand for a ride. However, as the fare is very expensive (the charge starts from 660 JPY), we highly recommend you to reach your destination before midnight.

When going out for the suburbs, you need to use JR lines or other railways. You can also go farther by JR's **Shinkansen**, starts from **JR Tokyo Station** (▶ Map), located within 10 minutes walk distance from NFC.

Money Exchange

We have limited places to provide money exchange service, despite that there are many branches of banks in the Ginza/Kyobashi areas. The nearest and the most convenient place from NFC is "**World Currency Shop**" on the 3rd floor of **Tokyo Mitsubishi UFJ Bank** (Kyobashi branch ▶ Map), which opens only weekdays from 10:00 to 17:00. **Traveler Currency Shop** is open everyday on the Lemon Road of Yaesu Underground Shopping Mall neighboring Tokyo Station.

Postal Service

Though many hotels sell postal stamps, we recommend you to go to post offices for further services. They put a mark "〒" on their signboards. The nearest one is on the back street of NFC building (▶ Map).

The Postage

Postal Card : 70 JPY (flat price for worldwide service)

Envelope(-25g) : 90 JPY (Asia) / 110 JPY

(Europe, USA, Central, America, Oceania, The Middle East) / 130 JPY (Africa)

In case of sending documents or articles abroad, **EMS** (Express Mail Service) is safe and convenient. For further information, please visit this website.

<http://www.post.yusei.go.jp/>

International Door-to-Door Courier

You can also use another international delivery service of **FedEx** at FedEx/Kinko's office across the corner of Kyobashi (▶ **Map**Ⓞ).

Shopping

The Ginza area is a traditional center for shopping in Tokyo. It has many renowned department stores, such as **Mitsukoshi** (▶ **Map**Ⓞ), **Matsuya** and **Printemps Ginza**, within 15 minutes walk distance from NFC. It also has famous specialty stores, such as **Yamano Music** (CD, DVD: ▶ **Map**Ⓞ), **Ito-Ya** (Stationery: ▶ **Map**Ⓞ), and **Yaesu Book Center** (▶ **Map**Ⓞ), one of the biggest bookstores in Japan, etc.

Sightseeing

Ueno — An old downtown area of Tokyo, which has a busy shopping market, Ameyoko, along the elevated railroads of JR. Ueno is also a cultural district, having many museums and institutions. <Tokyo Metro Ginza Line / JR Yamanote Line>

Shinjuku — Another cultural center of Tokyo, matching for Ginza. It has been called "Fuku-Toshin" (New City Center) from the 1960's.

<Tokyo Metro Marunouchi Line, Toei Shinjuku Line, JR Yamanote Line>

Shibuya — A center of Japanese youth culture since the 1980's. Art theaters are gathered in this area. <Tokyo Metro Ginza Line / JR Yamanote Line>

Asakusa — Another old downtown of Tokyo, popular for tourists, leaving Japan's traditional lifestyles intact. Asakusa used to be the center of Japanese show business, including cinema before the World War II. <Tokyo Metro Ginza Line>

Roppongi — The newest face of Tokyo. After the recent redevelopment, many office build-

ings, including famous **Roppongi Hills**, are gathered in this area. <Tokyo Metro Hibiya Line / Toei Oedo Line>

Akihabara — The internationally famous shopping center for electric goods and computer items. It is also known as the mecca of *Otaku* culture lately. <JR Yamanote Line>

Eating out in Ginza/Kyobashi areas

There are a lot of restaurants and pubs in the Ginza/Kyobashi areas. Japanese style pub, "**Izakaya**", serves food and alcohol in homely atmosphere (Most of them do NOT have English menu). There are also lots of coffee shops in the areas including the branches of Doutor, Starbucks, Tully's, Excelsior. Although providing various food, many of them are closed on Saturday and Sunday. You don't need to tip at restaurants and hotels.

Water

The water from a faucet is safe enough to drink in Japan, and various kinds of mineral water are sold at convenience stores.

Flight Information

Please visit the website shown below to check flight information and schedule.
<http://www.narita-airport.jp/en/index.html>

Embassy Information

You can check the information offered by foreign embassies at this website.
<http://www.embassy-avenue.jp/index-e.htm>

Emergency Phone Numbers

Police : **110**

Fire/Ambulance : **119**

Locations

National Film Center

3-7-6, Kyobashi, Chuo-ku, Tokyo
Tel:(03)3561-0823 / Fax:(03)3561-0830
www.momat.go.jp/fc.html

National Film Center Sagamiara Annex (Film Vault)

3-1-4, Takane, Sagamiara-shi, Kanagawa 229-0021
Tel:(042)758-0128 / Fax:(042)757-4449

Yaesu Fujiya Hotel

2-9-1, Yaesu, Chuo-ku, Tokyo, 104-0028
Tel:(03)3273-0220 / Fax:(03)3273-2180
<http://www.yaesufujiya.com/english/>

Hotel Monterey Ginza

2-10-2, Ginza, Chuo-ku, Tokyo, 104-0061
Tel:(03)3544-7111 / Fax:(03)3544-1600
<http://www.hotelmonterey.co.jp/ginza/>

Excel Hotel Tokyu

2-14-3, Nagatacho, Chiyoda-ku, Tokyo, 100-0014
Tel:(03)3580-2311 / Fax:(03)3580-6066
<http://www.akasaka-e.tokyuhotels.co.jp/ja/index.html>
(in Japanese only)

Sun Hotel Kanda

2-8-4, Uchikanda, Chiyoda-ku, Tokyo, 101-0047
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第63回国際フィルム・アーカイブ連盟東京会議 2007 プログラム

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Back cover photo:



I was born, But... (1932, directed by Yasujiro Ozu)



ナック イメージテクノロジー

Report of the President

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

Report of the President on behalf of the Executive Committee

The members of the Executive Committee are:

Magdalena Acosta, Mexico
Jan-Eric Billinger, Stockholm
Vittorio Boarini, Bologna
Sylvia Frank, Toronto
Eric Le Roy, Bois d'Arcy
Patrick Loughney, Rochester
Gregory Lukow, Washington D.C.
Hisashi Okajima, Tokyo
Vladimir Opela, Prag
Yolande Racine, Montreal
And the officer
Karl Griep, Berlin
Mag Labrun, Canberra
Eva Orbanz, Berlin

The Executive Committee met 3 times since the last Congress:

- April 29, 2006 in Sao Paulo just after the Congress
- November 19th till 21st, 2006 in Taipei on the kind invitation of the Chinese Taipei Film Archive
- And here in Tokyo in the National Film Center April 4th until 6th.

While being in Taipei the members of the Executive Committee were invited for lectures in the "International Film Restoration Symposium and Short Term Workshop" – organized by the Chinese Taipei Film Archive for University students, film librarians and film professionals.

You will be informed about new affiliates by our Secretary General during the General Assembly, and about financial matters by our Deputy Treasurer.

And please feel free to ask questions when these points are presented in the agenda.

With the help of Eric Le Roy Christian Dimitriu was able to solve the problems of FIAF's legal domicile. And we are grateful to Ms Brigitte Berg – the owner of the house 36, Avenue de Ternes in Paris – to let us keep our domicile there. The operational office will stay in Bruxelles.

In Taipei, during the Golden Horse International Film Festival the FIAF Award was presented to Hou Hsiao-Hsien. After the Award ceremony John Cassavetes' film "Faces" was shown. The print was lent for that event from the UCLA Film and Television Archive. The screening had a full house. Mr Hou Hsiao-Hsien is an active supporter of the Chinese Taipei Film Archive and he stressed the importance of film preservation. We were happy to learn that he had just finished shooting and was editing a new film.

During its meeting in Taipei the Executive Committee decided also on the FIAF Award 2007 and 2008.

Peter Bogdanovich has accepted to receive the Award 2007, and the Toronto International Film Festival in Canada has invited FIAF for the ceremony. For 2008 it will be Nelson Pereira dos Santos who receives the Award, and the Film Festival in San Sebastian will be kind enough to host this event.

In autumn last year UNESCO at its General Conference decided to establish October 27th as the World Day of the Audio Visual Heritage. Vital in preparing this decision have been several national UNESCO Commissions and the Feasibility Study by Ray Edmondson.

You may think there are enough "World Days" already. But we believe that we will gain several advantages through such an official recognition:

- Film is officially recognized as culture – we all know that there are still many people around who believe it is only a commercial product;
- UNESCO now has film preservation on its agenda and will have to adjust some programs accordingly;

- and if it comes to your own country you may find it easier to convince your Government to support your activities.

We are aware that the declaration of a World Day of the Audio Visual Heritage is one thing – and that we, the film archives, must do everything on that day to underline the importance of the saving of the audiovisual heritage.

The annual reports submitted by FIAF's Affiliates are again very interesting to read, and we are also grateful to those archives who point out their difficulties – though it is wonderful to learn about the progress in many areas.

The Executive Committee recognizes that especially in Latin America and Asia – with a few exceptions – the situation is very difficult. - Which is, by the way, clearly reflected in the membership as Meg will point out in her report. – We had to realize that archives which could grow in the last decade, may now be declining in their activities and have almost no means to carry out their work.

FIAF's Strategic Plan has been developed further and we hope that you will take part in the discussion when the revised version will be presented to you. It would be helpful if you could voice your ideas then to help the Executive Committee to develop that work further.

The Reports from the Cataloging Commission, the Programming and Access to the Collection Commission, and the Technical Commission have been distributed to you. The Executive Committee warmly thanks the Commission members for their professional work and their moral support to the aims of FIAF, and we like to underline the importance of their work for the Federation. We like to invite the membership to participate in their work by commenting on their projects and suggesting new ones.

The Film Restoration Summer School / 11th FIAF Summer School will be organized by the Cineteca Bologna, FIAF, ACE, and *l'immagine ritrovata*, with

the financial support of MEDIA. It will take place in Bologna from June 30th until July 29th this year. It contains a truly original and interesting programme and invites participants to take part in the Il Cinema Ritrovato Film Festival. You will find detailed information in your pigeon holes, and there is still time to register – the dead line is April 13th.

FIAF participated in the annual meeting of the Coordinating Council of Audiovisual Archive Associations – in short: CCAAA – in Paris. The main point of the agenda was the information about the activities of the affiliates of CCAAA. Also discussed was the Joint Technical Symposium which is a joint project of CCAAA affiliates and which will take place in Toronto in June. FIAF's Technical Committee is involved in the programming of this event.

Concerning the World Day of the Audio Visual Heritage plans are underway to open a Web-site in which the activities of all CCAAA members will be documented. Also planned is an event in Paris on October 27th – possibly a screening in UNESCO, taking advantage of the presence of all member States for their General Conference.

The FIAF Secretariat plays a vital role in the activities carried out by the Executive Committee and by the Commissions. We therefore like to thank Christian Dimitriu and Baptiste Charles for keeping the communication flowing and being available whenever help is needed from the Affiliates or from us.

I would like to close this Report with our appeal to you to help us
- the Executive Committee members -
in our efforts to make FIAF a success.

Thank you.

3. Second Century Forum

- 3.1. Introduction to the PACC "Fair Use" Statement
by Patrick Loughney
- 3.2. FIAF Declaration on Fair Use and Access
in English, Spanish and French

**3.1. Introduction to the PACC "Fair Use" Statement
by Patrick Loughney**

TO: FIAF Affiliates

FROM: The Programming and Access to Collections Committee

SUBJECT: Introduction to the PACC "Fair Use" Statement. See attached copies of the "Fair Use" Statement in English, French and Spanish.

Fair Use and Access to Motion Pictures Preserved by FIAF Affiliate Members: A Statement on the Rights and Common Interests of the Motion Picture Industry and Intellectual Property Rights Owners Pertaining to Motion Pictures and Related Promotional and Historical Materials Preserved by FIAF Affiliates

Dear FIAF Colleagues, this message introduces for your consideration the proposed FIAF policy statement developed over the past year by the PACC. The consensus view of the PACC members is that, for the first time in many years, important discussions are taking place in Europe and the U.S., in regard to changes in existing national and international copyright and intellectual property laws. Those changes relate to the rights of archives and cultural institutions to make limited use of the motion pictures and other media in their collections, which are of vital interest to FIAF members. The members of the PACC believe that FIAF, on behalf of its affiliate members and in light of its role as a member of the Co-ordinating Council of Audiovisual Archives Associations (CAAA), has both a right and a responsibility to take a more visible and pro-active role in those discussions.

The new PACC policy statement on *fair use* is intended to be an activist document. It does not seek to interpret the existing copyright and intellectual property laws of any country. Nor is it meant to be a set of binding policy directives to be interpreted by rights holders or any motion picture industry organization as limiting the freedom of action of any individual FIAF member.

Therefore, the purpose of this document is to declare the intention of FIAF to actively pursue, through discourse and negotiation in an atmosphere of mutual respect and common interest, recognition of...and fair compensation for...the preservation and public awareness activities of its members.

**3.2. FIAF Declaration on Fair Use and Access
in English, Spanish and French**

Programming and Access to Collections Commission (PACC):

FIAF Declaration on *Fair Use* and *Access*

The common interest of the affiliate members of the Fédération Internationale des Archives du Film (FIAF), as embodied in the FIAF Code of Ethics to which all affiliates adhere, is to preserve the world's motion picture heritage and ensure that it continues to be accessible to future generations in accord with the highest standards of archival practice.

In consequence, FIAF affiliates:

- believe that preserving the theatrical motion picture experience is a fundamental obligation of conserving a nation's cultural heritage,
- play a leading role in sustaining public awareness of motion pictures, from one generation to the next, through their preservation efforts, public educational programs and scholarly publications,
- share common interests with the world's motion picture producers, distributors and rights holders in the motion pictures of the past, present and future.
- are committed to respecting all national and international intellectual property rights.

Therefore the following principles are set forth as the basis for creating greater understanding and cooperation between FIAF affiliates and international rights holders:

- 1) FIAF affiliates, in accordance with international copyright and intellectual property laws, declare their right to acquire and preserve motion pictures and related promotional and historical materials for their cultural, historical and aesthetic significance.
- 2) The primary mission of FIAF affiliates is to preserve and exhibit their collections, and engage in activities that advance public access, awareness and scholarship.

- 3) FIAF affiliates are the leading repositories for the historical research information and cataloging records essential to preserving the international motion picture heritage.
- 4) FIAF affiliates are committed to maintaining the highest standards for acquiring, preserving, restoring and exhibiting the motion pictures and related promotional and historical materials in their collections.
- 5) In order to achieve their mission, FIAF affiliates require the support of the motion picture industry and the national and international bodies responsible for making the laws and conventions regarding intellectual property.
- 6) FIAF recognizes the rights of owners of motion picture copyrights and other forms of intellectual property to obtain information about the collection holdings of its member archives.
- 7) FIAF recognizes the access rights of legitimate rights holders to the archival motion pictures and related promotional and historical materials preserved by its affiliates, on the basis of fair compensation and due recognition.
- 8) FIAF supports the owners of motion picture copyrights and related intellectual property in their efforts to combat piracy and other forms of illegal use.
- 9) FIAF supports efforts to clarify the legal status of "orphan" motion pictures and related promotional and historical materials for the purpose of preservation and public access.
- 10) As a principle of "fair use," FIAF affiliates declare their right to engage in the following archive related activities, without the payment of fees to outside organizations:
 - exhibition on their premises
 - loans to other affiliates
 - use in their own publications and promotional activities,of the motion pictures and related promotional and other historical materials in their collections.

Comisión de Programación y Acceso a las Colecciones:

Declaración de la FIAF sobre “Buen Uso” y Acceso a las Colecciones

El interés común de todos los afiliados de la Federación Internacional de Archivos Fílmicos (FIAF), plasmado en el Código de Ética de la FIAF, al que se adhieren todos los afiliados, es preservar el patrimonio cinematográfico mundial y garantizar a las generaciones futuras su accesibilidad, de acuerdo con las normas de archivo más idóneas.

En consecuencia, los afiliados de la FIAF:

- consideran que mantener la práctica de la proyección de películas en salas de cine es una obligación fundamental para la conservación del patrimonio cultural de una nación;
- desempeñan un papel fundamental en la transmisión del conocimiento del cine de generación en generación, a través de sus esfuerzos de preservación, sus programas educativos y sus publicaciones especializadas;
- tienen intereses comunes con los productores, distribuidores y propietarios de derechos de películas pasadas, presentes y futuras de todo el mundo;
- se comprometen a respetar los derechos de la propiedad intelectual nacionales e internacionales.

Por lo tanto, se establecen los principios que figuran a continuación como base para la creación de una mayor comprensión y cooperación entre los afiliados de la FIAF y los propietarios de derechos de todo el mundo:

- 1) Los afiliados de la FIAF, de acuerdo con las leyes internacionales sobre copyright y propiedad intelectual, declaran su derecho a adquirir y preservar películas y materiales no cinematográficos con ellas relacionados por su valor cultural, histórico y estético.
- 2) La misión primordial de los afiliados de la FIAF es preservar y exhibir sus colecciones y desarrollar actividades que promuevan el acceso del público a estas, así como su valorización y su estudio.

- 3) Los afiliados de la FIAF son los principales depositarios de información y de archivos documentales esenciales para la investigación de carácter histórico y para la preservación del patrimonio cinematográfico internacional.
- 4) Los afiliados de la FIAF se comprometen a aplicar en sus colecciones los criterios más idóneos para la adquisición, la preservación, la restauración y la exhibición de películas y de materiales no cinematográficos con ellas relacionados.
- 5) Para poder llevar a cabo su misión, los afiliados de la FIAF necesitan el apoyo de la industria cinematográfica y de los organismos nacionales e internacionales responsables de la elaboración de las leyes y de las convenciones relativas a la propiedad intelectual.
- 6) La FIAF reconoce el derecho de los titulares del copyright de las películas y de otros derechohabientes de la propiedad intelectual a obtener de sus afiliados información sobre los fondos de sus colecciones.
- 7) La FIAF reconoce el derechos de acceso de los titulares legítimos de las películas y de los fondos no cinematográficos con ellas relacionados preservados por sus miembros, sobre la base de una justa compensación y el debido reconocimiento.
- 8) La FIAF apoya a los titulares de los derechos de las películas y de otras formas de propiedad intelectual con ellas relacionadas en sus esfuerzos para combatir la piratería y otras formas de uso ilegal.
- 9) La FIAF apoya los esfuerzos para esclarecer la situación legal de las películas "huérfanas" y de los materiales no cinematográficos con ellas relacionados, con fines de preservación y acceso.
- 10) Como principio de "buen uso", los afiliados de la FIAF declaran su derecho a realizar las siguientes actividades sin pago alguno de tarifas a otras organizaciones:
 - la exhibición en su propia sede,
 - los préstamos a otros afiliados,
 - el uso en sus publicaciones y en sus actividades promocionales,de las películas y de los materiales no cinematográficos con ellas relacionados que formen parte de sus colecciones.

Commission Programmation et Accès aux collections (PACC)

Déclaration de la FIAF pour le Fair Use * et l'Accès

L'intérêt commun des membres affiliés de la Fédération internationale des Archives du Film (FIAF) incarné dans le Code d'éthique de la FIAF auquel tous les affiliés adhèrent, est de préserver l'héritage du cinéma mondial et faire en sorte qu'il continue à être accessible aux générations futures en accord avec les normes les plus élevées en matière d'archivage.

En conséquence, les affiliés de la FIAF :

- considèrent que conserver les pratiques de la projection des films en salle est une obligation fondamentale dans la préservation de l'héritage culturel d'une nation,
- jouent un rôle principal dans la connaissance du cinéma, d'une génération à l'autre, par leurs efforts de préservation, de programmes éducatifs et de publications universitaires, savantes, érudites
- partagent des intérêts communs avec les producteurs, distributeurs et ayants droit du cinéma actuel, ancien et futur dans le monde entier.
- s'engagent à respecter les droits de la propriété intellectuelle nationaux et internationaux.

En conséquence, les principes suivants sont posés comme base d'une meilleure compréhension et coopération entre les affiliés de la FIAF et les ayants droits du monde entier :

- 1) Les affiliés de la FIAF, en accord avec le droit international du copyright et les lois de la propriété intellectuelle, déclarent leur droit à acquérir et préserver les films et les matériels non film associés pour leur valeur culturelle, historique et esthétique.
- 2) La mission première des affiliés de la FIAF est de préserver et présenter leurs collections, et d'engager des activités en faveur de l'accès au public, de la valorisation et des activités érudites.
- 3) Les affiliés de la FIAF sont les principaux lieux pour la recherche historique et le catalogage des documents essentiels à la conservation du patrimoine cinématographique international.
- 4) Les affiliés de la FIAF s'engagent à maintenir les meilleures normes pour l'acquisition, la sauvegarde, la restauration et la valorisation des films et des matériels non film associés pour leur valeur culturelle, historique et esthétique.

- 5) Pour accomplir leur mission, les affiliés de la FIAF ont besoin du soutien de l'industrie cinématographique et des responsables nationaux et internationaux en charge des lois et des conventions concernant la propriété industrielle.
- 6) La FIAF reconnaît les droits des détenteurs du copyright et autres ayants droit de la propriété intellectuelle de connaître les collections de ses membres.
- 7) La FIAF reconnaît les droits d'accès des ayants droit légitimes au matériel filmique et aux matériels non film associés pour leur valeur culturelle, historique et esthétique, conservé par ses affiliés, sur la base d'une compensation loyale et d'une due reconnaissance.
- 8) La FIAF soutient détenteurs du copyright et autres ayants droit de la propriété intellectuelle dans leur combat contre la piraterie et autres formes d'utilisation illégale.
- 9) La FIAF soutient les efforts pour clarifier le statut légal des films « orphelins » et des matériels non film associés pour leur valeur culturelle, historique et esthétique dans le but de les conserver et de les rendre accessibles au public.
- 10) Comme un principe de « bon usage » les affiliés de la FIAF déclarent leur droit de s'engager dans les activités archivistiques suivantes sans faire payer de droits aux organisations extérieures :

- projection et consultation sur leur site
- prêts aux autres affiliés
- utilisation pour leurs propres publications et activités promotionnelles.

pour les films et le matériel non film associé pour leur valeur culturelle, historique et esthétique.

Traduction Eric Le Roy, mars 2007. [7.3.2007]

* Fair Use : usage équitable, juste

4. Report of the Specialised Commissions

4.1. Technical Commission

4.2. Programming and Access to Collections Commission

4.3. Cataloguing and Documentation Commission

4.4. FIAF Strategic Plan

4.4.1. Working Plan presented by Yolande Racine

4.4.2. Strategic Plan: Report by Yolande Racine

4.1. Technical Commission

FIAF General Assembly

**FIAF TECHNICAL COMMISSION REPORT TO THE FIAF GA
TOKYO APRIL 2007**

1) Membership (2006-08)

The following grouping of members was submitted for approval at the EC meeting in Taipei, November 2006:

Members:

Lead team:

Thomas C. Christensen, Danish Film Institute, Head of Commission
Mikko Kuutti, Finnish Film Archive, Deputy Head
Paul Read
Nicola Mazzanti

Affiliate members:

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

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

2) Projects:

FIAF congress 2007, Tokyo:

Symposium: Several TC members have offered suggestions for the symposium and Paul Read will present a paper on colour systems and formats.

Workshop: The Technical Commission is providing a two hour workshop at the congress. The first hour of the workshop will highlight the digital challenges our field is facing; the recent developments of post production, as well as developments in digital archiving. The second hour will be focused on the projects of the Technical Commission in order to both present these to the FIAF members, and also hopefully receive feedback on the specific needs of the FIAF members.

Technical Commission recommended basic library for film archives

This has been discussed widely in the past: a list of the important texts and publications that already exist should be the basis for film handling and film conservation in archives and available in every archive, so that every technician would have a body of well founded technology to refer to. A list will be agreed upon by the Technical Commission, possibly with a split into: a) need to know; and b) good to know. It will be attempted to provide a minimal/basic listing with free or cheap resources to ensure accessibility to all archives and collections.

Status presentation at the workshop in Tokyo

Technical staff and newsletter

Paul Read has a list of technical staff of member archives and their email addresses received from Christian Dimitriu. Although it does require additions, it can be the basis



of a distribution list for a newsletter discussed at the last FIAF Technical Commission meeting in Bologna, July 2006. This initiative has not yet come to fruition. It is possible that the Journal of Film Preservation can fill much of this function as well.

Sound preservation – best practice

Mikko Kuutti has previously circulated his proposal that there should be a FIAF recommendation on the best practice for sound element and content preservation. This was universally agreed, and to start the process Mikko Kuutti will prepare and circulate a general statement of the issue, what a recommendation needs to address and what the format might be. It has been discussed that this form of FIAF Best Practice Recommendation might be applied to other contentious and difficult issues. An example is digital restoration, where frequently the pressure to repair film defects and damage exceeds the finances available, and often the current technology is unable to approach the expectations.

Status presentation at the workshop in Tokyo

The glossary database

There are many issues that make a glossary a difficult task. Even in one language (e.g. English) many terms are used for the same element or process, and at times the same term is used in contradictory ways. It has been discussed if this task would better handled by a body with real editorial and publication experience, such as BKSTS. The project is not been finished yet, but a draft version has been circulated internally and discussions with the CDC continue.

The Madrid Project (raw stock database and digital publication of classic texts). This invaluable project was set up by Alfonso del Amo (Cineteca Espanola), who is continuing the work. It has been discussed how the project could be promoted and extended with the many important texts already scanned by Brian Pritchard. The work continues to look into the possibilities for the Technical Commission to distribute within the existing copyright regulations. The current version can be requested on DVD directly from Alphonso del Amo, who can provide individual copies for research purposes.

Status presentation at the workshop in Tokyo

Degradation poster -- project abandoned

It has been decided that we would not continue with this project.

The Technical Manual -- project abandoned

After discussion it has been decided that rather than revisit this difficult and somewhat contentious project it will be more effective and faster to provide a list of the important texts and publications that already exist.

Alphonso del Amo has published much of the work he put into the project during his term as Head of the Technical Commission in the Spanish publication:

Alphonso del Amo Garcia: *Classificar para preservar*. Madrid: Cineteca National: 2006. ISBN 970996103-9

3) Meetings (recent and future)

Bologna, July 6, 2006

Copenhagen, November 13, 2006

Tokyo, April 2007

Bologna, July 2007

4) Other activities & cooperation with other commissions and working groups

JTS, Toronto, 28-30 June 2007.

AMIA will provide registration services and the programme committee will be established with representatives of the international archive organizations. The theme will be set as broadly as possible to encourage the widest content range. All proposals and suggestions should be sent to Grover Crisp.

FIAF Summer School, Bologna, start appr. 30 June, 3 weeks, 2007.

The programme has already been devised by the Cineteca di Bologna to include a) a pre-school distance learning programme, b) attendance at Cinema Ritrovato, and c) sessions from, among others, Thomas Christensen, Noel Desmet, Nicola Mazzanti and Paul Read. Funding from the EU has been confirmed.

ED-CINE

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

DCI and frame rates

The Technical Commission has been involved in much communication with SMPTE members and the European Digital Cinema Forum (EDCF) on the issue of frame rates in digital cinema, where fixed rates of 24 and 48 frames per second have been proposed. Even if most of the focus has been on the inclusion of 25 frames per second, we hope that our call for the inclusion of heritage frame rates (<24) will be heard.

5) Budgetary matters

The Technical Commission has asked to the possibility that any remaining funds on the TC budget from 2006 is carried over to 2007, since 2007 will an expensive year with events in Tokyo and Toronto. Also, the TC was not formally approved until the EC meeting in Taipei, and therefore basically abstained from spending funds in 2006.

Apart from travel and meeting subsidies there are currently no activities planned that require major funding. It is expected that publication and dissemination of project findings will go through the existing channels such as The Journal of Film Preservation, the FIAF web-site, and at the annual congress.

Thomas C. Christensen
Copenhagen, April 10, 2007

4.2. Programming and Access to Collections Commission

COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS
REPORT TO THE GENERAL ASSEMBLY IN TOKYO 2007

MEMBERS OF THE COMMISSION

Head of the Commission:

Antti Alanen, Suomen elokuva-arkisto, Helsinki

Members:

Kjell Billing, Norsk Filminstitut, Oslo

Elaine Burrows, Consultant, London

Stefan Droessler, Filmmuseum im Münchner Stadtmuseum, München

Steven Higgins, The Museum of Modern Art, New York

Meg Labrum, Screensound Australia National Film and Sound Archive, Canberra

Patrick Loughney, George Eastman House, Rochester

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

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

A NEW MEMBER SINCE TOKYO 2007:

Luca Giuliani, Cineteca del Friuli, Gemona

THE ADVANCED PROJECTION MANUAL

The marketing of The Advanced Projection Manual (2006) by Torkell Saetervadet, launched in Sao Paulo continues.

Total copies sold or delivered so far: 679.

Translations into other languages keep being considered.

This wonderful and thorough book is an achievement of great pride for FIAF. A unique and lucid presentation of 110 years of cinema history, it is still available. It is a good idea to place large orders while you can. The Finnish Film Archive ordered over 50 copies at once, and we brave you to top that. You can order it via the FIAF website, via the Norwegian Film Institute website, or by contacting Mr. Kjell Billing right here. This is one great book you can't afford to miss!

THE COPYRIGHT PROJECT

Since 2005, the Commission has been busy preparing a FIAF Declaration on Fair Use and Access, with Patrick Loughney as the editor since May 2006. There is great excitement. It has been a long journey from Jerusalem in 1996, but now the time is right for this.

In São Paulo, the **"Defining Fair Use" workshop, 26 April, 2006** was very well attended. The guest speaker was Dr. Sylvia Gandelman on Copyright in Brazil. Patrick Loughney presented the CCAAA Statement at the WIPO Conference (2005), the U.S. Copyright Office Report on Orphan Works (2006), and the draft FIAF Fair Use Statement in progress, Antti Alanen summarized The FIAF Rights Thing project (1996), José Manuel Costa reported on the ACE talks with FIAPF, Eric Le Roy presented the CNC General Agreement and the Gaumont Agreement. Ole A. Werring's presentation of Norway's online film project took place at the Second Century Forum because of a laptop accident.

The encouragement of FIAF members and the Executive Committee was inspired the Commission to act without delay.

A Bologna draft prepared during Il Cinema Ritrovato in July 2006 was circulated among FIAF affiliates for comments.

The comments were carefully considered, and a new draft was drawn up and prepared in Le Giornate del Cinema Muto in Sacile in October 2006.

Together with Le Giornate del Cinema Muto the Commission arranged a public discussion, Collegium Sacilensis on **"New Deals in Copyright"**, on **Saturday, 14 October, 2006** at Palazzo

Ovio Gobbi. Introductory speeches were given by Livio Jacob, Piero Colussi, and Christian Dimitriu, and the speakers were Massimo Travostino on copyright in Italy, Luca Giuliani on the new regional legislation on public service use, Antti Alanen summarizing Jose Manuel Costa and Gabrielle Claes on the FIAPF / ACE negotiations, and Patrick Loughney introducing the Fair Use Declaration project. There was standing room only in the palazzo, and there were valuable comments during and after the discussion.

In Brussels in November 2006 Antti Alanen and Christian Dimitriu had a meeting with Gabrielle Claes on FIAF coordination on the ACE / FIAPF agreement and the new model contract of 2007, to replace the old one from 1971.

The draft FIAF Declaration on Fair Use and Access was presented to the EC in Taipei in November 2006.

Subsequently it was translated into French by Eric Le Roy and into Spanish by José Maria Prado.

SAO PAULO AND SACILE TRANSCRIPTS

Expert transcripts of São Paulo's "Defining Fair Use" and Sacile's "New Deals in Copyright" workshops were prepared by Koen Van Daele. They are **available as data files at the FIAF Secretariat** by request.

TOKYO 2007: THE SECOND CENTURY FORUM AND THE GENERAL ASSEMBLY
The FIAF Declaration on Fair Use and Access is presented to the Tokyo General Assembly, after having been introduced at **the Second Century Forum: "Overture to the FIAF Declaration on Fair Use and Access" on Monday, 9 April**, chaired by Paolo Cherchi Usai, the section on Copyright in Asia covered by Sungji Oh (Korean Film Archive) and Akira Tochigi (National Film Center), the section on the ACE/FIAPF Agreement covered by Gabrielle Claes (Cinémathèque Royale de Belgique), The FIAF Declaration on Fair Use and Access presented by Patrick Loughney (George Eastman House), and the FIAF Paris 2008 Congress dedicated to copyright presented by Eric Le Roy (CNC-Archives françaises du Film).

THE FIAF PARIS 2008 CONGRESS ON COPYRIGHT

The Commission prepares its contribution together with the French film archives, with Eric Le Roy as the contactperson. To be invited: copyright and film industry heavyweights.

COMMISSION MEETINGS

After São Paulo, the Commission had several meetings during Il Cinema Ritrovato in Bologna (seven members present) and two official meetings in Le Giornate del Cinema Muto in Sacile (eight members).

As an invited expert, Mr. Luca Giuliani (La Cineteca del Friuli) has been active, also providing the facilities for the Sacile meetings, and in Tokyo, he was invited to be a member of the Commission.

Also Christian Dimitriu participated in the Sacile meetings.
The team spirit of the Commission is good.

Antti Alanen

4.3. Cataloguing and Documentation Commission

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY Tokyo, April 2007

I. MEMBERSHIP AND MEETINGS

The Commission's current confirmed members are M. René Beauclair (Cinémathèque Québécoise, Montreal), Ms. Olga Toshiko Futemma (Cinemateca Brasileira, São 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 will meet next in Madrid on May 23 – 25, 2007. We will focus on issues and timelines concerning the projects described below; in particular continuing to implement the new FIAF database software; editing and updating the other three FIAF databases and preparing them for migration to the new software; discussing publication formats and translations of the newly revised *Glossary of Filmographic Terms*; and revising the *FIAF Cataloguing Rules*. We also plan to meet with members of the European Committee for Standardization/Comité Européen de Normalisation (CEN) task force on standardization of cataloging of cinematographic works (CEN/BT/TF 179 Cinematographic Works) to ensure that this project and the revised *FIAF Cataloguing Rules* develop in harmony.

Mr. René Beauclair has announced that he is resigning from the Commission after this year. René will continue to serve as a corresponding member, will continue providing indexing, and will continue editing the *Bibliography of FIAF Members' Publications* until another Commission member can take on the project. I would like to take this opportunity to offer René sincere and deep thanks for his many contributions to the work of the Commission and of FIAF. He has edited the *Bibliography* since 1990, was editor of the *Directory* from 1993 until 2001, and has served as Secretary of the Commission since 1995 and as its Deputy Head since 2001. He also regularly supplies indexing for some 15 titles to the P.I.P and has worked on numerous other Commission projects over the years, such as converting the *Bibliography* and *Directory* from text files to database structures; providing editorial guidance to the P.I.P. and co-presenting Commission workshops and symposia at several Congresses. He has been a great asset to our work, has taken on responsibility for more than his share of projects; and has offered thoughtful assessments and expertise regarding a range of Commission initiatives. It has been a true pleasure to work with René, and we will miss his expertise, generous and unstinting participation, and calm and often wry demeanor. However, we plan to hold him to his offer to continue contributing as a corresponding member!

II. PRESENTATIONS

At the 2007 FIAF Congress in Tokyo, Rutger Penne will present a workshop on behalf of the Commission to introduce the FIAF affiliates to the new software developed in conjunction with IVS. He will give a thorough demonstration of the web-based indexing functions and the progress on merging authority records. We will also discuss ways this software can potentially be used in the future to enhance and improve contributors' access to information on film and documentation holdings as well as periodical indexing.

Commission member Rosario Lopez de Prado will give a talk entitled "Cataloguing Non-Film Collections, Processes and Problems and Their Relation To Film Collections" in the symposium "Searching the Traces: Archival Study of Short-lived Film Formats" at the Congress.

III. COMMISSION PROJECTS

FIAF Databases Online

The FIAF databases are now published by two major international database publishers: Ovid (formerly Silver Platter) and ProQuest (Chadwyck-Healey). Because Ovid and ProQuest are using different names for the same set of FIAF databases, and in order to avoid confusion, in the future within FIAF we would like to propose referring to these databases as the *FIAF Databases Online*. Starting in 2007, FIAF affiliates subscribing to the *FIAF International FilmArchive Database* (Ovid) automatically have access to the new ProQuest version and can access the full text version (FIAF Plus) for a reduced fee. In addition, FIAF members will be able to receive discounts on other film-related databases distributed by ProQuest, such as the *American Film Institute Catalog* and the *Film Index International*.

Over the past year, Rutger Penne and our database partners at IVS successfully finalized data fields and tables and migrated all data from the *International Index to Film/TV Periodicals* to the new software platform. The *Index* is now operational on the new platform, and P.I.P. staff are working on refining the web-based indexing interface and merging authority tables.

Rutger Penne, along with Nancy Goldman and several members of the Executive Committee, have drafted a 5-year business plan for the project to outline and propose improvements to keep the work competitive and to better meet the needs of the Federation. This plan proposes a detailed operational scenario to convert and migrate the other FIAF databases (*Treasures from the Film Archives*, *International Directory of Film/TV Documentation Collections*, *Bibliography of FIAF Members' Publications*) to the new software, and to centralize editorial functions in the Brussels office. Please see the P.I.P. report for more details.

Databases:

International Index to Film Periodicals
Volume 34 of the *International Index to Film Periodicals* was published in October 2006,

and the Ovid and ProQuest online versions were updated every three months. Most Commission members regularly index periodicals for the project. FIAF is offering discounts on subscriptions for any archives supplying indexing; please contact Rutger Penne for more details.

Bibliography of FIAF Members' Publications

René Beauclair continues to compile and edit *the Bibliography of FIAF Members' Publications*. As always, he is very grateful to all the FIAF affiliates who send him citations and publications for inclusion. The database currently includes more than 4,890 citations covering materials published from 1966 to 2005. The *Bibliography* is available on both online versions of the FIAF Databases and is also available each year for download at no charge from the FIAF website. The 2006 paper edition included 284 citations from 67 archives (covering materials published in 2005), and was mailed to all members and affiliates in August 2006. In January 2007 René wrote to all FIAF affiliates requesting information on materials published in 2006 for this year's edition; information received by May 2007 will be included in the 2007 edition.

International Directory of Film/TV Documentation Collections

Although some progress was made on this update in 2006, work on it was unfortunately delayed due to computing changes at the Pacific Film Archive that affected the web-based entry system. Due to programming and web server upgrades, the web-based form written last year now must be re-written and updated. Nancy Goldman will work with PFA's Digital Media Department to resolve this problem later this year, and will resume requesting updated information from FIAF affiliates once it is resolved.

Treasures from the Film Archives

The Treasures database of silent-era films continues to progress, thanks to the efforts of FIAF affiliates. The Treasures database currently holds 40,829 records, of which 32,818 include details on prints and elements held by ninety-eight individual archives.

We are very grateful to the generous private donation that has helped support project staffing from mid-2003 through October 2007. Unfortunately, this funding will end in October 2007. During their meetings in Tokyo, the Executive Committee will consider a Business Plan that will address future funding for this project.

The funding awarded for 2007 will allow PFA to continue providing 10 hours per week of a Data Editor's time until October 2007, and will support 30 hours in computer programming from our Filemaker Pro database consultant to help automate some record updating and aggregating functions. PFA will continue to provide in-kind support such as office space and supplies, computing equipment, administrative support, and project direction.

In February, Nancy and Data Editor Pamela Jean Smith e-mailed all FIAF affiliates to request new data. We are pleased to report that we have already heard from twenty-three affiliates, and hope to hear from many more of you soon. Although we initially requested new data by April, we have now extended the deadline to June and would greatly appreciate your help meeting this deadline. All new data received by June will appear in the Fall 2007 release of the *Treasures* database.

In addition to adding, updating, and correcting data, project activities over the next year will focus on preparing the *Treasures* database for conversion to the new FIAF software

platform. Tasks will include standardizing film title, personal name, and corporate name authority records so that they can be merged with the FIAF Database authority files, and mapping the *Treasures* fields to corresponding fields in the new software. If the Business Plan submitted to the EC is approved, we anticipate moving all four of the FIAF databases to this single software platform by 2008.

FIAF Cataloguing Rules

Commission members Maria Assunta Pimpinelli and Rosario Lopez de Prado have made slow but steady progress on this project over the last year, despite delays due to health reasons. Several months ago, Maria Assunta wrote up the results of the survey of film cataloguing practice many of you answered last year; Rosario and Nancy will edit her article this Spring and hope to publish it later this year in the *Journal of Film Preservation*. Maria Assunta also drafted a suggested Table of Contents for the revised *Cataloguing Rules* and began updating the Title and Statement of Responsibility area. We will soon be contacting individuals who expressed an interest in helping with the revision to ask for input.

Maria Assunta and Rosario have attended several meetings of the European Committee for Standardization/Comité Européen de Normalisation (CEN)'s task force charged with preparing a "standardization mandate to the CEN on the harmonisation of cataloguing and indexing practices of cinematographic works and on the interoperability of film databases." We are working to develop the revised *FIAF Cataloguing Rules* in harmony with this standard, known as CEN/BT/TF 179 Cinematographic Works, by inviting several members of the CEN group to the next Commission meeting and hopefully having additional Commission members attend the next CEN meeting.

Glossary of Filmographic Terms

In the fall, Zoran Sinobad sent the second draft of the revised English language version of the *Glossary of Filmographic Terms* to members of the FIAF Technical Commission and several other experts for final comment. We are grateful for your suggestions for improvements, which were implemented in January. We would like to make this finalized version of the *Glossary* available on the FIAF website later this year, and will add translations as they are completed. Affiliates interested in helping to translate 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. The new edition includes over 90 new terms in addition to substantial editing of most of the remaining terms.

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission
Berkeley, March 19, 2007

4.4. FIAF Strategic Plan

4.4.1. Working Plan presented by Yolande Racine

4.4.2. Strategic Plan : Report by Yolande Racine

**4.4.1. Working Plan presented
by Yolande Racine**

FIAF Strategic Plan

Work in progress

(April 2007 Report)

1. FIAF Congress, General Assembly and Executive Committee Meeting, Ljubljana, Slovenia, May 2005

Since a strategic plan for the Federation was asked for during last year's general assembly in Ljubljana, the newly elected Fiaf Executive Committee has decided, during its first meeting following the congress and general assembly, to create a sub-committee called Strategic Working Group. This committee is composed of 5 members: Jan-Erik Billinger, Patrick Loughney, Gregory Luckow, Vladimir Opela and Yolande Racine.

The mandate of the Strategic Working Group is to develop a scheme for the Federation's strategic plan, the aims of which is to provide more transparency in FIAF's activities, to allow for rapid and flexible action and to improve the visibility of the Federation.

2. FIAF Executive Committee Meeting, Canberra, Australia, December 2005

Discussions took place around the relevance and significance of a strategic plan for Fiaf and about a structure model that would allow us to express our needs in the best way. A template was proposed, comprising the Federation's mission, the benefits from being a member, the challenges faced by the Federation and the opportunities that should be seized as well as the objectives regarding its major internal and external areas of intervention (administration, education, communication, membership, conservation-preservation and finance). It was suggested that the mission and objectives would be taken from FIAF's Ethical Code and integrated to the plan. It was proposed that the content of the plan would be discussed further at CNAFA Meeting in March.

Here is the model that was proposed at the CE Meeting:

FIAF Strategic Plan

(December 2005)

Mission:

[Refer to Code of Ethics]

Challenges:

Opportunities:

Major Objectives:

[Refer to Code of Ethics]

Special Objectives	Actions	S/M/L Term	Who	Cost
Administration				
Education				
Communication				
Membership				
Conservation/ Preservation				
Finance				

3. CNAFA Meeting, Guadalajara, Mexico, March 2006
FIAF's strategic plan was included in CNAFA's agenda. The template was presented to FIAF's participants to the meeting, as well as main orientations that were considered as priorities. There were discussions around these issues, the result of which is as follows:

**4.4.2. Strategic Plan : Report
by Yolande Racine**

FIAF Strategic Plan

(March 2006)

Mission of the Federation:

Film archives and film archivists are the guardians of the world's moving image heritage. It is their responsibility to protect that heritage and to pass it on to posterity in the best possible condition and as the truest possible representation of the work of its creators.

Film archives owe a duty of respect to the original materials in their care for as long as those materials remain viable. When circumstances require that new materials be substituted for the originals, archives will respect the format of those originals.

Film archives recognize that their primary commitment is to preserve the materials in their care, and - provided always that such activity will not compromise this commitment - to make them permanently available for research, study and public screening. (1)

The mandate of the FIAF is to support its members in achieving the following objectives.
(2)

Benefits from being a member of the Federation:

- Reputation of FIAF;
 - Scope and expertise of its members;
 - International reach;
 - Networking and information sharing;
 - Print and elements loans;
 - Shared respect of film integrity.
-

Challenges faced by the Federation:

- Financial stability;
- Diversity of its membership: large and small, rich and poor organisations;
- Appeal to future or young generations;
- Communications geographically challenged;
- Expanded communications with members: group emails, newsletters, announcements, internet forums, cyber-observatory on specific topics...;
- Transition to XX1st Century: adaptation to changing technology.

Opportunities to be seized by the Federation:

- Better liaison with its members;
- Define how FIAF complements and differs from other organisations (clarify its mission and specificity);
- Redefine executive committee and administration's roles;
- Review executive committee structure and representation of members categories;
- Review membership criteria and explore new categories of membership;
- Do representation on specific issues.

Special Objectives	Actions	S/M/L Term	Who	Cost
Administration				
Education				
Communication				
Membership				
Conservation/ Preservation				

Finance (3)				
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- (1) Adapted from FIAF's Ethical Code, this text does not correspond to the Federation's mission per se. It is rather the mission of its members or, even more so, their responsibilities as members of FIAF.
- (2) This sentence was added to involve the Federation in its members goals.
- (3) Shall we add 'dissemination' and 'representation'?

Comments:

Where do we go from now on?

- The structural model has to be adopted if it is convenient;
- The content of 'mission', 'benefits', 'challenges' and 'opportunities' has to be discussed, evaluated and adopted;
- The special objectives have to be fully stated and maybe add some items to them;
- We have to define the process through which we would prefer to undergo from now on in order to achieve a final and complete strategic plan for FIAF.

Conclusion:

- The Strategic Working Group may recommend (after discussion) that the follow up of the Strategic plan should be entrusted to the care of specialists in the domain of strategic communications.
- The mandate of these specialists would consist in animating a wide discussion amongst FIAF's members in order to bring out the essence of a strategy that would ensure a short, medium and long term bright future for FIAF within its community and for the Federation's members.

(Montreal, 2006.04.17)

4. EC Meeting and General Assembly in Sao Paulo, April 2006

This document was presented to the EC members in Sao Paulo in April 2006 and discussed amongst the EC members. It was decided that it would be presented to the General Assembly by Yolande Racine and Greg Lukow.

The Second Century Forum in Sao Paulo, chaired by José-Manuel Costa, introduced a debate around *The role of FIAF: The Major Priorities*, a debate on the setting up of a priority plan regarding FIAF's external missions, more specifically around identity, legal and digital issues. The preoccupations expressed during the forum were integrated in FIAF's Strategic Plan.

At the issue of the presentation of the document prepared by the Strategic Plan Working Group to the General Assembly in Sao Paulo, it was proposed to undergo a survey by asking the member 5 questions that would be studied by the EC members and that would improve our Strategic Plan with relevant and significant ideas and issues. The questionnaire (SWOT analysis questionnaire) was delivered in the member's pigeon holes and was set on the Federation's web site as well.

The questions were the following :

- 4.1 What are the significant INTERNAL STRENGTHS of FIAF that should be considered in developing a strategic plan for the federation?
- 4.2 What are the significant INTERNAL WEAKNESSES of FIAF that should be considered?
- 4.3 What are the significant EXTERNAL OPPORTUNITIES available to FIAF in the larger world that should be considered in developing the plan?
- 4.4 What are the significant EXTERNAL THREATS confronting FIAF that should be addressed in considering our future?
- 4.5 What should be the key strategic direction and goals for FIAF in the next five years?

Twelve members replied to the questionnaire; in terms of representation, it is $\pm 10\%$ of our membership. The answers show important and coherent concerns and maybe even subjects for future forums or symposiums. They generally suggested very interesting directions in the area of

- politics (relations with governments, networking with museums and other similar organisations, associations and industry)
- philosophy (ethics, identity, mission)
- law (rights, fair use)
- finance (concerns)
- technology (needs, directions, digital)
- practical (technological impact on traditional practices, new working methodology, practical solutions)

5. EC Meeting in Taipei, Taiwan, November 2006

The member's comments were presented to the EC members and later included to the FIAF Strategic Plan. It was said that question no 5 should be further developed in Tokyo.

6. EC Meeting and General Assembly in Tokyo, April 2007

The updated version of the Plan is presented to the EC members for discussion and to the General Assembly for their comments and suggestions.

This version (April 2007) will bring together:

- The thoughts of CNAFA members (March 2006),

- The comments made during the Second Century Forum in Sao Paulo on the role of FIAF and on the Federation's major priorities (April 2006)
- The comments and suggestions from the members of the Federation who have completed the questionnaire (Summer and Autumn 2006).

The EC shall think about the most appropriate way to enhance the communication between EC members and FIAF members

- To report on the progress of the FIAF Strategic Plan
- To gather more comments and suggestions on question no 5
- To explain the process that we will follow to bring the FIAF Strategic Plan to its final stage.

FIAF Strategic Plan

(April 2007)

1. Mission of the Federation:

Film archives and film archivists are the guardians of the world's moving image heritage. It is their responsibility to protect that heritage and to pass it on to posterity in the best possible condition and as the truest possible representation of the work of its creators.

Film archives owe a duty of respect to the original materials in their care for as long as those materials remain viable. When circumstances require that new materials be substituted for the originals, archives will respect the format of those originals.

Film archives recognize that their primary commitment is to preserve the materials in their care, and - provided always that such activity will not compromise this commitment - to make them permanently available for research, study and public screening. (1)

The mandate of the FIAF is to support its members in achieving those objectives. (2)

2. Benefits from being a member of the Federation (Internal strengths):

The benefits are:

- 2.1 To belong to an internationally recognized organization in the field of film archiving (conservation, preservation, restoration and programming);

- 2.2 Access to current standards for the preservation of films and film-related materials;
 - 2.3 To share common goals;
 - 2.4 Access to collections in worldwide film archives;
 - 2.5 Opportunity to participate in collaborative projects;
 - 2.6 Opportunity to participate in a collegial community of experts;
 - 2.7 To be part of a global network;
-

3. Challenges faced by the Federation (Internal weaknesses):

- 3.1 Lack of a clear mission statement and strong public identity;
 - 3.2 Financial instability and strong dependence on public funding;
 - 3.3 Diversity of institutional memberships (language, missions, scope, organisational structure, technical advancement, and geographical, economic and political conditions);
 - 3.4 Inadequate communications with its members;
 - 3.5 Insufficient guiding principles, standards and collaborative projects;
 - 3.6 Create opportunities for younger people in FIAF;
 - 3.7 Insufficient resources for professional advice.;
 - 3.8 Lack of promotion of the Federations activities;
 - 3.9 Unclear ownership and rights status for some film elements in archive collections;
 - 3.10 Insufficient professional training to meet technological challenges;
 - 3.11 Increasing demand from commercial media industries for archival for film materials;
 - 3.12 Meeting increasing public for archival footage and non-feature films;
 - 3.13 Lack of preservation standards for electronic, magnetic and digital medias
-

4. Opportunities for the Federation (External opportunities):

- 4.1 Explore new categories of membership;
- 4.2 Encourage stronger support from UNESCO in saving audiovisual cultural heritage;
- 4.3 Increase public awareness of the importance of motion pictures as cultural heritage among the public, government and film industry;
- 4.4 Recognition of increasing value of film collections;
- 4.5 Explore the benefits of digital cinema, digital home formats, web access;
- 4.6 Better use new medias to disseminate film culture;
- 4.7 Opportunity for FIAF to take the leading role in issuing guidelines in digital film restoration and preservation.

- 4.8 Create most authoritative national filmographic databases and make them internationally available.
- 4.9 Develop standards for archiving digital production materials;
- 4.10 Develop advocacy positions on specific archival issues;
- 4.11 Increasing significance of regional archives associations;

5. Environmental threats and competition (External threats):

- 5.1 Political, financial and legal pressure;
- 5.2 Opposition of film industry against film museums collecting films and film related material;
- 5.3 Piracy;
- 5.4 Vinegar syndrome and nitrate holdings;
- 5.5 Lack of knowledge on part of film industry and public about importance of preservation and access.
- 5.6 Excessive length of authors term of copyright protection for audiovisual works without author's active part in their preservation;
- 5.7 Digital encryption of digital motion picture formats;
- 5.8 Developing selection guidelines;
- 5.9 Obsolescence of photochemical film material manufacturing;
- 5.10 Obsolescence of film viewing, editing and projection equipment;
- 5.11 Impact of archiving digitally-born film materials;
- 5.12 The constant changes in moving image technologies;
- 5.13 The closing of commercial film labs resulting in the loss of knowledge and facilities;
- 5.14 Decrease in acquisition of film prints;
- 5.15 Potential decrease in number of film archives worldwide.
- 5.16 Financial cuts;
- 5.17 Rivalry between state-run museums and archives and private museums and archives;
- 5.18 Complex problems and costs relating to copyright clearance.
- 5.19 Competition from private collectors for the acquisition of films and film related materials;
- 5.20 Outsourcing selected operations in publicly funded film archives;

6. FIAF's orientation for the 5 coming years (Strategic directions and goals):

Special Objectives	Actions	S/M/L Term	Who	Cost
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<p>6.1 Institution Membership</p>	<p>6.1.1 Find solutions for members with less means;</p> <p>6.1.2 Promote activities relative to exchanging information and expertise;</p> <p>6.1.3 Confirmation of our new identity;</p> <p>6.1.4 FIAF to become a think tank for those who run film archives and cinemathèques and determine their policies, a high level forum for strategic decisions (no competition with AMIA...);</p> <p>6.1.5 Make the annual fee worth the expense;</p> <p>6.1.6 Develop a common vision and have members investing in it;</p> <p>6.1.7 Make a clear statement on our view of the relation between traditional and new media to convey a sense of vision and direction;</p> <p>6.1.8 Opening the movement for new affiliates;</p> <p>6.1.9 Create a regional as well as an international network;</p> <p>6.1.10 Stimulate the collaboration of the Ministries of External Affairs in some collaborative programs;</p> <p>6.1.11 Develop combined efforts to strengthen the basis of</p>			
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	<p>filmmuseums within the cultural life in the respective countries;</p> <p>6.1.12 Develop a strategic plan and directions;</p> <p>6.1.13 Respect organisational differences between members;</p>			
<p>6.2 Conservation Preservation</p>	<p>6.2.1 Clarify digital challenges implementing a smooth transition;</p> <p>6.2.2 Take the means to keep up the photochemical chain of film;</p> <p>6.2.3 Preservation of nitrate and other fragile and obsolete elements;</p> <p>6.2.4 Common cooperation to save film heritage in hot climates;</p> <p>6.2.5 Develop a new deal in copyright;</p> <p>6.2.6 Discussion over the concept of analogue and digital film, cinema and other media;</p> <p>6.2.7 Preservation of digital material;</p> <p>6.2.8 Deal with migration, copyright, access and fair use issues;</p> <p>6.2.9 Standardize work quality of film archives amongst different cultures and geographical locations;</p> <p>6.2.10 Monitor the use of digital technology in film preservation;</p> <p>6.2.11 Support film</p>			

	<p>archives in the the transition into digital formats;</p> <p>6.2.12 Support the upkeep of traditional technologies in the archive's work;</p> <p>6.2.13 Closer cooperation between FIAF members regarding problems related to preservation of film related material;</p> <p>6.2.14 Take advantage of the growing interest in archival material;</p>			
<p>6.3 Dissemination</p>	<p>6.3.1 FIAF cooperation with new forms of access to collections on DVD and the web;</p> <p>6.3.2 On-line access to digitized publications, journals and archival funds (author's rights problem to be solved)</p> <p>6.3.3 Fiaf's participation in new experimental concepts for moving image exhibition;</p> <p>6.3.4 Access to collections with the help of other platforms or carriers;</p> <p>6.3.5 Make a statement about screening archive films free of charge (agreement with studios);</p> <p>6.3.6 Make a database of film titles available for loan from different archives;</p> <p>6.3.7 Monitor the quality of digital projection systems;</p>			

	6.3.8 Support internationally the archival view on copyright issues; 6.3.9 Fair use			
6.4 Education	6.4.1 Film education of children and young people in schools; 6.4.2 Dissemination of FIAF's archival principles; 6.4.3 Training in digital issues; 6.4.4 Provide support to archives in development stages;			
6.5 Communication	6.5.1 Specification of relations with other organisations in the world who care for safeguarding audiovisual cultural heritage; 6.5.2 Dissemination of FIAF's work and achievements; 6.5.3 More activities to present FIAF and its mission and achievement outside a small circle of enthusiasts (Symposium, filmfestival, publications, public announcements...); 6.5.4 More efficiency of the commissions (regular reports, setting of specific goals, reach of satisfactory results, more communications to members);			
6.6 Finance	6.6.1 Strengthen our economical resources; 6.6.2 Diversify our			

	sources of financment;			
6.7Administrati on	6.7.1Keep it small and flexible; 6.7.2Find the means to hire external expertise;			

- (1) Adapted from FIAF's Ethical Code, this text does not correspond to the Federation's mission per se. It is rather the mission of its members or, even more so, their responsibilities as members of FIAF.
- (2) This sentence was added to involve the Federation in its members goals.

Decisions to be made:

Where do we go from now on?

- The special objectives have to be evaluated as being complete;
- We have to define the process through which we will undergo from now on in order to achieve a final and complete strategic plan for FIAF. Here are some suggestions that should be analysed by EC members and decided upon.

Suggested process:

- The follow up of the Strategic plan should be entrusted to the care of specialists in the domain of strategic communications in order to bring a stronger implication of the EC members and FIAF members.
- The consultants mandate would consist in animating a wide discussion amongst all FIAF members in order to bring out the essence of a strategy that would ensure a short, medium and long term bright future for FIAF within its community and for the Federation's members.
 - o A first session should take place at the next EC meeting in Toronto in Autumn 2007
 - o A second session with FIAF's members should take place at the Paris Congress in Spring 2008
 - o The result of which should be analysed by EC members and proposed for adoption to the General Assembly at the following Congress
 - o Prepare an Action Plan.

Montréal, April 1st 2007

5. Publications & Projects

- 5.1. Reel Emergency Project
- 5.2. UNESCO World Day for Audiovisual Heritage:
Programme of October 27th, 2006
- 5.3. 70th FIAF Anniversary : Special publication
- 5.4. Periodical Indexing Project Report
- 5.5. Film Restoration Summer School /
FIAF Summer School 2007

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

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

11. *Industrias Pinto de Bucaramanga* (título asignado), Director unknown, around 1940
Fundación Patrimonio Fílmico Colombiano, Bogotá.
Persona de contacto: Rito Alberto Torres Moya

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.

**5.2. UNESCO World Day for Audiovisual Heritage:
Programme of October 27th, 2006**

October 27th, 2006: World Day for the Audiovisual Heritage

The FIAF Executive Committee has decided to encourage the FIAF affiliates to celebrate the World Day for the Audiovisual Heritage every year on 27th October, day of the adoption of the UNESCO Recommendation for Safeguarding and Preservation of Moving Image, adopted on 27th October 1980 in Belgrade. A survey has been circulated in September.

The following FIAF affiliates have announced their plans for a special event/celebration around the 27th October 2006:

**BANGKOK, THAILAND
NATIONAL FILM ARCHIVE OF THAILAND**

- Title of celebration foreseen for the WDAVH:

World Day For Audiovisual Heritage of Thailand: Past, Present and Future of Thai Audiovisual Heritage.

- Description of the event/celebration:

With the very small budget we get from our mother organization, we will organize an event at the National Film Archive for one day on the 27 Oct. It includes a display on the topic " World Day for AV Heritage : WHY ?", an opening ceremony and press release of the event by the representative from Unesco Bangkok together with the Minister of Culture, the declaration of the list of 100 National AV Heritages, a panel discussion on the topic of problems on AV safeguarding and preservation. The event is open to the public.

Contact person: Mr. Dome Sukvong
 October 15, 2006

**BERLIN, GERMANY
DEUTSCHES KINEMATHEK – MUSEUM FÜR FILM UND FERNSEHEN**

- Title of celebration foreseen for the WDAVH:

27. October – The UNESCO Recommendation for the Safeguarding and Preservation of Moving Images.

- Description of the event/celebration:

- The Deutsche Kinemathek will have free entrance to its film – and television Museum during the whole day
- In the afternoon, the public will be invited to a guided tour demonstrating the work of the film department – including a screening of preserved short films at each end of the tour.
- One screening in the cinema "Arsenal" of the Friends of the "Deutsche Kinemathek" is dedicated to the event.

Contact person: Ms. Eva Orbanz, Curator, FIAF President
 October 5, 2006

**BERLIN, GERMANY
DEUTSCHES FILMINSTITUT – DIF (INCL DEUTSCHES FILMMUSEUM)
FRANKFURT AND WIESBADEN**

- Title of celebration foreseen for the WDAVH:

UNESCO World Day For Audiovisual Heritage

DIE ABENTEUER DES PRINZEN ACHMED
THE ADVENTURES OF PRINCE ACHMED
Screening at our Cinema Caligari, Wiesbaden

- Description of the event/celebration:

On 27th October, World Day of the UNESCO for Audiovisual Heritage, the Deutsches Filminstitut will present as a première in Wiesbaden the restored version of the marvellous silhouette animation THE ADVENTURES OF PRINCE ACHMED. Pioneer animator Lotte Reiniger uses various motifs selected from a tale of The Arabian Nights, the film tells the story of a beautiful princess, an wicked sorcerer, a benevolent witch, a magical lamp and as well of a flying horse. World wide international and national film archives are engaged to collect, preserve, restore and to present the moving image. The World Day of the UNESCO for Audiovisual Heritage calls the attention of the public to the cultural and historical importance of film.

The Deutsches Filminstitut will present THE ADVENTURES OF PRINCE ACHMED as it is an outstanding example for Audiovisual Heritage and it has been as well chosen for the TOP 100 as one of the most important German films.

On this day fellow workers of the film archive will introduce their daily work such as film restoration and storage.

The film will be accompanied by Uwe Oberg at the piano.

DIE ABENTEUER DES PRINZEN ACHMED
Germany 1923-26, OV, 65 minutes, director: Lotte Reiniger Print restored by
Deutsches Filmmuseum 1999

Contact person: Mr. Michael Schurig
October 13, 2006

**BUDAPEST, HUNGARY
HUNGARIAN NATIONAL FILM ARCHIVE**

- Title of celebration foreseen for the WDAVH:

Screening dedicated to the UNESCO Recommendation

- Description of the event/celebration:

Our cinema will project a restored Hungarian hit from the fifties -also shown in Bologna this year- *Állami áruház* (1952) on November 15 at 6.30 P.M. Plus there will be a short article about the UNESCO Recommendation in the journal of the Archive.

Contact person: Blanka Szilagyi - International Relations
October 4, 2006

CANBERRA, AUSTRALIA
NATIONAL FILM AND SOUND ARCHIVE

- Title of celebration foreseen for the WDAVH:

UNESCO World Day for Audiovisual Heritage.

- Description of the event/celebration:

The NFSA will give a press release to acknowledge October 27 and the NFSA commitment to audiovisual heritage, with a particular focus on its current restoration of the 1906 Australian feature film THE STORY OF THE KELLY GANG; which will be premiered Nov. 29/30 2006.

Contact person: Ms. Meg Labrum
October 20, 2006

GRENOBLE, FRANCE
CINEMATHEQUE DE GRENOBLE

- Title of celebration foreseen for the WDAVH:

Le choix n'est pas encore fait.

- Description of the event/celebration:

Projection et conference.

Contact person: Mr. Michel Warren, Président
October 6, 2006

PARIS, FRANCE
ARCHIVES FRANCAISES DU FILM (CENTRE NATIONAL DE LA
CINEMATOGRAPHIE)

- Title of celebration foreseen for the WDAVH:

Invitation dans le cadre de la célébration des 26 ans de la Recommandation de l'UNESCO.

- Description of the event/celebration:

Projection du film "La Pensionnaire" (La Spiaggia, Alberto Lattuada, 1954) et présentation du nouveau site Web des Archives Françaises du Film et de l'installation de l'antenne de consultation des films à la Bibliothèque Nationale de France.

Contact person: M. Eric Le Roy
October 13, 2006

**PARIS, FRANCE
CINEMATHEQUE UNIVERSITAIRE**

- Title of celebration foreseen for the WDAVH:

NO TITLE

- Description of the event/celebration:

Comme tous les jours, il y aura deux séances, à l'université de Paris III - Sorbonne Nouvelle. L'une à midi (titre encore indéterminé), l'autre à 17h: "BIRTH OF A NATION" D.W.Griffith.

En début de ces séances, j'envisage d'informer les étudiants-spectateurs de cette journée mondiale du patrimoine audiovisuel et de projeter le clip produit en 1995 par le CNC pour le centenaire du cinéma "COMMENT ON SAUVE UN FILM".

Contact person: Laure Gaudenzi, Programmation & Collection Film
October 4, 2006

**PRAGUE, CZECH REPUBLIC
NARODNI FILMOVY ARCHIV / NATIONAL FILM ARCHIVE**

- Title of celebration foreseen for the WDAVH:

World Day for Audiovisual Heritage.

- Description of the event/celebration:

Celebratory event at Ponrepo - NFA's screening hall, during which a restored film will be presented: "Cikáni" (Karel Anton, 1921), and short mute films: "Zofínská Plovárna" (Jan Krízenecký, 1898) and "La Rivière Française" (documentary filmsn 1920's).

A radio program-interview about the World Day for Audiovisual Heritage, film restoration and conservation and related topics, broadcasted by the Czech Radio / Český Rozhlas - Vltava

Contact person: Ms. Devleta Filipović Hamzabegović
October 17, 2006

**PRETORIA, SOUTH AFRICA
SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES**

- Title of celebration foreseen for the WDAVH:

NO TITLE

- Description of the event/celebration:

A Special event will take place.

Contact person: Mr. Seipei Raisibe Mashishi
October 20, 2006

PUNE, INDIA
NATIONAL FILM ARCHIVE OF INDIA

- Title of celebration foreseen for the WDAVH:

NO TITLE

- Description of the event/celebration:

Seminar on the importance of preserving audiovisual heritage. We intend to enlist the cooperation and active involvement of the Indian Film Industry and to seek adequate media coverage for creating enhanced public awareness on the subject.

Contact person: Mr. K. S. Sasidharan, Director
October 11, 2006

SARAJEVO, BOSNA I HERZEGOVINA
JAVNA USTANOVA KINOTEKA BOSNE I HERCEGOVINE

- Title of celebration foreseen for the WDAVH:

Silent Film.

- Description of the event/celebration:

Screening: Film METROPOLIS, directed by Fritz Lang at 8.p.m.

Contact person: Ms. Devleta Filipović Hamzabegović
October 16, 2006

SKOPJE, MACEDONIA
KINOTEKA NA MAKEDONIJA / CINEMATHEQUE OF MACEDONIA

- Title of celebration foreseen for the WDAVH:

Special screenings of the preserved films, selected from the Cinematheque's collections.

- Description of the event/celebration:

Showing of the Manaki Brothers' film selection whose preservation was done 1996 with the UNESCO support, as well as screening of the preserved films of the national film heritage.

Contact person: Ms. Vesna Maslovarik
October 16, 2006

SOFIA, BULGARIA
BULGARSKA NACIONALNA FILMOTeka / BULGARIAN NATIONAL FILM
ARCHIVE

- Title of celebration foreseen for the WDAVH:

Journée Internationale de l'Héritage Mondial du Cinéma.

- Description of the event/celebration:

La célébration sera accompagnée d'annonces anticipées, à la télévision bulgare et à la radio nationale bulgare, ainsi qu'au sein des organisations publiques, journaux, revues, TV et canaux privés. A l'occasion de cette célébration, des affiches et des bulletins publicitaires seront imprimées.

Les séances, accompagnées de commentaires et de conférences données par des cinéastes bulgares, se feront en trois étapes :

ETAPE 1 : Projection des films documentaires et d'animations restaurés. Durée de 1h30 min.

ETAPE 2 : Projection de films transférés sur support contemporain / DVD, tirés d'une collection sélectionnée des Archives de la Cinémathèque Nationale Bulgare. Durée de 1h40 min.

ETAPE 3 : Représentation traditionnelle des films d'archives, dits « Université de Cinéma » et sensibilisation des nouvelles générations avec la mémoire cinématographique mondiale, à savoir le début de cinéma sonore, le film américain (« The Jazz singer », 1927, Alan Crosland,) et les films qui en découlèrent en Europe.

Contact person: Mr. Plamen Maslarov
October 10, 2006

TOKYO, JAPAN
NATIONAL FILM CENTER / THE NATIONAL MUSEUM OF MODERN ART

- Title of celebration foreseen for the WDAVH:

Distribution of flyers devoted to the UNESCO recommendation.

- Description of the event/celebration:

We will distribute flyers to our visitors on October 27th.

Contact person: Mr. Hidenori Okada
October 6, 2006

IFTA

FIAT IFTA has planned the making of a golden book to celebrate the 2006 World day which coincides with the opening of the 2006 FIAT conference. Here is the invitation sent to our members and to the Madrid conference delegates : <http://www.fiatifta.org/conferences/LivreOr/index.html>

In addition, Ina is preparing a special "dossier" about the world day to be posted on its "Archive for all" service :
<http://www.ina.fr/archivespourtout/index.php>

Come back at the end of the month to discover it (the home page changes every week) !

We have invited all FIAT members to celebrate the world day in their own country and organisation. Some of them are already planning the making and transmission of a special report about their archives.

5.3. 70th FIAF Anniversary: Special publication



Projet livre FIAF 2008

Ouvrage publié sous la direction de Robert Daudelin et Eric Le Roy, édité par Centre national de la Cinématographie.

Dans le cadre des 70 ans de la FIAF, le Centre national de la cinématographie publiera un ouvrage proposant des lectures du patrimoine cinématographique en dehors du cercle habituel des archivistes. Ce livre célébrera le cinéma dans ses rapports avec les autres arts, avec des recoupements étonnants, des complicités profondes, des parentés imprévues.

Ils sont écrivains, peintres, poètes, photographes, plasticiens et ont abordé le cinéma par amour ou passion. Conçu sous la forme d'une libre anthologie, ce livre est destiné, par la nature de sa conception, à être un objet inachevé, sans fil rouge, que l'on feuillette sans chronologie. Il entrecroise et confronte différentes pratiques artistiques: du poème à la photographie, du collage au texte, du photogramme à l'expérimental. C'est une invitation au vagabondage qui se moque des clivages formels, intellectuels et historiques. D'un artiste à l'autre, ce livre stimulera notre amour du cinéma pour les 70 ans de la fédération internationale des Archives du film.

Titre à trouver

Liste non exhaustive, non définitive :

1. Des écrivains cinéphiles : Paul Auster, Jean Rouaud, Michel Tremblay, Dominique Noguez, Daniel Pennac, Serge Meurant, François Weyergans, Tanguy Viel
2. Des peintres qui ont parlé du cinéma : Edward Hopper, André Soupard, Adelin Guyot
3. Des cinéastes qui ont fait des photos : Luigi Comencini, Boris Lehman, Agnès Varda, Giuseppe Tornatore, Michel Brault, Carlos Saura, Gustav Deutsch, Peter Delpout
4. Des photographes qui ont fait des films : William Klein, Johan van der Keuken, Serge Clément, Bruce Davidson, Bruce Weber, Robert Frank, Guy Borremans, Henri Cartier-Bresson, Fouad Alkoury, Raymond Depardon, Man Ray
5. Des photographes qui intègrent le cinéma dans leur démarche : Bertrand Carrière, Mark Ruwedel

6. Des plasticiens qui utilisent la matérialité du cinéma : Éric Rondepierre, Richard Kerr, Maria Klonaris/Katerina Thomadaki
7. Des cinéastes qui peignent, dessinent, font des installations : Raoul Ruiz, Claude Jutra, Chris Marker, Johan van der Keuken, Gilles Carle, David Lynch, Robert Bresson, Richard Kerr, Federico Fellini, Peter Greenaway, Peter Kubelka, Bruce Conner
8. Des peintres qui ont fait des films : Robert Lapoujade, Derek May, Fernand Léger, Julian Schnabel
9. Des photographes qui ont photographié des lieux de cinéma : Chema Prado, Thomaz Farkas, Johan van der Keuken, William Klein, Diane Arbus, Weegee, Gabor Szilazi, Denise Bellon
10. Des photographes qui ont photographié des cinéphiles : livre de la Cinémathèque Royale, expo Montréal
11. Et les inclassables : Michael Snow (peintre, sculpteur, musicien, cinéaste), Andy Warhol

Approches :

- reproduire des œuvres (peintures, dessins, photos, installations, affiches)
- reproduire des textes, commander des textes littéraires (Noguez, Tremblay)
- commander des essais (Dominique Païni, François Albéra, Vittorio Boarini, Paolo Cherchi Usai, Robert Rossen, Mary Lea Bandy)
- commander des œuvres plastiques (Rondepierre, Klonaris/Thomadaki)
- proposer à des écrivains d'écrire un court texte à partir d'un photogramme d'un film inconnu
- solliciter la collaboration des affiliés de la FIAF

Pour enrichir et organiser ce livre, nous vous proposons de nous adresser à votre convenance:

- un photogramme d'un film non identifié de votre collection.
- une photographie ou une image expérimentale représentant le cinéma, une salle de cinéma photographiée par un directeur d'archive, un écrivain, poète, cinéaste, ou plasticien.
- un court texte, poème atypique sur l'expérience du film en salle.

Les documents seront publiés et mis en ligne sur le site de la FIAF.
Ils doivent être impérativement libres de droit.

5.4. Periodical Indexing Project Report

**REPORT OF P.I.P. ACTIVITIES
GENERAL ASSEMBLY FIAF CONGRESS
(Tokyo 2007)**

1. FIAF Databases Online

The FIAF databases are now published in electronic format by two major international database publishers: ProQuest (Chadwyck-Healey) and Ovid. ProQuest is marketing the databases under the name *FIAF International Index to Film Periodicals*, and offers a version that incorporates full text of many of the periodical articles called *FIAF Plus*, while Ovid calls their product the *FIAF International FilmArchive Database*. In order to avoid confusion, in the future within FIAF we will refer to these databases as the *FIAF Databases Online*.

Starting 2007, FIAF affiliates subscribing to the *FIAF Databases Online* have automatically access to the new Chadwyck-Healey interface, with quarterly updates. The bi-annual CD-ROM edition (Ovid) is also included in the annual subscription fee (400 €) but is now optional and will only be sent to those subscribers who desire it. Access to the Ovid web version (with quarterly updates) is not included in the basic fee but will be offered at an additional 200 € per year. P.I.P. supporters have automatically access to the Ovid web version.

In October 2006, Chadwyck-Healey launched FIAF Plus: a full-text film journals package linked to the article records of the *International Index to Film Periodicals*. Currently 46 titles (incl. the *Journal of Film Preservation*) are featured in FIAF Plus. FIAF affiliates will have a considerable discount when subscribing to this service.

2. Progress report on the data conversion

In December 2006, all data of the *International Index to Film/TV Periodicals* were successfully migrated to the new platform. The new web based indexing system is operational since January 2007. Currently we are working on refining the interface and are implementing validation and functionality procedures to improve the performance. In April 2007, the data will be exported from the new system for the first time and used to build the Ovid and ProQuest versions of the *FIAF Databases Online*.

3. P.I.P. Business Plan

A second draft of the P.I.P. Business Plan will be presented at the FIAF Congress in Tokyo. The plan proposes steps to further develop the Periodicals Indexing Project for the benefit of FIAF and to centralize editorial functions in the Brussels office.

Rutger Penne
P.I.P. Editor

**5.5. Film Restoration Summer School /
FIAF Summer School 2007**

FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2007

Theory Lessons on Film Restoration: distance learning, 2 May - 29 June

Introduction to and attendance at Il Cinema Ritrovato film festival: Bologna, 30 June - 7 July

Restoration practice: Bologna, 9-29 July

1. INTRODUCTION

The introduction of new digital technologies has revolutionized film restoration and radically transformed the concept of preserving and accessing cinema. Today more than ever, our film heritage is available to large audiences via digital media. In the tradition of the pioneering work initiated by FIAF Summer Schools since 1973, this is the first time that the Fédération Internationale des Archives du Film (FIAF), the Association des Cinémathèques Européennes (ACE), and the MEDIA Plus Programme of the European Union will combine their efforts with the Cineteca di Bologna and the L'Immagine Ritrovata film restoration and conservation laboratory, and organize the first Film Restoration Summer School / FIAF Summer School.

While the whole film community numbers many film archives, specialized laboratories are by contrast very few. Every year, each film archive restores a considerable number of prints. Hence, it appears necessary for today's curators and their staff to be trained to use new digital equipment to preserve and restore old films, and to learn about digital strategies for access. Furthermore, all students who are interested in working in a film archive and/or restoration laboratory in the near future should be provided with highly specialized digital and analogic tools to enter this field.

Film restoration should not be confined within the walls of a specialized laboratory. Presenting and exhibiting restored films is an active part of the restoration process. For this reason we have decided to open the Film Restoration Summer School / FIAF Summer School in Bologna, in

THE CURRENT
STATE OF
THINGS

WHY A
FIAF
SUMMER
SCHOOL
FOCUSED ON
RESTORATION?

FILM
RESTORATION
SUMMER
SCHOOL AND IL
CINEMA
RITROVATO

conjunction with the festival Il Cinema Ritrovato [30 June-7 July 2007], a true meeting place for researchers and experts. The connection between learning about digital and analog restoration and Il Cinema Ritrovato is therefore a close one. It is important to put restoration into practice and to learn how to restore a film, while it is equally crucial to understand how old films, restored by different archives, can be exhibited today.

The project's main objective is to teach and update participants on how to restore, reconstruct, and preserve a film using analog and new digital technology, and how analog systems and new digital technologies can actually coexist. Participants will have the chance to experience everyday work in a highly specialized laboratory, including all departments and every step of the process, from beginning to end. In following the Film Restoration Summer School / FIAF Summer School, participants are expected to acquire certain skills: be able to know how to operate all digital and analog equipment in an archive and a restoration laboratory; be able to follow a complete restoration process; perform all the main necessary operations needed to restore a film; evaluate the state of conservation of a film, and decide the best practice to restore, reconstruct, and preserve it.

The innovative Film Restoration Summer School / FIAF Summer School is the first film school programme dedicated to teaching digital and analog techniques to restore old archival prints. While digital technologies have a well-established role in the contemporary film industry, the importance that they play in film restoration has been somewhat neglected as a teaching/learning experience.

After completing the Film Restoration Summer School / FIAF Summer School, the target group will know how a film can be restored following new digital and analog technologies in a modern, flexible work environment. Furthermore, the target group will be able to assess the best format to restore a film and have it translated from film support to broadcasting and DVD support.

FILM
RESTORATION
SUMMER
SCHOOL
TARGETS

ANALOG AND
DIGITAL
RESTORATION

FINAL AIMS

2. PROGRAMME

The training is conceived for an international target group, and will be taught by an international panel of the best experts from different countries. The Film Restoration Summer School / FIAF Summer School is conceived both for archivists and staff working at FIAF archives, and students. The aim is to foster a shared knowledge in the field for current and future generations and world film archives. Special attention will be given to participants coming from countries with less developed traditions of restoration. Classes will be in English and French.

Training will take place at the Cineteca di Bologna's screening theatres and library, while the internship will be organized at the laboratory L'Immagine Ritrovata in Bologna. Training will last 3 weeks, from Monday 9 July through Sunday 29 July 2007, and will be preceded by the Il Cinema Ritrovato film festival [30 June to 7 July 2007 – 1 week, optional], and a two-month online distance learning experience on restoration technologies with a weekly update.

The L'Immagine Ritrovata laboratory's highly specialized staff will be closely involved in the intensive 3-week training programme and internship. Participants will be divided into six groups, and will work in each department of the laboratory:

1. analog restoration
2. printing and processing
3. sound restoration
4. digital restoration (part 1)
5. digital restoration (part 2)
6. video format

PARTICIPANTS

WHERE
AND
WHEN

TRAINING
PROGRAMME

The Film Restoration Summer School / FIAF Summer School is structured along three main lines of interest:

1. **Theory Lessons on Film Restoration** (distance learning, 2 months, 2 May – 29 June 2007)
2. **Introduction to and attendance at the Il Cinema Ritrovato festival** (1 week, optional)
3. **Restoration Practice** (3 weeks, compulsory)

2.1. Theory Lessons on Film Restoration

For 2 months preceding the classes in Bologna, participants will be provided with theory lessons, downloadable weekly on their computer at www.immagineritrovata.it. This distance learning preparation will include lessons on new digital film restoration, access, and conservation. These online lessons will run from 2 May until 29 June 2007.

2.2. Introduction and attendance to the Il Cinema Ritrovato film festival (1 week, optional)

The first week will be entirely devoted to the XXI edition of the Il Cinema Ritrovato film festival, which is the Cineteca di Bologna's main international event. Since 1987, the festival has investigated the most obscure territories of cinema history, screening the best of "Recovered and Restored Films" from archives around the world.

Students will be free to attend the festival at their discretion. Some screenings will be compulsory.

Daily meetings of 2 hours or more with international specialists will be organized for all participants.

During the week of the festival, these meetings will analyse in detail restoration practice from a theoretical point of view, dealing in particular with film courses in a film restoration laboratory. These theoretical

MAIN LINES OF
INTEREST

DISTANCE
LEARNING – 2
MONTHS

IL CINEMA
RITROVATO
FILM FESTIVAL

MEETINGS
WITH
SPECIALISTS

meetings will be an introduction and an in-depth study preceding the 3 weeks of internship; daily topics will therefore reflect laboratory stages.

Basically, the two main directions to be followed will consist of:

1. Analog and digital processing, for both picture and sound, will form an in-depth course in theory, supported by study cases. A brief section dedicated to fundamental principles of film restoration will introduce specific topics, such as film and its treatment in printing and processing. An extensive theoretical schedule will be proposed on digital restoration, with the presence of main experts in this field.

2. Partnership with the audio-visual industry plays a key role in the project, and will be developed through both the direct involvement of the main companies in the production of software and equipment for digital and analog restoration, and an internship at the restoration laboratory L'Immagine Ritrovata.

During the classes, several representatives from the main companies manufacturing software and restoration equipment will be invited to present their strategies.

2.3. Internship (3 weeks, compulsory)

During the internship, participants will be supervised by international experts and laboratory staff to put into practice what they have learned during their first week of theory.

A considerable amount of time will be devoted to restoration practices. For 3 weeks, students will be offered hands-on experience, working in each department of the laboratory.

During the internship, the laboratory L'Immagine Ritrovata will suspend all restorations in order to follow completely all the activities scheduled by the Film Restoration Summer School / FIAF Summer School 2007, to allow participants to benefit fully from its staff and facilities.

For the 3 weeks of the internship, participants will occupy the premises

TWO
DIRECTIONS:

1. FILM
RESTORATION

2. AUDIO-
VISUAL
INDUSTRY

TO PUT INTO
PRACTICE

LABORATORY
EXPERIENCE

of the laboratory L'Immagine Ritrovata for 8 hours per day for 15 days. Participants will have access to all departments of the laboratory. Each department will accommodate a maximum of 5 participants. This is considered the right ratio of students per piece of equipment, so that each student will be able to interact directly.

Analog Restoration: Film handling and inspection; repairing film to prepare it for cleaning and printing.

Printing and Processing: Principles of optical and contact printing; study of different printers, film sensitivity, printer loading and use. Rudiments of development and parameters analysis of mutual relations between printing and development. Use of Video Colour Analyser to set printing parameters from negative to positive copy; application of Lad, Strip, and other quality-control tools to check the correct operation of printing and development. Desmet colour and its use. Quality control.

Sound Restoration: Soundtrack Restoration, with dedicated plug-in for editing.

Digital Restoration 1: Scanning a motion picture image to a digital file, and digital treatment by computer programmes in order to restore a film.

Digital Restoration 2: The computer processes data for film reconstruction and restoration. The final aim of this stage will be the transfer of data onto film base or digital support, using special software for digital restoration.

Video Format (DigitalBetacam, DVD, etc.): digitalization and data processing to make a copy of a film on digital support.

INTERNSHIP IN
SIX SECTIONS:

1. ANALOG
RESTORATION

2. PRINTING
AND
PROCESSING

3. SOUND
RESTORATION

4. DIGITAL
RESTORATION 1

5. DIGITAL
RESTORATION 2

6. VIDEO
FORMAT

3. ABOUT PARTICIPANTS

Participants will be selected according to their CV, commitment, and motivation.

SELECTION

All applications will be examined by a special commission composed of representatives of FIAF, ACE, and the Cineteca di Bologna. The commission will officially release the names of the 30 selected participants via the Film Restoration Summer School / FIAF Summer School 2007 website on 5 March 2007.

COMMISSION

The school will be divided into two levels, Junior and Intermediary. Skills evaluation will determine a separation into different groups on the basis of personal CV and film archive experience.

LEVELS OF
EXPERIENCE

Participation fee: 1,500 Euros. The participation fee includes registration, room, and lunch for 30 days.

PARTICIPATION
FEE

The Film Restoration Summer School / FIAF Summer School 2007 will grant 3 scholarships, accounting for 10% of the total number of participants. Applications submitted by participants from countries where the audio-visual and preservation/restoration fields are less developed will be given special attention.

SCHOLARSHIPS

4. DEADLINES

DATES	MEETING	ABOUT MATERIALS
November 13 th 2006	Copenhagen - FIAF Technical Committee meeting	Official presentation of Film Restoration Summer School / FIAF Summer School draft
November 18 th 2006	Thessaloniki: ACE Executive Committee meeting	Official presentation of Film Restoration Summer School / FIAF Summer School draft
to the end of November 2006	Taipei - FIAF Executive Committee meeting	Definitive presentation of the draft with changes suggested by FIAF and ACE Technical Committee
January 8 th 2007		- Film Restoration Summer School / FIAF Summer School website activation at www.immagineritrovata.it , with links to FIAF and ACE websites - Application Form downloadable from website - Temporary schedule downloadable from website
February 8 th 2007	Berlin Film Festival (8-18 February)	- Definitive programme, names of international tutors, and e-learning notes to be submitted to the FIAF Managerial Committee
March 5 th 2007		- Deadline for Application Form.
March 30 th 2007		- A special commission made up of FIAF, ACE, and Cineteca di Bologna members will examine all application forms, select the 30 participants, and release their names. - Announcement of participants' names
April 7 th 2007	FIAF Congress in Tokyo	- Formal presentation of Film Restoration Summer School / FIAF Summer School
May 2 nd 2007		- Beginning of Film Restoration Summer School / FIAF Summer School

NOVEMBER
2006

JANUARY 2007

FEBRUARY 2007

MARCH 2007

APRIL 2007

MAY 2007

5. Website and Dissemination of Results

A dedicated website will be put in place in order to host the 2-month distance learning process and to provide participants with a common “space” to exchange opinions, discuss topics, and pose questions to specialists. The website will be constantly updated.

WEBSITE
UPDATES

The results of the training period will be disseminated through the publication of a book and the creation of a DVD which will gather together all the films restored by the participants during their training. Both the book and the DVD will be sent to all film archives, film libraries, and film schools. A selection of DVD clips will be downloadable from the website.

DVD
& BOOK

A publication in English will retrace all the activities carried out at the Film Restoration Summer School / FIAF Summer School 2007, as well its methodologies and the participants' outcomes.

A DVD will practically illustrate all the results achieved by the participants.

The book and DVD will have a printing of 800 copies, and will be distributed to all film archives and film libraries, as well as to important universities.

Cineteca del Comune di Bologna
Fédération Internationale des Archives du Film
Association des Cinémathèques Européennes
L'Immagine Ritrovata – Film Restoration and Conservation
MEDIA Plus Programme of the European Union

Partners of the Film Restoration Summer School / FIAF Summer School 2007

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Film Restoration Summer School / FIAF Summer School
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With the support of the **MEDIA Plus Programme of the European Union**

6. Future Congresses

6.1. 2008 – Paris – Newsletter #1

6.1. 2008 – Paris – Newsletter #1



Bulletin d'information No.1

fiaf 2008 Paris
64ème Congrès de la fiaf
17 - 26 avril 2008

Chers amis et collègues,

2008 sera pour la **fiaf** une année phare avec la tenue de ce 64ème Congrès qui coïncidera avec le 70ème anniversaire de notre fédération. C'est un grand honneur pour le Centre national de la cinématographie d'avoir été choisi pour l'organisation de ce rendez-vous et c'est avec fierté et plaisir que nous vous convions à Paris du 17 au 26 avril 2008. A cette occasion, nous avons décidé de centrer notre réflexion sur la protection juridique des œuvres, une problématique décisive pour le quotidien et l'avenir des archives et des cinémathèques du monde entier.

Paris a toujours été considéré comme l'une des capitales mondiales de la cinéphilie et du patrimoine cinématographique. En 1988 déjà, Paris avait été le lieu de célébration du cinquantième anniversaire de la **fiaf**. Depuis, la géographie cinématographique de la ville a considérablement évolué et le paysage s'est continuellement enrichi, attestant de la place toujours centrale du cinéma dans la culture française. Au cours de ces trois dernières années, c'est à l'est de la capitale que les évolutions ont été les plus spectaculaires, grâce en particulier à la récente installation de la Cinémathèque française dans le superbe bâtiment conçu par Frank Gehry, face à la Bibliothèque nationale de France. C'est au sein de la Cinémathèque française que nous aurons le privilège d'organiser notre Congrès auquel participeront les 15 institutions françaises membres de la **fiaf**. Parmi elles, les Archives françaises du film du CNC, qui disposent à présent d'un espace de consultation à la Bibliothèque nationale de France, mettront à disposition des moyens humains, logistiques et budgétaires très importants tout au long de la manifestation.

Attachées aux principes de diversité culturelle et de solidarité, les Archives françaises du film du CNC s'associeront au ministère des Affaires étrangères, afin de faciliter le voyage et l'hébergement de certains de nos collègues dont les institutions connaissent en ce moment de grandes difficultés. Le jeudi 24 avril, elles ouvriront les portes du site de Bois d'Arcy. Vous y découvrirez des espaces rénovés et dotés des meilleurs dispositifs de conservation et de restauration des collections. Enfin, deux autres membres importants de la **fiaf**, la Cinémathèque de Toulouse et le Forum des images (Mairie de Paris) proposeront aux congressistes des événements, projections et rencontres spécifiques, dans leurs institutions respectives.

La liste n'est pas close et d'autres initiatives viendront au fil des mois enrichir encore le programme. Nous vous tiendrons régulièrement informés de l'évolution de nos préparatifs et mettons d'ores et déjà tout en œuvre pour que l'édition 2008 soit vécue par tous comme un moment d'exception.

Très amicalement,

A handwritten signature in black ink, appearing to read 'BT', enclosed within a simple, hand-drawn rectangular frame.

Boris Todorovitch
Directeur du patrimoine cinématographique
Centre national de la cinématographie

Mars 2007



2008

dates

Le 64ème Congrès de la fiaf se déroulera du **lundi 21 au samedi 26 avril 2008**.
Les réunions du Comité directeur se tiendront du 17 au 20 avril.

lieu

Le Congrès se déroulera à la **Cinémathèque française**.

activités

Paris

jeudi 17 avril	arrivée et accueil du comité directeur
vendredi 18 avril Cinémathèque française	réunion du comité directeur
samedi 19 avril Cinémathèque française	réunion du comité directeur
dimanche 20 avril Cinémathèque française	réunion du comité directeur arrivée et enregistrement des délégués
Bibliothèque nationale de France	dîner d'ouverture
lundi 21 avril Cinémathèque française	ouverture du congrès symposium
mardi 22 avril Cinémathèque française	symposium
mercredi 23 avril Cinémathèque française	réunions régionales et ateliers
jeudi 24 avril Excursion	visite des Archives françaises du film
vendredi 25 avril Cinémathèque française	assemblée générale
samedi 26 avril Cinémathèque française	assemblée générale réunion de clôture du comité directeur
Cinémathèque française	dîner et soirée de clôture
dimanche 27 avril	départ Les congressistes qui le désirent pourront se rendre à la Cinémathèque de Toulouse où ils sont chaleureusement conviés.



logement

Nous vous proposerons prochainement plusieurs catégories d'hôtels et nous nous engageons à négocier pour vous les meilleurs tarifs. Les hôtels seront situés à proximité de la Cinémathèque française dans le 12^{ème} arrondissement.

transport

Les deux aéroports desservant Paris sont situés au nord de la capitale (Aéroport Roissy-Charles-de-Gaulle) et au sud (Orly). Ils sont desservis par de nombreux moyens de transports individuels et collectifs permettant de gagner facilement le centre-est de Paris, où se tiendra le Congrès.

devise

L'euro est la monnaie commune des 27 pays membres de l'Union européenne et la monnaie unique de 13 d'entre eux, dont la France. Vous pourrez facilement changer votre argent à l'aéroport, dans les hôtels et les banques.

passeport et visa

Les congressistes sont invités à se renseigner auprès des ambassades et consulats de France de leurs pays. Par ailleurs, le site du Ministère des Affaires étrangères français permet de prendre connaissance des règles en matière de visas (www.diplomatie.gouv.fr/venir/visas/). Les ressortissants de l'Union européenne n'ont pas besoin d'un visa pour entrer en France.

symposium

Le Congrès sera centré sur **la protection juridique des œuvres**. Voici d'ores et déjà quelques-unes des questions inscrites à l'ordre du jour du Symposium :
Quelles sont les durées de protection des droits ? Qu'en est-il du domaine public, des systèmes de copyright, du fair use et des exceptions diverses ? Comment les archives et cinémathèques peuvent-elles gérer et valoriser au mieux les œuvres protégées ?
Quels types de contrats et de conventions peut-on établir entre nos institutions et les propriétaires des œuvres ?

logistique et restauration

Un centre de communication, comprenant photocopieur, téléphone/fax, ordinateurs, imprimantes, accès internet, et les traditionnels casiers, sera à votre disposition à la Cinémathèque française. Les pauses-café et les déjeuners seront pris en charge par le Centre national de la cinématographie. L'enregistrement audio et vidéo des interventions sera assuré quotidiennement.



traduction simultanée

Une traduction simultanée en anglais, français et espagnol sera assurée lors du Symposium et de l'Assemblée générale.

parcours culturel

Pour ce 64ème Congrès et le 70ème anniversaire de la fiaf, nous vous proposerons un parcours des lieux culturels et cinématographiques parisiens. Nous avons également prévu une journée d'excursion qui nous permettra de visiter les Archives françaises du film. Enfin, tout au long de la semaine du Congrès, des événements et des soirées seront organisés.

au cas où

N'oubliez pas de vérifier si vous avez besoin d'un vaccin pour quitter votre pays. Vous pourriez également avoir besoin d'une assurance santé internationale.

contacts

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Document édité par la Direction de la communication du CNC



Newsletter No.1

fiaf 2008 Paris
64th fiaf Congress
17-26 April 2008

Dear Friends and Colleagues,

2008 will be a landmark year for **fiaf**, as the 64th Congress corresponds with the 70th anniversary of our federation. The Centre National de la Cinématographie (CNC) is honoured to have been selected to organize this meeting. We are proud and delighted to invite you to Paris from April 17th to 26th, 2008. For this occasion, we have decided to focus on the theme of the legal protection of works, which represents crucial issues for the present day as well as for the future of archives and cinematheques worldwide.

Paris has always been regarded as one of the main capitals for cinephiles and the cinema heritage. Paris hosted the celebrations of **fiaf**'s 50th anniversary in 1988. Since then, the city's cinematic geography has continued to evolve, and the landscape has grown even richer, attesting to the ever-central position of cinema in French culture. Over the last three years, the east of the capital has shown the most impressive development in this regard, particularly with the recent move of the Cinémathèque française into a magnificent building designed by Frank Gehry, rue de Bercy, directly across the Seine from the Bibliothèque nationale de France (BnF). The Cinémathèque française will be the site of our Congress, in which the 15 French **fiaf** member organizations will participate. Of these, the Archives Françaises du Film du CNC, which now has a mediatheque at the BnF, will provide considerable human, logistical, and financial resources throughout the event.

Committed to the principles of cultural diversity and solidarity, the **Archives Françaises du Film du CNC** will join efforts with those of the French Ministry of Foreign Affairs in order to facilitate the transportation and accommodation expenses of some colleagues whose institutions are facing great difficulties. On Thursday April 24th, they will open the doors to their Bois d'Arcy site, where you will be able to see the newly renovated areas, equipped with the most up-to-date facilities for the conservation and restoration of the collections. In addition, two other important French **fiaf** members, the Cinémathèque de Toulouse and the Forum des Images (Mairie de Paris), will offer delegates events, screenings, and special meetings at their respective institutions.

The list is still open, and other initiatives will join the Congress programme in the months to come. We will keep you informed regularly about the progress of our preparations. In the meantime, we will all be hard at work to ensure that the 2008 Congress is an exceptional one for everyone.

Very Sincerely,

A handwritten signature in black ink, appearing to read 'BT', enclosed within a simple rectangular frame.

Boris Todorovitch
Director of the Cinematographic Heritage
Centre National de la Cinématographie

March 2007



2008

dates

The 64th fi af Congress will take place from **monday 21 to saturday 26 april 2008**.
Executive Committee meetings will be held 18-20 April.

venue

The Congress will be held at the **Cinémathèque Française**.

activités

Paris

thursday 17 april	arrival and welcome of fi af executive committee members
friday 18 april Cinémathèque française	executive committee meeting
saturday 19 april Cinémathèque française	executive committee meeting
sunday 20 april Cinémathèque française	executive committee meeting arrival and registration of delegates
Bibliothèque nationale de France	opening dinner
monday 21 april Cinémathèque française	congress opening symposium
tuesday 22 april Cinémathèque française	symposium
wednesday 23 april Cinémathèque française	regional meetings and workshops
thursday 24 april Excursion	tour of the Archives françaises du film du CNC Bois d'Arcy
friday 25 april Cinémathèque française	general assembly
saturday 26 april Cinémathèque française	general assembly closing meeting of executive committee
Cinémathèque française	dinner and closing night
sunday 27 april	departure if they wish, delegates can go on to the Cinémathèque de Toulouse, where they are warmly invited.



accomodation

We will soon recommend several hotels of various categories. We are committed to negotiating the best rates for you. The hotels will be located near the Cinémathèque Française, in the 12th arrondissement.

transportation

The two main airports serving Paris are located to the north (**Aéroport Roissy – Charles de Gaulle**) and south (**Orly**) of the capital. They are served by numerous modes of transportation, permitting you to easily reach the east-central area of Paris where the Congress will be held.

currency

The Euro is the common currency for 27 member countries of the European Union, and the single currency of 13 of them, France included. You can easily change money at airports, hotels, and banks.

passeports and visas

Delegates are invited to check passport and visa requirements with their embassies and the French consulates in their respective countries. In addition, the website of the French Ministry of Foreign Affairs will enable you to learn about visa procedures (www.diplomatie.gouv.fr/venir/visas/). A visa for entry into France is not required for citizens of the European Union.

symposium

The Congress will focus on the theme of **the legal protection of works**. Some questions already scheduled on the agenda of the Symposium are: What is the duration of rights protection? What about public domain, copyright systems, fair use, and various other exceptions? How can archives and cinémathèques manage and better promote protected works? What kinds of contracts and conventions can we establish between our institutions and rights-owners?

infrastructure

A communications centre, including photocopier, telephone/fax, computers, printers, internet access, and the traditional pigeon-hole mailboxes will be available at the Cinémathèque française. The CNC will take care of coffee breaks and lunches. Audio and video recording of sessions will be assured every day.



simultaneous translation

Simultaneous translation in **English, French, and Spanish** will be provided by interpreters during the Symposium and the General Assembly.

excursions

For the 64th Congress and fiaf's 70th anniversary, we propose an excursion exploring the cultural and cinematic sights of Paris. We have also planned a day excursion to the Archives Françaises du Film du CNC at Bois d'Arcy. Other events and evenings will be organized throughout the week of the Congress.

just in case

Don't forget to check your vaccine status before leaving your country. You might also need international health insurance.

contacts

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www.cnc.fr

Document édité par la Direction de la communication du CNC



Boletín de información No.1

fiaf 2008 Paris
64° Congreso de la fiaf
17-26 de abril de 2008

Queridos amigos y colegas,

Para la **fiaf 2008** será un año excepcional porque celebramos el 64° Congreso en coincidencia con el 70° aniversario de nuestra Federación. Es un gran honor para el Centro nacional de cinematografía haber sido designado para la organización del encuentro y tenemos el orgullo y el placer de invitarles a **París del 17 al 26 abril de 2008**. Para la ocasión, hemos decidido concentrar nuestra reflexión sobre la protección jurídica de las obras, una problemática decisiva para la vida cotidiana y el futuro de los archivos y las cinematecas de todo el mundo.

París siempre ha sido considerado una de las capitales mundiales de la cinefilia y el patrimonio cinematográfico. Ya en 1988, París había sido la sede de la celebración del 50° aniversario de la **fiaf**. Desde entonces, la geografía cinematográfica de la ciudad ha evolucionado considerablemente y el panorama se ha enriquecido constantemente, demostrando que el cine sigue ocupando un sitio central en la cultura francesa. A lo largo de los últimos tres años, los cambios han sido más espectaculares en el este de la capital, en especial gracias a la instalación reciente de la Cinemateca francesa en el espléndido edificio concebido por Franck Gehry, frente a la Biblioteca nacional de Francia. Allí, en la Cinemateca francesa, tendremos el privilegio de organizar nuestro Congreso, en el que participarán las quince organizaciones francesas miembros de la **fiaf**. Entre ellas, los Archivos franceses del film del CNC, que actualmente disponen de un espacio de consultación en la Biblioteca nacional de Francia, pondrán a disposición considerables medios humanos, logísticos y financieros durante toda la manifestación.

Comprometidas con los principios de diversidad cultural y de solidaridad, los **Archivos franceses del film** se asociarán al Ministerio de relaciones exteriores para facilitar gastos de viaje y de alojamiento a algunos colegas cuyas instituciones se encuentran en una situación económica difícil. El jueves 24 de abril abrirán las puertas de la sede de Bois d'Arcy, donde podrán ser descubiertos los espacios renovados y dotados de los mejores dispositivos para la conservación y restauración de las colecciones. Además, dos otros miembros importantes de la **fiaf**, la Cinemateca de Toulouse y el Fórum de las imágenes (Municipalidad de París) propondrán, en sus instituciones respectivas, acontecimientos, proyecciones y encuentros específicos para los participantes.

La lista no se ha cerrado y en los próximos meses se agregarán otras iniciativas que enriquecerán el programa. Mantendremos informados con regularidad a todos los interesados sobre la evolución de los preparativos. Estamos organizando el evento con entusiasmo para que la edición de 2008 sea vivida por todos nosotros como un momento excepcional.

Con toda mi amistad,

Boris Todorovitch
Director del patrimonio cinematográfico
Centre national de la cinématographie

Marzo de 2007



2008

fechas

El 64º Congreso se desarrollará del **lunes 21 al sábado 26 de abril de 2008**.
Las reuniones del Comité Ejecutivo tendrán lugar del 17 al 20 abril.

sede

El Congreso se celebrará en la **Cinemateca francesa**.

activités

Paris

jueves 17 de abril		llegada y bienvenida del comité directivo de la fiat
viernes 18 de abril Cinemateca francesa		reunión del comité directivo
sábado 19 de abril Cinemateca francesa		reunión del comité directivo
domingo 20 de abril Cinemateca francesa		reunión del comité directivo llegada e inscripción de los delegados
	Biblioteca nacional de Francia	cena de apertura
lunes 21 de abril Cinemateca francesa		apertura del congreso simposio
martes 22 de abril Cinemateca francesa		simposio
miércoles 23 de abril Cinemateca francesa		reuniones regionales y talleres
jueves 24 de abril Excursión		visita a los Archivos franceses del film Bois d'Arcy
viernes 25 de abril Cinemateca francesa		asamblea general
sábado 26 de abril Cinemateca francesa		asamblea general reunión de clausura del comité de dirección
	Cinemateca francesa	cena y gala de clausura
domingo 27 de abril		partida los congresistas que lo deseen podrán trasladarse a la Cinemateca de Toulouse donde están cálidamente invitados



alojamiento

Próximamente les propondremos varias categorías de hoteles y nos comprometemos a negociar para Uds. los mejores precios. Los hoteles estarán ubicados en las cercanías de la Cinemateca francesa, en los distritos 12.

transporte

Los dos aeropuertos que conectan París están en el norte (**Roissy - Charles de Gaulle**) y en el sur (**Orly**) de la capital. Muchos medios de transporte individual y colectivo permiten llegar sin dificultad al centro-sur de París, zona en que se celebrará el Congreso.

divisas

El **euro** es la moneda común de los 27 países miembros de la Unión europea y moneda única de 13 de ellos, entre los que se cuenta Francia. Es fácil cambiar dinero en el aeropuerto, hoteles y bancos.

pasaporte y visa

Los congresistas están invitados a recoger información en las embajadas y consulados franceses de sus países. Por otra parte, el sitio del Ministerio de asuntos exteriores de Francia informa sobre las reglas vigentes en materia de visas (www.diplomatie.gouv.fr/venir/visas/). Aquellos que pertenezcan a la Unión europea no necesitan visa para entrar en Francia.

simposio

El Congreso se concentrará en la **protección jurídica de las obras**. Podemos ya mencionar algunas de las cuestiones que figuran en la orden del día del Simposio:

¿Qué duración tiene la protección de los derechos?

¿Cómo deben plantearse el dominio público, los sistemas de copyright, el fair use y las distintas excepciones?

¿De qué manera archivos y cinematecas pueden gestionar y valorizar de la mejor manera las obras protegidas?

¿Qué tipos de contratos y convenios se pueden establecer entre nuestras instituciones y los propietarios de las obras?

infraestructura

Un centro de comunicación, dotado de fotocopiadoras, teléfono/fax, ordenadores, impresoras, acceso a internet y casilleros tradicionales estará a vuestra disposición en la Cinemateca francesa. Las pausas para el café estarán a cargo del Centro nacional de la cinematografía. Se asegurará la grabación cotidiana por audio y video de las intervenciones.



traducción simultánea

Habrà traducción simultánea en inglés, francés y español durante el Simposio y la Asamblea general.

recorrido cultural

Para este 64º Congreso y el 70º aniversario de la fiaf, vamos a proponer un recorrido por los sitios culturales y cinematográficos parisienses. También tenemos previsto un día de excursión para poder visitar los Archivos franceses del film. Además, durante toda la semana del Congreso se organizarán acontecimientos y veladas.

por las dudas

No olvidar de controlar si necesitan vacunas para salir del propio país. También podría ser necesario un seguro de salud internacional.

contactos

fiaf

International Federation of Film Archives
1 rue Defacqz
1000 Bruxelles
Belgique
tél. +32 2 538 30 65
fax +32 2 534 47 74
www.fiafnet.org
www.fiafcongress.org/
info@fiafnet.org

CNC

Archives françaises du film
7bis rue Alexandre Turpault
78395 Bois d'Arcy
France
www.cnc-aff.fr
www.cnc.fr

Document édité par la Direction de la communication du CNC

7. Financial Reports

for your

we hereby

have been

appropriate

are of the



Cabinet d'expertises comptables et fiscales

Tom Coene
Docteur en Droit

Benoit Coene
Moro Mukota Muteba
Rudi Vandrepotte
Ivan Vilaseca Vanoekel
Gilles Bénicourt
Expert-Comptable / Conseil Fiscal

FIAF ASBL
Monsieur Dimitriu
RUE DEFACQZ 1

1000 BRUXELLES

Bruxelles, le mardi 06 mars 2007

Vref :

Nref : FIAF/IVAN/LFIAF004

Monsieur Dimitriu,

Concerne : FIAF 2006 Financial Statements

ACCcountants Team SPRL has been in charge of the accounting and the financial reporting for your Federation for the year 2006.

We have received from the FIAF administration all necessary accounting documents. We hereby certify that all transactions such as incoming and outgoing invoices, payroll, bank and cash have been approved by the duly authorized FIAF staff as requested by the association procedures.

We furthermore certify that we have controlled at random all transactions, and have made appropriate accruals in accordance with the standard accounting principles.

As a result we consider that the statements as presented to you reflect a fair and sincere picture of the FIAF financial situation as of December 31st 2006.

Since January 1st, FIAF has started its formalities in order to be subject to VAT.
The adaptation of statutes and rules to the new situation remains advisable.

Sincerely

Ivan Vilaseca Vanoekel
Chartered Accountant



agrée sous le
N° 20.557

Accountants Team
Société civile sous forme de SPRL
Rue Emile Claus, 63 1180 Bruxelles
T.V.A. BE 0430.034.454
RPM Bruxelles

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Dexia 068-2283197-38
KBC 735-0073220-70
ING 310-0054432-04

FIAF/P.I.P.
BALANCE SHEET

<u>ASSETS</u>	<u>31/12/2003</u>	<u>31/12/2004</u>	<u>31/12/2005</u>	<u>31/12/2006</u> <u>Draft</u>
<u>Tangible assets</u>				
Leasing and other similar rights	0,00	0,00	12.061,78	8.836,52
Total Tangible assets	0,00	0,00	12.061,78	8.836,52
<u>Receivables</u>				
Members & other	215.229,00	213.933,47	287.978,84	213.703,19
Provision bad debts	-62.035,00	-97.409,31	-114.913,04	-86.619,88
Total Receivables	153.194,00	116.524,16	173.065,80	127.083,31
<u>Cash & Banks</u>				
Deposit account €	136.152,00	105.815,79	118.384,64	268.247,69
Current account €	29.384,00	26.899,82	103.205,66	47.291,61
Current account \$	72.702,00	151.190,73	110.140,06	41.425,86
Current account GBP	328,00	3.805,29	3.038,95	10.863,42
Lloyd GBP	10.459,00	10.608,32	10.795,02	5.871,49
Petty cash	73,00	167,29	343,62	1,64
Total Cash & Banks	249.098,00	298.487,24	345.907,95	373.701,71
Accruals	0,00	9.151,83	3.585,81	0,00
TOTAL ASSETS	402.292,00	424.163,23	534.621,34	509.621,54
<u>LIABILITIES</u>				
<u>Debts</u>				
Suppliers	74.342,00	81.579,91	93.898,66	97.811,58
Salaries related (provisions)	25.575,00	22.845,25	14.405,16	20.406,06
Other debts	26.686,00	23.410,77	37.156,22	35.171,63
Total Debts	126.603,00	127.835,93	145.460,04	153.389,27
<u>Prepaid</u>				
AECI 3/AECI 2 esp/P.Getty	0,00	8.044,02	0,00	0,00
Nitrate Book Fund	1.299,00	1.299,26	0,00	0,00
Nat.Film Preservation F.	1.760,00	1.760,02	0,00	0,00
Unesco	5.029,00	5.028,59	0,00	0,00
Ibermedia II + III	0,00	0,00	21.399,66	19.326,99
Total Prepaid	8.088,00	16.131,89	21.399,66	19.326,99
Total Reserve Fund	267.601,00	280.195,41	367.761,64	336.905,28
TOTAL LIABILITIES	402.292,00	424.163,23	534.621,34	509.621,54
	0,00	0,00	0,00	0,00

F I A F - P.I.P.
INCOME AND EXPENSE - SUMMARY 2004-2007
Combined FIAF - P.I.P. (in 000 €)

	Result 2004	Result 2005	Result 2006	Budget 2007	Draft 2008
CURRENT INCOME					
<i>FIAF</i>	246,1	282,8	260,0	267,1	268,5
% previous year	-	114,9%	91,9%	102,7%	100,5%
<i>P.I.P.</i>	193,0	199,5	174,2	166,0	230,8
% previous year	-	103,4%	87,3%	95,3%	139,0%
% Total income	44,0%	41,4%	40,1%	38,3%	46,2%
TOTAL INCOME COMBINED	439,1	482,4	434,2	433,1	499,3
% previous year	-	109,9%	90,0%	99,8%	115,3%
EXPENSE					
<i>FIAF</i>					
Personnel and external services	(113,6)	(103,2)	(121,4)	(128,8)	(125,8)
% previous year	-	90,9%	117,6%	106,1%	97,7%
Other current expenses	(31,8)	(32,1)	(40,9)	(25,5)	(25,0)
% previous year	-	101,0%	127,3%	62,3%	98,0%
Total Projects - Activities	(54,5)	(51,4)	(62,8)	(56,0)	(49,0)
% previous year	-	94,4%	122,1%	89,2%	87,5%
Total Meetings/Congress/Missions	(39,7)	(47,8)	(48,3)	(50,0)	(41,0)
% previous year	-	120,5%	100,9%	103,5%	82,0%
Equipments - Furnitures	(5,5)	-	-	(3,0)	(3,0)
Contingency reserve	(2,0)	-	(1,0)	(1,0)	(1,0)
Total expense FIAF	(247,1)	(234,7)	(274,4)	(264,3)	(244,8)
% previous year	-	95,0%	116,9%	96,3%	92,6%
<i>P.I.P.</i>					
Salaries and fees	(108,3)	(114,2)	(121,0)	(147,0)	(159,0)
% previous year	-	105,5%	106,0%	121,5%	108,2%
Other Current expenses	(25,1)	(26,8)	(28,3)	(20,6)	(20,6)
% previous year	-	106,9%	105,4%	72,8%	100,0%
Projects - Special Activities	(40,5)	(34,5)	(42,4)	(40,7)	(52,0)
% previous year	-	85,2%	122,9%	96,0%	127,8%
Total expense P.I.P.	(173,9)	(175,5)	(191,7)	(208,3)	(231,6)
% previous year	-	100,9%	109,2%	108,7%	111,2%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(421,0)	(410,2)	(466,1)	(472,6)	(476,4)
% previous year	-	97,4%	113,6%	101,4%	100,8%
CURRENT SURPLUS (DEFICIT)					
<i>FIAF OPERATING RESULT</i>	0,9	48,2	(13,4)	2,8	23,7
<i>Provisions from/to Reserve Fund</i>	5,8	(48,2)	-	-	-
TOTAL FIAF	6,7	(0,0)	(13,4)	2,8	23,7
<i>P.I.P. OPERATING RESULT</i>	19,1	24,0	(17,5)	(42,3)	(0,8)
<i>Provisions from/to Reserve Fund</i>	(18,6)	(24,0)	31,1	-	-
TOTAL P.I.P.	0,5	0,0	13,6	(42,3)	(0,8)
TOTAL COMBINED FIAF - P.I.P.	7,3	(0,0)	0,0	(39,6)	22,8

FIAF
DETAIL OF INCOME 2004 - 2007
(in 000 €)

AFFILIATES AND DONORS	Result 2004	Result 2005	Result 2006	Budget 2007	Draft 2008
Affiliates A	46	47	47	46	46
2750 €	126,5	129,3	129,3	126,5	126,5
Affiliates B	22	23	23	24	24
2300 €	50,6	52,9	52,9	55,2	55,2
Affiliates C	22	26	27	25	25
1700 €	37,4	44,2	45,9	42,5	42,5
Affiliates D	12	11	13	12	12
1150 €	13,8	12,7	15,0	13,8	13,8
Affiliates E	30	32	31	32	22
600 €	18,0	19,2	18,6	19,2	13,2
Donors (F + G)	7,1	8,5	8,4	14,0	8,0
Voluntary fee contributions	0,2	0,2	1,5	0,8	0,2
- Unpaid	(26,7)	(17,7)	(25,7)	-	-
- Provisions	-	(0,0)	-	(26,0)	(12,0)
Total Members and Donors	226,9	249,1	245,8	246,0	247,4
% previous year	-	109,8%	98,7%	100,1%	100,6%
PUBLICATIONS					
JFP (Subscr + Stand alone)	58	80	45	60	60
35,2 €	2,0	2,8	1,6	2,1	2,1
Other FIAF Publicatons	98	100	120	150	150
40,00 €	3,9	2,8	3,4	8,0	8,0
Other Income	8,9	0,0	0,9	6,0	6,0
TOTAL PUBLICATIONS	14,9	5,6	5,9	16,1	16,1
% previous year	-	37,5%	105,6%	273,8%	100,0%
External Funding					
Donations (Ibermedia, Other)	27,8	4,0	31,0	25,0	25,0
Spent Current Year	(4,5)	16,2	(11,7)	(25,0)	(25,0)
Remaining Funds	(23,3)	(20,2)	(19,3)	-	-
INCOME EXTERNAL FUNDS	0,0	0,0	0,0	0,0	0,0
Interest & Exchange Diff.	4,3	28,1	8,3	5,0	5,0
TOTAL INCOME FIAF	246,1	282,8	260,0	267,1	268,5
% of total combined income	56,0%	58,6%	59,9%	61,7%	53,8%
TOTAL COMBINED FIAF - P.I.P.	439,1	482,4	434,2	433,1	499,3

FIAF
DETAIL OF EXPENSE 2004 - 2007
(in 000 €)

SECRETARIAT	Result 2004	Result 2005	Result 2006	Budget 2007	Draft 2008
Personnel and external Services					
FIAF Administrator	(55,1)	(52,0)	(57,0)	(60,0)	(60,0)
Assistant (OJ 100%)	(46,0)	(35,0)	-	-	-
Assistant (BC 100%)	-	(6,2)	(46,8)	(46,0)	(47,0)
Adm. secretary (JR 50% + NN 25%)	(23,2)	(21,7)	(24,9)	(33,0)	(34,0)
Computer experts	(0,8)	(0,9)	(1,8)	(2,5)	(2,5)
Accounting, Taxes, Balance	(2,3)	(3,0)	(8,9)	(2,3)	(2,3)
PIP Particip.to FIAF staff expenses	13,8	15,6	18,0	15,0	20,0
Total Personnel and external services	(113,6)	(103,2)	(121,4)	(128,8)	(125,8)
% previous year	-	90,9%	117,6%	106,1%	97,7%
Other current expense					
Telephone/fax/Internet	(4,1)	(2,6)	(3,2)	(4,0)	(3,0)
Office supplies/Postage	(5,4)	(2,7)	(6,8)	(5,0)	(3,0)
Maintenance	(0,8)	(1,0)	(3,6)	(1,0)	(1,0)
Rent and charges, insurance (1)	(13,1)	(8,9)	(10,0)	(12,5)	(10,0)
Non Deductible VAT, Bank costs, Exch., Other	(8,4)	(29,5)	(17,3)	(3,0)	(8,0)
Total Other current expense	(31,8)	(32,1)	(40,9)	(25,5)	(25,0)
% previous year	-	101,0%	127,3%	62,3%	98,0%
TOTAL SECRETARIAT EXPENSES	(145,4)	(135,4)	(162,3)	(154,3)	(150,8)
% previous year	-	93,1%	119,9%	95,1%	97,7%
Meetings/Congress/Missions					
EC (Meetings+Travelling+Hospitality+Translations)	(3,3)	(2,4)	(10,8)	(8,0)	(3,0)
Commissions	(8,1)	(8,2)	(3,6)	(12,0)	(12,0)
Congress	(33,3)	(29,8)	(26,5)	(24,0)	(20,0)
Secretariat (Missions+Travel+Hospitality)	(9,8)	(8,0)	(7,4)	(6,0)	(6,0)
Other current expenses	0,0	(3,0)	0,0	0,0	0,0
Total Meetings/Congress/Missions	(54,5)	(51,4)	(48,3)	(50,0)	(41,0)
% previous year	-	94,4%	93,9%	103,5%	82,0%
Projects- Activities					
Development Fund	(5,0)	(1,2)	(1,7)	(11,0)	(5,0)
Website/ Promotion	(5,5)	(5,2)	(4,7)	(5,0)	(5,0)
Journal of Film Preservation	(17,9)	(26,7)	(30,3)	(20,0)	(20,0)
Special publications	(5,6)	(2,8)	(0,5)	(4,0)	(3,0)
Administrative publications	(5,7)	(9,9)	(11,7)	(6,0)	(6,0)
Training + Other Projects (Ibermedia, etc.)	0,0	(2,1)	(13,9)	(10,0)	(10,0)
Total Projects - Activities	(39,7)	(47,8)	(62,8)	(56,0)	(49,0)
% previous year	-	120,5%	131,3%	89,2%	87,5%
Equipments/Software/Upgrades	(5,5)	0,0	0,0	(3,0)	(3,0)
Contingency/Varia	0,0	0,0	0,0	(1,0)	(1,0)
TOTAL EXPENSE FIAF	(245,1)	(234,7)	(273,4)	(264,3)	(244,8)
% previous year	-	95,7%	116,5%	96,7%	92,6%
% of total combined expenses	58,2%	57,2%	58,7%	55,9%	51,4%
TOTAL INCOME FIAF	246,1	282,8	260,0	267,1	268,5
OPERATING RESULT	0,9	48,2	(13,4)	2,8	23,7
Provisions		0,0			
FIAF NET RESULT	0,9	48,2	(13,4)	2,8	23,7

(1) 50% of total office rent

P.I.P.
DETAIL OF INCOME 2004 - 2007
(in 000 €)

	Result 2004	Result 2005	Result 2006	Budget 2007	Draft 2008
PUBLICATIONS P.I.P. (NET INCOME)					
<i>CD ROM DIRECT ORDER</i>	63	53	0	58	44
450,0 €	28,4	23,9	-	26,1	19,8
<i>OVID Royalties Income (Q1+ Q2 + Q3)</i>	51,0	57,9	47,0	53,0	45,0
<i>OVID Royalties Income (Q4)</i>	75,0	65,9	54,0	60,0	50,0
<i>ProQuest Royalties Income (actual)</i>	-	-	20,0	-	40,0
<i>ProQuest Royalties Income (invoiced)</i>	-	-	16,8	-	50,0
<i>Film Volume</i>	290	267	251	235	195
123,0 €	35,7	32,8	30,9	28,9	25,0
SUPPORT + FIAF NETWORKING	8,0	6,7	6,0	8,0	6,0
<i>External Funds & Other Income</i>	0,0	12,3	1,8	0,0	0,0
<i>Unpaid</i>	(5,0)	-	(2,3)	-	-
<i>Provisions</i>	-	-	-	(10,0)	(5,0)
TOTAL PUBLICATIONS	193,0	199,5	174,2	166,0	230,8
% previous year	-	103,4%	87,3%	95,3%	139,0%
External Funding	-	-	-	-	-
<i>Funds for Database Dvpt.(ProQuest)</i>	2,0	5,0	-	-	-
<i>Funds to be distributed during the year</i>	-2,0	-	-	-	-
<i>Remaining funds for following year</i>	-	(5,0)	-	-	-
TOTAL FUNDRAISING RESULT	0,0	0,0	0,0	0,0	0,0
% Total income	0,0%	0,0%	0,0%	0,0%	0,0%
Interest & Exchange Diff.	-	-	-	-	-
TOTAL INCOME P.I.P.	193,0	199,5	174,2	166,0	230,8
% of total combined income	44,0%	41,4%	40,1%	38,3%	46,2%
TOTAL COMBINED FIAF - P.I.P.	439,1	482,4	434,2	433,1	499,3

P.I.P.
Expenses 2004 - 2007
(in 000 €)

	Result 2004	Result 2005	Result 2006	Budget 2007	Draft 2008
EXPENSE					
<i>Secretariat current expense</i>					
Editor P.I.P.	(54,0)	(51,5)	(59,8)	(58,0)	(58,0)
Assistant Editor GR (part-time salary)	(32,0)	(29,7)	(33,1)	(35,0)	(35,0)
Extra Staffing (for Data Editors)	-	-	-	(25,0)	(30,0)
Extra Staffing (for Treasures DB)	-	-	-	(10,0)	(10,0)
Computer experts	(4,5)	(3,5)	(3,3)	(2,0)	(4,0)
PIP Particip.to FIAF staff expenses	(13,8)	(15,6)	(18,0)	(15,0)	(20,0)
Actg, taxes, balance & other	(4,0)	(14,0)	(6,8)	(2,0)	(2,0)
SALARIES AND FEES	(108,3)	(114,2)	(121,0)	(147,0)	(159,0)
Telephone, Fax, Internet	(2,0)	(2,0)	(2,4)	(1,8)	(1,8)
Postage	(1,5)	(0,6)	(2,0)	(0,8)	(0,8)
Office supplies	(1,0)	(1,3)	(2,7)	(0,5)	(0,5)
Travel/accomodation	(3,0)	(2,6)	(1,9)	(2,0)	(2,0)
Documentation - subscriptions	(0,1)	(0,1)	(0,6)	(0,5)	(0,5)
Promotion - Publicity	(2,0)	(2,7)	(1,7)	(2,0)	(2,0)
Rent and charges (1)	(8,0)	(8,9)	(10,0)	(8,0)	(8,0)
Equipments/software/hardware	(5,5)	(3,0)	(1,7)	(3,0)	(3,0)
Amorts., Bk charge, Exchange Diff., Other	(2,0)	(5,7)	(5,3)	(2,0)	(2,0)
Missions & Other Current Expenses	(25,1)	(26,8)	(28,3)	(20,6)	(20,6)
Total P.I.P. General expense	(133,4)	(141,0)	(149,3)	(167,6)	(179,6)
% previous year	-	105,7%	105,9%	112,3%	107,2%
IVS Ovid production annual fee	(11,0)	(11,0)	(11,0)	(11,0)	(11,0)
IVS ProQuest Service Fee	0,0	(9,2)	(6,4)	(10,0)	(18,0)
FIAF Database System Development	0,0	0,0	(9,1)	0,0	(8,0)
CD Rom manufacturing	(3,8)	(1,8)	(1,4)	(2,0)	(1,8)
CD ROM stock & shipping	(0,1)	0,0	0,0	(0,2)	(0,2)
Film Volume production	(8,5)	(8,3)	(9,2)	(8,0)	(8,0)
Film Volume stock & shipping	(1,6)	(4,2)	(5,3)	(4,0)	(5,0)
Provision DB development	(15,0)	0,0	0,0	(5,0)	0,0
Provisions	(0,5)	0,0	0,0	(0,5)	0,0
Total Projects expense	(40,5)	(34,5)	(42,4)	(40,7)	(52,0)
-	-	85,2%	122,9%	96,0%	127,8%
TOTAL EXPENSE P.I.P.	(173,9)	(175,5)	(191,7)	(208,3)	(231,6)
% previous year	-	100,9%	109,2%	108,7%	111,2%
P.I.P. OPERATING RESULT	19,1	24,0	(17,5)	(42,3)	(0,8)
Provisions from/to Reserve Fund	(18,6)	-	-	-	-
NET RESULT	0,5	24,0	(17,5)	(42,3)	(0,8)

(1) 40% of total office rent

8. Relation with UNESCO and other International Organisations

8.1. Minutes of the CCAA Meeting Held in
Paris on March 30, 2007

8.2. Draft Minutes of the Executive Committee Meeting
of the ACE in Thessaloniki, November 18, 2006

**8.1. Minutes of the CCAA Meeting
held in Paris on March 30, 2007**

Co-ordinating Council of Audiovisual Archives Associations
Draft Minutes of the tenth CCAA meeting held on 30 March, 2007 in Paris

Participants

Carloine Frick (AMIA)
Keith LaQua (AMIA)
Brenda Nelson-Strauss (ARSC)
Eva Orbanz (FIAP)
Vladimir Opela (FIAP)
Richard Green (IASA) - Chair
Gunnel Jönsson (IASA)
Christine Martinez (ICA)
Bruce Royan (IFLA)
Edwin van Huis (IFTA)
Herbert Hayduck (IFTA)
Bel Capul (SEAPAVAA)

Crispin Jewitt (Convenor)
Catherine Lacken (Rapporteur)

In attendance

Laurence Zwimpfer (UNESCO IFAP Bureau)
Dietrich Schüller (UNESCO IFAP Bureau)

Apologies:

Joan van Albada (ICA)
Ray Edmondson (SEAPAVAA)
Joie Springer (UNESCO Secretariat)

Opening of the CCAA meeting

Richard Green, IASA President and CCAA chair welcomed participants to the 10th CCAA meeting. He expressed his thanks to ICA for its support in arranging meeting facilities at the CARAN centre.

Item 1 Approval of Minutes 2006 and agenda 2007

There were no comments on the minutes of the 9th CCAA meeting and they were approved without alteration.

The agenda was accepted with the addition of the following items under any other business:

FIAT: New resolution

AMIA: Presentation on Moving Images Collection (MIC)

SEAPAVAA: revised statement on reinstatement / repatriation

Item 2 Action List arising from the CCAA meeting in 2006

- Re-wording of draft resolution for UNESCO General Conference 2006: Ray Edmondson made recommendation in feasibility study; events have since overtaken this action.
- ICCROM: work in progress on developing formal relations with ICCROM; more information on this in convenor's report.
- Update on training task force separate agenda item.

- Informal discussions at FIAF workshop session. This will be followed up at FIAF's Annual Congress in Tokyo next week. The management training proposal is part of the discussion; a focus of the discussion is different archival structures
- Modification of SEAPAVAA statement on reinstatement/ repatriation: The idea of sharing of heritage would be the focus of the statement which would be discussed under any other business.

Item 3 Convenor's report

In his annual review of activities the convenor noted a change in emphasis: less time had been spent on WIPO business as the discussions on the proposed new broadcast right was now at the treaty drafting stage where NGO influence was more limited. He recommended that CCAAA continue to utilise its observer status as copyright and IPR remained important as issues. Last year more time had been spent on the International Committee of the Blue Shield with CCAAA establishing its new position as the fifth member of this committee.

The two-day CCAAA workshop on training in January 2006 was followed up by a three-day workshop in Rome which the convenor attended. The details of a possible formal relationship between CCAAA and ICCROM were currently under discussion: this inter-governmental organisation had been professionally engaged in training for preservation of cultural heritage for 40 years. Its strategic plan now included audiovisual heritage, hence the potential for co-operation with CCAAA.

One outcome of the present discussions is that the CCAAA will provide trainers for a joint initiative in August 2007 to be organised by the National Archives of Brazil and sponsored by ICCROM. The areas of cooperation that could benefit both the CCAAA and ICCROM range from an interdisciplinary group of teacher and trainers for audiovisual archives, development of pedagogic skills, an awareness campaign and co-ordination of events. The convenor had received a written proposal from ICCROM this week regarding a formal agreement to work together which he would circulate to members to invite comment and feedback.

The figures on user statistics for the CCAAA website were up on those of last year. There had been a problem in July with a temporary lack of access and loss of information due to server failure. Within 24 hours the site was accessible and most data recovered. The only irretrievable loss was usage data. The figures in the table were therefore annualised from July onwards. The convenor would welcome comments on the range of news items and felt that the website would benefit from more pro-active input from members.

CCAAA's major expenditure item was the training activity in January 2006. Other expenditure related to website; an annual fee was not charged this year because of the IT breakdown. In view of its modest income the cost of supporting the secretariat exceeded what the CCAAA could afford. Thanks to the continued support from British Library and SWR the travel costs of the secretariat had been met.

Eva Orbanz asked about follow-up to the training workshop. The convenor replied that there was general agreement on carrying this forward. The subject could be discussed further under the agenda item on training. The convenor said that he would welcome and respond enthusiastically to any input or suggestions from NGOs.

The Chair Richard Green thanked the convenor for his considerable input over the last year.

Item 4 Future directions for CCAAA

Richard Green opened the debate by saying that before he attended his first CCAAA meeting last year as incoming president of IASA he had wondered about purpose and future role of this association. He now invited members to express their views on where they saw the CCAAA today and how they thought it might continue. He was particularly interested to hear the impressions of newcomers.

Bruce Royan said that IFLA regarded the CCAAA as an important instrument for raising the audiovisual profile. Because of a different set-up to the audiovisual archives associations, av matters tended to get Cinderella treatment within IFLA and the ICA. There was discussion within IFLA of disbanding the av section and if the CCAAA were to introduce a membership subscription fee this could mean that IFLA would withdraw from CCAAA.

Keith LaQua saw the CCAAA as the only central meeting point of av community. From reading earlier minutes he noted that there had been discussion on direction at earlier meetings. Referring to advice given by Elizabeth Longworth in her address to the CCAAA meeting (March 2005) which included comments such as *"the CCAAA is sitting on gold mine.... be flamboyant.....attract sponsors"* he wondered how this advice had been followed up and what had been achieved. He also noted that UNESCO was in favour of opening up of repositories - there had been an emphasis on access in 2006 and 2007 - and he thought that the World Audiovisual Heritage Day had the potential to further aims and attract sponsors. KLQ also asked if, in the interest of institutional memory, it might not be better to have continuity in NGO representation rather changing representatives as elections were held in NGOs.

Edwin van Huis had the impression that NGOs were moving closer together, especially in the light of common pressures and problems faced as digitisation progressed. FIAT saw CCAAA as an opportunity for combining resources and using the UNESCO connection as a channel for influencing governments. He recommended concrete measures such as resolutions to generate discussion and increase awareness and as a way of keeping up momentum on audiovisual topics. He believed the way forward was not just to rely on those with many years of experience in the av associations but also to focus on connections between archives and those with political power.

Herbert Hayduck referred to the increasing importance of access and to related political implications. As digitisation made the international perspective possible central questions today revolved around using new technology for access and opening up national libraries to the world. For many av archives the commercial aspect was new and there was much discussion on how to manage access and copyright issues. In Europe quite a lot of funding was being allocated to EU projects dealing with such topics and he thought this was a topic for the CCAAA.

Bel Capul said that in the Third World there was a focus on efforts to increase awareness of audiovisual archives and their problems. Its member organisations were looking to the CCAAA for training and expertise.

KLQ raised the subject of the proposed management training seminar that had been discussed at last year's meeting. Senior management and how this group could impact at the political level remained an important topic.

Eva Orbanz felt that in the past an advantage of the CCAAA was joint projects organised by members. Today political aspects had become more important: events

such as the World Audiovisual Heritage Day and cooperation with UNESCO would play an increasingly important role in the future. A function of the CCAAA was to provide a place for communication with other NGOs.

Bruce Royan thought finding ways to influence the right tiers to get things done would feature a lot in the future. He expressed his disappointment that the management seminar had not gone ahead. Regarding continuity within the CCAAA he pointed out that a guarantee for this was in the persons of convenor and rapporteur.

Brenda Nelson-Strauss reported that ARSC was involved with other organisations in the US that were aimed at pushing certain issues with the government. One example was copyright for older sound recordings. It was too early to point to an outcome but ARSC would be following this up at its next meeting in May.

The convenor Crispin Jewitt mentioned that the current Terms of Reference were drafted in 2001 and reflected aims and objectives as seen then. Working together and advocacy were featured in the Terms and thus a political aspect had been incorporated. He thought a review of the Terms was timely after six years. Closer relationships between NGOs could add more weight when dealing with governments and lobbying for publicity. There were implications of coordination and pulling together as a group: should one voice or many voices with the same message be the strategy? While representing CCAAA at WIPO it had been noted that positions taken by the libraries sector tended to be aligned with groups that were less sympathetic to the private sector, and that CCAAA, with its member constituency in mind, needed to be cautious in making alliances on IPR issues. s than audiovisual archives tended to be. The audiovisual spectrum was diverse and in his view had the potential to become as large and influential as other sectors.

Summing up the Chair proposed that members reflect on the Terms of Reference with a view to revising or updating them. If a meeting was held at the JTS, discussion on this and the other topics raised today - the proposed management symposium and the general issue of raising political profile - could continue then.

Item 5 Nomination and Appointment of Rapporteur 2007 - 2010

Keith LaQua moved that Catherine Lacken be appointed for a further three-year term as CCAAA rapporteur. Bel Capul seconded this motion which was carried unanimously. Richard Green thanked the rapporteur for her work in this office.

Item 6 Joint Technical Symposium

Keith LaQua gave a progress report on the JTS to be held 28 - 30 June 2007 in Toronto. There was reliance on volunteers to organise this event. Michael Friend and Grover Crisp were heading the programme committee. 20 presentations were lined up and the programme would be released in mid-April. He invited NGOs to submit conference proposals via the website: www.JTS2007.org

Registration through the website would commence on 5 April. UNESCO was offering grants for travel assistance with a preference for female candidates, participants from least developed countries, Africa and small island states. Applications for these grants could be made through the website and the deadline was 1st May 2007.

KLQ reported that AMIA had commitments from some of its sponsors for the JTS. AMIA stood to lose some sponsorship for its annual conference as not all sponsors were willing to support both the JTS and AMIA conference. AMIA was nevertheless pleased to host the JTS and would be happy if a CCAAA meeting were held in Toronto in conjunction with the JTS.

Bruce Royan asked if arrangements for budget accommodation options had been made. He also wished to know if repeat funding for candidates who had already been funded to attend a JTS was possible. KLQ said he would seek clarification on these matters.

Christine Martinez asked about the theme at the JTS. "*Audio Visual heritage and the digital universe*" was the general theme but details still had to be finalised. The convenor pointed out that it would have been better if the theme had been publicised earlier, ideally around February. Several NGOs said it would have been very helpful if at least a draft of the programme had been released 4 - 6 months before the JTS as timely submissions for participation at such events were necessary to be covered in budget planning.

Bel Capul asked about the proceedings of last JTS. As far as she was aware no CD ROM had been distributed as announced at a previous CCAAA meeting. KLQ said that the proceedings were on the JTS website. Gunnel Jönssen said a CD ROM would be a very useful working tool for IASA training events and IASA was disappointed that it had not received one so far. She thought a printed version of the proceedings would also be helpful. KLQ said he would inform the NGOs on how to get the CD ROM.

There was also criticism of navigation on JTS website. KLQ indicated that improvements were planned.

The convenor summed up the feedback to AMIA: a theme was a good marketing tool to get potential participants to register and could be used most effectively if known some months in advance. A further item of feedback was that the evening event at the last JTS did not work and he suggested an event not involving transportation to an outer city location.

Richard Green expressed his thanks to AMIA for taking leadership on the planning of this event and said that members were looking forward to the event with much anticipation.

Item 7 World Day of Audiovisual Heritage

The convenor presented a status report on activity which outlined the substance of the agreement at the last UNESCO General Council. Bold text in the report highlights specific potential activity areas for CCAAA. The approval of the Day had a complicated history and the feasibility study had been instrumental in the final outcome. However no funding had been allocated and hence it would be difficult for the CCAAA to fulfil its designated role. Nevertheless the NGOs had all appointed representatives to a working group to move this forward. It was planned to launch a session to pool ideas, collate activities already in planning and to consider other ways of effectively contributing to the event. The outcome of further communication with UNESCO was that \$4500 could be made available around the World Day but this would need to be used for an event alongside the UNESCO General Conference in Paris on the Day. He recommended that the working group should concentrate on what was realistically possible given the limited resources and consider funding possibilities. UNESCO would require a report from the CCAAA on how the recommendations of the feasibility study had been implemented.

Christine Martinez outlined the ICA position on a general World Archival Day. Although this had not been approved by UNESCO, ICA was happy that the Audiovisual Heritage Day had been approved. ICA was still trying to organise an archives day without UNESCO support and the proposed date was 9th June. A discussion on how the World Audiovisual Heritage Day could be marked followed. Bruce Royan announced with IFLA support, a conference will be held in Zagreb on "Audio Visual Heritage: the role of Libraries" on Friday, 26th October, the day before the official day. IFLA would support the idea of a central launch event in Paris on 27th October.

Caroline Frick reported that ways of marking the day were discussed recently by AMIA's board of directors. The general feeling was that joint events were necessary and ideally someone should coordinate activities. She was willing to act as coordinator if CCAAA approved. Ideas proposed at the meeting included a central website with information on events being organised by the NGOs, for example from a portal on the CCAAA website. AMIA and ARSC had started discussing joint actions for North America.

Brenda Nelson-Strauss wondered what type of event could be arranged and thought an approach of small steps this year and building on these in future years was the way to go. ARSC would be discussing this at its meeting in May.

The convenor thought a coordinated effort would have the greatest impact. He favoured the web for publicity but first information had to be collected and structured as it accumulated. Visual identity was very important for promotion and a world av heritage logo was desirable. He proposed that use of the designated funding for website development and a World AV Heritage Day logo be discussed with UNESCO. It was agreed that launching a portal from the CCAAA site on 27 October should be suggested to UNESCO as a focus for this year's av day.

Eva Orbanz mentioned that the CNC in Paris was willing to organise an event on the day and to cooperate with CCAAA on this. It was agreed that EO should signal the interest of the CCAAA in such a cooperation.

Dietrich Schueller pointed out that this year the AV World heritage day coincided with UNESCO General Conference and thought that a debate on av related topics would be an effective way of celebrating the occasion.

The question of whether one common theme or diverse activities were preferable was then discussed. It was felt that it was too late to agree on a common theme this year but events on future World AV days could be organised around a theme. Bel Capul reported that SEAPAVAA would be having a regional emphasis based on the travels of the King of Thailand in the area. Neighbouring countries had been asked to supply footage but each country would also have its own activities. Eva Orbanz reported that FIAF members had been asked to organise some activity for world av heritage day and to put information on planned events on FIAF website. There was agreement that the target groups for impact of the World Day are the general public and governments. The long-term aim is to raise profile of the av professional. The rationale for cooperation with UNESCO is its effectiveness as a transmitter of messages to governments and thus to securing taxpayers' money. Dietrich Schueller reminded the meeting that the national committees should also be approached about the World Day as they could play a key role its success.

Vladimir Opela also stressed the importance of involving the national committees and gave a brief outline of how the World AV heritage day had come about. He felt a theme might lead to a good response from the public, but was not sure that a global theme was necessary as national themes could be very effective. Caroline

Frick thought UNESCO was important for linking up with organisations around the globe and this international aspect had a lot of pull.

Laurence Zwimpfer told the meeting that IFAP regarded itself as a partner of CCAAA and was willing to work on promoting the idea of shared ownership of the av day. He looked to the CCAAA for information on content and saw much potential for promoting visibility. Although no funding had been allocated by UNESCO for the AV Day he did not think this necessarily meant there would be no future funding. He pointed out that there were mechanisms within UNESCO that could be utilized and IFAP was willing to move this forward within UNESCO using the channels open to it.

The convenor then asked about the next practical steps for the World Day working group. Caroline Frick offered to chair the working group and her offer was gratefully accepted. The convenor would remain the channel of communication with UNESCO. Caroline Frick said she saw her role as taking the initiative in approaching organisations on actions and in coordinating information for the website. FIAT/IFTA offered to take up the issue of publicising the World AV Heritage Day with the broadcasters. Eva Orbanz mentioned that in Germany there had been talk of focusing on lost films to draw attention to what is at stake. This might be a theme for other organisations.

Item 8 Training and professional development

Crispin Jewitt reported that IASA had initiated a task force on training which met on 16 February 2007 to discuss possible structure and measures. Training the trainer was to be a focus. IASA had set up a permanent committee to develop ideas and its plans envisaged future expansion to include other NGOs. In the past it had cooperated on joint events with FIAT. Future partners could include ICCROM.

Eva Orbanz circulated an information leaflet on the FIAF summer school.

Applications for the few remaining free places were still possible.

Richard Green stated that training was an issue of on-going concern to CCAAA and he expected discussion to continue at the next meeting.

Item 9 International Committee of the Blue Shield (ICBS)

The ICBS now had 5 members including the CCAAA. In 2006 the first meeting of the *Committee for the Protection of Cultural Property in the Event of Armed Conflict* was held. The role of the ICBS and ICCROM is to provide expertise from the professional community in the event of conflict. Last year the Association of National Committees of the Blue Shield was launched. Topics discussed included cooperation with larger bodies for developing policy and building the infrastructure and communication structures necessary during and after disasters. The message for CCAAA members was that contacts with national committees were important to communicate the specific requirements for salvaging av media and to build local structures for implementation. The task of museums, libraries, historic sites and other professional bodies was to work towards representation and awareness on these national committees.

Christine Martinez mentioned that several countries including the Lebanon and Serbia were working on establishing national Blue Shield committees. She could supply members with a list of these countries so that the NGOs can seek contact with them

Item 10 Memory of the World Programme (MOW)

The report circulated before the meeting was an update on MOW activities by Joie Springer after last week's Bureau meeting. It reported an increase in the number of nominations covering the av area. The general advice and recommendations of the paper were that the NGOs continue to encourage support for regional and national committees with the objective of creating awareness for the unique value of the av heritage.

The convenor would be attending the International Advisory Committee with IFLA and ICA representatives in Pretoria later this year.

Dietrich Schueller reported that the MOW technical sub-committee had released an electronic publication on recordings on optical disks and the associated risks. Work on reducing the costs of digital storage was also on its agenda. A publication on safe storage and cost conscious digital media was nearing completion.

Richard Green encouraged the NGOs to make nominations for the MOW register.

Item 11 Information for All Programme (IFAP)

Laurence Zwimper, president of IFAP, presented a paper outlining the core activities of this intergovernmental programme. The three priority areas of IFAP were information literacy, ethics and information preservation. He regarded the reciprocal arrangement for observers at IFAP's Bureau meeting and the CCAA meetings as very satisfactory.

The agenda for next week's IFAP bureau included a structural review of the IFAP programme by external evaluators who had just submitted a draft report. The reviewers were asked to give precise advice on how to continue into the future rather than just review activities of the past. There would also be a discussion on literacy measurement indicators. Last September methods for widening access to contents had been reviewed. Open thematic debates were a feature of Bureau meetings and next week the debate would be on the preservation of information. Catherine Lacken had accepted an invitation to give a paper on av preservation. At these debates messages to be communicated to governments were presented and there was a direct channel back to them from IFAP. IFAP looks to CCAA for advice on what these messages for av should be.

It had been interesting to note that the importance of national committees had been brought up at today's meeting in connection with other issues. IFAP was working to encourage the establishment of national committees as they were potentially effective instruments for implementing policy. Progress had been slow but there had been encouraging signs recently.

Other agenda items were follow-up to the Tunis World Summit on the Information Society (WSIS), suggestions for collaboration with the private sector as partnerships here were important in achieving aims. At the UNESCO General Conference in October IFAP's strategic work plan would be presented for adoption.

Laurence Zwimper emphasised once again that IFAP would welcome participation from CCAA in its working groups. Bruce Royan asked about recruiting for working groups. LZ said that he would pass on any recommendations and contact with interested parties would be established by e-mail.

Richard Green brought up the topic of relationships between individual CCAA members and IFAP. He asked about protocol and if observers could make comments. LZ replied that under his chairmanship the approach was informal regarding discussion and input was most welcome. He stressed that he wanted communication to work and extended an open invitation to participate. Interested

parties could be included in IFAP mailing lists. He hoped communication with the NGOs was functioning and asked for feedback on this.

LZ told the group that it should not be discouraged if requests for funding were turned down by UNESCO secretariats. There were several channels within UNESCO and IFAP had leverage and could bring up issues at different levels. Some discussion of the relationship between IFAP UNESCO and CCAA followed a topic that needs more thorough debate amongst CCAA members than time permitted.

Dietrich Schueller remarked that NGOs interested in communication with UNESCO were responsible for letting UNESCO know their position and supplying contact details as UNESCO did not update mailing lists of its own accord. His advice was to accept invitations and indicate that attendance at General Conference is planned, even if this had not been decided. This allowed for the allocation of speaking time and was a way of raising the profile of av matters. Addressing and making contact with national committees to win them over was another effective method.

Item 12 Inter Organisational Group for Archives at Risk

The spirit to establish this group came from World Summit on the Information Society in Tunis and it had the support of the EBU and UNESCO. FIAT/IFTA was steering the group to create awareness of the problems of archives at risk. A survey was being conducted to collect information where such archives were located and a website with information on endangered archives was being set up. It was hoped this would attract sponsors. Microsoft and Google had been canvassed; progress so far had been slow but there were hopeful signs. The focus was on audiovisual archives and not just broadcast archives. In poorer countries many archives have mixed collections of items which were endangered. The address of this website would be available soon on the FIAT/IFTA website

Crispin Jewitt suggested that FIAT/IFTA contact the endangered archives fund at the British Library. This had been successful in securing funding and could be a useful contact.

Vladimir Opela mentioned that FIAF had been involved in similar projects for 10 years. The Balkan countries and South America had been focal points and there had been much support within the Federation for these efforts.

Bel Capul asked for more details on the survey being conducted by FIAT/IFTA to determine which archives were endangered. SEAPAVAA was interested in participation and she would like to know how archives which were not members of FIAT/IFTA could be identified for inclusion in the project.

Item 13 Other business

a) New UNESCO resolution

FIAT/IFTA informed the meeting that following discussions with UNESCO it had embarked on drafting a new resolution. UNESCO had indicated support for this initiative and had advised FIAT that a joint proposal from CCAA members was the approach to take. Edwin van Huis asked the CCAA members if there was interest in a joint effort in drafting a resolution. Members indicated their support for the resolution and pointed out that much effort had already gone into drafting a resolution. The outcome of the last year's discussion on the proposed revision of the 1980 recommendation was that priority should be given to establishing the World Audiovisual Heritage Day. EvH said that FIAT thought a newer statement would be good and if this were to be moved forward there must be agreement on

the wording of the resolution before June as the UNESCO General Conference in October was the last opportunity for action before 2009.

As there was some confusion concerning the subject matter of the resolution it was agreed that the text formulated following last year's CCAAA meeting be circulated to members immediately after this meeting.

(Update: the initiative to revise the 1980 Recommendation has been dropped from the agenda. FIAT will submit a paper to the CCAAA outlining its new resolution proposal with a view to securing members' support)

b) Moving Image Collections (MIC)

Keith LaQua gave a powerpoint presentation on MIC and invited the NGOs to cooperate in this project. He outlined its portal structure system which provided for different levels of access for different interest groups: educators for use in classroom, producers seeking footage and the general public. There were links to documents on preservation guidelines and an archive directory with collection description at repository level. This could be of assistance to organisations seeking to identify others with common interests to form partnerships etc. The site is hosted by the Library of Congress. AMIA was very much committed to MIC and would like to see it extend across the globe. Its project manager, Jane Johnson was on the AMIA board of directors.

Bruce Royan said that IFLA was very interested in MIC. Concerned about the current English-language bias, IFLA had provided funding to finance French, Spanish and Arabic versions of the website and was working on a tool kit to aid other language groups to do the same.

c) SEAPAVAA declaration

Regarding the final wording of the SEAPAVAA declaration Bel Capul asked NGOs to submit comments to her by 1 May 2007. The ICA comment would be included in the final statement. The declaration would be issued after the JTS in June.

Item 14 Date of next CCAAA meeting

Richard Green said there had been a proposal to hold the next formal CCAAA meeting in Toronto in conjunction with JTS. Votes on this were to be submitted to the CCAAA secretariat by 1 May. If a formal meeting was not held in Toronto there would be an informal discussion on CCAAA business with members present. In this case the date of the next formal CCAAA meeting would to be scheduled for Spring 2007.

In 2008 the chair of CCAAA will pass to ICA.

With that Richard Green closed the meeting and thanked all members for their input to the discussions.

**8.2. Draft Minutes of the Executive Committee
Meeting of the ACE in Thessaloniki, November
18, 2006**

**Draft Minutes of the Executive Committee Meeting of the ACE
in Thessaloniki, November 18, 2006, 10 am**

Present: Claudia Dillmann, Gabrielle Claes, , Gian Luca Farinelli, Maria Komninos, Mark-Paul Meyer, Dinko Tucakovic

Excused: Dan Nissen, Vladimir Opela
Guest: Kerstin Herlt (DIF)

1. Confirmation of the Agenda
The agenda is confirmed.

2. Approval of the minutes of the EC meeting in Bologna
The minutes of the Bologna EC meeting are approved.

3. ACE and FIAPF

Gabrielle Claes presents the draft model contract resulting from the FIAPF-ACE meetings (10 and 25 M 2006, 8 August 2006). The aim is to replace the 1971 contract. According to Claudia Dillmann, one major topic which should be fixed in the text is the possibility to screen on the premises or in members archives without paying licenses. The revenue from those screenings should be considered as a kind of compensation for the archives, and not as commercial profit. Gabrielle Claes argues that FIAPF and the European Commission will not accept this proposition.

The Jugoslovenska Kinoteka is in negotiation with some majors, but the licenses are so expensive, that the films cannot be screened if they don't get support from other institutions. Indeed, archives are confronted with increasing fees. Licenses should be limited or the screenings should be for free.

The archives also have to discuss the notion "commercial activity". Is a DVD edition commercial or non commercial? An archive is a 100% non profit organization, their activities (the entrance fee for screenings, the selling of DVDs) have to be considered as non commercial. Claudia Dillmann points out that it is a very crucial decision to discern "commercial" and "non commercial", because the film archives only get the status of special treatment if they are regarded as non profit institutions.

Gabrielle Claes argues that the text assumes that archives are non profit organizations, this is a part of their status.

Claudia Dillmann refers to paragraph 4 "...not to lend out a film for projection of which it only keeps one single copy." According to Gabrielle Claes, this means that you have to ensure that you are not going to lend the last existing copy.

The final meeting of ACE and FIAPF under the umbrella of the Commission will take place before the end of the year. FIAF is waiting for the results of the ACE - FIAPF negotiations, and also for the HLEG results. The fact that the model contract is only referring to ACE members, doesn't mean that FIAF members are excluded. If they are willing to sign the contract, they sign.

Decision: the examples for "commercial activities" mentioned in the draft model contract (Preamble, N° 3) are dropped.

4. High Level Expert Group on the European Digital Library Initiative– Subgroup Copyright

4.1 Preliminary Report

The Problem of "orphan works" has been recognized, and it must be solved, because the audiovisual archives will be included in the Digital Library Initiative after 2008. Without them, the collection of moving images would be very small. According to the European Commission two million cultural works (books, films, photographs etc.) will be accessible by 2008 and at least six million by 2010. Within eContent^{plus} 60 Mio Euros are available for improving the accessibility and usability of European content (digitization, search engines, the solving of multilinguality issues, interoperability)

Digital Preservation

There are exceptions for some libraries. The German National Library can make so many copies as needed for preservation purposes. But they are only allowed to give access on their premises to one copy. Film archives should have the same status as National libraries. Gabrielle Claes argues that the negotiations with FIAPF go further, because they are discussing password protected internet access, and digitization for preservation.

The national adaptation of the European copyright directive differs in the member countries.

In Germany the archives are not allowed to build up databases (even pass word protected) when it comes to press clippings, photos etc. In the Netherlands however you have this right.

Maria Komninos refers to the UK where databases with big collections are available for students within the UK.

According to Mark-Paul Meyer the notion "reproduction for access" is the key thing. He proposes to choose the word "preservation". The question of access is not mentioned in the report. We should put access in a new context, concerning internet, intranet, pass word protected access but not preservation.

Orphan works

Claudia Dillmann reports that the discussion within the HLEG is two-folded: the copyright question has to be solved and a Digital Library has to be build up. Concerning the copyright question the European Commission recommends the member states to support contractual practices with copy right owners and collective license agencies. The contractual arrangement has to cover all orphan works. Together with stakeholders, copyright owners we have to define what is reasonably "diligent" search. We should establish a small working group and consider other European procedures in Luxembourg, France, Switzerland etc.

Claudia Dillmann also suggests to define certain periods: before 1930, between 1930 and 1960, and so on.

She recommends that ACE has to define how to handle orphan works. As non profit organization we do not want to pay in a risk fund, or to a collective license agency. We neither want to pay remedies for using the material. "Expanded licenses" could be a model: you use orphan works, you prove your due diligence, you put the money in, if the right owner doesn't shows up, you get the money back. The EU allows collective license agencies to become contractual partners and to represent unknown right owners.

The Netherlands Filmmuseum is claiming the rights for themselves. The Cinémathèque Royale de Brussels can also claim the rights as national institution. Gabrielle Claes repeats that she is not in favor of funding collective license agencies. The audiovisual archives are better experts in search. We can build up a clearance center, a kind of database.

Gabrielle Claes argues that we do not need a database. We can publish a series of examples on the ACE website, and we invite the user to contact us. Mark-Paul Meyer proposes to build up the database if needed. If the archives use orphan material, they put it on the website, and the research is done.

Gabrielle Claes wants to know ho to determine that someone who claims the rights is really the right owner? Even in the case of officially produced material, you need the contract to prove it.

Dinko Tucakovic argues that the reaction of the producers will be that there is not such a thing as "no right owner". If he is unknown, he has to be identified.

Claudia Dillmann refers to the fact that we have to handle two kinds of rights, company rights and intellectual property rights: do we have to search only for the production company and / or anybody involved in the creative process?

Decision:

We have to define what is an "orphan work". A clearance centre shall be established. The archives will define the criteria for "due diligence" and publish in a database or on the ACE website the orphan

material they want to use (or have used). By this, they have proved the search for the right owner. The archives shall be allowed to use the material for themselves or selling it to users. A certain amount of the revenue ("right fees") will be deposited in a risk fund in order to pay the remedies if a right owner shows up. Claudia Dillmann and Kerstin Herit will compare the approach in different countries in order to define the procedure.

4. 2 Needs for and Barriers of Film Archives: Consultation

Preserving and Digitization

The members have been consulted on November 2nd, 2006. The archives were considering the costs for digitization and preservation as one of the main barriers concerning the Digital Libraries Initiative. The archives do need money after 2008 for digitization and ACE should make a proposal to the European Commission. That implies that we have to decide what we want to digitize.

Claudia Dillmann stresses the importance of a joint strategy of the archives. She proposes early films, orphan works, and small collections with rights. Gabrielle Claes would focus on local heritage. In Serbia and the Netherlands, preservation of local heritage is guaranteed by National law. According to Gabrielle Claes the copyright question cannot be avoided, because the Commission would prefer interesting films, that means films with identified right owners.

Until now the DLI is a "closed shop" with a major aspect to print media. The libraries are getting the money for digitization. Dinko Tucakovic argues that the archives have no facilities for digitization, they do it in other countries like Albania.

The Netherlands Filmmuseum is also involved in a huge digitization project (170 Mio Euros) called "Images for the future" (*please see the paper attached*).

A consortium of five partners is discussing the criteria, standards, metadata, and access facilities. One criterion for digitization is Dutch material and Cinema Heritage. The question of the resolution, Digi Beta or higher, is not yet solved. A preservation factory of Sony in France is interested in digitizing all material, but there is a European tender for the digitization. Mark-Paul Meyer will keep the members informed about the project.

Access and publishing

What is missing concerning the answers from the archives are more concrete examples. What impedes our archival work in practice?

German National law adopted the European copyright directive very strictly. The German newspaper FAZ is forbidding to digitize articles, even for the intranet. Another problem are stills: In Germany you can use them without permission in catalogues, when they are connected with film titles, but you can't publish them in the net.

Claudia Dillmann is thinking about establishing a GmbH / private limited company / for possible commercial activities in the future, because it is not quite clear where to draw the line between profit and non profit. As private company, you can sell the rights for commercials to TV.

Gabrielle Claes wants to know if archives have special fees for TV, does that mean that they make profit, even if the money is invested back in the archive? What about the Friedrich-Wilhelm-Murnau foundation which makes a lot of money?

Claudia Dillmann reports also on a meeting with Nikesh Arora, Google Europe Vice-President. He was invited by the DLI to the High Level Expert Group. The problem of the DLI is, that the Europeans have no good search engine like Google. Google developed tools for transferring material like trailers, interviews etc. to your website. He offered to Claudia Dillmann to host the streaming material of filmportal.de. Google would be the technical provider and pay the traffic costs.

The archives have to look for tools which will facilitate their work. One approach for the DLI are special technical solutions for archives. ACE has to stress what we already have achieved. ACE should also improve the exchange of information between members on their projects, e. g. by a newsletter.

Decision: The EC should mail more concrete examples to Claudia Dillmann.

PS: These examples have been added to the results and were sent to the HLEG -Subgroup copyright.

5. i2010 initiative / eContentplus

5.1 eVAULT

The discussion centers on a second eVAULT proposal. According to Gabrielle Claes, there is no new idea for a second proposal, and the situation in the archives has changed slightly. They are occupied with their own things.

Bruxelles does not reach the "critical mass" facing problems of digitization and copyright, while Bologna has about 5.000 titles, and ten small collections with a European dimension. Gian Luca Farinelli wants to make a new proposal. Claudia Dillmann argues that the member archives will not achieve the critical mass without solving the orphan works problem. This could also be an argument that the blockage is so high that we will not reach the critical mass. Gabrielle Claes proposes to ask the members if they want to participate in the next call.

5.2 EDLnet

One of the foundations for the common European Digital Library is The European Library (TEL). The core of TEL are the National Libraries. They already have standards, descriptions and classifications, and they have the ISBN number. The film archives do not fit in, but on the other hand, it is a big opportunity to participate. Claudia Dillmann thinks that ACE has to be involved, but with own criteria. We cannot easily adapt regulations, standards and description formats designed by national libraries for their own purposes. The archives have to insist on their domain which is film and film related material.

We have to find out what the Commission is planning. What are the criteria for libraries? At the moment digitization centers.

The question is if we want to establish a kind of gateway, a domain under the umbrella of the libraries. And if television and film should be separated. Gabrielle Claes thinks that it has to be separated in the future, because TV needs low and film high resolution, and the choice shouldn't be influenced by TV. Dinko Tucakovic mentions the problem of piracy, but according to Gabrielle Claes there is no market for our kind of material. You can make it available for a little fee.

Decision: We have to participate in DLI / EDLnet, but with an own gateway. We will propose the Idea of a European film heritage gateway, without broadcasting, to the European Commission

PS: In presence of Kostas Daskalakis, Claudia Dillmann mentioned in her speech at the digitization meeting in Thessaloniki, November 19, that ACE is willing to propose such a gateway within the framework of eContentplus. Kostas Daskalakis stresses that the archives have to make their proposal within the framework of MEDIA and not eContentplus.

5.3 ISAN Europe

The original business model was to build up one or two regional agencies in every country, linked with collective license agencies. Each audiovisual work registered by ISAN will have a unique identification number. The number is for film works and not for title versions.

ISAN did not succeed and is now trying to get money from the European Commission, within the framework of eContentplus. The ISAN EU project aims to identify and index 50.000 works in two years and to list them in a database. Copyright Information will be one of the main services.

While DIF considers participating in the ISAN Project, Gabrielle Claes opposes this idea. Former FIAPF people are involved, and she does not want to provide them for free with information.

In her opinion, ISAN is a producer agency.

Claudia Dillmann argues that JEF has to be revised with the aim of getting a clear identification. Should ACE try to establish an own number system? It is easier to work with numbers, and we need them for multilingual entries.

Gabrielle Claes proposes to have a concordance between JEF and MIDAS, and to link it with a database for holdings. The work of numbering has already been done. Her idea is to propose ISAN to use JEF and to pay for it.

No decision in this case is necessary, we can wait.

6. Projects

6.1 MIDAS

The proposal for the second year was approved by the European Commission on July 17th. In addition to the five current partners, eleven new partners will join MIDAS II.

The search portal will be available in February under the internet domain www.filmarchives-online.eu

Co-operations have been initiated with the digital short film distribution portal reelport (www.reelport.com). The German search portal for libraries, archives, and museums (BAM portal) is also interested in co-operation. Belgrade is hoping to get money from the "stability and growth pact", because Serbia is not part of the MEDIA countries.

6.2 CEN

Because of formal mistakes, the funding for CEN was stopped for a while, and the meeting in Paris cancelled. With the help of Mari-Sol Perez, the problem was solved and new contracts could be signed. After having defined 19 film data elements (meanwhile reduced to 16) in the first term, now in a second term actions will be implemented for anchoring benchmarks and standardization for interoperability. This task will be completed in 2008. The DIF'S leading task is supported by the German government (Bundeskulturstiftung / BKM) with 60.000 Euros.

PS: The next CEN meeting will take place at the Berlinale, 8/9 February .

6.3 EDCine (report by Gabrielle Claes)

The aim of the project are European standards for digital cinema. The German Fraunhofer institute is conceiving a compression tool (Prototype), a kind of black box where all formats can entry and afterwards the user gets what he needs for projection, streaming etc. The situation now is that the servers for projections are not compatible. A deeper collaboration with MIDAS is reasonable for the handling of metadata and standardization. As for CEN and MIDAS the metadata description is the first step, the second step are the digital formats. The difference however is, that EDCine deals with real content. Nevertheless more collaboration between and a coherent work out of these projects is needed.

6.4 World Cinema Foundation (report by Gian Luca Farinelli)

Gian Luca Farinelli reports on a project called "World Cinema Foundation", an International institution located in Switzerland founded by Martin Scorsese. Aim of the project is to support National cinematography of countries like Africa and Asia. An association of directors was built up for raising money, contacting other institutions, and for selecting projects. The budget for preservation and restoration is 2 Mio Euros per year during three years. Each year one restored film will be shown at Cannes film festival. Scorsese asked Farinelli for support. While the project focuses on third world countries, films made by unknown directors in former colonial countries deposited in European archives are also considered.

Decision: ACE will support the project

7. FIAF Summer School (report by Gian Luca Farinelli)

On January 8, the programme and the application form will be presented on the web. Deadline for application is March 5. The Commission is made of FIAF, ACE, and members of the CCB. Distance learning lessons will start at May 2nd. The programme focuses on restoration techniques: analogue and digital restoration, sound restoration. Bologna is going to buy facilities for digital restoration. The school will be divided in two levels, junior and intermediary. Mark Paul Meyer proposes to open the distance learning lessons for more than 30 people.

<http://www.cinetecadibologna.it/programmi/07didattica/frameset.htm?summerschooleng>

Decision: The programme will be delivered to the membership. The archives have to write a letter of recommendation for their candidates. Claudia Dillmann will discuss with Daskalakis a programme which can follow ARCHIMEDIA

8. Education and Training

Mark Paul Meyer reports that the discussion with Lisbon University is going on, and José Manuel Costa is still involved in the project. He will be present at the Amsterdam Conference (April 13) Claudia Dillmann points out why she finds the Lisbon idea attractive. Unlike existing master studies in film and media archiving, ACE has now the opportunity to define the needs of archives and to shape the content from the start. The question is if we want a permanent educational structure, a field that ARCHIMEDIA covered in the past, or joint projects which is something totally different. Mark Paul Meyer replies that universities have to fulfill academic purposes, and an archive cannot completely design a master programme.

Maria Komninos argues that we have to talk to everybody, not only to Lisbon.

Gian Luca Farinelli proposes to take the Conference in Amsterdam and the Film Restoration Summer School as starting point for discussion and co-operation.

9. Conference "European Film Heritage for Children and Youth"

Maria Komninos proposes to write a short proposition (two paragraphs) to the Greek Ministry of Culture.

10. EACEA Call for proposals (25.10.06): Support for Bodies Active at European Level in the Field of Culture

This call of the CULTURE programme excludes, "activities relating to the audiovisual and cinematographic sectors".

Decision: ACE will write a letter of complaint to Director General Mrs. Odile Quentin and protest against the exclusion and the their definition of culture.

11. Treasurer (report by Gabrielle Claes)

ACE is losing money every year, so we need a project or have to find other resources, e. g. by recruiting new members. We also have to be active toward the FORTIS bank perhaps by investing the money for a short time.

Gabrielle Claes also proposes to get some money from MIDAS back, e. g. for the dissemination of MIDAS on the ACE website. ACE paid the fees for writing the MIDAS proposal (8.300 Euros).

Decision: Frankfurt will send the original invoices to Gabrielle Claes. She will also send out the invoices for the membership fees 2007.

PS: From 2007 on, FORTIS bank will charge every European bank transfer without IBAN number or BIC/Swift Code with 8 Euros!

12 Miscellaneous

Treasures of the Archives

Gabrielle Claes asks why we don't do on our own the DVD edition proposed by Lobster film, so that we can earn the money. She doubts about the revenues.

Mark-Paul Meyer replies that the risk for archives is small if they do it with lobster, and that archives always have to face the problem of revenues.

The meeting closed at 6 p. m.

Claudia Dillmann

Frankfurt, January 10, 2007

