

# FIAF 2008 PARIS

Congress Report ■ 2008



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**

**International Federation  
of Film Archives**

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de Archivos Fílmicos**

**Report on the  
64<sup>th</sup> FIAF CONGRESS**

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**20 – 26 April 2008  
Paris, France**

**70ans**  
**fi af** **Paris**  
**2008**  
**CNC**

## 64<sup>th</sup> FIAF CONGRESS REPORT

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List of Delegates

Agenda

Minutes of the General Assembly

fiaf

70 ans

Paris

2008



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## **General Assembly**

List of Delegates

Agenda

Minutes of the General Assembly

**List of Delegates**

## Paris 2008 : Congress Participants

General Assembly restricted to FIAF Affiliates  
(Members and Associates)

**Voting Delegates in bold**

### HONORARY MEMBERS

Berlin		Mr. WOLFGANG KLAUE
New York		Ms. MARY LEA BANDY
New York		Ms. EILEEN BOWSER
Montréal		Mr. ROBERT DAUDELIN
Washington		Mr. DAVID FRANCIS
Wien		Mr. PETER KONLECHNER
Wien		Mr. PETER KUBELKA

### MEMBERS

Aberystwyth	NATIONAL SCREEN & SOUND ARCHIVE OF WALES	<b>Mr. IESTYN HUGHES</b>
Amsterdam	FILMMUSEUM	<b>Ms. SANDRA DEN HAMER</b> Mr. MARK-PAUL MEYER Mr. AD POLLE Ms. LEONTINE BOUT
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Barcelona	FILMOTECA DE CATALUNYA – ICIC	<b>Mr. ROC VILLAS</b> Ms. MARIONA BRUZZO Ms. MERCE RUEDA Ms. GLORIA VILALTA
Beijing	CHINA FILM ARCHIVE	<b>Mr. FU HONGXING</b> Mr. ZHANG YIWEN Mr. CAO JIAN
Belgrade	YOGOSLOVENSKA KINOTEKA	<b>Mr. DINKO TUCAKOVIC</b> Mr. ALEKSANDAR ERDELJANOVIC
Berkeley	PACIFIC FILM ARCHIVE	<b>Ms. SUSAN OXTOBY</b> Ms. NANCY GOLDMAN Ms. MERRIT RUSSELL
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Beyrouth	CINÉMATHEQUE NATIONALE DU LIBAN	HARES BASSIL
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Ingelheim	OMNIMAGO GMBH	MICHAEL DIENES
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Liury Gargan	RTI	THIERRY GATINEAU
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Phnom Penh	BOPHANA	Ms. NOY CHUM
		Mr. GAETAN CRESPEL
		Ms. SAMIA GEST
		Ms. LEAK NUTH
		Ms. LIANE WILLEMONT
Roma	CHERCHEUR INDÉPENDANT / HISTORIEN	Ms. ADRIANO APRÀ
Saint Saturnin	COMMISSION DU PATRIMOINE CINÉMATOGRAPHIQUE	Ms. DOMINIQUE WALLON
Seattle	CHERCHEUR INDÉPENDANT / PROFESSEUR	Mr. RICHARD MEYER
Stockholm	WRITE, NOVELLIST	Mr. HENNING MANKELL
Stockholm	TECHNICAL CONSULTANT	Mr. BENGT ORHALL
Washington	MOTION PICTURE ASSOCIATION OF AMERICA, INC	Mr. FRITZ ATTAWAY
Washington	MITCHELL SILBERBERG & KNUPP LLP	Mr. ERIC SCHWARTZ
Washington	CONSULTANT FOR THE LIBRARY OF CONGRESS	Mr. DAVID PIERCE
Wien		Ms. LUISE CIBULKA
Yerevan	ARMENIAN NATIONAL CINEMATHEQUE	Mr. GAREGIN ZAKOYAN

## **Agenda**





PARIS  
64<sup>th</sup> FIAF CONGRESS  
GENERAL ASSEMBLY  
25-26 April 2008

*Draft Agenda*

20 April 2008

FIRST SESSION

April 25<sup>th</sup>, 9:00 am

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*Chair: Patrick Loughney*

1. Opening of the 64<sup>th</sup> 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 Tokyo, Japan
  5. Report of the President on behalf of the Executive Committee
  6. Affiliation
    - a. Report of the Secretary General on current affiliation
    - b. Notification of expulsion of late Associate fee payers (Alger, Bogotá-CD, Kabul, Jakarta, La Paz, Managua, México FCT, Ouagadougou)
    - c. Vote on expulsion of late Member fees payer
    - d. New affiliates
    - e. Other
  7. Specialised commissions and working groups
    - a. Cataloguing and Documentation Commission (CDC)
    - b. Programming and Access to Collections Commission (PACC)
    - c. FIAF Declaration on Fair Use and Access
    - d. Technical Commission (TC)
    - e. FIAF Strategy Plan
    - f. Other
-

*Chair: Eric Le Roy*

8. Publications and other projects
    - a. FIAF Manifesto
    - b. Publication on FIAF's 70th Anniversary
    - c. FIAF Award 2008 and 2009
    - d. Reel Emergency Project
    - e. FIAF Oral History
    - f. 27 October – UNESCO Word Day for Audiovisual Heritage
    - g. Joint Technical Symposium - JTS
    - h. Journal of Film Preservation
    - i. Professional Training
      - Bologna Restoration School - FIAF Summer School 2008 – 2009
      - Africa / Middle East / Asia
      - Latin America – School on Wheels Ibermedia
      - Pacific Rim
    - j. Restoration Charter
    - k. P.I.P. and FIAF Database
    - l. Other
  
  9. Relations with UNESCO and Other International Organisations and Regional Groupings
    - a. UNESCO, Co-ordinating Council of Audiovisual Archives Associations (CAAAA), Other Moving Images Archives Associations (FIAF and non-FIAF) and Regional Groupings
  
    - b. Other
  
  10. Future Congresses
    - a. 2009: Buenos Aires
    - b. 2010: Oslo
    - c. 2011: Official invitations from Pretoria and Rome
    - d. 2012: Official invitations from Beijing and Barcelona
    - e. 2013 and beyond
-

*Chair: Eva Orbanz*

11. Financial reports 2007 - 2009 (voting session)
  - a. Accounts 2007
  - b. Comments on Budget 2008
  - c. Budget 2009
  
12. Open Forum
  - a. Registration/Announcement Open Forum Subjects
  - b. Open Forum Session
  
13. Closure of the 64<sup>th</sup> FIAF Congress

Brussels  
20 April 2008



PARIS  
64<sup>ème</sup> CONGRÈS DE LA FIAF  
ASSEMBLÉE GÉNÉRALE  
25-26 avril 2008

*Agenda provisoire*  
20 avril 2008

PREMIÈRE SESSION

25 avril, 9h00

*Chair: Patrick Loughney*

1. Ouverture de la 64<sup>ème</sup> Assemblée générale de la FIAF
  2. Confirmation du statut et du droit de vote des affiliés présents ou représentés
  3. Adoption de l'Agenda
  4. Approbation du compte-rendu de l'Assemblée générale de Tokyo
  5. Rapport du Président au nom du Comité directeur
  6. Affiliation
    - a. Rapport du Secrétaire général relatif aux affiliations
    - b. Notification d'expulsion des Associés en retard de cotisation: Alger, Bogotá-CD, Kaboul, Jakarta, La Paz, Managua, México-FCT, Ouagadougou
    - c. Expulsion d'un membre en retard de cotisation
    - d. Nouveaux affiliés
    - e. Autres
  7. Commissions et groupes de travail spécialisés
    - a. Commission de catalogage et de documentation (CDC)
    - b. Commission de programmation et d'accès aux collections (PACC)
    - c. Déclaration de la FIAF sur le bon usage et accès aux collections
    - d. Commission technique (TC)
    - e. Stratégie de la FIAF
    - f. Autres
-

Chair: Eric Le Roy

8. Publications et autres projets
    - a. Manifeste de la FIAF
    - b. Publication sur le 70<sup>ème</sup> Anniversaire de la FIAF
    - c. Prix FIAF 2008 et 2009
    - d. Reel Emergency Project (REP)
    - e. FIAF Oral History Project (OHP)
    - f. 27 Octobre – Journée mondiale du patrimoine audiovisuel de l'UNESCO
    - g. Joint Technical Symposium (JTS)
    - h. Journal of Film Preservation (JFP)
    - i. Formation professionnelle
      - École de restauration de Bologne - École d'été de la FIAF 2008-2009
      - Afrique / Moyen-Orient / Asie
      - Amérique latine – School on Wheels Ibermedia
      - Littoral Pacifique
    - j. Charte de la restauration
    - k. Le P.I.P. et la base de données de la FIAF
    - l. Autres
  9. Relations avec l'UNESCO et autres organisations internationales et groupements régionaux
    - a. UNESCO, Coordination du conseil des associations audiovisuelles d'archives (CCAAA), autres associations d'archives d'images en mouvement (membres ou non-membres de la FIAF) et groupements régionaux
    - b. Autres
  10. Prochains Congrès
    - a. 2009: Buenos Aires
    - b. 2010: Oslo
    - c. 2011: Invitations officielles de Pretoria et Rome
    - d. 2012: Invitations officielles de Beijing et Barcelone
    - e. 2013 et au-delà
-

*Chair: Eva Orbanz*

11. Bilans financiers 2007 - 2009 (session de vote)
  - a. Comptes 2007
  - b. Commentaires sur le budget 2008
  - c. Budget 2009
  
12. Open Forum
  - a. Inscription / Présentation des sujets de l'Open Forum
  - b. Session de l'Open Forum
  
13. Clôture du 64<sup>ème</sup> Congrès de la FIAF

Bruxelles, 20 avril 2008



PARIS  
64o. CONGRESO DE LA FIAF  
ASAMBLEA GENERAL  
25-26 avril 2008

**Agenda provisorio**  
20 de abril de 2008

PRIMERA SESION

25 de abril, 9h00

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*Chair: Patrick Loughney*

1. Apertura de la 64<sup>a</sup> Asamblea general de la FIAF
  2. Confirmacion del estatuto y derecho de voto de los afiliados presentes y represenatdos
  3. Adopcion de la agenda
  4. Aprobacion de las actas del Congreso de Tokio
  5. Informe del Presidente en nombre del Comité ejecutivo
  6. Afiliacion
    - a. Informe del Secretario general sobre asuntos de afiliacion
    - b. Notificacion de expulsion de asociados con retraso en el pago de cotizaciones: Alger, Bogotá-CD, Kabul, Jakarta, La Paz, Managua, México-FCT, Ouagadougou
    - c. Expulsion de un miembro con retraso en el pago de cotizaciones
    - d. Nuevos afiliados
    - e. Otros
  7. Comisiones y grupos de trabajo especializados et groupes de travail spécialisés
    - a. Comision de documentacion y catalogacion (CDC)
    - b. Comisionde programacion y acceso a las colecciones (PACC)
    - c. Del buen uso y acceso a las colecciones
    - d. Comision tecnica (TC)
    - e. Estartegia de la FIAF
    - f. Otros
-

Chair: Eric Le Roy

8. Publicaciones y otros proyectos

- a. Manifiesto de la FIAF
- b. Publicacion conmemorativa del 70º aniversario de la FIAF
- c. Premio FIAF 2008 y 2009
- d. Reel Emergency Project (REP)
- e. Proyecto de Historia Oral de la FIAF (OHP)
- f. 27 de octubre – Jornada mundial UNESCO del Patrimonio audiovisual
- g. Joint Technical Symposium (JTS)
- h. Journal of Film Preservation (JFP)
- i. Capacitacion
  - Escuela restauracion de Bolonia – Escuela de verano de la FIAF 2008–2009
  - Africa / Medi oriente / Asia
  - America latina – Escuela sobre ruedas Ibermedia
  - Litoral Pacifico
- j. Carta de restauracion de la FIAF
- k. El P.I.P. y la Base de datos de la FIAF
- l. Otros

9. Relaciones con la UNESCO, otras organizaciones y agrupaciones regionales

- a. UNESCO, Coordinadora del Consejo de asociaciones de archivos audiovisuales (CCAAA), otras asociaciones de archivos de imagenes en movimiento (miembros o no miembros de la FIAF) y agrupaciones regionales
- b. Otros

10. Proximos congresos

- a. 2009: Buenos Aires
- b. 2010: Oslo
- c. 2011: Invitaciones oficiales de Pretoria y Roma
- d. 2012: Invitaciones oficiales de Beijing y Barcelona
- e. 2013 en adelante



*Chair: Eva Orbanz*

11. Informes financieros 2007 - 2009 (session de vote)
  - a. Cuentas 2007
  - b. Comentarios sobre el presupuesto 2008
  - c. Presupuestado 2009
  
12. Open Forum
  - a. Inscripcion / Presentacion de los temas del Open Forum
  - b. Sesion del Open Forum
  
13. Clausura del 64<sup>o</sup>. Congreso de la FIAF

Bruxelles, 20 avril 2008

**Minutes of the General Assembly**



## Paris Congress

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

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

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

Eva Orbanz, President of FIAF, greeted Congress participants and warmly thanked the host organizers. She expressed her wish that the *FIAF Declaration on Fair Use and Access* to be presented during the Congress would mark a historic moment, allowing cinémathèques to work in a more secure and less aggressive legal environment, after the various difficulties they have had to face in recent years. She stressed the fact that cinema should also be considered a non-profit activity, promoting art and culture, and not only a commercial product bringing fast profit, the way some owners and copyright-holders consider it.

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

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

**Conclusions of the Symposium**  
**"Pandora's Box: Film Archives and the Questions of Rights"**  
**Cinémathèque française, 21-22 April 2008**

(Conclusions published on the Report to the GA of the  
Programming and Access to Collections Commission)

Twelve years after the Jerusalem Congress, FIAF organized a 2-day symposium dedicated to the question of rights. International legal experts and policy advisors, historians and archivists, filmmakers and producers had the floor. The film industry had a high profile, including for the first time the Motion Picture Association of America, in the person of Mr. Fritz Attaway.

We hope this film industry presence can become more permanent in FIAF, in the spirit of opening windows, as it even raised the question for our consideration whether we should have a new category of FIAF membership for the film industry. We need more permanent circumstances to meet representatives of the film industry in a constructive and fruitful atmosphere for mutual benefit. We all recognize the need to fully understand each other's perspective, to reach consensus. The film industry is welcome to participate more in the exchange of information. A high-level studio contact list for FIAF would be useful.

Furthermore, there is a need to create new high-level platforms for rights-holders and archives to meet. Already, as an immediate result of our discussions during the Symposium, the proposal of a WIPO (World Intellectual Property Organization) information meeting on audiovisual archives and education was registered in Geneva, to be realized this year or the next. The situations of film archives are very different from region to region. Each archive and region needs to pursue developments with film companies, rights-holders, and their associations, and recommend the practices that would be best for them. Many of us already have good legal counsel. It would be a good idea to develop a FIAF network of house lawyers, and we already have a group of good ones in Brussels, Washington, London, Paris... In the future perhaps FIAF might even have a Legal Commission?

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

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

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

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

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

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

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

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

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

Wolfgang Klaue and Robert Daudelin moderated the debate.

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

## GENERAL ASSEMBLY

FIRST SESSION

25 April 2008, 9:00 am

Chair: Patrick Loughney

### **1. Opening of the FIAF General Assembly**

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

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

Patrick Loughney, on behalf of Meg Labrum (FIAF Secretary General), checked the list of present and represented affiliates. The quorum was reached (the count of votes and proxies showed a total of **58** valid votes for delegates of Members and **16** valid votes for delegates of Associates).

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

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

### **3. Adoption of the Agenda**

The Chair asked the delegates to vote on the adoption of the General Assembly agenda by show of cards.

### **The Agenda was adopted**

See Agenda under title 2 – General Assembly section

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

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

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

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

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

#### **6. Affiliation**

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

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

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

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

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

##### **b. Notification of expulsion of late Associate fee payers**

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

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

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

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

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

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

### **c. Vote on expulsion of late Member fees payer**

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



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

#### **d. New Affiliates**

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

**SILESIAN FILM ARCHIV / CENTER OF FILM ART**

ul. Sokolska 66  
40-087 Katowice  
POLAND

Director: Mrs. Anna Michnowska

**FUNDACION CINEMATECA BOLIVIANA**

Casilla 99 33

La Paz

BOLIVIA

Director Ejecutivo: Mr. Antonio Eguino

info@cinematecaboliviana.org

**CENTRE DE RESSOURCES AUDIOVISUELLES BOPHANA**

64, rue 200 Oknhia Mén

Phnom Penh

CAMBODIA

Président: Mr. Rithy Panh

arpaa@bophana.org

**ESTONIAN FILM ARCHIVES**

Ristiku Street 84

Tallinn 10138

ESTONIA

Director: Ms. Ivi Tomingas

ivi.Tomingas@ra.ee

**NATIONAL ARCHIVES OF ARMENIA**

5, Hr. Kochar

0033 Yerevan

REPUBLIC OF ARMENIA

Director: Mr. Amatouni Virabian

amatun@yahoo.com

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

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

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

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

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

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

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

#### **e. Other**

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

### **7. The Specialized Commissions**

Patrick Loughney, Chair of the session, introduced the point, and invited the Heads of the Commissions to deliver their reports.

#### **a. Cataloguing and Documentation Commission (CDC)**

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

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

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

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

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

#### **b. Programming and Access to Collections Commission (PACC)**

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

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

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

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

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

### **c. FIAF Declaration on Fair Use and Access**

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

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

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

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

### **d. Technical Commission (TC)**

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

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

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

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

Thomas Christensen announced that Paul Read, member of the TC, has decided to resign and to concentrate more on private matters. He will continue to work with the Commission on some special projects. After Paul Read's resignation none of the members will have the time to produce an actual newsletter. The *Journal of Film Preservation* will continue to be the main channel for communication from the Technical Commission.

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

See Appendix 5.3.1.: Report of the Technical Commission

See Appendix 5.3.2.: Preservation Best Practice

See Appendix 5.3.3.: Recommended Literature

#### **e. FIAF Strategy Plan**

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

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

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

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

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

## 8. Publications and Other Projects

### a. FIAF Manifesto

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Manifesto was adopted in principle (55 Yes, 4 No, and 5 Abstentions) by the majority of those attending the FIAF General Assembly in Paris, after discussions that included a number of reasonable suggestions for improvements. As agreed in the proposal that was put to the vote, these have been discussed by a team appointed by the Executive Committee, which produced this final text. The team consisted of Paolo Cherchi Usai, Roger Smither, Hisashi Okajima, and Eva Orbanz.

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

#### **b. Publication for FIAF's 70<sup>th</sup> Anniversary**

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

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

The book is divided into 2 parts. The first contains the contributions that artists and other cinema specialists sent to the editors. The second is more administrative, with an up-to-date review of the FIAF Executive Committee from 1938 to 2008, a review of all the FIAF Congresses, and a FIAF Chronology. This second part will also be published on the FIAF Website after the Congress.

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



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

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

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

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

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

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

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

### **d. 27 October – UNESCO World Day for Audiovisual Heritage**

Vladimir Opela and Robert Daudelin reported on the activities organized by FIAF Archives on 27 October 2007 for the celebration of the UNESCO World Day for Audiovisual Heritage. Vladimir warmly encouraged every archive to develop a special programme for this day, and asked them to inform the FIAF Secretariat early enough to allow for the publication of these activities on the FIAF Website.

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

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

#### **e. FIAF Award 2008 and 2009**

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

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

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

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

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

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

See Appendix 6.4.: List of FIAF Awards

#### **f. Reel Emergency Project (REP)**

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

Two projects have been completed so far:

- *Allá en el trapiche*, by Roberto Saa Silva, Colombia, 1943 (951 m.),  
Fundación Patrimonio Fílmico Colombiano, Bogotá.

Restored by the Fundación Patrimonio Fílmico Colombiano.

- *30.000 Km. en automóvil*, by Adam Stoessel, Argentina, 1929/31  
(2400 m.), Fundación Cinemateca Argentina, Buenos Aires.

Restored by the Library of Congress – Motion Picture, Broadcasting, and  
Recorded Sound Division / National Audio-Visual Conservation Center.

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

- *Journey to Cusco and Machu Picchu*, by Guillermo Garland Higginson,  
Peru, 1924.

Archivo Peruano de Imagen y Sonido, Lima.

Contact: Irela Nunez del Pozo.

- *Journey to the Amazon Forest*, by Guillermo Garland Higginson, 1924,  
Archivo Peruano de Imagen y Sonido, Lima.

Contact: Irela Nunez del Pozo.

- *Industrias Pinto de Bucaramanga* [assigned title], Director unknown,  
c.1940.

Fundación Patrimonio Fílmico Colombiano, Bogotá.

Contact: Rito Alberto Torres Moya.

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

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

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

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

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

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

### **g. FIAF Oral History Project**

Elaine Burrows reported on the progress of this project to the GA. Guidelines are available at the dedicated section of the FIAF Website. Several interviews have so far taken place: Guillermo Fernández Jurado, by Christian Dimitriu; Michelle Aubert, by Eric Le Roy; Farrokh Gaffary, by Michelle Aubert and Eric Le Roy; Aito Mäkinen, by Antti Alanen; and Freddy Buache, by Robert Daudelin. There have also been several proposals for interviews: Eileen Bowser, Elaine Burrows, Manuel Martinez Carril, João Bénard Da Costa, Wolfgang Klaue, Madeleine Malthête-Méliès, Dominique Païni, Paul Spehr and Lia Van Leer.

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

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

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

### **h. Joint Technical Symposium (JTS)**

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

### **i. Professional Training**

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

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

The course aimed to provide vocational training in film restoration for 30 participants from 16 different countries, selected by a panel of FIAF, ACE (Association des Cinémathèques Européennes), and Cineteca di Bologna experts.

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

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

Phase 1 will take place from 27 May to 24 June, through long-distance learning. Participants will be provided with weekly downloadable texts designated by the Summer School staff; at this stage the focus will be on technical and theoretical aspects of film restoration principles, access to material, and preservation.

Phase 2 will be held in Bologna 28 June-5 July, during the XXI Edition of the Cinema Ritrovato film festival, the ideal place to meet and discuss film archive-related issues, preservation of film heritage, and film restoration, and exchange ideas on how to present the history of film today. During the festival week, the FIAF Summer School will organize meetings and roundtables for its students, with some of the most distinguished experts in the film restoration field taking part.

Phase 3 will also take place in Bologna, 7-12 July, in the facilities of L'Immagine Ritrovata's restoration laboratory. Through a practical internship, the Summer School's students will follow directly the whole process of film restoration, from mending to printing, from developing to obtaining a new copy. Students will learn about analog as well as digital techniques: digital scanning, colour correction, digital cleaning, editing, and authoring.

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

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

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

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

## **School on Wheels**

### **- Africa & the Middle East**

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

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

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

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

### **- Latin America**

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

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

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

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

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

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

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

#### **j. Restoration Charter**

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

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

#### **k. Periodicals Indexing Project (PIP) and FIAF Database**

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

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

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

See Appendix 6.6: Periodicals Indexing Project Report

## **9. Relations with UNESCO and other International Organizations**

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

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

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

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

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

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

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



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

**- Nordic Group of Film Archives**

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

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

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

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

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

A meeting was held in Tokyo in 2007.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### - Africa

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

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

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

This list will be submitted to FIAF.

## **10. Future Congresses**

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

2009: The Fundación Cinemateca Argentina in BUENOS AIRES, ARGENTINA, has circulated Newsletter 1.  
The Congress will take place 24-30 May 2009.

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

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

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

2012: China Film Archive, in BEIJING, CHINA.

2013: Filmoteca de Catalunya, in BARCELONA, SPAIN.

### **a. 2009: Buenos Aires**

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

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

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

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

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

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

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

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

#### **b. 2010: Oslo**

Roger Jøsevoid, from the NATIONAL LIBRARY OF NORWAY, in Mo, reported on the organization of the 66<sup>th</sup> FIAF Congress, which will be held in Oslo in 2010. The Congress will take place 2-9 May 2010, and will be organized by the THE NATIONAL LIBRARY OF NORWAY - Sound and Moving Images Section and by the NORWEGIAN FILM INSTITUTE.

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

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

#### **c. 2011**

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

#### **d. 2012**

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

Further details will be made available in future meetings.

#### **e. 2013 and beyond**

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

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

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

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

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

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

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

*c) election of Honorary Members in recognition of their services to the Federation if required under Rule 42;*

*d) affiliation to another international organisation;*

*e) dissolution of the Federation.*

*A General Assembly may decide to make other matters subject to vote by secret ballot if a motion to this effect is agreed by the Assembly.]*

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

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

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

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

Chair: Eva Orbanz

## 11. Financial Reports 2007-2009

### a. Accounts 2007

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

### b. Comments on Budget 2008

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

No particular questions were raised about the situation in 2008.

### c. Budget 2009

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

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

See Appendix 9: Financial Report - Account and Budget



## 12. Open Forum

### a. In Memoriam: Vittorio Martinelli

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

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

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

### b. The situation in Iraq

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

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

### **c. Eclair**

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

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

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

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

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

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

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

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

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

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

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

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

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

This document outlines a portfolio of national initiatives intended to:

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

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

#### Revitalizing the regions

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

#### Securing the National Collection

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

#### Developing digital access

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

#### Education

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

#### Steering the Strategy

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

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

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

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

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

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

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

Brussels, January 2009  
Berlin, January 2009

## **WORKING GROUPS and INTERLOCUTORS**

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

### **a) Membership**

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

### **b) Commission Interlocutors**

CDC: Meg Labrum

PACC: Patrick Loughney

TC: Jan-Erik Billinger

### **c) FIAF Strategy – EC Sub-Committee**

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

### **d) Working Group "Africa"**

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

### **e) EC Interlocutors of FIAF Projects**

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

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

UNESCO World Day for Audiovisual Heritage: Vladimir Opela.

Journal of Film Preservation: Robert Daudelin.

FIAF Summer School: Vladimir Opela.

Reel Emergency Project: Sylvia Frank and Iván Trujillo Bolio.

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

Schools on Wheels: Iván Trujillo Bolio, Christian Dimitriu

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

## **REGIONAL GROUPS**

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

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



## Appendices

1. Program of the 64<sup>th</sup> FIAF Congress – Paris 2008
2. Symposium: « *La boîte de Pandore: Les archives de films et la question des droits* »
3. Second Century Forum: « *La Cinémathèque africaine a dix ans. Un anniversaire morose* »
4. Report of the President on behalf of the Executive Committee
5. Report of the Specialised Commissions
  - 5.1. Cataloguing and Documentation Commission
  - 5.2. Programming and Access to Collections Commission
    - 5.2.1. Report to the General Assembly
    - 5.2.2. FIAF Declaration on *Fair Use* and Access
  - 5.3. Technical Commission
    - 5.3.1. Report to the General Assembly
    - 5.3.2. Preservation Best Practice
    - 5.3.3. Recommended Literature
6. Publications & Projects
  - 6.1. FIAF Manifesto (English, French and Spanish)
  - 6.2. 70<sup>th</sup> FIAF Anniversary - special publication:  
"Autour des cinémathèques du monde – 70 ans d'archives de films"
  - 6.3. UNESCO World Day for Audiovisual Heritage:  
Program of October 27<sup>th</sup>, 2007
  - 6.4. List of FIAF Awards
  - 6.5. Reel Emergency Project: previous and new projects
  - 6.6. Periodicals Indexing Project Report
  - 6.7. Film Restoration Summer School/FIAF Summer School 2008

7. Future Congresses

7.1. 2009 – Buenos Aires – Newsletter #1 (English – French – Spanish)

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

8. Relation with UNESCO and other International Organisations

8.1. Minutes of the CCAAA Meeting Held in Paris on March 14, 2008

9. Financial Reports



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## **1. Program of the 64<sup>th</sup> FIAF Congress – Paris 2008**

## schedule

### thursday, april 17

Cinémathèque française  
9:00am – 6:00pm

arrival and welcome of the executive committee of the fiaf

### friday, april 18

Cinémathèque française  
salle du conseil  
9:00am – 6:00pm

executive committee meeting

Cinémathèque française  
salle Paul-Auguste Harlé  
(basement floor)  
9:00am – 6:00pm

meeting of the cataloguing  
and documentation commission (CDC)

### saturday, april 19

Cinémathèque française  
salle du conseil  
9:00am – 6:00pm

executive committee meeting

Cinémathèque française  
salle Paul-Auguste Harlé  
(basement floor)  
9:00am – 6:00pm

meeting of the cataloguing  
and documentation commission (CDC)

Cinémathèque française  
espace d'exposition (7th floor)

Visit of the *Georges Méliès, magicien du cinéma* exhibition

### sunday, april 20

Cinémathèque française  
delegate welcoming area  
9:00am – 6:00pm

arrival and registration of delegates

Cinémathèque française  
salle du conseil  
9:00am – 6:00pm

executive committee meeting

Cinémathèque française  
salle Musidora (second floor)  
9:00am – 6:00pm

meeting of the technical commission (TC)

Cinémathèque française  
salle Paul-Auguste Harlé  
(basement floor)  
9:00am – 6:00pm

meeting of the cataloguing  
and documentation commission (CDC)

Cinémathèque française  
salle Lucie & Renée Lichtig  
(second floor)  
9:00am – 6:00pm

programming and access  
to collections commission (PACC)

Bibliothèque nationale de France  
Belvédère  
7:30pm – midnight

congress opening evening event



**monday, april 21**

**Cinémathèque française**  
salle Henri Langlois  
9:00am

official opening of the 64th **fiaf** Congress  
by Christine Albanel, minister of culture  
and communication, and Eva Orbanz, president of the **fiaf**

**Cinémathèque française**  
salle Henri Langlois  
9:00am – 6:00pm

**Symposium – day 1**  
Pandora's box:  
film archives and the question of rights

**Bibliothèque nationale de France**  
grand auditorium  
8:00pm

*Pleins feux sur la couleur! (Spotlights on Color)*  
screening at the Bibliothèque nationale de France  
in partnership with Eclair Group

**Bibliothèque nationale de France**  
salle des Globes de Coronelli  
9:00pm

evening cocktail reception

**tuesday, april 22**

**Cinémathèque française**  
salle Henri Langlois  
9:00am – 6:00pm

**Symposium – day 2**  
Pandora's box:  
film archives and the question of rights

**Cinémathèque française**  
salle Henri Langlois  
8:00pm

evening celebration of **fiaf**'s 70th anniversary

screening of a restored copy  
of *L'Armée des ombres (Army in the Shadows)*,  
by Jean-Pierre Melville, France / 1969 / 150'

**Cinémathèque française**  
10:30pm

evening cocktail reception

**wednesday, april 23**

**Cinémathèque française**  
salle Jean Epstein  
9:00am – 6:00pm

**Second Century Forum**  
The Cinémathèque africaine is ten years old  
*A gloomy anniversary*  
in partnership with la Thomson Fondation for Film  
and Television Heritage

regional group meetings

**Cinémathèque française**  
salle Henri Langlois  
9:00am – 1:00pm

Association des cinémathèques européennes (ACE)

**Cinémathèque française**  
salle Musidora (second floor)  
9:00am – 12:30pm

South East Asia-pacific Audiovisual Archive Association  
(SEAPAVAA)



- Cinémathèque française**  
salle du conseil  
10:00am – 12:00pm Association of Moving Image Archivists (AMIA)
- Cinémathèque française**  
salle Lucie & Renée Lichtig  
(second floor)  
10:00am – 12:00pm Forum of Asian Film Archives (FAFA)
- Cinémathèque française**  
salle Musidora (second floor)  
2:00pm – 4:00pm Coordinadora Latinoamericana de archivos de imagenes  
en movimiento (CLAIM)
- Cinémathèque française**  
salle Lucie & Renée Lichtig  
(second floor)  
2:00pm – 4:00pm The Nordic Film Archives
- Cinémathèque française**  
salle du conseil  
2:00pm – 6:00pm Council of North-American Film Archives (CNAFA)
- workshops**
- Cinémathèque française**  
salle Georges Franju  
4:00pm – 6:00pm Technical Commission (TC)
- Cinémathèque française**  
salle Paul-Auguste Harlé  
(basement floor)  
2:00pm – 4:00pm Cataloguing and Documentation Commission (CDC)
- Cinémathèque française**  
salle Henri Langlois  
7:00pm *La Cape rouge (Akai jinboori / The Scarlet Cloak)*  
by Satsuo Yamamoto  
Japon / 1958 / 90'
- Hôtel de Ville de Paris**  
salle des fêtes  
9:00pm evening cocktail reception

**thursday, april 24**

**Cinémathèque française**

7:30am

leave for the French Film Archives of CNC (Bois d'Arcy)  
visit of the French Film Archives of CNC

9:00am – 12:30pm

**Château de Versailles**

1:30pm – 3:30pm

lunch at the Cotelle Gallery

**Château de Versailles**

3:30pm – 5:00pm

free visit of Marie-Antoinette's estate

**Musée Gaumont**

(Neuilly-sur-Seine)

6:30pm

museum visit and cocktail reception

free evening

**friday, april 25**

**Cinémathèque française**

salle Henri Langlois

9:00am – 5:00pm

general assembly

**Cinémathèque française**

12:30pm – 14:30pm

meeting of the editing committee  
for the *Journal of Film Preservation*

**Cinémathèque française**

salle Henri Langlois

6:00pm

magic lantern show

**Cinémathèque française**

salle Henri Langlois

8:00pm

Méliès program:  
films by Georges Méliès in color (120')

**Cinémathèque française**

10:00pm

evening cocktail reception

**saturday, april 26**

**Cinémathèque française**

salle Henri Langlois

9:00am – 4:00pm

general assembly

**Cinémathèque française**

salle du conseil

4:00pm – 6:00pm

executive committee

**Cinémathèque française**

7:00pm

closing event

**Paris Symposium 2008**  
**April 21 and 22, 2008**

**Pandora's box: film archives and the question of rights**

Twelve years after the Congress in Jerusalem, **fiaf** is organizing a Symposium on the legal environment surrounding cinematographic works by initiating a discussion on the prickly question of rights. Relations between producers, film cataloguing administrators, and archiving organizations often unfold in an emotional climate that should be reconsidered.

The **Symposium** will be based on lectures by specialists from all around the world: historians, archivists, lawyers, and rightsholder representatives. A special focus will be given to round tables on legal deposit, the public domain, and orphan films.

Other topics to be addressed will include the role of rightsholders and the film archive community, the future of relations between rightsholding and archive companies at the dawn of the digital age, contracts for using preserved and restored films, and the ownership of restorations. Several case studies will be used to fuel the debates, and the public will be able to participate through Q&A sessions.

**monday, april 21**  
**Cinémathèque française**  
salle Henri Langlois

9:00am – 10:30am

official opening of the 64th **fiaf** Congress  
by Christine Albanel, minister of culture  
and Communication, and Eva Orbanz, president of the **fiaf**

**opening of the Symposium**

**introduction**

Chairman : Antti Alanen,  
Film Programmer, National Audiovisual Archive, Helsinki  
*Commission for Programming and Access to Collections*

**prologue**

Jean-Eric de Cockborne, head of the legal Unit  
at the Division of Media and Culture Policy  
of the European Commission, Belgium  
Mari Sol Pérez Guevara, Audiovisual and Media Policy Unit,  
European Commission, Belgium

**keynote speech**

Jukka Liedes, director, Division of Culture and Media  
Policy, Ministry of Education and Culture, Finland  
*Author's Rights and Copyright and Moving Images Today*

**Case Study : Metropolis** Fritz Lang, 1927

Werner Sudendorf, documentation,  
Museum für Film und Fernsehen, Berlin

10:30am – 10:50am

coffee break



- 10:50am – 12:00pm **new prospects**
- public domain**  
David Pierce, consultant for the Library of Congress, Washington
- orphan works**  
Paul Klimpel, administrative director, Museum für Film und Fernsehen, Berlin
- the International Federation of Film Producers Associations / Association des Cinémathèques Européennes**  
*Negotiations on a New Model Deposit Agreement*  
Gabrielle Claes, curator of the Cinémathèque Royale de Belgique
- the author's point of view**  
Pascal Rogard, managing director of the Society of Dramatic Authors and Composers, Paris
- 12:10pm – 12:30pm **questions / answers**
- 12:30pm – 2:00pm **lunch**
- 2:00pm – 3:45pm **round table : rightsholders and the Film Archive Community**  
Chairman: Eric Le Roy, AFF (French Film Archives), Paris  
Martine Offroy, director of Heritage, Gaumont, Paris  
Ellen Schaffer, head of cataloguing at the Société Nouvelle de Cinématographie, Paris  
Béatrice Valbin, head of restoration at Studiocanal, Paris  
Florence Dauman, producer, Argos, Paris
- 3:45pm – 4:00pm **the ten commandments of piracy**  
Nicolas Seydoux, president of the Association for the Fight Against Audiovisual Piracy, Paris
- 4:00pm – 4:20pm **coffee break**
- 4:20pm – 6:00pm **Round Table : Rightsholders and Archives Facing the Future**  
Chairman : Valérie Lépine, deputy manager of cinema, CNC, Paris  
Fritz Attaway, Motion Picture Association of America, Washington  
Juan Martin Eveno, Digimage Laboratory, Paris
- 6:00pm – 6:30pm **questions / answers**

**tuesday, april 22**  
**Cinémathèque française**  
salle Henri Langlois

9:00am – 10:30am

**legal deposit**

Chairman: Clyde Jeavons, former curator,  
National Film and Television Archive, London

Eric Schwartz, Mitchell Silberberg & Knupp LLP, Washington

Ardiouma Soma / Gaston Kaboré  
*le Dépôt légal en Afrique*

Nancy Goldman, head of the commission,  
Cataloguing and Documentation Commission  
*Challenges in managing and using digital files  
in an archive library*

Yolande Racine, general director of the Cinémathèque  
Québécoise, Collective Licenses in Quebec

10:30am – 10:45am

coffee break

10:45am – 12:15pm

**preservation and rights issues**

Chairman: Thomas Christensen, curator,  
Danish Film Institute, Denmark

Serge Bromberg, Lobster Film, Paris  
*Case study Buster Keaton*

Jean-François Debarnot, legal director,  
Institut National de l'Audiovisuel  
(National Audiovisual Institute), Paris

Camille Blot-Wellens, director of film collections  
at the Cinémathèque Française, Paris  
*The Albatros catalog*

Martin Koerber, Curator,  
Museum für Film und Fernsehen, Berlin  
*Why Restoration Does Not Change Copyright*

12:15pm – 12:30pm

**questions / answers**

12:30pm – 2:00pm

lunch



- 2:00pm – 3:00pm **fair use**  
Chairman: Patrick Loughney, senior curator,  
George Eastman House, Rochester
- Violaine Challéat, curator for Heritage,  
Head of Archives Division –  
Etablissement de Communication et de Production  
Audiovisuelle de La Défense (Audiovisual Production  
and Communication Institute at La Défense), Paris
- Roger Smither, Keeper, Imperial War Museum, London  
*Ethics: who claims control – license – profit – sharing*
- 3:00pm – 3:30pm coffee break
- 3:30pm – 5:00pm **Final Round Table : Perspectives on Rights Today**  
Chairman: Hisashi Okajima, chief curator,  
head of National Film Center, Tokyo
- Eric Schwartz,  
Mitchell Silberberg & Knupp LLP, Washington
- Fritz Attaway,  
Motion Picture Association of America, Washington
- Jukka Liedes, Director,  
ministry of Education and Culture, Finland
- Eva Orbanz, fiaf president
- 5:00pm – 5:30pm **conclusion**  
Patrick Loughney, Antti Alanen, Eric Le Roy



**Second Century Forum Paris 2008**  
**The Cinémathèque africaine is ten years old**  
*A gloomy anniversary*

Selected at the end of the general assembly of the 2007 Congress in Tokyo, the theme of the **Second Century Forum** will address a question we are all asking: what about the cinematographic heritage of Sub-Saharan Africa? In other words, will film heritage institutions finally be established in a permanent way, so that the composite cinematographic wealth of the African people can be preserved on African soil?

In the 1980s, the Pan-African Federation of Filmmakers called for the creation of the Cinémathèque africaine (African Film Library) at FESPACO. In 1998, this call led to the inauguration of the preservation center of the Cinémathèque Africaine in Ouagadougou. Today, however, the situation appears to be at a standstill, due to a lack of long-term financing. The air-conditioning system that protected the films is now almost non-operational. Films from the 60s and 70s are in danger, falling victim to vinegar syndrome. The program for film maintenance and restoration is stalled.

The situation in Ouagadougou is far from being unique. From Congo, Mozambique, Guinea-Bissau, and Mali, we receive calls for constructive help, including requests for skill transfers, film preservation equipment, hardware and software to build up inventories, but also for repatriation of African films that are preserved everywhere... except in Africa.

The Thomson Foundation for Film and Television Heritage, which has a great deal of experience acquired through working with film archives and cinémathèques on all continents, in particular during the creation of the Bophana center in Cambodia, is sponsoring this forum. At the end of the forum, specific solutions will be proposed by the fiat to officials coming all the way to Paris to talk about the situation of the film heritage which they are in charge of and responsible for.

Cinémathèque française  
salle Henri Langlois

**Boris Todorovitch** will preside over  
the Second Century Forum

- 9:00am screening of *La mémoire du Congo en péril*  
a film by Guy Bomanyama
- 9:15am **Guido Convents**  
*The exceptional Cinematographic Heritage  
of the Belgian Colonial Period*
- 9:35am **Ardiouma Soma**  
*The Cinémathèque in Ouagadougou is already ten years old  
- an overview*
- 9:55am **Henning Mankell and Pedro Pimenta**  
*Cinematographic heritage issues in Mozambique*
- 10:30am **Carlos Vaz**  
*The state of cinematographic heritage in Guinea-Bissau*
- 10:45 am coffee break
- 11:00am **round table**  
led by Wolfgang Klaue and Robert Daudelin
- What short- and medium-term measures can be taken  
for African cinematographic heritage ?*  
with  
Séverine Wemaere, the Thomson Fondation for Film  
and Television Heritage  
Gaston Kaboré, Burkina Faso  
Joie Springer, UNESCO  
Bengt Orhall, Sweden, Consultant  
Djalma Luiz Félix Lourenço, Mozambique  
Jean-Pierre Garcia, Amiens Film Festival
- 1:00pm **end of discussions**

**speakers**

**Guido Convents** is a cinema historian. Since the 1980s, he has published works about African cinema, particularly in the Belgian Congo, Rwanda-Urundi, Zaire, the Democratic Republic of Congo, Rwanda, and Burundi. Along with Guido Huysmans, he is the creator of Afrika Filmfestival, which takes place at Leuven, in Belgium.

**Ardiouma Soma** is the director of the Cinémathèque Africaine in Ouagadougou.

**Henning Mankell** is a well-known Swedish author, known in particular for his detective novels. He spends his time between Sweden and Mozambique, where he is very active in the field of culture. He is highly involved in defending cinematographic heritage, and has actively contributed to bringing the Svenska Filminstitutet in Stockholm into closer contact with leaders in Mozambican cinema.

**Pedro Pimenta** is the director of the documentary film festival Dockanema in Maputo. His long-term experience as an independent producer in a region that is now marked by South African influence has led him to take a position on questions relating to the film heritage of Mozambique.

**Carloz Vaz** is the president of the National Cinema and Audiovisual Institute in Guinea-Bissau.

**Séverine Wemaere** is the managing director of the Thomson Fondation for Film and Television Heritage.

**Jean-Pierre Garcia** is the director of the International Film Festival in Amiens, which for over 20 years has been coupled with Fespaco and Vues d'Afrique. He has notably published *Sous l'arbre à palabres: guide pratique à l'usage des cinéastes africains* (*Under the Tree of Endless Discussions: a Practical Guide to African Filmmakers*).

**Joie Springer** represents the Information Society Division of UNESCO (United Nations Educational, Scientific and Cultural Organization).

**Bengt Orhall** is an expert and consultant in the field of cinematographic technical industries and film preservation. He is the author of a recent report for the Svenska Filminstitutet in Stockholm on the film archives of Maputo.

**Gaston Kaboré** currently directs the Imagine Institute in Ouagadougou, which was created in 2003 and dedicated to providing training in the fields of image and sound. It was designed as a place of exchange for collective memory and audiovisual heritage.

**Djalma Luiz Félix Lourenço** is the director of the National Cinema and Audiovisual Institute of Mozambique.

**Boris Todorovitch**, the director of cinematographic heritage at the CNC, will preside over the forum.

**Wolfgang Klaue** and **Robert Daudelin**, honorary members of the fiaf, will act as moderators.

## 2. Symposium:

*« La boîte de Pandore:  
Les archives de films et la question des droits »*



## **SYMPOSIUM Paris 2008**

**21 et 22 avril 2008**

### **La boîte de Pandore : les Archives de films et la question des droits**

Douze ans après le congrès de Jérusalem, la **FIAF** organise un symposium sur l'environnement juridique des œuvres en ouvrant une réflexion sur l'épineuse question des droits. Les relations entre producteurs, gestionnaires de catalogues de films et organismes d'archives se déroulent souvent dans un climat passionnel qu'il convient de reconsidérer.

Le **symposium** s'articulera autour d'interventions de spécialistes du monde entier, historiens, archivistes, juristes et représentants des ayants droit. Une place non négligeable sera donnée aux tables rondes portant sur la situation du dépôt légal, le domaine public et les films orphelins.

Seront également abordés le rôle des ayants droit et la communauté des archives de films, l'avenir des relations entre sociétés de droits et archives à l'aube du numérique, les contrats pour l'utilisation des films conservés et restaurés, la propriété des restaurations. Quelques cas d'école viendront nourrir les débats et le public pourra intervenir sous forme de questions-réponses.

#### Les intervenants

**Eva Orbanz**, Conservateur en chef/chargée de projets, Deutsche Kinemathek, Museum für Film und Fernsehen, Présidente de la FIAF, Berlin, Allemagne

**Antti Alanen**, Programmateur, National Audiovisual Archive, Président de la Commission de programmation et d'accès aux collections (FIAF), Helsinki, Finlande

**Jean-Eric de Cockeborne**, Chef du service juridique de la Division Politique Culturelle et Médias de la Commission européenne, Bruxelles, Belgique

**Mari Sol Pérez Guevara**, Politique audiovisuelle et médias, Commission européenne, Bruxelles, Belgique

**Jukka Liedes**, Directeur de la division de la politique culturelle et des médias, Ministère de l'éducation et de la culture, Helsinki, Finlande

**Werner Sudendorf**, Documentaliste, Deutsches Kinemathek, Museum für Film und Fernsehen, Berlin, Allemagne

**David Pierce**, A la tête du National Film and Television Archive, British Film Institute, Londres, Grande-Bretagne, puis Consultant pour la Bibliothèque du Congrès, Washington, Etats-Unis

**Paul Klimpel**, Directeur administratif, Deutsche Kinemathek, Museum für Film und Fernsehen, Berlin, Allemagne

**Gabrielle Claes**, Conservateur, Cinémathèque Royale de Belgique, Bruxelles, Belgique

**Pascal Rogard**, Directeur Général, Société des Auteurs et Compositeurs Dramatiques, Paris, France

**Eric Le Roy**, Chef du Service Accès, Valorisation et Enrichissement des Collections, Archives françaises du Film, Centre national de la Cinématographie, Vice-Président de la FIAF, Paris, France

**Martine Offroy**, Directrice du Patrimoine Gaumont, Présidente de la Cinémathèque de Toulouse, Vice-Présidente de la Cinémathèque Française, Paris, France

**Ellen Schafer**, Responsable du Catalogue, Société nouvelle de cinématographie, Paris, France

**Béatrice Valbin**, Responsable technique de la restauration, Studiocanal Image, Paris, France

**Florence Dauman**, Productrice, Argos Film, Paris, France

**Nicolas Seydoux**, Président du conseil de surveillance de Gaumont et de l'Association de Lutte contre la Piraterie Audiovisuelle, Paris, France



**Valérie Lépine**, Directrice adjointe, direction du cinéma, Centre national de la Cinématographie, Paris, France

**Fritz Attaway**, Vice-Président et conseiller général, Motion Picture Association of America (MPAA), Washington, Etats-Unis

**Juan Martin Eveno**, Directeur d'exploitation, Laboratoire Digimage cinema, Paris, France

**Clyde Jeavons**, Historien, archiviste, programmateur et lecteur, Conservateur au British Film Institute, il a tenu divers postes au comité directeur de la FIAF, Londres, Grande-Bretagne

**Eric J. Schwartz**, Expert juridique, Mitchell Silberberg & Knupp LLP, Washington, Etats-Unis

**Ardiouma Soma**, Directeur, Cinémathèque africaine, Ouagadougou, Burkina Faso

**Nancy Goldman**, Présidente de la commission catalogage et documentation (FIAF) Bibliothécaire, Pacific Film Archive/University of California, Berkeley, Etats-Unis

**Yolande Racine**, Directrice générale, Cinémathèque Québécoise, Montréal, Québec, Canada

**Thomas Christensen**, Conservateur, Archive and cinematheque/The Danish Film Institute, Kobenhavn, Danemark, Président de la Commission technique (FIAF)

**Serge Bromberg**, Collectionneur, restaurateur, ayant-droit, Lobster Film, Paris, France

**Jean-François Debarnot**, Directeur juridique, Institut national de l'audiovisuel, Bry-Sur-Marne, France

**Camille Blot-Wellens**, Directrice des collections films, Cinémathèque française, Paris, France

**Martin Koerber**, Conservateur, Deutsche Kinemathek, Museum für Film und Fernsehen, Berlin, Allemagne

**Patrick Loughney**, Conservateur en chef, George Eastman House, Rochester, Etats-Unis

**Violaine Challéat**, Conservateur du Patrimoine, Chef du Pôle des Archives, Etablissement de Communication et Production Audiovisuelle de la Défense, Ivry-Sur-Seine, France

**Roger Smither**, Conservateur, Film and Video Archive/Imperial War Museum, Londres, Grande-Bretagne

**Okajima Hisashi**  
Conservateur en chef, à la tête du National Film Center/National Museum of Modern Art, Tokyo, Japon

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

*« La Cinémathèque africaine a dix ans.  
Un anniversaire morose »*



## **FIAF Paris 2008 Second Century Forum**

### **La Cinémathèque africaine a dix ans *Un anniversaire morose***

Le Second Century Forum, rendez-vous annuel de la FIAF, traite en général de sujets transversaux, communs à la plupart des archives du film et cinémathèques, membres ou associées de la fédération. Lors des derniers congrès les sujets débattus concernaient la révolution numérique, la place de la FIAF au XXI<sup>ème</sup> siècle ou l'accès aux contenus au regard de l'évolution des lois sur le domaine public.

Cette année, le thème retenu fait un peu exception. Choisi à l'issue de l'assemblée générale du congrès 2007 à Tokyo, il répond à un questionnement partagé par tous : qu'en est-il du patrimoine cinématographique en Afrique subsaharienne ? Ou encore : saura-t-on enfin mettre en place et pérenniser des institutions patrimoniales pour le cinéma afin de préserver, sur le sol africain, l'héritage cinématographique composite des populations africaines ?

Ainsi, au travers des témoignages de cinéastes, producteurs, archivistes, écrivains et historiens, du Burkina Faso, de Mozambique, de Guinée Bissau et du Congo, la situation du patrimoine cinématographique de l'Afrique subsaharienne francophone et lusophone sera l'unique thème du Second Century Forum du congrès FIAF 2008.

Dans les années 1980, la Fédération Panafricaine des Cinéastes appelait à la réalisation de la Cinémathèque Africaine au FESPACO. A la suite de cet appel, la France, le Danemark, l'UNESCO, l'Organisation Internationale de la Francophonie, se sont investis dans un partenariat de plusieurs années avec le Burkina Faso, qui a conduit à l'inauguration en 1998 du centre de conservation de la Cinémathèque Africaine de Ouagadougou. Gaston Kaboré, constamment habité par sa volonté de transmettre et de former, affirmait alors « La cinémathèque de Ouagadougou est importante : avant qu'un cinéaste ne tourne, il faudrait qu'il ait une bourse pour venir voir une centaine de films africains, pour qu'il réfléchisse au rythme, au regard. ». Il y avait tout lieu d'espérer, alors, que de nombreux pays, privés de leur patrimoine, participeraient à l'aventure et trouveraient à Ouagadougou un lieu de conservation et d'accès sur le sol africain.

Aujourd'hui, malheureusement, la situation semble bloquée, faute de financements pérennes. Le système de climatisation qui protégeait les collections n'est quasiment plus opérationnel. Les films des années 60 et 70 sont en danger, victimes du syndrome du vinaigre. Le programme de sauvegarde et de restauration des films est au point mort.

La situation de Ouagadougou est loin d'être un cas unique. Du Congo, du Mozambique, de Guinée Bissau, du Mali, nous parviennent des appels pour une aide constructive, faite de transferts de compétences, d'apports en équipements de préservation des films, en matériels et en logiciels pour constituer des inventaires, mais aussi pour la mise à disposition des films africains conservés partout... sauf en Afrique.

Fort de son expérience, acquise auprès d'archives du film et de cinémathèques sur les cinq continents, et en particulier lors de la création du Centre Bophana au Cambodge, la Fondation Thomson parraine ce forum à l'issue duquel des solutions concrètes seront proposées par la FIAF aux personnalités qui se seront déplacés jusqu'à Paris pour décrire la situation des patrimoines dont ils ont la charge et la responsabilité.

**FIAF Paris 2008  
Second Century Forum**

**La Cinémathèque africaine a dix ans  
Un anniversaire morose**

Le Forum est présidé par Boris Todorovitch, directeur du patrimoine cinématographique du CNC

Les intervenants

Guido Convents, historien du cinéma, publie depuis les années 1980 sur le cinéma en Afrique et particulièrement au Congo belge, au Ruanda-Urundi, au Zaïre, en République démocratique du Congo, au Rwanda et au Burundi. Il est à l'initiative, avec Guido Huysmans, de l'*Afrika Filmfestival* qui se déroule à Leuven.

Ardiouma Soma est directeur de la Cinémathèque africaine de Ouagadougou

Henning Mankell est un célèbre auteur suédois de romans policiers. Il partage sa vie entre la Suède et le Mozambique où il est très actif dans le champ culturel. Très impliqué dans la défense du patrimoine cinématographique, il a contribué activement au rapprochement du Svenska Filminstitutet de Stockholm avec les responsables du cinéma mozambicain.

Pedro Pimenta est directeur du festival de films documentaires *Dockanema* à Maputo. Sa longue expérience de producteur indépendant, dans une région dorénavant marquée par l'influence de l'Afrique du Sud, l'a conduit à prendre position sur les questions relatives au patrimoine cinématographique mozambicain.

Carloz Vaz est président de l'Institut national du cinéma et de l'audiovisuel de Guinée-Bissau.

Séverine Wemaere est déléguée générale de la Fondation Thomson pour le Patrimoine du Cinéma et de la Télévision

Jean-Pierre Garcia est directeur du Festival International du Film d'Amiens, jumelé depuis plus de vingt ans avec le Fespaco et Vues d'Afrique. Il a notamment publié *Sous l'arbre à palabres : guide pratique à l'usage des cinéastes africains*.

Joie Springer représente la Division de la société de l'information de l'UNESCO

Bengt Orhall, expert et consultant dans le domaine des industries techniques cinématographique et de la conservation du film. Auteur d'un rapport récent pour le Svenska Filminstitutet de Stockholm sur les archives du film de Maputo.

Gaston Kaboré dirige aujourd'hui, à Ouagadougou, l'institut Imagine, créé en 2003 et dédié à la formation aux métiers de l'image et du son. Il entend concevoir l'établissement, à l'instar du Centre Bophana, comme un lieu d'échanges autour de la mémoire collective et du patrimoine audiovisuel.

Djalma Luiz Félix Lourenço est directeur de l'Institut national du cinéma et de l'audiovisuel mozambicain

Wolfgang Klaue et Robert Daudelin, membres honoraires de la FIAF en sont les modérateurs.

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

Friday, April 25<sup>th</sup> – FIRST SESSION – Point 5 of the Agenda

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

The members of the Executive Committee are:

Jan-Erik Billinger

Vittorio Boarini

Sylvia Frank

Luca Giuliani

Lise Gustavson

Eric Le Roy

Hisashi Okajima

Vladimir Opela

Iván Trujillo Bolio

Carlos Wendel de Magalhaes

and the officers

Meg Labrum

Patrick Loughney

and myself

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

- On April 12th, 2007 in Tokyo at the National Film Center just after the Congress
- On September 6th till 8th, 2007 in Toronto at the kind invitation of the Film Reference Library of the Cinémathèque Ontario and the Toronto International Film Festival
- And here in Paris at the Cinémathèque française April 18th until 20th, 2008.

The FIAF Award was presented to Peter Bogdanovich on September 8th, 2007 during the Toronto International Film Festival with the screening of LA GRANDE ILLUSION - a restored print from our colleagues from the Archives Française du Film du CNC.

Since the meeting in Toronto you have been informed about the main decisions taken at the meeting.

During this General Assembly you will be informed about new affiliates and those affiliates which left FIAF by Ivan Trujillo, deputing for the Secretary General, and about financial matters by our Treasurer. Please feel free to ask questions when these points are presented in the agenda.

The Secretariat in Bruxelles has been very busy. Their duties have grown over the years because of the growing membership of FIAF and the adaption of new tasks. One of these is the FIAF web-site. More and more information is available on our site. We hope you will use it often - and we invite you to participate by giving us news and information for publication or by commenting on the site itself.

FIAF affiliates once again had a very productive year and we regret not to have been able to produce the annual volume of the reports in time for the Congress.

(We are counting on your help for next year!)

We are proud to say that FIAF's Commissions and Working Groups have worked continuously and effectively during the year. You will hear their reports, but the Executive Committee wishes to thank the Heads of the Commissions and the Commission Members for their enthusiasm and professional help towards FIAF's aims.

The FIAF Award 2008 will be given to the famous Brazilian director Nelson Pereira dos Santos on September 25th during the San Sebastian International Film Festival. During its meeting here in Paris the Executive Committee voted unanimously to present the FIAF Award 2009 to Rithy Panh for his outstanding initiatives on behalf of



the foundation of the Centre de ressources audiovisuelles Bophana and his dedicated work as a filmmaker.

The Reel Emergency Project now has 6 projects waiting to be picked up. The Executive Committee is in contact with the Film Foundation and the World Cinema Foundation for possible co-operations.

We are grateful that IBERMEDIA has continued its support to finance the School on Wheels with 35,000 US Dollars for 2008, and we like to thank Ivan Trujillo for managing this project so successfully since many years.

The Executive Committee, together with the Technical Commission, has picked up a project suggested by Vittorio Boarini some time ago: to develop a Charter for the restoration of audiovisual material. We will, of course, keep you informed about the progress of this work.

The "UNESCO World Day for the Audio Visual Heritage" was announced officially by the Director General of UNESCO. It was celebrated world wide by the FIAF Affiliates with different events. We believe this day - October 27th - will draw attention to the

importance of preserving the audiovisual heritage and we would like to encourage all of you to make use of it in your institution.

The CCAAA (the Coordinating Council for Audiovisual Archives Associations) has met twice and discussed common strategies and joint projects. Kurt Deggeler, Director of "Memoria" in Switzerland, was nominated by the members of CCAAA as the new Convenor.

As one result of the intensive preparation of this years 2<sup>nd</sup> Century Forum we are happy to report that two days ago the first African Regional Meeting took place. We shall continue our cooperation with this region as well as with all the others.

We are happy to say that FIAF has already received four formal invitations for future Congresses: by Pretoria and Rome for 2011, by Beijing and Barcelona for 2012. The invitations will be discussed later in the agenda.

Comparing the FIAF of today with the FIAF of 1938, we believe that we have not only become older, but also more mature. We have established standards for the preservation of the world's audiovisual heritage; we have grown and thus been able to keep up a network of information vital to our work, we have inspired young people to

follow in the footsteps of the creators of the film archives and we see here already the third generation; and we have established an understanding and recognition of our tasks at the political level.

We have solved some problems - but we are facing new ones. Though we see it as our aim to make the collections preserved in our archives accessible, the world at large and the politicians in particular like to see immediate results. The word "access" in a digital age causes some to believe that films can be seen instantly and in every format. But which film archive wants to show its CinemaScope film on a mobile phone or a computer screen? And while we have managed to protect the audiovisual heritage, we now have to fight for the use of this heritage which pays respect to the creator. Film archives should and must be responsible for preservation in its totality: from acquisition to the presentation on the screen in a Cinema. A destruction of this responsibility - here preservation, there access - would seriously endanger the film archives responsibility and their ethic.

So we trust that the new generation will handle the problems with a true understanding of FIAF's aims - aims which have remained fundamentally unchanged since 1938.

Thank you.

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

- 5.1. Cataloguing and Documentation Commission
- 5.2. Programming and Access to Collections Commission
  - 5.2.1. Report to the General Assembly
  - 5.2.2. FIAF Declaration on *Fair Use* and *Access*
- 5.3. Technical Commission
  - 5.3.1. Report to the General Assembly
  - 5.3.2. Preservation Best Practice
  - 5.3.3. Recommended Literature

## **5.1. Cataloguing and Documentation Commission**

# FIAF CATALOGUING AND DOCUMENTATION COMMISSION

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## REPORT TO THE FIAF GENERAL ASSEMBLY Paris, April 2008

### I. MEMBERSHIP AND MEETINGS

The Commission's current confirmed members are Ms. Olga Toshiko Futemma (Cinemateca Brasileira, São Paulo), Ms. Nancy Goldman (Pacific Film Archive, Berkeley), Ms. Anne-Marie Grapton (Centre National de la Cinématographie, Bois d'Arcy), 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). Nancy Goldman serves as Head of the Commission and Zoran Sinobad serves as Deputy Head.

The Commission met in May 2007 at Filmoteca Española in Madrid. We made extensive progress on a number of Commission projects, including the *Cataloguing Rules* project and the various P.I.P. databases and future plans. Details on our progress are covered below.

The Commission is holding its 2008 meeting in Paris directly preceding the FIAF Congress. The first day of the meeting, April 18, will be devoted to the *Cataloguing Rules* revision project. We have therefore invited anyone interested in participating in the revision to attend on this day. We will hold our regular annual Commission meeting on April 19 and 20.

### II. PRESENTATIONS

At the 2008 Congress, the Commission will present a workshop on the project to revise the *FIAF Cataloguing Rules*. The workshop, which will be held on April 23 from 2 – 4pm, will outline the progress made to date on the project. Commission members will describe efforts to coordinate this work with other international cataloguing initiatives currently in development, such as the Centre Européen de Normalisation (CEN) project to standardize cataloging and indexing cinematographic works and the international cataloging standard *RDA: Resource Description and Access*. The workshop will provide an opportunity for all attendees to share ideas and needs for the project and to comment on its direction and goals.

### III. COMMISSION PROJECTS

#### *FIAF Databases Online*

The FIAF databases are now published by two major international database publishers: Ovid (formerly SilverPlatter) and ProQuest (Chadwyck-Healey). FIAF affiliates subscribing to the

*FIAF Databases Online* automatically have access to the new ProQuest version (with quarterly updates) and receive an optional CD-ROM edition of the Ovid version (updated twice a year).

All data from the *International Index to Film/TV Periodicals* have now been migrated to the new web-based indexing software, called FIAFCat. The content of the other FIAF databases (*Treasures from the Film Archives*, *International Directory of Film/TV Documentation Collections*, *Bibliography of FIAF Members' Publications*) will be transferred to the new software in the future, according to the action plan outlined in the P.I.P. Business Plan.

#### **Databases:**

##### *International Index to Film Periodicals*

Volume 35 of the *International Index to Film Periodicals* was published in October 2007, and the Ovid and ProQuest online versions have been updated every three months. Most Commission members regularly index periodicals for the project. FIAF is offering discounts on subscriptions for any archives supplying indexing; please contact Rutger Penne for more details.

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

In his new role as corresponding member of the Commission, René Beauclair has graciously offered to continue compiling and editing the *Bibliography of FIAF Members' Publications* until 2009. As always, he is very grateful to all the FIAF affiliates who send him citations and publications for inclusion.

Last July René completed the 2007 edition of the *Bibliography of FIAF Members' Publications* and sent it to Christian for publication on the FIAF website. In addition, paper copies were mailed to each FIAF member. The 2007 edition of the *Bibliography* contained 271 citations from 58 archives and covered materials published in 2006. The full *Bibliography* database, which is freely available on the FIAF website and is also published on the ProQuest and Ovid versions of *FIAF Databases Online*, now holds more than 5,160 citations covering materials published between 1966 and 2006.

In January 2008 René wrote to all FIAF affiliates requesting information on materials published in 2007 for this year's edition; information received by May 2008 will be included in the 2008 edition.

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

We are very happy to report that at long last the *Directory* was updated in March 2008. PFA's Digital Media staff and computer consultant Platon Alexiades reconfigured the Filemaker Pro database that holds the *Directory* so that participants could revise their entries over the Internet. Although this system worked in most cases, there are still some bugs to fix, as some people were unable to open their *Directory* entry online. However, despite these problems, over 70 entries were successfully updated for this release. We plan to resolve the database problems in May and will then ask participants to make revisions in time for the Fall release of *FIAF Databases Online*. In order to make the *Directory* as useful as possible, we hope to include information on many institutions (FIAF and non-FIAF). We will therefore post messages on library and archive listservs requesting participation.

Over the next year, Martine Vignot and Nancy Goldman will review the *Directory's* content and database structure. It is still structured much as it was when it was published in book form. We will design a more database-friendly structure for the *Directory*, so that it will function more effectively when it is moved from Filemaker to the new FIAF Databases software.

#### 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 have once again received funding from a private foundation in support of the project. This funding supports 10 hours per week of a Data Editor's time from October 2007 – September 2008. It also supports 30 hours in computer programming from our Filemaker Pro database consultant. PFA continues to provide in-kind support such as office space and supplies, computing equipment, administrative support, and project direction.

In April, we shall contact all FIAF archives to request any updates for the Fall release of the database. During the year we will also continue planning the methodology for merging authority records within the new FIAFCat software.

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

Maria Assunta Pimpinelli, Rosario Lopez de Prado, and Anne-Marie Grapton are the Commission members responsible for this project. In addition, a number of individuals who expressed interest in participating in the *Rules* revision have been asked to join a working group for the project. The working group and the Commission members will have a full-day meeting on April 18 to outline specific tasks to complete over the next year. These include assigning responsibility and creating a timeline for editing chapters and drafts of the *Rules* and developing a structure for the *Rules* so they can be easily used online.

The April 18 meeting, as well as the CDC Workshop scheduled for April 23, shall also provide forums to discuss other international cataloguing standards projects currently in development, and how the FIAF *Rules* will intersect with them. The European Committee for Standardization /Comité Européen de Normalisation (CEN) task force is preparing CEN/BT/TF 179 Cinematographic Works -- a "standardisation mandate to the CEN on the harmonisation of cataloguing and indexing practices of cinematographic works and on the interoperability of film databases". Several Commission members are part of this task force. We have invited Ronny Loewy of the CEN task force to give a presentation on that project at the April 18 meeting. Another exciting development in international cataloguing standards is *Resource Description and Access* (RDA), which is slated for release in 2009. We hope the FIAF *Rules* revision will harmonize well with these international standards, expanding upon them where more detail is required, while remaining in line with these international efforts towards increasing standardization and compatibility of cataloguing practices.

This spring, Commission members also completed editing and updating the results of the Cataloguing Rules Survey undertaken in 2005. The results and analysis will be discussed at the April 18 meeting and provided for possible publication to the *Journal of Film Preservation*.



***Glossary of Filmographic Terms***

In early 2008, the Commission sent the Revised English language version of the *Glossary* to the FIAF Secretariat. It is now available on the FIAF website as a downloadable PDF. The new edition includes over 90 new terms in addition to substantial editing of most of the remaining terms.

Zoran Sinobad has also begun investigating the most efficient methods for compiling translations. He transferred the English language text to an Excel spreadsheet to facilitate gathering translations, and provided it to Cinemateca Brasileira to translate the text into Portuguese. We are eager to enlist other volunteers to translate the text into additional languages. Please contact Zoran if you would like to volunteer. Zoran is also investigating ways to present the translations online once they are ready, ideally in a database structure.

Nancy Goldman  
Head of the FIAF Cataloguing and Documentation Commission  
Berkeley, March 31, 2008

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

5.2.1. Report to the General Assembly

5.2.2. FIAF Declaration on *Fair Use* and *Access*

### **5.2.1. Report to the General Assembly**

COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS  
REPORT TO THE GENERAL ASSEMBLY 25 APRIL 2008

MEMBERS OF THE COMMISSION

Head of the Commission:

Antti Alanen, Kansallinen audiovisuaalinen arkisto, Helsinki

Members:

Elaine Burrows, Consultant, London

Stefan Droessler, Filmmuseum im Münchner Stadtmuseum, München

Luca Giuliani, Museo Nazionale del Cinema, Torino

Steven Higgins, The Museum of Modern Art, New York

Meg Labrum, National Film and Sound Archive, Canberra

Patrick Loughney, George Eastman House, Rochester

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

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

NB. Kjell Billing, Norsk Filminstitutt, Oslo – stepping down in April 2008

THE RIGHTS PROJECT

Since 2005, the Commission has been busy preparing the FIAF Declaration on Fair Use and Access, with Patrick Loughney as the editor since May 2006. There were profound workshops on the topic in the 2006 FIAF São Paulo Congress and in the Collegium Sacilensis of Le Giornate del Cinema Muto in 2006.

TOKYO 2007: SECOND CENTURY FORUM

In Tokyo, the third and so far the most thorough-going discussion on the current FIAF Rights project took place under the title "Overture to the FIAF Declaration on Fair Use and Access" in the Second Century Forum, chaired by Paolo Cherchi Usai, and with speakers Sungji Oh (Korean Film Archive, Seoul) on rights issues in Korea, Akira Tochigi (National Film Center, Tokyo) on rights issues in Japan, Gabrielle Claes (Cinémathèque Royale de Belgique, Bruxelles) on The ACE/FIAPF Agreement and the New Model Contract (2007), Patrick Loughney (George Eastman House, Rochester) on The FIAF Declaration on Fair Use and Access, Eric Le Roy (CNC-Archives françaises du Film, Bois d'Arcy, France) on the Rights Symposium in the 2008 FIAF Paris Congress.

PREPARING THE 70TH JUBILEUM FIAF PARIS 2008 CONGRESS: THE RIGHTS SYMPOSIUM

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

Antti Alanen, Patrick Loughney, and Stefan Drössler had a meeting with Eric Le Roy in Paris and Bois d'Arcy 13–14 December, 2007 and visited La Cinémathèque française to prepare the Symposium.

THE JOURNAL OF FILM PRESERVATION

The special issue of Journal of Film Preservation 75/75 with the FIAF Declaration on Fair Use and Access appeared in December 2007, complete with an introduction by Eva Orbanz, and the Declaration in English, French and Spanish, presented by Patrick Loughney.

## CONTACTING THE FILM INDUSTRY

The film industry had a prominent presence in the Paris 2008 Rights Symposium, and the Motion Picture Association of America was an official participant for the first time in a FIAF Congress. The commission looks forward to a positive and constructive step in the relations of film archives and the film industry.

## CONCLUSIONS OF THE SYMPOSIUM "PANDORA'S BOX: FILM ARCHIVES AND THE QUESTIONS OF RIGHTS" IN LA CINEMATHEQUE FRANCAISE, 21-22 APRIL 2008

Twelve years after Jerusalem FIAF organized a two-day symposium dedicated to the question of rights. International legal experts and policy advisors, historians and archivists, film makers and producers had the floor. The film industry had a high profile, including for the first time The Motion Picture Association of America in the person of Mr. Fritz Attaway. We hope film industry presence can be more permanent in FIAF in the spirit of opening windows, even raising the question for our consideration whether we should have a new category of FIAF membership for the film industry? We need more permanent circumstances to meet representatives of the film industry in a constructive and fruitful atmosphere for mutual benefit. We all recognize the need to fully understand the others' perspective, to reach consensus. We feel the film industry is welcome to participate more in the exchange of information. A high-level studio contact list for FIAF would be useful.

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

The situations of film archives are very different from region to region. Each archive and region needs to pursue developments with film companies, rightsholders and their associations and recommend best practices. Many of us already have good legal counsel. It would be a good idea to develop a FIAF network of house lawyers, and we already have a group of good ones in Brussels, Washington, London, Paris... In the future there might even be a legal commission of FIAF? During the preparation of this Symposium with the expert translators in English, French and Spanish, the need of a glossary of legal terms for film archives was apparent, but there was not enough time to compile one. The need of such a glossary is still evident.

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

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

## THE FAIR USE DECLARATION

The Fair Use Declaration, developed as a FIAF Bill of Rights to complement The Code of Ethics. The FIAF Fair Use Declaration was presented in Tokyo in three languages and published in the Journal of Film Preservation last year. The reaction among FIAF has been overwhelmingly positive. It will be on the agenda of the General Assembly in Paris.

#### THE FIAF CONGRESS IN BUENOS AIRES 2009

The Symposium topic in the FIAF Buenos Aires Congress in 2009 is "The Cinematheques in Search of Their Audiences". The following issues will be discussed, among others: Cinematheques as Audience Makers; Education Through Cinema and for Cinema; New Technologies and the Proliferation of Commercial Arthouses; The Advance of Festivals Over the Historical Roles of Cinematheques. In Paris, we already had a "First Tango with Buenos Aires" to contribute to the Symposium preparations with Ms. Marcela Cassinelli. Ideas and suggestions from everybody are welcome!

#### THE FIAF CONGRESS IN OSLO 2010

There might be a joint workshop with the Technical Commission on "How to Present Films in the Digital Era", utilizing Oslo's state-of-the art equipment and the presence of Torkell Saetervadet, and arrange one of Oslo's famous 70mm festivals during the Congress.

#### THE ELECTRONIC SUBTITLING NETWORK

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

#### BETTER EXCHANGE

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

### **5.2.2. FIAF Declaration on *Fair Use* and *Access***

## **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 co-operation 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.

## 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 les 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.

*\*Fair Use: usage équitable, juste*

Traduction, Eric Le Roy

## **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.

Traducción : Ana Cristina Iriarte

### **5.3. Technical Commission**

- 5.3.1. Report to the General Assembly
- 5.3.2. Preservation Best Practice
- 5.3.3. Recommended Literature

### **5.3.1. Report to the General Assembly**

FIAF General Assembly

## FIAF TECHNICAL COMMISSION REPORT TO THE FIAF EC PARIS APRIL 2008

### 1) Members of the Technical Commission (2008-10)

#### Members:

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

Mikko Kuutti, Finnish Film Archive, Deputy Head

David Walsh

Nicola Mazzanti

#### Correspondents:

Alfonso del Amo, Noël Desmet, Michael Friend, Grover Crisp, Mark-Paul Meyer,

Giovanna Fossati, Paul Read, Reto Kromer, Torkell Saetervadet, Patricia di Fillippi.

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

Pending approval of the EC in Paris, David Walsh will replace Paul Read as member of the commission. Paul Read has decided to step down his efforts to concentrate more on private matters.

### 2) Projects:

#### FIAF congress 2008, Paris:

The Technical Commission is providing a workshop at the congress. The subject of the workshop is recent developments in film technology and the projects of the commission. Since the workshop in Tokyo turned out not to allow time for questions, a more "open forum" approach will be tried in Paris.

#### FIAF congress 2009, Buenos Aires:

The Technical Commission is providing a workshop at the congress. It is anticipated that both EDCine and European Film Gateway will have relevant results to be presented in the area of digital film preservation, presentation and access.

#### FIAF congress 2010, Oslo:

The Technical Commission is already in contact with the Norwegian Film Institute with possible content for a combined FIAF congress and Joint Technical Symposium.

#### FIAF Technical Commission Basic Bibliography

A draft of a basic bibliography will be presented by the Technical Commission. It will be attempted to provide a listing heavily based on free or cheap resources to ensure accessibility to all archives and collections

#### Technical newsletter - discontinued

Since Paul Read will step down his efforts for the commission, none of the members will have the time to do an actual newsletter. The Journal of Film Preservation continue to be the main channel for communication from the Technical Commission.

#### Sound preservation – best practice

Mikko Kuutti is still gathering information, and this project may be a section in the Basic Bibliography and Best Practice.

DIREKTION & ADMINISTRATION  
/MANAGEMENT & ADMINISTRATION

PRODUKTION & UDVIKLING  
/PRODUCTION & DEVELOPMENT

DISTRIBUTION & FORMIDLING  
/DISTRIBUTION & MARKETING

MUSEUM & CINEMATEK  
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### **FIAF Technical Commission Preservation Best Practice**

Following the draft is attached to the Toronto mid-year report a number of comments have been received. It will be on the agenda in Paris, but is not yet in a form to be approved as a practical and ethical guideline.

#### **3) Meetings (recent and future)**

- Tokyo, April 2007
- Toronto, June 2007
- Bologna, July 2007
- Paris, April 2008
- Bologna, July 2008
- Copenhagen, Fall 2008

#### **4) Other activities & cooperation with other commissions and working groups** **JTS, Toronto, 28-30 June 2007.**

##### **FIAF Summer School, Bologna, 30 June, 4 weeks, 2007.**

Thomas Christensen, Noel Desmet, Nicola Mazzanti and Paul Read were among the speakers at the session during the Bologna Festival.

##### **FIAF Summer School, Bologna, 2008?**

The Technical Commission often feels that both the Summer School and the School on Wheels live their own lives, and communication about these events almost come after the fact.

#### **EDCINE**

Nicola Mazzanti and Paul Read are involved in the EDCINE project on behalf of the ACE (European Cinematheque Association) and the Cinémathèque 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 SMPTE DC28 group is in contact with the FIAF TC on the subject of archival frame rates of less than 24 fps.

#### **ISO liaison**

FIAF TC has taken steps to create a formal liaison with the ISO/JPEG2000 SC29/WG1, which has come about through the contacts created in connection with EDCine. This is possibly the first formal bond between a standardisation body and FIAF, and we are quite excited that we may get a seat at the table.

#### **5) Budgetary matters**

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 2, 2008



### **5.3.2. Preservation Best Practice**

## FIAF Technical Commission Preservation Best Practice

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

### 1) Acquisition

In order to guarantee that cinematographic works are properly preserved for the future, it is critical that in their acquisition policies (this to include any mean and way by which archives acquire custodianship of film elements: legal or voluntary deposits, purchases, donations, etc.) archives seek to acquire the best suitable elements for preservation and conservation.

The characteristics of these elements depend on the production process of any individual work, but in general terms they include image and sound negatives, analog or digital sound elements, first generation duplicates, or digital files. Film archives should have a written acquisition and de-accession policy.

### 2) Conservation:

The primary task of film preservation is to conserve and protect the original film elements. The original elements consist of the negatives (image and sound), and preferably also an original theatrical copy (a combined reference copy of the pre-print elements). Under no circumstances should the original elements ever be cut or in any other way altered.

The single most important factor in motion picture preservation is the maintenance of a stable cold and dry climate. Motion picture elements can be preserved for a very long time if stored and handled properly. It is estimated that new film elements have a life expectancy of 500 years at 5 degrees Celsius and 35% relative humidity. In a cold and dry climate the effects of chemical and biological decay are greatly reduced.

Proper physical handling of the film elements is furthermore of the essence in order not to introduce acute damage unto the film. Films should be stored in proper containers flat on shelves. Also, care and attention should be taken to not scratch or otherwise damage the film when handling it, and a proper staging time should be observed when moving the film from one climate condition to another.

Archives are responsible for setting up coherent and comprehensive policies and procedures for collection management and control – these to include factors as

- modern information science tools (catalogues, databases, etc.) preferably based on international standards
- regular and periodic inspection of the materials in the collections
- procedures for collection handling to guarantee the safety of the staff and of the collections
- appropriate access control systems and procedures to guarantee the security of the collections, not the least when it comes to copyrighted materials, in analogue or digital form.

Archives will set up policies and procedures that strictly regulate and limit the de-accessioning of materials in the collections. Original elements are not to be de-accessioned unless they become a danger for the rest of the collections (e.g. unstable due to decomposition) because

improvements in the techniques of preservation and restoration might allow improved preservation results in the future.

### 3) Preservation:

In the domain of the conservation of film works in analog or digital form, active preservation procedures and processes often imply the duplication, copying, or migration of the content to a new carrier or format.

Any duplication involving an analogue process will create a new element which is different from the original. However, duplication should attempt to create a faithful duplicate that adheres as closely as possible to the inherent qualities of the original. It is of utmost importance to retain the authenticity of the original.

Maintaining authenticity is not only an issue of pure image quality, but also of frame ratio, aspect ratio, etc.

It is recognized that:

- Preservation is a demanding and complex process, requiring specialised staff and equipment, and it is not routine work, particularly when dealing with archival materials.
- As a consequence, preservation must be entrusted to specialised structures (as per laboratories within or outside the Archive) with a proven record of being able to handle and process archival film materials at the highest possible standards of quality, safety and security. Having acquired the custodianship of the film elements, archives are responsible for identifying the laboratories and the entities that best meet these standards.
- Preservation aims at maintaining as much as possible the quality and the characteristics of the original materials being preserved. No loss of quality is acceptable beyond that inevitably involved in an analog duplication. As an example, preservation must guarantee that image characteristics are maintained, including aspect ratio, format, etc. to the limit of available techniques; in principle the original gauge and format must be retained whenever possible, and in general reductions (as per duplication onto 16mm from 35mm) cannot be regarded as proper preservation; similarly, when migration or reformatting are performed in the context of digital preservation, the original quality of the content must be maintained: for example, lossy compression, reduction of resolution or bit-depth are usually discouraged;
- Because the ultimate goal of preservation is to extend the life expectancy of film content, and to allow for their access, it is mandatory that the best available techniques and materials (e.g. ester base films vs. acetate, well-known and recognized films stocks and equipment etc.) are utilized.

### 4) Restoration:

A restoration can be a faithful duplication of an original element, exactly as it survives, possibly using new technology to recreate processes, which are no longer commonly used; i.e. using flash tinting on modern colour film stock to recreate the appearance of chemical tints in silent films. Or it might attempt to recreate the premiere version of a film, based on the surviving elements. Recreating a premiere version will typically involve subjective choices, which should

be informed by as much objective knowledge of film production at the time of production as possible.

It is recognized that:

- Restoration projects must be based on a sound and coherent theoretical and historical approach and entrusted to highly specialized and expert staff.
- Restoration implicitly implies that all elements used in the process are properly preserved, ensuring their long term conservation, thus allowing future restoration projects to be undertaken, when new techniques or new available elements will allow improvements;
- Analogue or digital technologies will be applied depending on the conditions of the original elements and on the requirements of the restoration process. Independently of the techniques used, any restoration process should result in a new set of preservation elements apt for long term preservation;
- Any restoration process should be reversible: this implies that no modification is allowed to the original elements on which the restoration is based.
- Any restoration process should be documented as precisely as possible and such documentation should be retained by the archive and carried along with the elements derived from the restoration.

#### 5) Access

Access is an archive's ultimate goal, in the sense that conservation, duplication and restoration all are performed in order to allow future generations of viewers to experience film works for scholarly, (self)educational and – in the broadest terms - cultural purposes.

It is also evident that both in the analog and in the digital domain, to provide access to a given element of a work implies endangering it, to some extent.

Hence, access must be regulated in order to minimize any possible danger or harm to the elements in the collections, and to guarantee their safety, security and conservation. Ultimately, access must be regulated in order to provide better access in the future.

Archives are therefore called to precisely define access policies and procedures that are to protect the collections, while at the same time allowing that collections are made accessible for legitimate uses and purposes.

Such policies and procedures are to take into account that:

- Archives will implement policies to clearly define and identify access procedures for different categories of elements. In other words, archives will be responsible for identifying which elements in their collections are to be considered 'irreplaceable', or at least replaceable only at high costs, or at the cost of a loss of quality. At a minimum level, Archives will differentiate between 'access elements' and 'master elements': the former will include all copies which could be given access to without endangering the existence itself of the work in the collections (e.g. positive prints for which pre-print elements are conserved by the archive); the latter will include all elements (regardless to their characteristics: negatives, positive, duplicates, originals, etc.) that are unique or irreplaceable.
- In defining these policies the archives will also take into consideration the context of progressive obsolescence of film processes (e.g. color processes, sound systems, etc.). In a phase of transition to the digital domain, positive release prints often become a precious and

unique reference to the way films 'looked and sounded', and therefore of major importance in any preservation and restoration process;

- In order to protect any collection elements, and even more so in the case of master elements, all access will be provided only in environments (laboratories, theatres, etc.) controlled and approved by the archive having the custodianship of the elements; the same applies for security concerns;
  - Any access to a film element implies its careful control and handling before and after use to ascertain its conditions and any changes to them.
  - Obviously, access to printing materials and masters (such as original elements like negatives, duplicates, etc.) is the most critical of all, and must be carefully regulated to guarantee the long term conservation of the master elements.
- This is particularly true when the above mentioned access is granted for processing purposes - as per production of new prints, new duplication, digitisation, etc. - because these all imply a large degree of manipulation of the film elements and consequently a higher risk for damages or simply 'wear and tear'. Consequently, Archives will set up procedures to ensure that:

- o Any processing of master elements will take place strictly under the supervision of the archive being entrusted with the custodianship of the elements, preferably within its premises; whenever this is not possible, the master elements will be entrusted to laboratories selected by the archive, provided they meet the highest standards of quality, safety and security;
- o The archive will set up policies and procedures to make sure that masters and printing elements will not be unnecessarily endangered or damaged (also by simple 'wear and tear') by an excessive use. In other words, and as an example; archives will set rules to limit the number of prints that can be made from an original element, before the production of a duplicate is made mandatory. It is recommended that the number of times a master element is allowed to be exposed to processes is kept as low as possible, particularly when it is an original, unique element, such as an original negative, or a printing element derived from an original in precarious conditions (e.g. a nitrate original).

#### 6) Presentation:

In order to ensure the transfer of an authentic image, the projection, or delivery system, should be capable of handling the motion picture element properly. The presentation of a motion picture element should adhere to the same principles of authenticity that informs the other stages of motion picture preservation. In presentation the film should be shown with the original frame ratio, aspect ratio and any other feature of an original experience. Since technological changes don't always allow maintenance of original presentation technology, some measures of "translation" into modern presentation platforms are expected. However, as in duplication, the appropriation of heritage motion pictures onto new platforms should adhere to the principles of authenticity.

### **5.3.3. Recommended Literature**

## FIAF Technical Commission Recommended Literature

### Acquisition & Conservation

NFSA Journal vol. 1, No. 1, Spring 2006.

Free download: [http://www.nfsa.afc.gov.au/about\\_us/journal.html](http://www.nfsa.afc.gov.au/about_us/journal.html)

Adelstein, Peter (2004). IPI Media Storage Quick Reference. Rochester: Image Permanence Institute.

The Image Permanence Institute Preservation Calculator.

Free download : [http://www.climatenotebook.org/Tfp/Software/Software\\_PresCalc.html](http://www.climatenotebook.org/Tfp/Software/Software_PresCalc.html)

Film Storage Studies - Recent Findings (pdf-file)

By Jean-Louis Bigourdan

In: Preserve then show (2002) Danish Film Institut, Copenhagen. Editors: Dan Nissen, Lisbeth Richer Larsen, Thomas C. Christensen and Jesper Stub Johnsen.

Optimizing Nitrate Film Storage (pdf-file)

By Peter Z. Adelstein

In: Preserve then show (2002) Danish Film Institut, Copenhagen. Editors: Dan Nissen, Lisbeth Richer Larsen, Thomas C. Christensen and Jesper Stub Johnsen.

### Preservation & Restoration

The Film Preservation Guide (2004). San Francisco : The National Film Preservation Foundation.

Free download : <http://www.filmpreservation.org/>

US Library of Congress has a site dedicated to digital preservation:

<http://www.digitalpreservation.gov/>

Meyer, Mark-Paul & Read, Paul (2000). Restoration of Motion Picture Film. Oxford: Butterworth-Heinemann.

### Access & Presentation

Saetervadet, Torkell (2006). The Advanced Projection Manual. Oslo: Norwegian Film Institute.

Draft 23 April 2008



## **6. Publications & Projects**

6.1. FIAF Manifesto

6.2. 70<sup>th</sup> FIAF Anniversary - special publication:

*"Autour des cinémathèques du monde – 70 ans d'archives de films"*

6.3. UNESCO World Day for Audiovisual Heritage:  
Program of October 27<sup>th</sup>, 2007

6.4. List of FIAF Awards

6.5. Reel Emergency Project: Previous and new projects

6.6. Periodicals Indexing Project Report

6.7. Film Restoration Summer School / FIAF Summer School 2008

## **6.1. FIAF Manifesto**

# Don't Throw Film Away

## The FIAF 70th Anniversary Manifesto

### Open Forum

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

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

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

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

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

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

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

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

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

April 2008, Paris (revised July/September 2008)

#### **Acknowledgements:**

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

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

# Ne jetez pas vos films!

## Le Manifeste du 70e Anniversaire de la FIAF

### Open Forum

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

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

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

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

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

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

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

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

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

#### NOTE

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

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

# ¡NO TIRE LAS PELÍCULAS!

## Manifiesto del 70° Aniversario de la FIAF

### Open Forum

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

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

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

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

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

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

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

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

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

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

**Nota:**

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

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



## **6.2. 70th FIAF Anniversary :**

Special publication:

*"Autour des cinémathèques du monde – 70 ans d'archives de films"*

# autour des cinémathèques du monde

70 ans d'archives de films



Cet ouvrage célèbre les 70 ans d'activité de la Fédération internationale des archives du film (FIAF) fondée en 1938 par les responsables des Cinémathèques de Berlin, Londres, New York et Paris. Publié à l'occasion du congrès de Paris en avril 2008, ce cabinet de curiosités se présente comme un hommage au travail des archives du film du monde entier.

À travers plus de 135 documents, photos et dessins, poèmes et essais, dont de nombreux inédits, *Autour des Cinémathèques du monde, 70 ans d'archives du film* retrace la vitalité de la communauté des archives dont l'existence et l'activité sont indissociables de l'art des XX<sup>e</sup> et XXI<sup>e</sup> siècles.

This book celebrates the 70th anniversary of the International Federation of Film Archives (FIAF), which was founded in 1938 by the leaders of the cinémathèques of Berlin, London, New York, and Paris. Published on the occasion of the FIAF Congress in Paris in April 2008, this cabinet of curiosities presents a celebration of the work of film archives around the world.

Through more than 135 documents, photos, drawings, poems, and essays, many original to this publication or never before published, *Autour des Cinémathèques du monde, 70 ans d'archives du Film* illustrates the vitality of the community of film archives, whose existence and activities are an inseparable, essential part of the Art of the 20th and 21st Centuries.

Este libro celebra los 70 años de actividad de la Federación internacional de archivos filmicos (FIAF), fundada en 1938 por los dirigentes de las cinematecas de Berlín, Londres, Nueva York y París. Publicada en abril de 2008 con ocasión del Congreso de París, este laboratorio de curiosidades se presenta como un homenaje al trabajo llevado a cabo por los archivos cinematográficos a través del mundo. Con más de 135 documentos, fotos, dibujos, poemas y ensayos, muchos de ellos inéditos, *Autour des Cinémathèques du monde, 70 ans d'archives du Film* ilustra la vitalidad que caracteriza a la comunidad de los archivos, cuya existencia y actividades forman parte integrante del Arte de los Siglos XX y XXI.



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### **6.3. UNESCO World Day for Audiovisual Heritage:**

Program of October 27th, 2007



## **27th October 2007: World Day For the Audiovisual Heritage**

The following FIAF affiliates have announced their plans for a special event/celebration around the 27th October 2007:

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### **ATHENS TAINIOTHIKI TIS ELLADOS**

**Title of celebration foreseen for the WDAVH:**

No specific title.

**Description of the event/celebration:**

We have arranged a special screening of the restored Greek film "MATOMENA CHRISTOUGENNA-BLOODY CHRISTMAS" (1951, dir.: Yiorgos Zervos) accompanied by a discussion concerning the World Film Cultural Heritage and Archive's work in terms of preservation/restoration of the films. The screening will be done in Athens and has been organised by the Greek Film Archive, Guild of Film Directors and Department of MEDIA Communication.

MATOMENA CHRISTOUGENNA – BLOODY CHRISTMAS  
Greece 1951  
Direction: Yiorgos Zervos  
Black & White  
Sound  
Running time: 27' 05"

"Bloody Christmas" is a melodrama set during the World War II, Elli Lambeti (a best-loved actresses in Greece) plays a heroic nurse who sacrifices her love affair for the sake of the anti-Nazi Resistance movement, with dire consequences for herself, her relatives and her lover. This adult role marked a turning point in Lambeti's screen career. This film was restored in the context of Lumiere Project by Greek Film Archive and Stiftung Deutsche Kinemathek.

**Contact person:**

Mr. Adamopoulos

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### **BERLIN BUNDESARCHIV-FILMARCHIV**

**Title of celebration foreseen for the WDAVH:**

UNESCO's World Day for Audiovisual Heritage

**Description of the event/celebration:**

Our program of this day will be:

a.) In cooperation with Cinegraph hamburgisches Zentrum für Filmforschung e.V. in Hamburg, the Bundesarchiv-Filmarchiv will give a lecture

- about the beginnings of private movie-collections in Germany from 1919 on
- about nostalgia, losses and preservation of films
- and showing some prominent examples of saved film material

b.) World War I. 1914 - 1918 in film documentation

- Lecture about saved and lost film material of the production of the German "Bild- und Filmamt BUFA".
- Presentation of the Online Finding Aid "Der erste Weltkrieg 1914 - 1918 in Filmdokumenten"

c.) Online Picture Gallery "Verlorene Schätze" (Lost Treasures)  
Documentation of Lost Films by showing pictures of film-attendant material.

**Contact person:**

Ms. Heusterberg

**BERLIN****DEUTSCHE KINEMATHEK – Museum für Film und Fernsehen****Title of celebration foreseen for the WDAVH:**

No specific title.

**Description of the event/celebration:**

- 1) 10.00 a.m. „The First World War 1914 – 1918 in Filmdocuments  
Lecture with material from the "Bild- und Filmamt"  
by Hanns-Gunter Voigt, Bundesarchiv-Filmarchiv  
This programme is a joint event between the Bundesarchiv-Filmarchiv and the Deutsche Kinemathek.
- 2) 11.00 a.m., Television High Lights"  
The archives of the German Television stations present their  
"High Lights".  
Moderators: Peter Paul Kubitz, Christa Donner  
04.00 p.m. ZEIT (GG 1992, director: Peter Nestler)  
On the occasion of Peter Nestler's 70th birthday his television film will be shown.
- 3) 07.00 p.m. DIE VERTEIDIGUNG DER ZEIT (GG 2007, director: Peter Nestler)  
On the occasion of Peter Nestler's 70th birthday his film about Jean-Marie Straub and Danièle Huillet will  
be shown.  
The film historian Jörg Becker and the film maker Carlos Bustamante will discuss with Peter Nestler and  
Szoka Nestler their work.
- 4) 09.00 p.m. DIE SPINNEN (G 1919/20, director: Fritz Lang)  
Part 1: DER GOLDENE SEE  
Part 2: DAS BRILLANTENSCHIFF  
The newly restored version from the Narodny Filmovy Archiv, Praha, of the classic Lang film will be  
shown.  
Piano accompaniment: Jürgen Kurz  
Introduction: Eva Orbanz  
This is a joint programme between Friedrich-Wilhelm-Murnau Stiftung, Wiesbaden, and Deutsche  
Kinemathek.

**All events have free admittance; also the visit of the Filmmuseum and the Television Museum offer free entrance.**

**Contact person:**

More details can be found on the web-site: [www.deutsche-kinemathek.de](http://www.deutsche-kinemathek.de)

**BOIS D'ARCY****ARCHIVES FRANCAISES DU FILM - CNC****Title of celebration foreseen for the WDAVH:**

Le Cinéma Darcy  
Programmation de 9 films afin de célébrer la journée mondiale du patrimoine cinématographique et  
audiovisuel, sous l'égide de l'UNESCO

**Description of the event/celebration:**

Le programme présenté le 26 octobre est composé comme suit :

- *Autour d'une cabine* de Emile Reynaud  
France / 35 mm / couleur / Sonore / 6' / 24 im/s
- *Sculpteur moderne* de Segundo de Chomon  
France / 1908 / 7' / 35 mm / couleur (pochoir) / muet / 16 im/s
- *Les locataires d'à côté* d'Emile Cohl  
France / 1909 / 3' / 35 mm / noir et blanc / muet / 20 im/s
- *Le taudis doit être vaincu* de Marius O'Galop et Jean Commandon  
France / 1912 / 2' / 35 mm / noir et blanc / muet / 24 im/s / intertitres français
- *Citroën Automobiles : monsieur Ledoux n'aime pas les scènes* de Robert Lortac  
France / 1920 / 1' / 35 mm / muet / 20 im/s
- *La révolte des betteraves* de Albert Mourlan  
France / 1923 / noir et blanc / 11' / 35 mm / intertitres français / muet / 20 im/s



- *La joie de vivre* de Anthony Gross, Hector Hoppin  
France / 1934 / 9' / 35 mm / noir et blanc / sonore
- *Anatole fait du camping* de Albert Dubout  
France / 1947 / 35 mm / couleur (technicolor) / sonore / 13'
- *Le petit soldat* de Paul Grimault  
France / 1948 / 11' / 35 mm / sonore / couleur (technicolor)

Texte lu lors de la projection:

*Afin de participer à la célébration de la journée mondiale du patrimoine cinématographique et audiovisuel, sous l'égide de l'UNESCO, les Archives françaises du film du CNC ont décidé de mettre en avant une programmation hautement symbolique de trésors méconnus du patrimoine cinématographique, les films d'animation de la fin du XIXème siècle et de la première moitié du XXème siècle.*

*Une sélection de ces films sera présentée au public de Dijon le 26 octobre au soir, dans le cadre des rencontres cinématographique de l'Association des réalisateurs producteurs, qui regroupe en son sein l'essentiel des talents du cinéma d'aujourd'hui.*

*Le fait même que le cinéma contemporain, en devenant, choisisse de mettre en lumière le cinéma de patrimoine, est un moment fondamental de la reconnaissance, par la profession cinématographique du début du XXIème siècle, du travail des cinémathèques et archives qui œuvrent à la préservation des films.*

**Contact person:**

Mr. Eric Le Roy

**CANBERRA  
NATIONAL FILM AND SOUND ARCHIVE**

**Title of celebration foreseen for the WDAVH:**

NFSA repatriates Indigenous films to celebrate UNESCO's World Day for Audiovisual Heritage

**Description of the event/celebration:**

Friday 26 October 2007: The National Film and Sound Archive (NFSA) today announced that 400 hours of historic Indigenous film footage will be preserved and repatriated to their traditional cultural owners to celebrate UNESCO's World Day for Audiovisual Heritage on 27 October.

The project is supported by Silver Trak Digital, a company which specialises in the migration of audiovisual material to the digital domain. This special project will complement the NFSA's ongoing preservation program by targeting a specific package of titles that contribute to the NFSA's expanding repatriation and community awareness networks. The creation of digital preservation files will support the long-term survival of the original works and guarantee access with the appropriate copyright and community permissions.

The selected material covers more than 100 years of filmmaking and includes some of the earliest known records of Indigenous life and customs, feature films, documentaries and home movies, commercial news and current Indigenous productions.

"There is no better way to celebrate UNESCO's call for the preservation of our audiovisual heritage than to preserve and make available the rich and diverse cultures of Indigenous Australians", said NFSA Director, Paolo Cherchi Usai. "This digital preservation project will also allow us to repatriate particular titles to communities which have not previously been able to experience their own history on film. The World Day for Audiovisual Heritage highlights the crucial importance of moving image and recorded sound for both present and future generations. The NFSA is proud to launch the initiative on such an appropriate date."

Silver Trak Digital Director Ron Anderson said his company was especially pleased to be able to contribute to a project that will assist in the preservation of works that have special significance for Indigenous Australians. "Silvertrak's collaboration with the NFSA will demonstrate how quality digital migration successfully interacts with the cultural commitments of a national audiovisual collection. There are great results for all involved and UNESCO's World Day for Audiovisual Heritage is a terrific symbolic moment to launch this initiative."

SilverTrak Digital has a long history in digital migration and management. In collaboration with the NFSAs technical and IT experts, this experience ensures that the original footage is handled with a clear appreciation of the importance of archival management of cultural heritage works.

**Contact person:**  
Aja Shanahan

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**DUESSELDORF  
FILMUSEUM DUESSELDORF**

**Title of celebration foreseen for the WDAVH:**  
Welttag des audiovisuellen Erbes

**Description of the event/celebration:**

Various projects:

- for children: "From Mickey Mouse to Film Reel"
- "Behind the scenes" – A walk through our archive
- "The power of super 8" – A lecture
- "Filmrestauration: High noon" – A lecture
- Coffee, Cake,... in the Filmmuseum's foyer

**Contact person:**  
Mr. Andreas Thein

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**FRANKFURT  
DEUTSCHES FILMINSTITUT – DIF / DEUTSCHES FILMUSEUM**

**Title of celebration foreseen for the WDAVH:**  
Hans Trutz im Schlaraffenland

**Description of the event/celebration:**

Nach der Präsentation der Restaurierung von **Die Abenteuer des Prinzen Achmed** im letzten Jahr zeigen Mitarbeiterinnen und Mitarbeiter des Filmarchivs in diesem Jahr Einblicke in die detektivische Arbeit der Filmrecherche und -rekonstruktion. Am Beispiel von **Hans Trutz im Schlaraffenland** wird dargestellt, weshalb zahlreiche Werke der Filmgeschichte nicht mehr verfügbar sind. Weltweit existieren von diesem – ehemals abendfüllendem – Film von Paul Wegener aus dem Jahr 1917 nur noch unvollständige Kopien. Das im Filmarchiv des Deutschen Filminstituts erhaltene Fragment wird durch ergänzende Schriftdokumente, zeitgenössische Kritiken und Standfotos 90 Jahre nach seiner gefeierten Uraufführung wieder erlebbar gemacht.

**So 27.10.**

20.30 Uhr

UNESCO-Welttag des audiovisuellen Erbes

**Hans Trutz im Schlaraffenland**

Deutschland 1917

R: Paul Wegener

Da: Paul Wegener, Lyda Salmonova, Ernst Lubitsch

Einführung: Michael Schurig, Monika Haas

Following last year's presentation of our restoration of **Die Abenteuer des Prinzen Achmed** (Lotte Reiniger, G 1923-25), the staff of the filmarchive will this year provide insight into the detective-work of researching and reconstructing film material. Using the film **Hans Trutz im Schlaraffenland** as an example, we will illustrate why numerous works of film history are lost. Only incomplete prints of this once feature-length film, produced by Paul Wegener in 1917, are held in archives around the world. On this occasion, 90 years after the film's celebrated premiere, the fragment preserved by the filmarchive of the Deutsches Filminstitut will be presented along side surviving paper documents, contemporary reviews and stills.

Cinema of Deutsches Filminstitut-DIF/ Deutsches Filmmuseum:  
**Sunday 27.10.**

8.30 pm  
UNESCO World Day for Audiovisual Heritage  
**Hans Trutz im Schlaraffenland**  
Germany 1917  
D: Paul Wegener  
C: Paul Wegener, Lyda Salmonova, Ernst Lubitsch  
Introduction: Michael Schurig, Monika Haas (Deutsches Filminstitut-DIF)

**Contact person:**  
Mr. Michael Schurig, Ms. Monika Haas

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**HELSINKI**  
**SUOMEN ELOKUVA-ARKISTO / FINNISH FILM ARCHIVE**

**Title of celebration foreseen for the WDAVH:**  
City Lights

**Description of the event/celebration:**

Carl Davis conducts the Finnish Radio Symphony Orchestra (RSO) at Finlandia House on Friday, 26 October, 2007, at 19 pm, performing the original music to Charles Chaplin's City Lights (1931). The event is organized by the Radio Symphony Orchestra, courtesy Roy Export and Photoplay, with Suomen elokuva-arkisto (SEA) as a partner.

**Contact person:**  
Mr. Antti Alanen

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**JOS**  
**NATIONAL FILM, VIDEO AND SOUND ARCHIVE**

**Title of celebration foreseen for the WDAVH:**  
Film Archives in preserving Nigeria's audiovisual and cinema heritage in the 21st century.

**Description of the event/celebration:**

Open house. Activities including: opening ceremony, exhibition of vintage films, posters, newspapers clippings, stills, old film equipment, periodicals, and film show

**Contact person:**  
Ms. Nwanneka Okonkwo

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**LISBOA**  
**CINEMATECA PORTUGUESA – MUSEU DO CINEMA**

**Title of celebration foreseen for the WDAVH:**  
Dia mundial do património audiovisual (World day for the av heritage)

**Description of the event/celebration:**

All the sessions of this day consecrated to the AV heritage.  
Five examples of films that couldn't be showed nowadays, if they weren't preserved and restored with the work of archives.

15:30 - L'ARMÉE DES OMBRES, Jean-Pierre Melville - 1969 – preserved by the Archives Françaises du Film (Paris).

19:00 - MADAME DE THÈBES, Mauritz Stiller - 1915 – example of the most frequent international collaboration result of the combination of materials from Danish Film Institute, Swedish Film Institute and American Library of Congress.

19:30 - OS LOBOS, Rino Lupo - 1924 – restored in 2004 from the original negative of the film founded

in 2003 at the Archives Françaises du Film of CNC

21:30 - NO GREATER GLORY, Frank Borzage - 1934 - preserved recently by Sony Columbia.

22:00 - FRAGMENTOS DE UM FILME-ESMOLA / A SAGRADA FAMÍLIA - João César Monteiro - 1973 - preservation done by Cinemateca Portuguesa-Museu do Cinema from edited and non-edited materials of João César Monteiro's Picture never finished and never realised.

**Contact person:**  
João Bénard da Costa

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## LJUBLJANA SLOVENIAN CINEMATHEQUE

**Title of celebration foreseen for the WDAVH:**  
Svetovni dan avdiovizualne dediscine

### **Description of the event/celebration:**

In cooperation with Slovenian Film Archive, we are preparing a series of screenings of films from our archive. Almost all of them are Slovenian titles. Starting point was to prepare a program of films that are either rare, not so ordinary, endangered. Films are special in many ways; it might be the only print left, it might be unusual version of film.  
Program for Saturday, October 27th

**11.00** (Children's matinee)  
*Zadnje lastovke*, Slovenia, 1978, 12'  
Directed by Marika Milkovic  
*Little Shepherds (Pastirci)*, Slovenia, 1973, 82'  
Directed by France Stiglic

**15.00**  
*Jutrisnje Delo*, Slovenia, 1967, 11'  
Directed by Joze Pogacnik  
*Don't cry, Peter (Ne joci, Peter)*, Slovenia, 1964, 92'  
Directed by France Stiglic

**17.00**  
*Zanigrad*, Slovenia, 1961, 13'  
Directed by Joze Pogacnik  
*The Beautiful Day (Tistega lepega dne)*, Slovenia, 1962, 84'  
Directed by France Stiglic

**19.00**  
*Kam je odtekla voda*, Slovenia, 1984, 9'  
Directed by Andrej Mlakar  
*Sergeant Jim / The valley of Peace (Sergeant Jim / Dolina miru)*, Slovenian 1956, 88'  
Directed by France Stiglic  
(we will screen rarely presented "American version" with modified story and synchronized in English language)

**21.00**  
*Mystery of the Leaping Fish (Skrivnost ribe lastovice)*, ZDA, 1916, 27' (short)  
Directed by John Emerson  
*Dance in the rain (Ples v dežju)*, Slovenia, 1961, 108'  
Directed by Bostjan Hladnik

Slovenian Cinematheque prepared the program for World Day for Audiovisual Heritage in cooperation with Slovenian Film Archives at the Archives of the Republic Slovenia

**Entrance will be free of charge**

**Contact person:**  
Bostjan Miha Jambrek

**LJUBLJANA**  
**SLOVENIJE / SLOVENSKI FILMSKI ARHIV LJUBLJANA**

**Title of celebration foreseen for the WDAVH:**

World Day of Audiovisual Heritage

**Description of the event/celebration:**

To celebrate of the World Day for Audiovisual heritage we prepare special screening in the theatre of Slovenska kinoteka in Ljubljana. The program includes prominent Slovene feature films: *Pastirci* (1973), *Ne joci Peter* (1964), *Tistega lepega dne* (1962), *Seargeant Jim/Dolina miru* (1956) and *Ples v dežju* (1961), and short Slovenian films (4 titles): *Zadnje lastovke* (1978), *Jutrišnje Delo* (1967), *Zanigrad* (1961), *Kam je odtekla voda* (1984) and one American film *Skrivnost ribe lastovice/Mystery of the Leaping Fish* (1916). In collaboration with Slovenska kinoteka we prepared special poster for this event. Screenings will take place at Saturday October 27th.

**Contact person:**

Mr. Vladimir Suncic

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**LOS ANGELES**  
**UCLA FILM & TELEVISION ARCHIVE**

**Title of celebration foreseen for the WDAVH:**

Three By Charles Burnett

**Description of the event/celebration:**

Screening of two landmark American independent films that emerged from the "L.A. Rebellion" movement of the late 1960s-'70s: the newly reedited *MY BROTHER'S WEDDING* (1983/2007), restored by the Pacific Film Archive, and *KILLER OF SHEEP* (1977), restored by the UCLA Film & Television Archive (*KILLER OF SHEEP* is on the US National Film Registry).

The features will be preceded by Charles Burnett's new short about Hurricane Katrina, *QUIET AS KEEP* (2007).

There will also be a panel discussion with actors and crew from both features.

**Contact person:**

Ms. Cheng-Sim Lim

**MONTREAL**  
**CINEMATHEQUE QUEBECOISE**

**Title of celebration foreseen for the WDAVH:**

Pour souligner la Journée mondiale du patrimoine audiovisuel la Cinémathèque québécoise présente le 27 octobre à 20 h 30 une copie restaurée du *SILENCE EST D'OR* de René Clair.

**Description of the event/celebration:**

Dans le cadre d'un colloque organisé en collaboration avec l'université de Montréal, nous présentons la version anglaise restaurée du *SILENCE EST D'OR* de René Clair. Cette histoire met en scène Clément, directeur d'un petit studio de cinéma au temps du muet, et de son « disciple », Émile. À travers les marivaudages de ce dernier, René Clair dépeint en fait l'atmosphère qui règne dans la production de films dans ces années cruciales du cinéma muet. Cette étonnante version anglaise du film est commentée en voix hors champ par le chanteur Maurice Chevalier qui fait des traductions plus ou moins approximatives dans son style inimitable. Présenté par Alain Boillat, professeur à l'université de Lausanne.

**Contact person:**

Mr. Pierre Jutras

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**PRAHA**  
**NARODNÍ FILMOVÝ ARCHIVE – NATIONAL FILM ARCHIVE**

**Title of celebration foreseen for the WDAVH:**  
World Day for Audiovisual Heritage – Den otevřených dveří v NFA (Open Door's Day for Public)

**Description of the event/celebration:**

- 1/ 26.10.2007 showing of the restored Czech film Záhadný případ Galginuv (Galgin's Mysterious Case), directed by Václav Kubásek, Cs. 1923
- 2/ 27.10.2007 (14.00 p.m. – 21.30 p.m.)  
Open Door's Day for Public – introducing activities of all the NFA's departments joined by live screening of chosen films
- 3/ 27.10.2007 (11.00. a.m. – 11.30 a.m.)  
Discussion in the programme of the public-law Tv, Czech Television, about the import of the WDAH

**Contact person:**  
Mr. Vladimír Opela, Director NFA

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

**Title of celebration foreseen for the WDAVH:**  
NFVSA's Celebration of World Day for the Audiovisual Heritage

**Description of the event/celebration:**

Breakfast session. We have invited a panel of experts who will be presenting papers on the theme as adopted by UNESCO. The National Archivist will deliver a Keynote Address. 150 guests invited to attend the event.

**Contact person:**  
Ms. Seipei Mashishi

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**SARAJEVO**  
**JAVNA USTANOVA KINOTEKA BOSNE I HERCEGOVINE**

**Title of celebration foreseen for the WDAVH:**  
Silent Film

**Description of the event/celebration:**

7 PM: screening of the film "Bronenosec Potemkin / Battleship Potemkine, by Sergei Mihailovich Eisenstein, 1925 (Russian /Bosnien subtitles)

**Contact person:**  
Ms. Devleta Filipovic Hamzabegovic

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**SINGAPORE**  
**ASIAN FILM ARCHIVE**

**Title of celebration foreseen for the WDAVH:**  
no specific title

**Description of the event/celebration:**

In conjunction with the Audio-Visual World Heritage Day, the Asian Film Archive (AFA) opens its collection for reference to the public at the library@esplanade. This collection consists of Singapore and

Asian films from around the region. Amongst the titles are the works of local award-winning filmmakers such as Royston Tan, Anthony Chen, Tan Pin Pin and Kirsten Tan. Films by famed Southeast-Asian filmmakers such as Tan Chui Mui, Riri Riza, and Thunskya Pansittivorakul also form part of the collection.

Made available for research and viewing within the premise of the library@esplanade, this is the first time where a collective body of Asian films can be readily accessed at a centralised location in Singapore. This is made possible under a partnership between AFA and the National Library Board (NLB). With over 100 Singapore film titles and 50 Asian titles currently available, the collection is expected to increase substantially by the end of 2008. The synopses of all the films can be found on the AFA's online catalogue at <http://www.asianfilmarchive.org/Collection/SearchFilm.aspx>. The list of locally produced films funded by the Singapore Film Commission can also be found under the Series "Asian Film Archive: Singapore Collection" in NLB's Online Public Access Catalogue (OPAC) at [www.nlb.gov.sg](http://www.nlb.gov.sg).

As part of its outreach and education efforts, the AFA is involved in and organising several events related to the Archive's film collection.

- The Archive is organising the Asian Film Archive Presents Symposium on Southeast Asian Digital Cinema ([www.asianfilmarchive.org/seadc](http://www.asianfilmarchive.org/seadc)) on 10th and 11th Dec 2007. Students can submit papers based on the Southeast Asian films they have viewed from the reference section, and stand to win prizes worth over \$6000 in total sponsored by Canon. Outstanding student papers on the films will be presented during the Symposium, allowing for discourse between the students, filmmakers and members of the public.
- An accompanying visual installation of digital filmmaking groups from Southeast Asia has been mounted by the Archive at the library@esplanade from Aug-Dec 2007 to celebrate the cultural diversity of our region through the works of filmmakers.
- The Archive has contributed a video clip from its collection, *Sunshine Singapore (1967)* by Rajendra Gour as part of the AV World Heritage Trailer that is compiled from the works of filmmakers and archives' collections from around the globe. Several hundred DVDs of this trailer are being circulated at the UNESCO General Conference this week and will be played to delegates in attendance in honor of the World Day for AV Heritage. The trailer can be viewed from the website: <http://www.ccaaa.org/wdavh/?c=trailer>. (The theme of the trailer, "Planet Earth: From Place to Space," is UNESCO's theme for 2007). This is the first time a Singapore organisation has taken part in the AV World Heritage Day, a special day set aside by the UNESCO to raise awareness on the importance of audio-visual preservation.

The AFA hopes that through the partnership with NLB, more people will be able to appreciate and enjoy the works of Asian filmmakers. With the support of NLB, Singapore Film Commission, the National Archives of Singapore and Canon, the mission of the AFA to save, share, and explore the art of Asian cinema can be further realised.

**Contact person:**

Mr. Bee Thiam, Director

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**SOFIA**

**BULGARSKA NACIONALNA FILMOTeka**

**Title of celebration foreseen for the WDAVH:**

No specific title.

**Description of the event/celebration:**

1. The whole month of October is dedicated to Ingmar Bergman with the accent on "Smulttronstallet" on 27th - in connection with the UNESCO World Day of Audiovisual Heritage.
2. On 28 October, a joined programme with ASIFA-Bulgaria, Polish Cultural Institute-Sofia and Institute Francaise-Sofia - links the UNESCO World Day of Audiovisual Heritage with the World Day of Animation.

**Contact person:**

Ms. Antonia Kovacheva

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**TOKYO  
NATIONAL FILM CENTER - NATIONAL MUSEUM OF MODERN ART**

**Title of celebration foreseen for the WDAVH:**  
No specific title.

**Description of the event/celebration:**

Announcement by the website of National Film Center, flyer.  
·Providing the visitors to cinema with free ticket as gift

**Contact person:**  
Yoshiro IRIE



#### **6.4. List of FIAF Awards**

# FIAF AWARDS

The International Federation of Film Archives bestows each year a FIAF Award to a renown personality. The Award celebrates the dedication of contributors to the cause of film preservation from around the world.

The FIAF Award brings to the fore an individual whose actions in film preservation embody the Federation's mission to:

- uphold a code of ethics for film preservation and practical standards from all areas of film archive work
- promote the creation of moving image archives in countries which lack them
- promote film culture and facilitate historical research on both a national and international level
- foster training and expertise in preservation and other archive techniques
- ensure the permanent availability of material from the collections for study and research by the wider community
- encourage the collection and preservation of documents and materials relating to the cinema

The Award itself is a 1000-foot film can, made up of pure silver and designed by the Filmoteca de la UNAM, Mexico.

The recipients of the FIAF Award are the following:

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

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

## **6.5. Reel Emergency Project: Previous and new projects**

## Reel Emergency Project

Since the initiation of the REP, eleven projects have been submitted for sponsorship. The so far presented and/or adopted elements are the following:

### Previous projects (sponsored or still open):

1. *Allá en el trapiche*, by Roberto Saa Silva, Colombia, 1943 (951 m.)  
Fundación Patrimonio Fílmico Colombiano, Bogotá.  
Persona de contacto: Rito Alberto Torres Moya  
**Status:** restored by the Fundación Patrimonio Fílmico Colombiano
2. *La transmisión del mando de Alfonso López*, by Gonzalo Acevedo, Colombia, 1942 (757 feet). Fundación Patrimonio Fílmico Colombiano, Bogotá.  
Persona de contacto: Rito Alberto Torres Moya  
**Status:** open for sponsoring
3. *Comedia del Taller Garland*, by Guillermo Garland, Perú, 1926 (300 m.)  
Archivo Peruano de Imagen y Sonido, Lima.  
Contact person: Ms. Irela Núñez del Pozo  
**Status:** open for sponsoring
4. *34th International Eucharistic Congress, May 1938*, by Arpad Sipos, Hungary, 1938 (240 m.). The Hungarian National Film Archive, Budapest.  
Contact person: Ms Blanka Szilagyí  
**Status:** open for sponsoring
5. *Commemoration of Saint Stephen First Apostolic King of Hungary 1038-1938*, by Arpad Sipos, Hungary, 1938 (120 m.).  
The Hungarian National Film Archive, Budapest.  
Contact person: Ms Blanka Szilagyí  
**Status:** open for sponsoring
6. *Sib Song Toulá Thi Xam Neua*, by Somtheu, Laos, 1961 (220 m.)  
The Lao National Film Archive and Video Center, Vientiane.  
Contact person: Bounchao Phichit  
**Status:** open for sponsoring
7. *Manok Ni San Pedro (St. Peter's Rooster)*, by Joe Macachor, Philippines, year?, (2035 feet)  
person: Mr Nick de Ocampo  
**Status:** open for sponsoring
8. *30.000 Km. en automóvil*, by Adam Stoessel, Argentina, 1929/1931 (2400 m.).  
The Fundación Cinemateca Argentina, Buenos Aires.  
Contact Person: Ms Marcela Cassinelli  
**Status:** restored by the Library of Congress - Motion Picture, Broadcasting and recorded Sound Division / National Audio-Visual Conservation Center

### New projects to be sponsored:

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* (titulo asignado), Director unknown, around 1940  
Fundación Patrimonio Fílmico Colombiano, Bogotá.  
Persona de contacto: Rito Alberto Torres Moya

**REPORT OF P.I.P. ACTIVITIES  
GENERAL ASSEMBLY FIAF CONGRESS  
(Paris 2008)**

**1. FIAFCat / Indexing matters**

The new web based indexing system FIAFCat is fully operational since approximately one year. In April 2007, the data was exported from the new system for the first time and used to build the Ovid and ProQuest versions of the *FIAF Databases Online*. Most P.I.P. contributors are using the software, and we take into account their feedback and comments. The main priorities for the near future are the development of new export tools for the publication of the thesaurus, the journal list, and the annual volume.

A detailed "Indexing Rules" manual was sent to all indexers in January 2008. Together with the "Indexing Procedures" document (sent to all indexers in June 2007) this forms an indispensable tool for P.I.P. contributors. All guidelines are available through the FIAF website.

Various indexing workshops were organized in 2007. P.I.P. contributors from the Nordic countries (and Germany) assisted at a workshop in Copenhagen (20-21 Sept). During the Pordenone film festival, an indexing workshop was organized for participants from various Italian archives (Bergamo, Bologna, Torino, Roma), and Berlin. Smaller workshops took place in Brussels (Sept) and Barcelona (Nov).

A number of archives increased the number of journals they are indexing for P.I.P.: for instance Canberra, Toronto, and Wellington. In January 2008 a meeting with documentation staff of the Cinémathèque française and the C.N.C. took place in Paris to discuss a better collaboration with the P.I.P. This will be followed by a meeting with representatives of the different French archives during the 2008 FIAF Congress and the organization of an indexing workshop later this year.

Our collaboration with freelance indexer Linda Dunn is working very well. She helps us with keeping up with the required indexing. We are considering working with her as well for the upcoming work on the merging of the databases.

## 2. Publications

The FIAF databases are published in electronic format by the electronic database publisher ProQuest (Chadwyck-Healey) and Ovid. FIAF affiliates subscribing to the *FIAF Databases Online* have automatically access to the Chadwyck-Healey interface, with quarterly updates. Technical support is done directly by ProQuest. The bi-annual CD-ROM edition (Ovid) is also included in the annual subscription fee but is now optional and is only sent to those subscribers who desire it (currently 40 affiliates). We expect that the CD-ROM edition will be discontinued in 2010.

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

Volume 35 of the *International Index to Film Periodicals* (printed volume) was published in October 2007.

## 3. P.I.P. Business Plan

As foreseen in the P.I.P. Business Plan, the implementation of phase two of the Action Plan was discussed at the FIAF Congress in Paris. Unfortunately, the final figures for our external sales for 2007 are (once again) affected by the unfavorable euro-dollar exchange rate.

Rutger Penne  
15/04/2008

**6.7. Film Restoration Summer School / FIAF Summer School 08**



## FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2008

**Theory Lessons on Film Restoration:** distance learning, 27 May – 24 June (every Tuesday)

**Introduction to and attendance at Il Cinema Ritrovato film festival:** Bologna, 28 June – 5 July

**Restoration practice:** Bologna, 7-12 July

### 1. INTRODUCTION

The experience of the Film Restoration Summer School / FIAF Summer School 2007 has further confirmed the widely-assumed need for specific training in the field of film restoration. Last year we received many enrolment requests, but only 20% of them could be fulfilled.

The above figures have led us to design a two-year project enabling participants to further expand training in the field, with an increased number of enrollments.

The project of the Film Restoration Summer School / FIAF Summer School, which was started in 2007, is part of a wider training programme from Fédération Internationale des Archives du Film (FIAF), established in 1973.

Thanks to the support of FIAF, the Association des Cinémathèques Européennes (ACE), and the EU's MEDIA programme, the Cineteca del Comune di Bologna has decided to design a two-year training programme on film restoration for the years 2008 and 2009.

The main goal of the Film Restoration Summer School / FIAF Summer School consists in having participants trained in film restoration and in the preservation of film heritage through the adoption and application of analogic and digital technologies. The highly-skilled staff of L'Immagine Ritrovata laboratory would offer their long experience as well as the laboratory equipment, which is used in their daily activity, in order to provide for a wide, encompassing and thorough overview of

FILM RESTORATION  
SUMMER SCHOOL

AIM

equipment and techniques applied in a film restoration laboratory for reconstruction and restoration. Participants will therefore experience the everyday life and activity in the laboratory while working directly with equipment and machines, starting from film repair and moving on to two parallel - analogic and digital - processes.

Participants should come duly prepared for the practical learning experience in the laboratory, and to this end a week of lectures and meetings has been designed with experts, researchers, archivists and restorers from all over the world, who will expound on their experience on specific subjects.

With the Film Restoration Summer School / FIAF Summer School, participants will acquire the thorough understanding of all the stages of film restoration, the ability to assess the condition of film conservation and to decide what is the best way to proceed in the restoration process.

### 1.1. FIAF SUMMER SCHOOL 2007 EXPERIENCE

The overall assessment of the 2007 course has been quite positive, as all the objectives established in the initial project have been reached. The course was attended by 28 participants from 16 different countries, (8 member states of the European Union and 8 from other countries).

The formula tested last year consisting in organising the first week of the summer school course at the same time as the week of Il Cinema Ritrovato festival has been proven quite effective, as the festival setting offers a venue for fruitful exchanges and meetings for the training programme, as films archives from all over the world participate actively in the festival with screening of their films and restoration examples; every year the festival sees the presence of specialists in the restoration fields, engineers and archivists, as well as university lecturers, researchers and scholars.

THEORY  
LEARNING

FILM RESTORATION  
SUMMER SCHOOL  
AND IL CINEMA  
RITROVATO

The festival week was rich in events, conferences and seminars preparatory for the three weeks of intensive laboratory training, with many meetings on a wide range of topics. In the following weeks participants, subdivided in small groups, worked directly on the different stages of film restoration, with the equipment made available by the laboratory, with the supervision of specialised laboratory engineers and staff. The main areas of application have been the following:

Film repair and Cleaning Film  
Film Comparing  
Intertitles reconstruction  
Dupe Neg print  
Dupe neg editing  
Grading  
Desmet Color  
Positive Print and quality control  
Scanner  
Digital Restoration  
Colour Correction  
Sound Restoration

## **1.2. TWO-YEAR PROJECT**

The two-year project has a structural organisation similar to the 2007 course.

Last year experience has enabled us to understand the demand for further and thorough learning in this field, due to the lack of training opportunities, while raising the interest on the project not only of scholars and people intending to work in the field, but also of restoration practitioners.

This understanding has led us to design a two-year programme starting this year – 2008 – with a Film Restoration Summer School / FIAF Summer School for beginners followed by a course – in July 2009 – with the same structure and layout as the 2007 course. Thus, the participants of the first year – the first level learning – could enroll in the second year course to further their training.

The 2008 edition will differ from the 2007 course both in content and duration. The course is 2-weeks long: the first week (28 June – 5 July) will focus on theory, with seminars and lectures with experts and scholars in the field; the second week (7 – 12 July) will instead focus on laboratory training and practice.

SUMMER  
SCHOOL 2008

The 2009 edition will instead have the same layout as the 2007 course. The start of the course will coincide with the Festival week (27 June – 4 July), with conferences and seminars for theory learning, and – after the festival – with a learning-work experience in the laboratory L'Immagine Ritrovata for a couple of weeks.

SUMMER  
SCHOOL 2009

## **2. FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL TARGETS**

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

### 3. 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 2008 is conceived both for beginners 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.

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 1 week, from Monday 7 July through Saturday 12 July 2008, and will be preceded by the Il Cinema Ritrovato film festival [28 June to 5 July 2008 - 1 week], and a one-month online distance learning experience on restoration

ANALOG AND  
DIGITAL  
RESTORATION

FINAL AIMS

PARTICIPANTS

WHERE  
AND  
WHEN

technologies with a weekly update.

The L'Immagine Ritrovata laboratory's highly specialized staff will be closely involved in the intensive 1-week training programme and internship. Participants will be divided into twelve groups, and will work in each department of the laboratory:

1. Analog restoration (part 1)
2. Analog restoration (part 2)
3. Printing and processing (part 1)
4. Printing and processing (part 2)
5. Sound restoration (part 1)
6. Sound restoration (part 2)
7. Telecine
8. Digital scanning (2K and 4K)
9. Digital colour correction
10. Digital restoration (part 1)
11. Digital restoration (part 2)
12. Video format

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

1. **Theory Lessons on Film Restoration** (distance learning, 1 month, 27 May – 24 June 2008)
2. **Introduction to and attendance at the II Cinema Ritrovato festival** (1 week, Bologna, 28 June – 5 July)
3. **Restoration Practice** (1 week, Bologna, 7-12 July)

### 3.1. Theory Lessons on Film Restoration

For 1 month preceding the classes in Bologna, participants will be provided with theory lessons, downloadable weekly on their computer at [www.immagineritrovata.it](http://www.immagineritrovata.it). This distance learning preparation will

TRAINING  
PROGRAMME

LAB  
DEPARTMENTS

MAIN LINES OF  
INTEREST

DISTANCE LEARNING  
– 1 MONTH

include lessons on new digital film restoration, access, and conservation. These online lessons will run from 27 May until 24 June 2008.

### **3.2. Introduction and attendance to the Il Cinema Ritrovato film festival**

The first week will be entirely devoted to the XXII 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 meetings will be an introduction and an in-depth study preceding the 1 week 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

**IL CINEMA  
RITROVATO FILM  
FESTIVAL – 1  
WEEK**

**MEETINGS WITH  
SPECIALISTS**

**TWO  
DIRECTIONS:**

**1. FILM  
RESTORATION**

**2. AUDIO-VISUAL  
INDUSTRY**

### L'Immagine Ritrovata.

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

During the festival, the European Project EDCine will be organising two full days of training focused on digital technologies for film archives in digital ingest, storage, access and distribution. The training program is designed as a preparatory level that covers all the background and introductory understanding needed for archivists, technicians and technologists to appreciate the choices, alternatives and possibilities available in the this area. The programme will be structured around D-Cinema distribution routes but will include the many lower bit-rates, formats and quality versions relevant to TV, internet, home movie etc.

As participants to the Film Restoration Summer School / FIAF Summer School you will be automatically registered for this event.

### 3.3. Internship

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 1 week, 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 2008, to allow participants to benefit fully from its staff and facilities.

For the 1 week of the internship, participants will occupy the premises of the laboratory L'Immagine Ritrovata for 8 hours per day for 6 days.

ED-CINE PROJECT

TO PUT INTO  
PRACTICE - 1 WEEK

LABORATORY  
EXPERIENCE



Participants will have access to all departments of the laboratory.	INTERNSHIP IN TWELVE SECTIONS:	
Each department will accommodate a maximum of 4 participants. This is considered the right ratio of students per piece of equipment, so that each student will be able to interact directly.		
<b>Analog Restoration 1:</b> Film handling and inspection; repairing film to prepare it for cleaning and printing.		1. ANALOG RESTORATION 1
<b>Analog Restoration 2:</b> Film Comparing and intertitles reconstruction.		2. ANALOG RESTORATION 2
<b>Printing and Processing 1:</b> 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.		3. PRINTING AND PROCESSING 1
<b>Printing and Processing 2:</b> 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.		4. PRINTING AND PROCESSING 2
<b>Sound Restoration 1:</b> transfer from sound negative to digital data		5. SOUND RESTORATION 1
<b>Sound Restoration 2:</b> Soundtrack Restoration, with dedicated plug-in for editing.		6. SOUND RESTORATION 2
<b>Telecine:</b> film transfer from film stock to tape or data		7. TELECINE
<b>Digital scanning:</b> Scanning a motion picture image to a digital file (2K and 4 K).		8. DIGITAL SCANNING
<b>Digital colour correction:</b> film colour correction and color fade restoration.		9. DIGITAL COLOUR CORRECTION

**Digital Restoration 1:** digital treatment by computer programmes in order to restore a film.

10. DIGITAL  
RESTORATION 1

**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.

11. DIGITAL  
RESTORATION 2

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

12. VIDEO FORMAT

#### 4. ABOUT PARTICIPANTS

Participants will be selected according to their CV, commitment, and motivation. 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 40 selected participants via the Film Restoration Summer School / FIAF Summer School 2008 website on the middle of May 2008.

SELECTION

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, festival pass, room, and lunch for 13 days.

PARTICIPATION FEE

#### DEADLINE

The deadline for submitting the application form is April 30<sup>th</sup> 2008. For logistic reasons all contact must be established within and no later than April 30<sup>th</sup> 2008.

DEADLINE

## 5. DEADLINES

DATES	MEETING	ABOUT MATERIALS	
February 16 <sup>th</sup> 2008	Berlin Film Festival (7-17 February)	- Definitive programme, names of international tutors, and e-learning notes to be submitted to the FIAF Managerial Committee	FEBRUARY 2008
February 25 <sup>th</sup> 2008		- Film Restoration Summer School / FIAF Summer School website activation at <a href="http://www.immagineritrovata.it">www.immagineritrovata.it</a> , with links to FIAF and ACE websites - Application Form downloadable from website - Temporary schedule downloadable from website	
April 17 - 26 2008	FIAF Congress in Paris	- Formal presentation of Film Restoration Summer School / FIAF Summer School	APRIL 2008
April 30 <sup>th</sup> 2008		- Deadline for Application Form.	
May 16 <sup>th</sup> 2008		- A special commission made up of FIAF, ACE, and Cineteca di Bologna members will examine all application forms, select the 40 participants, and release their names. - Announcement of participants' names	MAY 2008
May 27 <sup>th</sup> 2008		- Beginning of Film Restoration Summer School / FIAF Summer School distance learning	JUNE 2008
June 28 <sup>th</sup> 2008	Bologna	- Beginning of the Il Cinema Ritrovato film festival	
July 7 <sup>th</sup> 2008	Bologna	- Beginning of Film Restoration Summer School / FIAF Summer School intership	JULY 2008

The detailed programme of conferences and seminars will be available from June.

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 2008**

**Cineteca del Comune di Bologna**  
Via Riva di Reno, 72 - 40122 Bologna – Italia  
Director: Gian Luca Farinelli  
Cinetecadirezione@comune.bologna.it  
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**L'Immagine Ritrovata – Film Restoration and Conservation**  
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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**

## **7. Future Congresses**

7.1. 2009 – Buenos Aires – Newsletter #1

7.2. Future Congresses – invitations from  
Pretoria – Beijing - Barcelona

**7.1. 2009 – Buenos Aires – Newsletter #1**



## Newsletter No. 1

**Buenos Aires 2009**  
65th FIAF Congress  
22 - 30 May 2009

Dear Friends and Colleagues:

It is our great pleasure to invite you to Buenos Aires in May 2009 to participate in the 65th Congress of the International Federation of Film Archives.

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

This will give all of us the opportunity to debate the challenges faced by our institutions in the 21st century, as well as discussing the role of Cinematheques in reaching their audiences.

Buenos Aires is one of the great cultural capitals of the world, famous for its passionate movie lovers since the birth of cinema.

In the same way that new aesthetic trends and new directors have been discovered here, we hope that the reflections and experiences of archives gathered from all over the world will indicate and illuminate the road to follow for the institutions of our region.

We want this experience to be an uplifting one for all involved; we want you to discover our city, our culture, and our fellow citizens.

Sincerely,

**Marcela Cassinelli**  
Vice-President  
Fundación Cinemateca Argentina

Buenos Aires, February 2009

## DATES

The 65th FIAF Congress will take place in May 2009, from Sunday 24 – Saturday 30.  
The meetings of the Executive Committee will be held 22 – 24 May (Friday-Sunday).

## LOCATION

The Congress will take place primarily in the Auditorium Leopoldo Lugones of the Complejo Teatral de la Ciudad de Buenos Aires, Corrientes Avenue 1530, 10th floor.

## ACTIVITIES

<b>Friday 22</b> At the Cinemateca Argentina	Meeting of the Executive Committee
<b>Saturday 23</b> At the Cinemateca Argentina	Meeting of the Executive Committee
<b>Sunday 24</b> At the Cinemateca Argentina	Meeting of the Executive Committee
City Hall Salón Dorado	Arrival and accreditation of delegates Opening of the Congress
<b>Monday 25</b> Auditorium Leopoldo Lugones	Opening of the Congress Symposium
<b>Tuesday 26</b> Auditorium Leopoldo Lugones	Symposium
<b>Wednesday 27</b>	Regional meetings and workshops
<b>Thursday 28</b>	Excursion to El Tigre, on the Río Paraná delta
<b>Friday 29</b> Auditorium Leopoldo Lugones	General Assembly
<b>Saturday 30</b> Auditorium Leopoldo Lugones	General Assembly
At the Cinemateca Argentina	Farewell Party
<b>Sunday 31</b>	Departure of delegates



## ACCOMMODATION

We will select hotels located near the Complejo Teatral de Buenos Aires, which is in downtown BA. We will present several proposals for diverse budgets and preferences.

## TRANSPORTATION

The airport of Ezeiza, Ministro Pistarini, is where international flights arrive. It is located 45 minutes from Buenos Aires, and there are taxis, rental cars, and shuttles available.

## CURRENCY

The official currency is the Peso Argentino. Money can be easily exchanged at the airport, exchange bureaux, and hotels.

## PASSPORT

We kindly ask you to be informed in your respective countries about the legal requirements needed for your stay in Argentina.

## SYMPOSIUM

The topic of the 65th Congress will be The Cinematheques in Search of Their Audiences. The following issues will be discussed, among others: Cinematheques as Audience Makers; Education through Cinema and for Cinema; New Technologies and the Proliferation of Commercial Arthouses; The Advance of Festivals over the Historical Roles of Cinematheques.

## LOGISTICS

Delegates from the different countries attending the Congress will have access to a communications center with computers, the Internet, fax facilities, printers, etc. The Congress will be recorded on video.

## SIMULTANEOUS TRANSLATION

The activities of the Symposium and the General Assembly will have simultaneous translation into the three official languages of FIAF: Spanish, English, and French.

## CONTACTS:



**FIAF**  
International Federation of Film Archives  
1, rue Defacqz  
1000-Brussels - BELGIUM



**FCA**  
Fundación Cinemateca Argentina  
Salta 1915  
1137 Buenos Aires - ARGENTINA



## Bulletin d'information No. 1

### **Buenos Aires 2009**

65ème Congrès de la FIAF  
24 - 30 mai 2009

Chers amis et collègues,

Nous avons l'immense plaisir de vous inviter à Buenos Aires pour participer au 65ème Congrès de la Fédération Internationale des Archives du Film.

Nous espérons pouvoir célébrer avec vous, en 2009, le Centenaire du Cinéma Argentin et le 60ème Anniversaire de la Cinemateca Argentina.

La réalisation de ce 65ème Congrès de la FIAF, qui pour la première fois aura lieu à Buenos Aires du 22 au 30 mai, nous permettra de fêter ces événements.

Ce sera, pour nous, l'occasion de nous interroger sur les défis auxquels nos institutions doivent faire face au XXIème siècle. Nous tenterons d'y répondre lors du Symposium, que nous avons intitulé « Les Cinémathèques à la recherche de leur public ».

Buenos Aires est l'une des grandes capitales culturelles du monde, et la cinéphilie de ses habitants est réputée depuis les tous débuts du cinéma.

De même que de nombreux courants esthétiques et de nouveaux réalisateurs y ont été découverts, nous espérons que les réflexions et expériences des archives du monde entier éclaireront - tel un phare - la voie à suivre par les institutions de la région.

Nous formons tous nos vœux pour que l'expérience soit enrichissante et espérons qu'à cette occasion vous puissiez également découvrir notre ville, sa culture et ses gens.

Avec toute mon affection,

**Marcela Cassinelli**

Vice-présidente  
Fundación Cinemateca Argentina

Buenos Aires, 25 février 2009

**DATES**

Le 65ème Congrès de la FIAF aura lieu à Buenos Aires, du dimanche 24 au samedi 30 mai 2009.  
 Les réunions du Comité Exécutif auront lieu du 22 au 24 mai, au siège de la Cinemateca Argentina, calle Salta 1915.

**ESPACES**

Le Congrès se déroulera principalement à la Salle Leopoldo Lugones, dans le " Complejo Teatral de la Ciudad de Buenos Aires ", avenida Corrientes 1530, 10ème étage.

**ACTIVITIES**

<b>Vendredi 22</b> Siège de la Cinémathèque Argentine	Réunion du Comité Exécutif
<b>Samedi 23</b> Siège de la Cinémathèque Argentine	Réunion du Comité Exécutif
<b>Dimanche 24</b> Siège de la Cinémathèque Argentine	Réunion du Comité Exécutif
Palais Législatif Salle " Salón Dorado "	Arrivée et accréditation des Délégués
<b>Lundi 25</b> Salle Leopoldo Lugones	Inauguration du Congrès
Salle Leopoldo Lugones	Ouverture du Congrès
<b>Mardi 26</b> Salle Leopoldo Lugones	Symposium
<b>Mercredi 27</b> Salles du Complejo Teatral de la Ciudad	Symposium
<b>Jeudi 28</b> Delta du Rio Paraná	Réunions régionales et Ateliers
<b>Vendredi 29</b> Salle Leopoldo Lugones	Journée d'excursion à Tigre
<b>Samedi 30</b> Salle Leopoldo Lugones	Assemblée Générale
Siège de la Cinémathèque Argentine	Assemblée Générale
<b>Dimanche 31</b>	Soirée de clôture
	Départ des Délégués

## **HÉBERGEMENT**

Nous sélectionnerons des hôtels à proximité du " Complejo Teatral de la Ciudad de Buenos Aires ", qui se situe en plein cœur de la ville.

Notre liste prévoira les différences de goûts et de budgets.

## **TRANSPORT**

L'Aéroport d'Ezeiza « Ministro Pistarini », où arrivent les vols internationaux, se trouve à 45 minutes du centre ville. Il offre un choix de taxis, bus, navettes et voitures de location.

## **DEVISE**

La monnaie officielle est le Peso Argentin. Il est aisé de changer de l'argent à l'aéroport, dans les maisons de change et dans les hôtels.

## **PASSEPORT**

Nous invitons les participants au congrès qu'ils vérifient dans leurs pays respectifs les conditions et documentation requises pour leur entrée et leur séjour en République Argentine.

## **SYMPOSIUM**

Le thème du 65ème Congrès sera Les Cinémathèques à la recherche de leur public, et les points suivants seront entre autres abordés : les cinémathèques en tant que lieux de formation du public, l'éducation pour le cinéma et par le cinéma, les nouvelles technologies et la prolifération de salles de cinéma d'art et d'essai commerciales, le débordement des festivals sur les fonctions historiques des Cinémathèques.

## **LOGISTIQUE**

Un centre de communication équipé d'ordinateurs avec accès à Internet, télécopieurs, imprimantes, etc., sera à la disposition des participants du congrès.

Les séances du congrès seront filmées en vidéo.

## **TRADUCTION SIMULTANÉE**

La traduction simultanée des journées du Symposium et de l'Assemblée Générale est prévue dans les trois langues officielles de la FIAF : espagnol, anglais et français.

## **CONTACTS:**



**FIAF**  
Fédération Internationale des Archives du Film  
1, rue Defacqz  
1000 Bruxelles - Belgique



**FCA**  
Fundación Cinemateca Argentina  
Salta 1915  
(1137) Buenos Aires - Argentine



## Boletín de información No. 1

### **2009 Buenos Aires**

65 Congreso de la FIAF

22 - 30 Mayo 2009

Estimados amigos y colegas

Con gran placer los invitamos a Buenos Aires a participar del 65° Congreso de la Federación Internacional de Archivos Fílmicos.

Esperamos compartir en 2009 con ustedes el Centenario del Cine Argentino y el 60° aniversario de la Cinemateca Argentina.

La realización del 65° Congreso de la FIAF ,que tendrá lugar por primera vez en Buenos Aires desde el 22 al 30 de mayo, será la celebración de estos acontecimientos.

En esta ocasión debatiremos sobre los desafíos que encaran nuestras instituciones en el siglo XXI, y el rol de las Cinematecas al encuentro de su público.

Buenos Aires, es una de las grandes capitales culturales del mundo, famosa por su cinefilia desde los albores del cine.

Así como se descubrieron corrientes estéticas y nuevos directores, esperamos que las reflexiones y experiencias de los archivos del mundo entero, iluminen como un faro, el camino a seguir a las instituciones de la región.

Queremos que la experiencia sea enriquecedora, que conozcan nuestra ciudad, su cultura y su gente.

Afectuosamente,

**Marcela Cassinelli**

Vicepresidente

Fundación Cinemateca Argentina

Buenos Aires, Febrero de 2009

## FECHAS

El 65° Congreso de la FIAF se realizará desde el domingo 24 al sábado 30 de mayo de 2009  
Las reuniones del Comité Ejecutivo serán del 22 al 24.

## LOCACIONES

El congreso tendrá lugar en la Sala Leopoldo Lugones del Complejo Teatral de la Ciudad de Buenos Aires. Av. Corrientes 1530 10° piso.

## ACTIVIDADES

### Viernes 22

Sede de la Cinemateca Argentina

Reunión del Comité Ejecutivo

### Sábado 23

Sede de la Cinemateca Argentina

Reunión del Comité Ejecutivo

### Domingo 24

Sede de la Cinemateca Argentina

Reunión del Comité Ejecutivo

Palacio Legislativo  
Salón Dorado

Llegada y acreditación de Delegados  
Inauguración Del Congreso

### Lunes 25

Sala Leopoldo Lugones

Apertura del Congreso  
Simposio

### Martes 26

Sala Leopoldo Lugones

Simposio

### Miércoles 27

Reuniones regionales y Talleres

### Jueves 28

Excursión de día entero al Tigre

### Viernes 29

Sala Leopoldo Lugones

Asamblea General

### Sábado 30

Sala Leopoldo Lugones

Asamblea General

Sede de la Cinemateca Argentina

Fiesta de Despedida

### Domingo 31

Partida de los delegados

## **ALOJAMIENTO**

Seleccionaremos hoteles que se encuentren en las cercanías del Complejo Teatral de Buenos Aires, que se encuentra en pleno centro de la Ciudad.

Dispondremos de ofertas para los diferentes gustos y presupuestos.

## **TRANSPORTE**

El Aeropuerto de Ezeiza es la llegada de los vuelos internacionales, se encuentra a 45 minutos de la ciudad, dispone de taxis, buses y autos de alquiler.

## **DIVISA**

La moneda oficial es el Peso Argentino, puede realizar cambio de moneda fácilmente en el aeropuerto, casas de cambio y hoteles.

## **PASAPORTE**

Invitamos a los congresistas a que consulten en sus respectivos países las condiciones y requisitos de documentación necesarios para su estadía en la República Argentina.

## **SIMPOSIO**

El tema del 65º Congreso será Las Cinematecas al encuentro de su público y se tratarán los siguientes puntos entre otros: Las cinemateca como formadoras de público, Educación por el cine y para el cine, Las nuevas tecnologías y las proliferaciones de las salas de cine arte comerciales. El avance de los festivales sobre las funciones históricas de las Cinematecas.

## **LOGISTICA**

Se pondrá a disposición de los congresistas dentro de las instalaciones del congreso un centro de comunicaciones, con computadoras con acceso a Internet, fax, impresoras, etc. Serán registradas las jornadas en video.

## **TRADUCCION SIMULTANEA**

Las jornadas del Simposio y de la Asamblea General contarán con traducción simultánea a los tres idiomas oficiales de la FIAF, Español, Inglés y Francés.

## **CONTACTOS:**



**fiaf**

Federación Internacional de Archivos Fílmicos  
1, rue Defacqz  
1000 Bruselas - Bélgica



**FCA**

Fundación Cinemateca Argentina  
Salta 1915  
1137 Buenos Aires - Argentina

**7.2. Future Congresses – invitations from  
Pretoria – Beijing - Barcelona**





**MINISTRY: ARTS AND CULTURE  
REPUBLIC OF SOUTH AFRICA**

Private Bag X899, Pretoria, 0001, South Africa. Tel: (+27 12) 441 3709 Fax: (+27 12) 440 4485  
Private Bag X9011, Cape Town, 8000, South Africa. Tel: (+27 21) 465 5820 Fax: (+27 21) 461 4236  
[www.dac.gov.za](http://www.dac.gov.za)

2008 -02- 14

Ref: M3/3/1

Ms Eva Orbanz  
President FIAF  
Rue Defacqz  
Belgique  
**BRUXELLES**  
**1000**

Fax: 09 4930 3009 0313

Dear Ms Orbanz

**HOSTING OF FIAF CONGRESS 2011**

I have the pleasure of sending you a formal invitation for South Africa to host the International Federation of Film Archives (FIAF) Congress in Pretoria, South Africa, in 2011.

South Africa would be an important platform towards the preservation of the moving image heritage in Africa. We would co-operate with other institutions like broadcasters and movie houses in our country in seeing to it that the FIAF family receives a warm welcome and enjoyment of our beautiful country, South Africa.

We would very much appreciate it if you could accept our invitation and submit it to the General Assembly during the Paris Conference 2008. We would then undertake the necessary steps in order to make this first Southern African FIAF Congress a success.

Yours sincerely

**Z PALLO JORDAN**  
**MINISTER**

中国 电 影 资 料 馆  
CHINA FILM ARCHIVE

China Film Archive's (CFA) Application  
to Host 2012 Congress of the International Federation of Film Archives

Dear Ms Eva Orbanz, President of FIAF:

Dear Members of Executive Committee of FIAF:

On behalf of China Film Archive (CFA), I, hereby officially hand in the application to host 2012 Congress of FIAF. The application is fully supported by the Chinese Government. We completely have the ability to host the 2012 Congress of FIAF and guarantee to abide by all statutes and rules of hosting a FIAF congress, and will invite all members and associates to attend the congress. We have the ability to supply all facilities and services required by the Congress and the meeting of Executive Committee of FIAF, and make the 2012 Beijing Congress of FIAF a successful one.

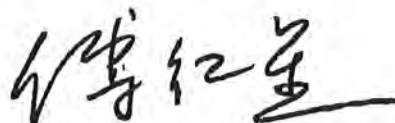
Since CFA's joining in the FIAF in 1980, CFA, abiding by FIAF's statutes and rules, strictly fulfill the obligations of a FIAF member, has been actively participating all activities sponsored by FIAF, and has been developing fruitful achievements of co-operation and exchanges with FIAF and its members. CFA co-sponsored with many Film Archives film retrospectives, organized visits and technical exchanges, conducted film and written materials exchanges. CFA extremely wants to make contributions to the development of FIAF. For years, we have been wishing to host a FIAF Congress in Beijing, which is an energetic modern city with a history of more than 3000 years. More important, Beijing is the birthplace where the first Chinese film, *Conquering Dingjun Mountain* (1905), was shot. We will warmly welcome all affiliates of FIAF from all over the world then.

We will hold the Congress in April when Beijing is in a bloomy spring, if we have the honor to host the Congress. We will discuss with the Executive Committee and determine the theme of the symposium. The theme will be the issues concerned by all members. For example, preservation of film copies and traditional restoration

measures, film digital restoration, legal utilization of archival films and copyright protection.

China Film Archive was founded in the year of 1958 which is the only one state film archive. CFA has 340 staff members and is an organization combining film preservation, film study, film postgraduate education, and publication of film newspaper and magazines. The Chinese government has been attaching great importance to the preservation of film archives. In recent years the government has invested large sum of funds to innovate and build new film vaults, as well as digital restoration of archival films. We believe that China Film Archive will meet our colleagues with new appearance in 2012. We look forward to a get-together of friends in Beijing. We will cordially invite all our friends to ascend the Great Wall, tour Beijing *Hutong* and taste delicious Beijing Roast Ducks.

With my heartfelt thanks to the Respective President of FIAF, members of FIAF Executive Committee and all representatives, please vote for CFA to organize FIAF Congress. Let's meet again in Beijing in 2012 then.



Fu Hongxing, Director of China Film Archive  
March 11, 2008

FIAF  
Ms. Eva Orbanz, President

Barcelona, 4 april 2008

Dear Eva Orbanz:

One year ago, I conveyed to the EC Committee of FIAF a formal invitation to have in Barcelona the FIAF Congress of 2011, hosted by Filmoteca de Catalunya.

Here is the contents of my letter of april 3, 2007:

*"In 2011 we will have an entirely new Filmoteca to show to our colleagues and friends.*

*As I am writing these lines, two major projects are under construction:*

*1) A NEW CENTRAL VENUE (ground level, three floors up and two floors under ground) in the middle of old Barcelona (a three minute walk from the Rambla), will include two theaters of 400 and 200 seats, the archive services for consulting and research, a dozen viewing booths, a large library of more than 40.000 volumes, a huge space for climate controlled storage of non-film documents, offices for the staff, two separate spaces for exhibitions, bookshop, cafeteria, etc.*

*2) A NEW ARCHIVE BUILDING in Terrassa (about 30 km. from Barcelona) will shelter the 130.000 reels that we plan to have under our custody by the end of 2007. They will be distributed in 10 separate underground vaults for acetate film (of around 100 m2 each), and another 8 small ones for nitrate. Together with the attached services at ground level (for film maintenance, restoration, etc.), will give us 1.800 m2 of usable space in this first phase of construction, to be followed in a very few years by a second phase of another 10 vaults.*

*The archive building in Terrassa is scheduled for february 2008, and the central building in Barcelona is due in february 2009. So, ahead of us there is a long, continuous, rather shaky period of moving and reorganizing, and we thought it would be wise to let things settle down a bit during 2010. Besides, in 2011 we celebrate the 30th anniversary of our institution.*

*It would be our greatest pleasure to host the 67th FIAF Congress in Barcelona, in the best possible conditions.*

*As you know, Filmoteca de Catalunya is dependent of the autonomous Government of Catalonia, through ICIC (Institut Català de les Indústries Culturals).*

*Should the EC be interested in our proposal, ICIC would be prepared to provide funds from its own budgets for the next four*

**Oficines i biblioteca**  
Portal de Santa Madrona, 6-8  
08001 Barcelona  
Tel. 93 316 27 80  
Fax 93 316 27 83  
filmoteca.cultura@gencat.net

**Sala de projeccions**  
Avinguda de Sarrià, 33  
08029 Barcelona  
Tel. 93 410 75 90  
Fax 93 419 27 65

**Arxiu**  
Gran Via de les Corts Catalanes, 184  
08038 Barcelona  
Tel. 93 298 82 60  
Fax 93 298 82 61

Membre de la Federació  
Internacional d'Arxius de Films

years, and to initiate negotiations with other public institutions in Barcelona (city council, catalan film comission, tourism official agency, etc.), and private sponsors (film stock manufacturers, film labs and other companies) in order to raise the necessary contributions to make it possible. And to ask other fellow film archives in Spain for their collaboration and participation, as it happened in the Madrid Congress in 1999.

*Needless to say that I am at your complete disposal to answer any questions or doubts that should arise at this early stage.*

*I thank you in advance for your interest and your time."*

One year later, the above mentioned reasons for this invitation remain unaltered, and so does spirit of hospitality, and our interest in being distinguished with such an honor. There is only one change, though, that has to be taken under consideration:

Both our new buildings are on their way, but although the new Archive in Terrassa is having a relatively short delay of three or fourth months (and it will be ready for sure by the end of this year), the main venue in Barcelona has been, and still will be, having serious delays due to legal archaeological procedures that are slowing down enormously our initial schedule. That is, of course, one of the problems you can find when building in the middle of an old city.

The present delivery estimation is around the summer of 2010, which would still give us enough time to prepare the Congress for the next year. But since we cannot be completely certain, right now, that this will be the actual date, and having in mind the considerable complications of moving from our present premises to the new ones, we think it's only wise to postpone our invitation to the following Congress.

Therefore I ask of you to submit to the consideration of the EC our invitation for 2012, instead of 2011..

I am awfully sorry for the inconvenience, and truly hope that some other initiatives from our colleagues will fill in the gap. Should you have any comment or question, please don't hesitate to contact me at any time.

Yours sincerely,



Roc Villas  
Director

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Portal de Santa Madrona, 6-8  
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**Arxiu**

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08038 Barcelona  
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Fax 93 298 82 61

*Membre de la Federació  
Internacional d'Arxius de Films*

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

Draft Minutes of the twelfth CCAAA meeting held on 14 March, 2008 in Paris

### **Participants**

Joan van Albada, ICA (chair)  
Perrine Canavaggio, ICA  
David Leitch, ICA  
Laura Rooney, AMIA  
Caroline Frick, AMIA  
David Seubert, ARSC  
Vladimir Opela, FIAF  
Richard Green, IASA  
Gunnel Jonsson, IASA  
Bruce Royan, IFLA  
Edwin van Huis, IFTA/FIAT  
Bel Capul, SEAPAVAA  
Ray Edmondson, SEAPAVAA

Kurt Deggeller, Convenor  
Catherine Lacken, Rapporteur

### **Observers**

Joie Springer, UNESCO  
Dietrich Schüller, UNESCO IFAP Bureau  
Anne Bast, ICA Trainee

### **Guest:**

Daniel Teruggi, Director PrestoSpace (Item 11)

### **Apologies:**

Eva Orbanz (FIAF), Janice Simpson (AMIA), Herbert Hayduck (IFTA/FIAT)

### **Item 1. Welcome**

Joan van Albada, ICA Secretary General, opened the meeting and welcomed participants to Paris. He announced that he would be retiring after ICA's International Congress in Kuala Lumpur in July. David Leitch was his successor and would take office on 1<sup>st</sup> August 2008.

### **Item 2. Approval of minutes (March 2007, June 2007) and agenda**

The minutes of the CCAAA meeting of March 2007 were approved subject to the removal of correction annotations on pages 8 and 9. The minutes of the meeting in Toronto in June 2007 were approved without alteration.

The agenda was also approved.

### **Business arising out of last meeting**

Regarding the proceedings from JTS 2004 (Agenda Item 6, March 2007), it was asked how the CD ROM could be obtained. Laura Rooney said she would supply one upon request.

### **Item 3. Convenor's Report**

Kurt Deggeller thanked the NGOs for their expressions of support upon his appointment as convenor. He also expressed his thanks to former convenor Crispin Jewitt for his promotion of the CCAAA objectives. Since his appointment last October KD's input had been

contributions to the paper on the future direction of the CCAAA. He had not yet devoted much time to the website but would be turning attention to this in the coming year. The financial statement for 2007 was prepared by the outgoing convenor. The CCAAA funds had been transferred to a bank in Frankfurt and were being managed by Anke Leenings, Treasurer of IASA. The reason for not holding the funds in Switzerland was that it was more convenient to hold the funds in EURO. The balance at the end of 2007 was 4316 pounds Sterling. The only ongoing item of expenditure is the website. The convenor promised a more in-depth report for the coming year.

#### **Item 4. CCAAA and UNESCO**

##### **A) IFAP**

Perrine Canavaggio brought attention to the fact that strategic plan for the Information for All Programme for 2008 – 2013 included archives which was an important development. The draft of this plan has been submitted to UNESCO Executive Board for approval.

Dietrich Schueller updated the council on IFAP's agenda. An evaluation report prepared by external reviewers had identified several strengths but also weaknesses of the programme. At the IFAP Council and Bureau meeting on 2 – 4 April 2008 discussion on the implications of this evaluation would continue. IFAP now encompasses archival issues and a future emphasis will be on supporting national committees in realising the programme's objectives in the digital world. In addition to the three priority areas *information literacy, information preservation and information ethics* the focus will be extended to two new priority areas: *information for development and information accessibility*. The strategic plan also foresaw the alignment of IFAP objective with the follow-up to WSIS (World Summit on the Information Society) outcomes. IFAP had an important role to play within UNESCO on the Action Line relating to facilitating access to information. The role of the NGOs in IFAP, and in particular that of IFLA ICA and CCAAA, was mentioned in the strategic plan in connection with preservation of information and an overlap in IFAP and CCAAA objectives has been recognised. MOW now had a prominent role as a carrier for the objective of information preservation. This had been advocated by governments and was a new development.

Topics on the agenda for the Bureau meeting in April included the future of the IFAP council and how to achieve the objectives stated in the strategic plan. Ways to broaden the scope of IFAP by extending the influence of multi-stakeholders, as recommended in the plan, would be examined.

##### **B) Memory of the World: International Conference in Canberra (MOW)**

Ray Edmondson reported on the Third International MOW conference in February which had been positively reviewed. The Australian National Commission for UNESCO was one of the sponsors of this event where four recognised NGOs (CCAAA, IFLA ICA ICCROM) had shared a platform. A communiqué had been issued at the end of the conference. RE attended as a member of both the Australian Register committee and the organizing committee.

The MOW programme was growing and there were now three new regional committees in Africa, Latin America and South-East Asia.

For more detailed information on the conference RE recommended everyone to visit the website ( [www.amw.org.au](http://www.amw.org.au) ) and to read the conference programme.

In his role as CCAAA nominee to register sub-committee he was involved in getting further audiovisual nominations on the MOW register. He was pleased to note that the Australian film "The Story of the Kelly Gang" (1906) had been added to the international MOW register.

Joie Springer agreed on the successful outcome of the conference and reported that a recommendation had been made to hold 4<sup>th</sup> MOW conference in 2011. UNESCO was open

for suggestions from countries willing to host this conference. Within UNESCO there was a discussion on the possibility of an MOW convention.

Dietrich Schueller congratulated the organiser on the success of the conference. Another outcome was that past misunderstandings on MOW objectives had been clarified: MOW is an instrument to safeguard documentary and not, as had sometimes been implied, a tool to protect non-documentary heritage.

Joan van Albada referred to an on-going debate within the register sub-committee on selection criteria for nominations and thought that political pressure was possible because the criteria were not clear. He referred to the selection criteria for intangible heritage where additional guidelines were being developed. ICA had had difficulties with the criteria for archives and only after 20 years had progress been made. He felt that if the MOW was to grow and be successful then it was of utmost importance that experts and relevant professional bodies be consulted and the sub-committee involved when developing and updating criteria.

Joie Springer said this matter had already been taken up by the register sub-committee, which was currently revising the criteria for the nomination of audiovisual documents.

JvA thought that many representations on sub-committees acted as individuals. He also felt that coordination between UNESCO programmes needed to be improved.

RE said that relationships with other UNESCO programmes was definitely an issue and as JS had pointed out, selection criteria were already receiving attention.

### ***C) World Day for Audiovisual Heritage – Review***

Caroline Frick gave a brief report on the CCAA World Day working group and distributed a copy of DVD trailer produced for the 2007 Day. After the launch of the World Day website more interest was generated and more offers of contributions were forthcoming.

The trailer was a component of the work completed by the work group. In all 18 – 20 countries made contributions and thanks to the support of Joie Springer it was available for inclusion in events promoting the occasion during the UNESCO general conference last October.

To sum up, a lot had been learned from the process and considering the tight schedule and limited resources involved, CF felt that the group had achieved a lot. It was now time to consider this year's activities.

Bruce Royan expressed his thanks to Caroline for her coordination of the working group.

Vladimir Opela referred to the various names for this day that were in circulation and asked whether agreement had been reached on an official name. The title "World Day for Audiovisual Heritage" was printed on the official DVD trailer and it was agreed that this be the official name.

VO distributed a report outlining FIAF's contributions to the World Day in 2007.

### ***D) UNESCO news (Joie Springer)***

Joie Springer thanked Caroline Frick for her efforts for the World Day for Audiovisual Heritage. She asked if there was a theme for 2008 and referred to her suggestion (E-mail 13 March) of linking this year's World Day with the 60<sup>th</sup> anniversary of the Declaration of Human Rights.

She also informed the meeting that UNESCO support for a logo for the World Day for Audiovisual Heritage had been secured and encouraged the NGOs to think about one. Some financial support for the Day was also available.

Kurt Deggeller said that the link to the Human Rights Declaration could be promoted by providing relevant archive material. Based on experience in Switzerland he felt the interest of national committees could be tapped. It was not easy to generate support for international



events and therefore he thought the NGOs should concentrate on promoting events at national or regional level.

JvA made the point that the selection of material for linking up with the Human Rights Declaration could be taken as a political statement and asked if the CCAAA wanted to take a stance on political issues. The ICA had members in countries with problems on human rights and it was not in ICA's interest to endanger its work anywhere.

RE stated that attention could be focused on heritage without getting involved in political issues and that UNESCO had proved that this could work. JvA replied that there had been pressure on non-governmental organisations to stay out of such discussions. Bruce Royan suggested that the working group consider contacting the organisers of the Home Movie Day who were contemplating changing its date from August to October. There might be interest here in the human rights theme.

JS informed the meeting of the appointment of Miriam Nisbet as Director of Information Society Division to succeed Elizabeth Longworth. Staff shortages had affected work in recent months but thanks to new appointments improvements were now in sight. Within the Biennium some US\$ 45.000 had been allocated to archives and part of this was for the World Day for Audiovisual Heritage.

JS also announced that she had just been appointed Chief of the Universal Access and Preservation Section within UNESCO's Information Society Division. Her position would be filled and her replacement would take her place as observer at future CCAAA meetings if she no longer attended.

#### **Item 5. International Committee of the Blue Shield /ICBS**

Joan van Albada stated that the ICBS was a difficult group with regard to its composition. There were differences of opinion concerning its role and on who should run the national Blue Shield committees. Within the Association of National Committees of the Blue Shield (ANCBS), the neutral clearing authority for action in the case of disaster, several secretary generals were due to retire from their positions in the near future which meant the ANCBS was currently under-performing and support for national committees was low. There were communication problems and basically each country worked independently on its own programmes. Nevertheless things worked well in time of disaster when chartering the support of national committees of libraries, archives, audiovisual archives and museums was not a problem.

Edwin van Huis asked about the relevance of the ICBS for the CCAAA and the AV field. JvA replied that he believed the CCAAA's had a relevant input to contribute but wondered if this could be organized in a different manner. At the moment it was limited to an occasional vote within the ICBS.

Kurt Deggeller said he had pushed for CCAAA membership and had been driven by experience in Switzerland where there was no instance offering professional advice in the event of disaster, for example on salvaging audiovisual materials after flooding.

JvA added that the ICBS had two work areas: one was salvaging cultural heritage after national disasters while the other section considered protocol issues surrounding the protection of cultural property in time of war (2<sup>nd</sup> De Hague protocol). One outcome of the 2<sup>nd</sup> protocol was that wilful destruction of cultural property is now a war crime which meant that war offices had to have cultural advisers. However the way war is conducted today caused further problems. JvA said the role of ICBS was to work on disaster awareness programmes.

David Leitch felt the ICBS had two options: either to pull out at international level or to strive to be more effective. More national committees had been set up recently which was encouraging. He was on the British national committee where the process to ratify the 2<sup>nd</sup>

protocol was in progress. The ICBS was at a crossroads and careful consideration of its next steps was called for.

### **Item 6. World Intellectual Property Organisation /WIPO**

Kurt Deggeller informed the meeting that he had attended a session of WIPO's Standing Committee on Copyright and Related Rights earlier in the week as CCAAA observer. The protection of rights of audiovisual performances and broadcasters were on the agenda. There had been an interesting discussion on exceptions to and limitations of copyright. Delegates from South America and Africa had pushed to have this on the agenda of the Standing Committee, whereas the Western world in general was opposed to a discussion. The NGOs were split on this issue: producers for example were against exceptions while IFLA and the Library Copyright Alliance (a coalition of 5 major US library associations) were in favour. KD proposed that CCAAA speak out in favour of exceptions and suggested that it prepare a statement for submission to the Standing Committee outlining limitations that were detrimental to the preservation and accessibility of cultural heritage. KD was mandated to draft a statement for circulation to members by April for approval.

Edwin van Huis asked about the procedure for putting items on the agenda of WIPO meetings. KD replied that proposals had to be made through a country and that the CCAAA was not a member of the Standing Committee but had observer status on it.

JvA said that IP owners had a lobby but archives had a different focus. They were more interested in establishing who owned rights and not in paying for rights. The NGOs should compare notes and see if agreement on a coordinated approach could be reached.

Vladimir Opela stated that copyright issues had been discussed within FIAF for many years. Its "Commission for Programming and Access to Collections" (CPAC) had prepared a draft declaration on "Fair Use and Access" to be presented to FIAF at its Congress in Paris in April. There were several interesting developments at the moment and copyright issues were being discussed in the USA at Congress and in the EU in connection with the European Digital Library project.

EvH drew attention to a European issue concerning a proposal to extend broadcast and neighbouring rights from 50 to 90 years. He felt that if the position of the audiovisual archives on this important issue was to be considered it was necessary to have a lobby within the European Union.

It was agreed that the convenor follow-up on this subject and in consultation with the NGOs prepare a paper outlining the CCAAA position for the next WIPO meeting.

### **Item 7. Review JTS**

Laura Rooney briefed the meeting on the JTS 2007 which AMIA deemed very successful. There were registrations from over 300 attendees from 29 countries and 9 guests with UNESCO funding from developing countries. The presentations are on the website. There will be transcriptions added as they are available.. The final financial outcome had not been verified but would be communicated within next 2 -3 weeks. It was expected to be in region of that of JTS 2004.

Kurt Deggeller asked if publication of the proceedings would only be on the website and referred to criticism of this from the NGOs. Proceedings from previous JTS's had been in printed form with costs covered partly by the registration fee and partly by UNESCO. It was feared that a printed version would eat up profits. A decision on the proceedings should have been made in advance of JTS and this would be the case for the next JTS.

The question of when to hold next JTS was raised. A proposal to host one in Vienna in 2009 had been made by Media Archives Austria (MAA). Vladimir Opela said that FIAF was considering offering to host a JTS in 2010.

Dietrich Schueller outlined the MAA proposal for a JTS in Autumn 2009 which worked on the assumption of viability with 200 participants paying a registration fee of €300 which would include both a CD ROM of the proceedings and a website publication. 18 months preparation time was considered adequate as a longer preparation phase would mean outdated topics. This was not an official proposal but an idea for consideration.

It was decided that the convenor contact MAA and FIAF about their proposals and also consult AMIA. He would then circulate a paper to members by 1 June 2008 outlining the options. A decision on the next JTS would be made using electronic communication. The convenor stressed that hosting the JTS should not generate competition among the NGOs. There were mixed views on whether there should be a two- or three-year JTS cycle. Some felt there might not be enough new technology to warrant a two-year cycle while others thought the pace of technological development justified it. This aspect should also be worked into the proposals prepared by the convenor.

The question of who bore the risk if a loss was made was raised. For the past two JTS events it had been the understanding that the hosting organisation bear this risk. It was up to the CCAAA to state its requirements here. JvA said that if there were any other offers these should be submitted to the convenor in time for inclusion in his proposal.

#### **Item 8. Training**

Ray Edmondson and Dietrich Schueller reported on the SOIMA 2007, a 4-week training course on audiovisual preservation which had taken place in Rio de Janeiro last August. This was the first training event where the CCAAA had cooperated with ICCROM and was an outcome of talks between the two organisations initiated by Crispin Jewitt.

An second event in Australia during the IASA Conference in September had been contemplated but was dropped for financial reasons. Kevin Bradley of IASA was currently seeking institutional support for a course at a later date.

The report on SOIMA voiced some concerns about the organisation and included recommendations for future courses. RE spoke in favour of continuing cooperation between CCAAA and ICCROM. Kurt Deggeller agreed to contact ICCROM with the objective of clarifying CCAAA's relationship with CCAAA. He felt it was not practical to plan an event for 2008.

VO reported on the FIAF summer school on restoration. 30 participants were selected from 100 applications and the course was preceded by 2 months of distant learning. This innovation was successful and there were plans to offer this course model again, next time with a course for young archivists. There were also plans for cooperation with SEAPAVAA.

Kurt Deggeller reminded members that coordination on training measures had been agreed upon by the NGO's. He suggested that contact be sought during the planning stages. The meeting agreed that all future training events would be put on CCAAA website.

Edwin van Huis told the meeting that FIAT/IFTA no longer organised specific training events because the general feedback was that they were not effective. At conferences and regional seminars content matter of interest to the target groups was chosen and in that sense these events could be regarded as training.

Richard Green said that IASA has reconstituted its training committee and aimed at more coordinated training measures at regional events. Use of "retired" professionals and accumulated documentation on relevant topics was part of the concept.

Bel Capul mentioned the travelling workshops in the South-East Pacific region, for example in Vietnam and the Philippines. For SEAPAVAA it was important to train trainers and to

evaluate outcome. SEAPAVAA and IASA would provide input at ICA Congress in Kuala Lumpur in July. It would welcome future cooperation between ICCROM and CCAAA.

### **Item 9. Any other business**

Bel Capul stated that SEAPAVAA would like to re-ignite discussion on an international management symposium, an idea originally proposed by AMIA but given up in favour of JTS. Such a symposium could deal with topics such as the implications of digital technology on management issues. The outcome could serve as input to issues addressed in the audiovisual archiving philosophy. SEAPAVAA would be happy to formulate its idea and circulate it to members outside the meeting.

Ray Edmondson added that there was vacuum regarding adequate training opportunities for leaders, as existing academic courses tended to be directed at young individuals. Potential candidates and groups for a symposium of this nature would have to be identified. Other topics could be advocacy, copyright and ethics.

David Leith reported on similar concerns within ICA. It was thinking about scholarships for middle-ranking archivists to develop exactly those competences mentioned by SEAPAVAA. He would welcome an exchange of views with other NGOs.

Richard Green reinforced what DL said and added that IASA had identified lower and middle level management as target groups for such a symposium.

### **News from NGOs**

Due to time constraints this item was dropped from the agenda. JvA requested that news from the NGOs be submitted to the rapporteur for electronic circulation.

Vladimir Opela expressed his disappointment at this.

### **Item 10. Date of next meeting**

The next CCAAA meeting will be held in Paris in March 2009. The CCAAA chair passes to IFLA in 2009. Joie Springer offered a new UNESCO meeting room as a venue and the CCAAA is happy to avail of this.

The exact date will be decided in consultation between convenor, rapporteur and incoming chair and announced as soon as it is finalised.

### **Item 11. EU-Networking after PrestoSpace**

Daniel Teruggi, Director of PrestoSpace, gave an overview of this technology project in a Powerpoint Presentation. It encompassed film, audio and video and it aimed at reducing the costs of digitization by 50%. It was directed at medium and small archives, mainly in Europe but also in the USA. The project's main focus was preservation but it also covered access and business plans. Its 35 partners included audiovisual archives, broadcasters, universities and service providers. Technology tools were developed in the project, for example a prototype of an affordable film scanner. It also conducted studies, one being on media degradation which incorporated a matrix on playability problems of particular tape brands. The PrestoSpace website also had a Wikipedia for questions on preservation.

A new project was in preparation with a emphasis on developing a strategy for permanence. Its concept was to create a competence centre for exchange between archivists and service providers. Compressed formats were common in the video world and where standards had not been set, compromise on quality was an issue when digitising collections.

The PrestoSpace group had connections with the European Digital Library. This was an access project whereas PrestoSpace was focused on preservation. Its website Europeana would be launched in 2008 and would include archives, museums and audiovisual archives.

Daniel Teruggi thanked the convenor for the invitation to the CCAAA meeting. The PrestoSpace group recognised the CCAAA as a relevant competence centre and important source of feedback. It was interested in linking up with the CCAAA and already had close

contacts with FIAT/IFTA and IASA. He encouraged the NGOs to visit the PrestoSpace website ([www.prestospace.org](http://www.prestospace.org) ) and would be happy to continue dialogue with the CAAA.

The chair thanked DT for his very interesting presentation and looked forward to further exchange with the PrestoSpace group. The meeting was then adjourned.

development. In her opinion focus on a few tangible topics would bring results. JTS was useful for AMIA because it generated a feeling of being part of something. Participation in specific projects was a way towards the bigger picture.

EvH said that within FIAT/IFTA that UNESCO related issues were not that important and he thought the NGOs should talk about low level issues rather than the broader ones. He trusted in the convenor to represent NGOs at higher levels on the big issues RE felt that both high and low level issues were important and that the relevance of broader issues must be conveyed to the NGOs. Both relationships with UNESCO and practical projects had their place. Larger issues did influence public opinion and MOW showed that outlook could be changed, despite the slow pace of UNESCO.

David Leitch felt there was a mismatch between contributions of €250 and the goal of becoming the leading global voice on audiovisual issues. ICA would like to see more exchange on best practice guidelines and similar topics. In ICA's view, the Blue Shield network could offer increased protection to cultural property of all kinds, including audiovisual material, which was at risk during natural disasters or armed conflicts. CCAAA's contribution to the Blue Shield International Committee was valuable, and ICA trusted that this would continue.

RG explained that the sum of €250 was a basic fee to keep website going for the moment and should be seen as a start. The paper also outlined further strategies which included a business plan. NGOs need to know how the money will be spent before giving approval. Practical ideas for sponsorship were outlined in the programme. It was suggested that Jim Lindner be asked if he was willing to work on this aspect.

RG summarised that there was a need for practical issues for NGOs to feed into. The NGOs would start sharing information on training issues immediately and suggested initiating a formal training group with a representative from each NGO. This group should actively promote cooperation between the NGOs and promote communication within the CCAAA. He would review the paper to change the focus and define a more practical approach to the CCAAA objectives.

Kurt Deggeller suggested Pio Pellizzari from IASA to coordinate the training group as he had experience in this area. SEAPAVAA offered to cooperate on outreach and ICA also expressed its willingness to provide input.

Bel Capul would also like to see cooperation in other areas, for example on outreach and volunteer programmes. SEAPAVAA was in contact with FIAF on these issues. FIAT's Archives at Risk programme was also very interesting and could also involve other NGOs. SEAPAVAA would be a natural partner for archives at risk in the Pacific region. EvH said that more regional conferences were planned by FIAT for coming year. FIAT, IASA and AMIA could also intensify cooperation.

Regarding the World Day for Audiovisual Heritage Caroline Frick saw the need to focus on a few practical key issues. Experience had shown that in the end very few people actually did the work. There should be more outreach from members within their organizations. Getting sponsors was extremely difficult but possible using connections of members. The Day was a tool for increasing awareness within national communities and the NGOs must promote it. She pointed out that AMIA could not tell its members it needed money for CCAAA, but could ask for money for a project related to the World Day for Audiovisual Heritage and take it forward that way. People could relate to the Day in terms of outcome and great ideas were generated last year. She was sure there was potential to create an opportunity to get funding here.

David Seubert said ARSC had reservations about whether the World Day was the right outreach project to put money in. It could however put a case to government level and

decision makers and lobby them for funding. ARSC not in a position to offer expertise in developing the Day and DS therefore suggested putting more effort into public relations and influencing decision makers.

RE thought both paths should be taken and that World Day for Audiovisual Heritage could also be employed for PR and lobbying support.

EvH said that CCAAA's role was to coordinate and not organise events for which it had neither money or staff. Its task had been to get the World Day established and now that this had been achieved it was up to the NGOs to make use of the Day.

David Seubert pointed out that website was not directed at the public but at archives and archival organizations. He thought that a PR agency could be employed to do promotional work.

Perrine Canavaggio said ICA was pleased that CCAAA had managed to establish its World Day for Audiovisual Heritage. It regretted that this day did not celebrate archives more generally. ICA would now go ahead with its International Archives Day on 9 June, the anniversary of its foundation by UNESCO. However it did not have resources to promote this day.

RE said it took years to change opinion unless broadcasters and public opinion had already been sensitised. Much could be achieved at local level by investing time in lobbying. This required persistence. Contributions from UNESCO would be welcome but even with a small but very committed group much could be achieved at local level.

This was endorsed by CF and her message to the CCAAA was to get a small but committed group going. A pragmatic approach would work and the key issue was coordination. She could not chair a working group this year but would be willing to help get it off the ground. The NGOs will make suggestions on members of the working group. Clear goals limited to practical work should be laid down for working group. The information should be put on the website and UNESCO should be contacted for funding.

Vladimir Opela suggested basing work on what had been done last year and to give practical information, for example on how to organize events for the World Day.

Richard Green summarised the points on which an understanding on mid-term objectives had been reached:

- A proposal for the next Joint Technical Symposium will be submitted to members by the convenor after consultation with possible hosting organisations.
- All NGOs (including IFLA) are willing to tide CCAAA with funds for maintaining website (€250 per annum). (FIAF's agreement is subject to approval of Executive Board in April).
- SEAPAVAA, IASA support free attendance for one representative of other NGOs at their annual conferences. IFLA regret that they cannot do so. Other NGOs are to report back after consulting their respective boards.
- NGO's accept Convenor's tasks as outlined in the paper.

### **Miscellaneous**

RE reminded all NGOs to continue to encourage their members to make nominations for the MOW register. He reported that a money award to the Austrian Phonogramm had been donated to Philippines to digitize an endangered item that had nominated for the MOW register. This was a success story that could be exploited. The nomination of the *Wizard of Oz* was an indication of a cultural change in the MOW programme as it showed that popular culture now acceptable for the register. RE will send out information on MOW to members.

Bel Capul extended an invitation to all to attend SEAPAVAA conference in Manila in June 2008. The theme was "Archiving and Digitization: Dreams and Nightmares". As she would then step down from the SEAPAVAA presidency she thanked the NGOs for their support during her term in office.

Richard Green invited members to the IASA conference in Sydney in September and added that he was stepping down as IASA president so would also not be at next CCAA meeting. Ray Edmondson said this would probably be his last meeting.

The convenor asked that members use his e-mail address at Memoriav in preference to the CCAA mail address: Kurt.Deggeller@memoriav.ch

Richard Green adjourned the meeting and thanked all participants for their contributions to the discussion, which had clarified several issues.



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## 9. Financial Reports

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Cabinet d'expertises comptables et fiscales

Tom Coene  
Docteur en Droit

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

FIAF ASBL  
*Monsieur Dimitriu*  
RUE DEFACQZ 1  
  
1000 BRUXELLES

Bruxelles, le mercredi 26 mars 2008

Vref :

Nref : FIAF/IVAN/LFIAF005

Monsieur Dimitriu,

Concerne : FIAF 2007 Financial Statements

ACCcountants Team SPRL has been in charge of the accounting and the financial reporting for your Federation for the year 2007.

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 2007.

Sincerely,

Ivan Vilaseca Vanoekel  
Chartered Accountant



agrée sous le  
N°20.557

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**F I A F - P.I.P.**  
**INCOME AND EXPENSE - SUMMARY 2005-2009**  
*Combined FIAF - P.I.P. (in 000 €)*

	Result 2005	Result 2006	Result 2007	Budget 2008	Draft 2009
<b>CURRENT INCOME</b>					
<i>FIAF</i>					
% previous year	282,8	260,0	258,4	268,5	268,6
<i>P.I.P.</i>					
% previous year	14,9%	-8,1%	-0,6%	3,9%	0,0%
% Total income	199,6	174,2	195,3	210,0	216,0
% previous year	-37,4%	-12,7%	12,2%	7,5%	2,9%
% Total income	8,6%	8,6%	8,6%	8,6%	8,6%
<b>TOTAL INCOME COMBINED</b>	<b>482,4</b>	<b>434,2</b>	<b>453,8</b>	<b>478,5</b>	<b>484,6</b>
% previous year					
<b>EXPENSE</b>					
<i>FIAF</i>					
Personnel and external services	(103,2)	(121,4)	(129,3)	(127,8)	(137,5)
% previous year	-9,1%	17,6%	6,5%	-1,2%	7,6%
Other current expenses	(44,7)	(40,9)	(43,2)	(25,0)	(43,0)
% previous year	40,5%	-8,5%	5,6%	-42,1%	72,0%
Total Projects - Activities	(47,8)	(62,8)	(54,1)	(54,0)	(66,0)
% previous year	3,6%	31,3%	-13,9%	-0,1%	22,2%
Total Meetings/Congress/Missions	(51,4)	(48,3)	(49,9)	(41,0)	(48,0)
% previous year	-5,6%	-6,1%	3,3%	-17,8%	17,1%
Equipments - Furnitures	-	-	(4,9)	(3,0)	(5,0)
Contingency reserve	-	-	-	(1,0)	(1,0)
<b>Total expense FIAF</b>	<b>(247,2)</b>	<b>(273,4)</b>	<b>(281,4)</b>	<b>(251,8)</b>	<b>(300,5)</b>
% previous year	-1,7%	10,6%	2,9%	-10,5%	19,3%
<i>P.I.P.</i>					
Salaries and fees	(114,2)	(121,0)	(128,5)	(144,0)	(139,5)
% previous year	5,5%	5,9%	6,2%	12,1%	-3,1%
Other Current expenses	(26,8)	(28,3)	(22,8)	(20,6)	(20,6)
% previous year	6,9%	5,4%	-19,4%	-9,7%	0,0%
Projects - Special Activities	(34,5)	(42,4)	(51,1)	(62,0)	(55,0)
% previous year	-13,8%	23,0%	20,5%	21,3%	-11,3%
<b>Total expense P.I.P.</b>	<b>(175,5)</b>	<b>(191,7)</b>	<b>(202,4)</b>	<b>(226,6)</b>	<b>(215,1)</b>
% previous year	1,2%	9,2%	5,6%	12,0%	-5,1%
<b>TOTAL EXPENSE COMBINED FIAF - P.I.P.</b>	<b>(422,8)</b>	<b>(465,1)</b>	<b>(483,8)</b>	<b>(478,4)</b>	<b>(515,6)</b>
% previous year	-0,5%	10,0%	4,0%	-1,1%	7,8%
<b>CURRENT SURPLUS (DEFICIT)</b>					
<i>FIAF OPERATING RESULT</i>	35,6	(13,4)	(22,9)	16,7	(31,9)
Provisions from/to Reserve Fund	(48,2)	13,5	22,9	-	31,9
<b>TOTAL FIAF</b>	<b>(12,6)</b>	<b>0,1</b>	<b>(0,0)</b>	<b>16,7</b>	<b>0,0</b>
<i>P.I.P. OPERATING RESULT</i>	24,0	(17,5)	(7,1)	(16,7)	0,9
Provisions from/to Reserve Fund	(24,0)	17,5	7,1	-	(0,9)
<b>TOTAL P.I.P.</b>	<b>0,0</b>	<b>(0,0)</b>	<b>0,0</b>	<b>(16,7)</b>	<b>0,0</b>
<b>TOTAL COMBINED FIAF - P.I.P.</b>	<b>(12,6)</b>	<b>0,0</b>	<b>0,0</b>	<b>0,0</b>	<b>0,0</b>

**FIAF**  
**DETAIL OF INCOME 2005 - 2009**  
(in 000 €)

AFFILIATES AND DONORS	Result 2005	Result 2006	Result 2007	Budget 2008	Draft 2009
<b>Affiliates A</b>	47	47	46	46	47
2750 €	129,3	129,3	127,6	126,5	129,3
<b>Affiliates B</b>	23	23	21	24	21
2300 €	52,9	52,9	49,1	55,2	48,3
<b>Affiliates C</b>	26	27	26	25	25
1700 €	44,2	45,9	43,4	42,5	42,5
<b>Affiliates D</b>	11	13	10	12	11
1150 €	12,7	15,0	11,5	13,8	12,7
<b>Affiliates E</b>	32	31	30	22	31
600 €	19,2	18,6	18,0	13,2	18,6
<b>Donors (F + G)</b>	8,5	8,4	5,6	8,0	8,0
<b>Voluntary fee contributions</b>	0,2	1,5	0,6	0,2	0,2
- Unpaid	(17,7)	(25,7)	-	-	-
- Provisions		-	(21,3)	(12,0)	(12,0)
<b>Total Members and Donors</b>	<b>249,1</b>	<b>245,8</b>	<b>234,4</b>	<b>247,4</b>	<b>247,5</b>
% previous year	109,8%	98,7%	100,1%	109,0%	99,3%
<b>PUBLICATIONS</b>					
<b>JFP (Subscr + Stand alone)</b>	80	45	56	60	60
48,1 €	2,8	1,6	2,7	2,1	2,1
<b>Other FIAF Publications</b>	100	120	54	150	150
49,12 €	2,8	3,4	2,7	8,0	8,0
<b>Other Income</b>	0,0	0,9	5,8	6,0	6,0
<b>TOTAL PUBLICATIONS</b>	<b>5,6</b>	<b>5,9</b>	<b>11,2</b>	<b>16,1</b>	<b>16,1</b>
% previous year	37,5%	105,6%	273,8%	108,4%	289,1%
<b>External Funding</b>					
<b>Donations (Ibermedia, Other)</b>	4,0	31,0	50,1	50,0	25,0
<b>Spent Current Year</b>	16,2	(11,7)	(10,1)	(25,0)	(25,0)
<b>Remaining Funds</b>	(20,2)	(19,3)	(40,0)	(25,0)	-
<b>INCOME EXTERNAL FUNDS</b>	<b>0,0</b>	<b>0,0</b>	<b>0,0</b>	<b>0,0</b>	<b>0,0</b>
<b>Interest &amp; Exchange Diff.</b>	28,1	8,3	12,8	5,0	5,0
<b>TOTAL INCOME FIAF</b>	<b>282,8</b>	<b>260,0</b>	<b>258,4</b>	<b>268,5</b>	<b>268,6</b>
% of total combined income	14,9%	-8,1%	-0,6%	3,9%	0,0%
<b>TOTAL COMBINED FIAF - P.I.P.</b>	<b>482,4</b>	<b>434,2</b>	<b>453,8</b>	<b>478,5</b>	<b>484,6</b>

FIAF  
DETAIL OF EXPENSE 2005 - 2009  
(in 000 €)

SECRETARIAT	Result 2005	Result 2006	Result 2007	Budget 2008	Draft 2009
<b><i>Personnel and external Services</i></b>					
FIAF Administrator	(52,0)	(57,0)	(60,0)	(60,0)	(65,0)
Assistant (OJ 100%)	(35,0)	-	-	-	-
Assistant (BC 100%)	(6,2)	(46,8)	(48,3)	(47,0)	(49,0)
Adm. secretary (JR 50% + NN 25%)	(21,7)	(24,9)	(23,1)	(34,0)	(25,0)
Computer experts	(0,9)	(1,8)	(3,5)	(2,5)	(3,5)
Accounting, Taxes, Balance	(3,0)	(8,9)	(12,5)	(2,3)	(13,0)
PIP Particip.to FIAF staff expenses	15,6	18,0	18,0	18,0	18,0
<b>Total: Personnel and external services</b>	<b>(103,2)</b>	<b>(121,4)</b>	<b>(129,3)</b>	<b>(127,8)</b>	<b>(137,5)</b>
% previous year	-9,1%	17,6%	6,5%	-1,2%	7,6%
<b><i>Other current expense</i></b>					
Telephone/fax/Internet	(2,6)	(3,2)	(4,4)	(3,0)	(4,0)
Office supplies/Postage	(2,7)	(6,8)	(11,6)	(3,0)	(11,0)
Maintenance	(1,0)	(3,6)	-	(1,0)	(1,0)
Rent and charges, insurance (1)	(8,9)	(10,0)	(12,1)	(10,0)	(12,0)
Non Deductible VAT, Bank costs, Exch., Other	(29,5)	(17,3)	(15,2)	(8,0)	(15,0)
<b>Total: Other current expense</b>	<b>(44,7)</b>	<b>(40,9)</b>	<b>(43,2)</b>	<b>(25,0)</b>	<b>(43,0)</b>
% previous year	40,5%	-8,5%	5,6%	-42,1%	72,0%
<b>TOTAL SECRETARIAT EXPENSES</b>	<b>(147,9)</b>	<b>(162,3)</b>	<b>(172,5)</b>	<b>(152,8)</b>	<b>(180,5)</b>
% previous year	1,7%	9,7%	6,3%	-11,4%	18,1%
<b><i>Meetings/Congress/Missions</i></b>					
EC (Meetings+Travelling+Hospitality+Translations)	(2,4)	(10,8)	(8,2)	(3,0)	(8,0)
Commissions	(8,2)	(3,6)	(11,8)	(12,0)	(12,0)
Congress	(29,8)	(26,5)	(22,5)	(20,0)	(22,0)
Secretariat (Missions+Travel+Hospitality)	(8,0)	(7,4)	(7,4)	(6,0)	(6,0)
Other current expenses	(3,0)	0,0	0,0	0,0	0,0
<b>Total: Meetings/Congress/Missions</b>	<b>(51,4)</b>	<b>(48,3)</b>	<b>(49,9)</b>	<b>(41,0)</b>	<b>(48,0)</b>
% previous year	94,4%	93,9%	103,5%	75,2%	79,7%
<b><i>Projects- Activities</i></b>					
Development Fund	(1,2)	(1,7)	(2,4)	(5,0)	(5,0)
FIAF Award	0,0	0,0	0,0	0,0	(3,0)
Website/ Promotion	(5,2)	(4,7)	(4,3)	(5,0)	(5,0)
Journal of Film Preservation	(26,7)	(30,3)	(34,5)	(20,0)	(26,0)
Oral History Project +Special publications	(2,8)	(0,5)	(3,1)	(8,0)	(5,0)
Administrative publications	(9,9)	(11,7)	(10,4)	(6,0)	(10,0)
Training + Other Projects	(2,1)	(13,9)	(11,8)	(10,0)	(12,0)
Provisions from previous year (for JFP)	0,0	0,0	12,3	0,0	0,0
<b>Total: Projects - Activities</b>	<b>(47,8)</b>	<b>(62,8)</b>	<b>(54,1)</b>	<b>(54,0)</b>	<b>(66,0)</b>
% previous year	120,5%	131,3%	89,2%	123,4%	102,4%
<b><i>Equipments/Software/Upgrades</i></b>	0,0	0,0	(4,9)	(3,0)	(5,0)
<b><i>Contingency/Varia</i></b>	0,0	0,0	0,0	(1,0)	(1,0)
<b>TOTAL EXPENSE FIAF</b>	<b>(247,2)</b>	<b>(273,4)</b>	<b>(281,4)</b>	<b>(251,8)</b>	<b>(300,5)</b>
% previous year	-1,7%	10,6%	2,9%	-10,5%	19,3%
% of total combined expenses	57,2%	58,7%	55,9%	59,7%	52,5%
<b>TOTAL INCOME FIAF</b>	<b>282,8</b>	<b>260,0</b>	<b>258,4</b>	<b>268,5</b>	<b>268,6</b>
<b>OPERATING RESULT</b>	<b>35,6</b>	<b>(13,4)</b>	<b>(22,9)</b>	<b>16,7</b>	<b>(31,9)</b>
Provisions	0,0				0,0
<b>FIAF NET RESULT</b>	<b>35,6</b>	<b>(13,4)</b>	<b>(22,9)</b>	<b>16,7</b>	<b>(31,9)</b>

(1) 50% of total office rent

P.I.P.  
 DETAIL OF INCOME 2005 - 2009  
 (in 000 €)

	Result 2005	Result 2006	Result 2007	Budget 2008	Draft 2009
<b>PUBLICATIONS P.I.P. (NET INCOME)</b>					
<i>FIAF DBs ONLINE (FIAF Affiliates)</i>	23,9	-	15,9	20,0	16,0
<i>OVID Royalties Income(Q1+Q2+Q3)</i>	57,9	47,0	48,5	45,0	45,0
<i>OVID Royalties Income(Provision Q4)</i>	65,9	54,0	44,7	50,0	50,0
<i>ProQuest Royalties Income (Jan-June)</i>		36,8	20,0	30,0	30,0
<i>ProQuest Royalties Income (Prov. July-Dec)</i>		-	28,0	40,0	50,0
<i>Film Volume</i>					
123,0 €	32,8	30,9	32,3	24,0	25,0
<b>SUPPORT + FIAF NETWORKING</b>					
<i>External Funds &amp; Other Income</i>	6,7	6,0	6,1	6,0	5,0
<i>Unpaid &amp; provisions</i>	12,3	1,8	0,0	0,0	0,0
	-	(2,3)	(0,2)	(5,0)	(5,0)
<b>TOTAL PUBLICATIONS</b>	199,6	174,2	195,3	210,0	216,0
<i>% previous year</i>	-37,4%	-12,7%	12,2%	7,5%	2,9%
<b>External Funding</b>					
<i>Funds for Database Dvpt. (ProQuest)</i>	5,0	-	-	-	-
<i>Funds to be distributed during the year</i>	-	-	-	-	-
<i>Remaining funds for following year</i>	(5,0)	-	-	-	-
<b>TOTAL FUNDRAISING RESULT</b>	0,0	0,0	0,0	0,0	0,0
<b>Interest &amp; Exchange Diff.</b>	-	-	-	-	-
<b>TOTAL INCOME P.I.P.</b>	199,6	174,2	195,3	210,0	216,0
<i>% of total combined Income</i>	-37,4%	-12,7%	12,2%	7,5%	2,9%
<b>TOTAL COMBINED FIAF - P.I.P.</b>	482,4	434,2	453,8	478,5	484,6

P.I.P.  
Expenses 2005 - 2009  
(in 000 €)

EXPENSE	Result 2005	Result 2006	Result 2007	Budget 2008	Draft 2009
<b>Secretariat current expense</b>					
Editor P.I.P.	(51,5)	(59,8)	(59,9)	(60,0)	(63,0)
Assistant Editor GR (part-time salary)	(29,7)	(33,1)	(34,4)	(34,0)	(35,5)
Extra Staffing (for Data Editors)	-	-	(7,0)	(20,0)	(15,0)
Extra Staffing (for Treasures DB)	-	-	0,0	(7,0)	(3,0)
Computer experts	(3,5)	(3,3)	(2,0)	(3,0)	(3,0)
PIP Particip.to FIAF staff expenses	(15,6)	(18,0)	(18,0)	(18,0)	(18,0)
Actg, taxes, balance & other	(14,0)	(6,8)	(7,2)	(2,0)	(2,0)
<b>Salaries and fees</b>	<b>(114,2)</b>	<b>(121,0)</b>	<b>(128,5)</b>	<b>(144,0)</b>	<b>(139,5)</b>
Telephone, Fax, Internet	(2,0)	(2,4)	(0,6)	(1,8)	(1,8)
Postage	(0,6)	(2,0)	(2,0)	(0,8)	(0,8)
Office supplies	(1,3)	(2,7)	(0,2)	(0,5)	(0,5)
Travel/accomodation	(2,6)	(1,9)	(4,9)	(2,0)	(2,0)
Documentation - subscriptions	(0,1)	(0,6)	0,0	(0,5)	(0,5)
Promotion - Publicity	(2,7)	(1,7)	0,0	(2,0)	(2,0)
Rent and charges (1)	(8,9)	(10,0)	(10,9)	(8,0)	(8,0)
Equipments/software/hardware	(3,0)	(1,7)	(3,0)	(3,0)	(3,0)
Amorts., Bk charge, Exchange Diff., Other	(5,7)	(5,3)	(1,3)	(2,0)	(2,0)
<b>Missions &amp; Other Current Expenses</b>	<b>(26,8)</b>	<b>(28,3)</b>	<b>(22,8)</b>	<b>(20,6)</b>	<b>(20,6)</b>
<b>Total P.I.P. General expense</b>	<b>(141,1)</b>	<b>(149,3)</b>	<b>(151,3)</b>	<b>(164,6)</b>	<b>(160,1)</b>
% previous year	5,8%	5,8%	1,3%	8,8%	-2,7%
IVS Ovid production annual fee	(11,0)	(11,0)	(11,0)	(11,0)	(11,0)
IVS ProQuest Service Fee	(9,2)	(6,4)	(15,5)	(17,0)	(20,0)
FIAF Database System Development	-	(9,1)	0,0	(8,0)	-
IVS FIAF Database Annual Fee + Hosting	-	0,0	(8,4)	(8,0)	(8,0)
CD Rom manufacturing	(1,8)	(1,4)	(1,1)	(2,0)	(2,0)
CD ROM stock & shipping	-	-	-	-	-
Film Volume production	(8,3)	(9,2)	(8,6)	(11,0)	(9,0)
Film Volume stock & shipping	(4,2)	(5,3)	(6,5)	(5,0)	(5,0)
Provision DB development	-	-	-	-	-
<b>Total Projects expense</b>	<b>(34,5)</b>	<b>(42,4)</b>	<b>(51,1)</b>	<b>(62,0)</b>	<b>(55,0)</b>
% previous year	-13,8%	23,0%	20,5%	21,3%	-11,3%
<b>TOTAL EXPENSE P.I.P.</b>	<b>(175,5)</b>	<b>(191,7)</b>	<b>(202,4)</b>	<b>(226,6)</b>	<b>(215,1)</b>
% previous year	1,2%	9,2%	5,6%	12,0%	-5,1%
<b>P.I.P. OPERATING RESULT</b>	<b>24,0</b>	<b>(17,5)</b>	<b>(7,1)</b>	<b>(16,6)</b>	<b>0,9</b>
Provisions from/to Reserve Fund	-	-	-	-	-
<b>NET RESULT</b>	<b>24,0</b>	<b>(17,5)</b>	<b>(7,1)</b>	<b>(16,6)</b>	<b>0,9</b>

(1) 40% of total office rent



