Fédération Internationale des Archives du Film

International Federation of Film Archives

Federación Internacional de Archivos Fílmicos

Report on the 62nd FIAF CONGRESS

20 – 29 April, 2006
São Paulo, Brasil
62nd FIAF CONGRESS REPORT

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General Assembly

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62nd FIAF CONGRESS
62º CONGRESSO DA FIAF

APRIL 20th – 29th 2006
20 – 29 DE ABRIL DE 2006

cinematheca brasileira
secretaria do audiovisual - minc
The cinema is re-thinking its preservation, and its legacy will reach us in bits. New generations shall contemplate on the screens the re-generations made possible with the new technologies. And Brazil - that via Cinemateca Brasileira is already performing a notable restoration work in its filmic collection - is seating, for the very first time, the International Federation of Film Archives Congress, the most important world forum of the sector. This forum will discuss this exact core issue: the future of the cinema as a physical media in a digital world. The Brazilian cinema cannot be lost from sight. The discussion, in seminars and workshops, of topics addressing preservation, document classification, cataloguing, restoring, film broadcasting and audience education for the cinema are fundamental for training and upgrading our technicians and also for the development of our cinematography - especially thanks to the professional qualification of the Congress participants. And, surely, the event will print its presence – digitally.

Gilberto Gil
Minister of Culture
In 2006, the Cinemateca Brasileira is celebrating 60 years of fundamental services rendered to the Brazilian audiovisual media. For almost 30 years, it has been developing conservation and restoration actions in its own laboratory, known as a model for the specific condition in our country – climatic, economic, political and cultural conditions.

It is not a coincidence that the annual FIAF Congress – an event that gathers technicians and researchers from approximately 100 institutions from several different places in the world – is happening, for the very first time in Brazil, at the Cinemateca headquarters.

Understanding the importance of what has been achieved in the past and the following consequences, we are aware of our current responsibilities and of the dimensions and the future implications of the present actions. The Ministry of Culture/MinC has been investing as never before in the preservation of the Brazilian audiovisual memory, covering its rich diversity – from the silent movies to the cinema novo, from experimental productions to films with a more commercial profile.

It is a complex task that requires an array of resources – equipment, money, infrastructure and mainly, talent. It is also a task that cannot be carried out by a few and, in this sense, the Secretariat of the Audiovisual from the Ministry of Culture, through the Cinemateca Brasileira, is establishing a number of partnerships that are expressed in projects for the restoration of the works by Joaquim Pedro de Andrade, Leon Hirszman, Glauber Rocha, and also of the Vera Cruz, the Primo Carbonari and the Cinedia film collections, just to name a few examples.

The exchange of experiences and information is fundamental for the advancement of institutions that intend to achieve excellence such as the Cinemateca Brasileira. We are sure that this FIAF Congress will become an instrument to enlighten the reflections in the Cinemateca about the challenges in proceeding with its works of preserving a meaningful part of the Brazilian culture in this world that is continuously facing technological changes, which is also – not by a coincidence –, the central theme of the event.

Orlando Senna
Secretary of the Audiovisual – MinC
My relationship with Cinemateca Brasileira has started in 1964, where I worked for two years. By that time I was daunted by a recurrent dream: several fire events happening in that space and destroying part of the national cinematographic production that had been deposited there at Ibirapuera gates. The fires occurred due to the precarious technical conditions and were aggravated by another nightmare: Cinemateca suffered with an economic situation that did not allow the institution to keep its facilities safe from disasters but, moreover, did not allow the institution to take good care and restore its collection.

Forty years later, I am filled with nostalgia, thinking about those times when I was starting my career as a filmmaker. But I am also filled with envy when I reckon that this future full of technology make us able to develop the conditions of storing everything, digitally, in multiple backups, protected from all inclemency. The International Federation of Film Archives Congress shall be widely discussing the topic of digital preservation, including its limitations.

During all these years, I have always been aware of the activities taking place at this institution – Cinemateca – as a filmmaker and, since May 2005, also as Secretary of Culture. Our Secretariat must have a close follow-up of the cultural production in the State of São Paulo. That is why we did not hesitate to participate in the FIAF Congress – because we understand that it will be very important to the memory of our times to be seen in a far away future, without suffering with any nightmares.

João Batista de Andrade
State Secretary of Culture – São Paulo
Once a cinematequer...

In 1976, I had the opportunity to attend the 2nd FIAF Summer School offered by the West German Film Archive, in its impeccable Babelsberg premises.

It was a remarkable experience for all the attendees, whether they had come from Latin America or from the other side of Berlin. A well-organized and well-implemented governmental structure seemed to be the dream of each cinematequer.

Beyond this mirage, surprises: to recognize, for instance, that the film archives were not divided in rich and poor countries' film archives, but instead, in rich and poor film archives. That the odds of survival of non-governmental public film archives (at the time, this was the case of the Cinematheca Brasileira) were very small. That the Langlois era (to exhibit in order to preserve) had reached an end. That the film archives staff should, finally, be a professional one.

Another perplexity: despite their technological achievements, the Germans didn't know how to technically treat the nitrate films already hydrolyzed. Due to the country's low temperatures, they didn't have enough experience in this domain.

It was left to us, in our solitude of people from an underdeveloped country, to contemplate the cold landscape of the summer, to watch the Russian troops movement through the roads, to delight ourselves with The Magic Flute staged at the Summer Palace Theatre of Frederick II of Prussia, in Potsdam, to watch a restored print of Metropolis, with the famous final scene of Capital and Labour shaking hands, to watch Nazi propaganda daily films filmed in the Warsaw ghetto – a production called off by Goebbels himself, who thought it was way too harsh in its intention of throwing rich Jews against poor Jews.

Not bad to sate our hunger for knowledge and to placate our urgency.

That August of 1976 marked my life. Newlywed, I became a cinematequer, and dedicated seventeen of the best years of my life to the cause of Cinematheca Brasileira's rebirth – today, a victorious cause.

Who, among us, could imagine the Cinematheca Brasileira hosting a FIAF Congress in its own premises?

Finally reaching its maturity as an institution, the Cinematheca Brasileira must heal its wounds, suffered when striving to straighten itself up, and overcome the time of fratricidal war, opening itself to the young, renewing and recycling itself, reaching inside and outside its own circle, taking in its critics, picking up the broken pieces, cataloguing the bitterness.

The atmosphere in the Cinematheca is healthy again. May this breeze endure.

Long life to our Cinematheca Brasileira.

Carlos Augusto Calil
Municipal Secretary of Culture – São Paulo
The world has been through meaningful changes, mainly the ones caused by the inevitable presence of the technology. The art, as an essential element of the Humankind, could not remain untouched by the new processes of its elaboration. Among them, the Cinema seems to live a stalemate, a split - that may become an abyss if we’re not aware enough - between the past and a future that already reveals its presence.

The replacement of the film by the image digitalization seems to fascinate and to frighten the increasing public of the seventh art. However, besides the divergences, it also brings alternatives for restoration, preservation and conservation of film archives, enriching an element that is essential for the human survival: the memory.

Having in its lines of action the establishment of partnerships, SESC SP has the honour to participate, as co-organizer, of the 62nd FIAF Congress, organized by the Cinemateca Brasileira, that has as main theme the discussion between the ethics and the technology applied to the Cinema.

Along with institutions and companies concerned for bringing to the public a set of reflections that can lead us to more promising sceneries, SESC SP opens the doors of the CINESESC for the accomplishment of the Symposium, as well as the SESC Pompeia, that will host the Interactive Exhibition and a film screening programme.

Welcome!

Danilo Santos de Miranda
Regional Director of SESC São Paulo
Dear FIAF friends,

It is with great pleasure that we present you the Official Programme of our 62nd FIAF Congress.

We want to share our joy with you celebrating your presence along with our 60th anniversary.

We wish you an excellent time and the best accomplishments.

Thomaz Farkas
President of Cinemateca Brasileira's Council
Straight to the Point

It surely is a great honor, for all of us from the Cinemateca Brasileira, to welcome our colleagues and fellow travelers in the journey of preserving and divulging the audiovisual production. It is also a huge endeavor – the result of the collective and individual effort put forth by each member of this multi-professional team that is the very soul of our institution.

In 2006, the Cinemateca Brasileira celebrates 60 years of services provided to the Brazilian culture, and has great pride to be an institution “in motion”. Thankfully, we are not done yet, but we are always ready to ponder the failures and successes of the past, in order to guide our present actions and to discuss our future.

This discussion is oriented by the institutional maturity, based on the technical and professional quality of its staff, and on the seriousness, sobriety and equilibrium, that are essential for conducting actions of such great commitment and responsibility. But, don’t misunderstand: it is a discussion with the passion that allows to reach the most unreachable dreams.

We salute all those who made this event possible – fortunately a great number of institutions, partners, sponsors and professionals for me to list.

We are looking forward to the debate, the exchange of experiences and information that the 62nd FIAF Congress will bring to us all.

Carlos Wendel de Magalhães
Executive Director of Cinemateca Brasileira
FIAF President’s opening speech
Dear Mr Senna,
Dear Mr Dahl,
Dear Mr Andrade,
Dear Mr Carlos Augustus Calil,
Dear Mr Miranda,
Dear Carlos,
My dear colleagues and friends,

It is a great honour to be able to celebrate with the Cinemateca Brasileira their 60th anniversary – let alone the chance to meet a former classmate: together with Carlos Augusto Calil I went to the FIAF Summer School organized by the Staatliche Filmarchiv in 1976 in the GDR.

Over the years we were constantly able to witness the dedication of this film archive to its task and at the same time to FIAF. If today we look at the development of the Cinemateca Brasileira we know that all those connected with it can be proud, and I strongly recommend to all participants to take a closer look at the different departments and activities on this wonderful site.

There are 234 film archivists from 51 countries participating in the 62nd FIAF congress in Sao Paulo. And we are happy to meet not only our regular FIAF members, but also many new colleagues who are able to attend the congress thanks to the project “School on Wheels” – organized by Iván Trujillo, to name just one – with the continuous financial support of Ibermedia.

I think we will discover not only a deeply interesting programme in the course of the coming week, but also the pleasure of some very generous hospitality.

The professionalism and care which have gone into the preparation of this congress by the Cinemateca Brasileira and its dedicated collaborators has inspired all of us within FIAF. I am sure this will be a wonderful experience which we all take home with us. It makes the song, formerly sung by the fans of Liverpool Football Club, very true for us also – You’ll never walk alone ....

Thank you.

Eva Orbanz
FIAF President
List of Delegates
## General Assembly Participants

### Voting delegates are in bold

### HONORARY MEMBERS

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<td>IVAC-INSTITUTO VALENCIANO DE CINEMATOGRAFIA</td>
<td>Mr. IGNACIO LAHOZ</td>
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<td>LIBRARY OF CONGRESS (MBRS)</td>
<td>Mr. GREGORY LUKOW</td>
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<td>FILMARCHIVE AUSTRIA</td>
<td>Mr. ARMIN LOACKER</td>
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<td>Mr. PAOLO CANEPPELE</td>
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**ASSOCIATES**

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<td>Bern</td>
<td>LICHTSPIEL - KINEMATHEK BERN</td>
<td>Mr. DAVID LANDOLF</td>
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<td>Buenos Aires</td>
<td>MUSEO DEL CINE PABLO C.DUCROS HICKEN (Invited Ibermedia/Fiap)</td>
<td>Mr. DAMIÁN ROMANO</td>
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<td>OLEXANDR DOVZHENKO NATIONAL CENTRE</td>
<td>Mr. VOLODYMYR MANDRIKA</td>
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<td>Ms. GANNA DYDOCHKINA</td>
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<td>La Paz</td>
<td>CINEMATECA BOLIVIANA (Invited Ibermedia/Fiap)</td>
<td>Mr. EDUARDO LÓPEZ ZAVALA</td>
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<td>Lima</td>
<td>FILMOTECA PUC DEL PERU (Invited Ibermedia/Fiap)</td>
<td>Ms. NORMA RIVERA</td>
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<td>Mr. SALOMON LERNER FEBRES</td>
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<td>Mr. MIHA BOSTJAN JAMBREK</td>
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<td>Mr. GILLES ROUSSEAU</td>
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<td>Mr. FABIÁN CADENA</td>
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<td>NATIONAL FILM ARCHIVE OF ICELAND</td>
<td>Mr. THORARINN GUDNASON</td>
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<td>Mr. CARLOS FRANCISCO ELIAS</td>
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<td>KINOTEKA BOSNE I HERCEGOVINE</td>
<td>Ms. DEVLETA FILIPOVIC</td>
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<td>Toronto</td>
<td>THE FILM REFERENCE LIBRARY</td>
<td>Ms. SYLVIA FRANK</td>
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Agenda
62nd FIAF CONGRESS
GENERAL ASSEMBLY
Sao Paulo, 29 April 2006

Agenda

FIRST SESSION  April 29th, 9:00 am

1. Opening of the FIAF General Assembly

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

3. Adoption of the agenda

4. Approval of the minutes of the GA held in Ljubljana, Slovenia

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

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

SECOND SESSION  (voting session)  April 29th, 1:00 pm

7. Affiliation
   a. Report of the Secretary General on current affiliation
   b. Affiliates

   b. Budget 2007

9. New FIAF honorary member

10. Change of FIAF Domicile
11. Specialised commissions and working groups
   a. Cataloguing and Documentation Commission (CDC)
   b. Programming and Access to Collections Commission (PACC)
   c. Technical Commission (TC)
   d. FIAF Strategy Working Group
   e. Copyright issues

12. Publications and other projects
   a. FIAF Award 2006-2007
   b. Reel Emergency Project
   c. FIAF Advanced Projection Manual
   d. FIAF Oral History Project
   e. Periodicals Indexing Project
   f. 25th Anniversary of the UNESCO Recommendation
   g. 2008 – 70th Anniversary of FIAF
   h. Journal of Film Preservation
   i. Professional Training
      - FIAF Summer School 2007
      - Africa and the Middle East
      - Latin America – School on Wheels Ibermedia
   j. FIAF Website

13. Relations with UNESCO, NGOs, International Organisations and Regional Groupings
   a. UNESCO, Co-ordinating Council of Audiovisual Archives Associations (CCAAA)
   b. Regional groupings (ACE, AMIA, CLAIM, CNAFA, FAFA, Nordic Archives, SEAPAVAA)

14. Future Congresses
   a. 2007: Tokyo
   b. 2008: Paris
   c. 2009: Buenos Aires
   d. 2010 and beyond

15. Closure of the 62nd FIAF Congress

Brussels
March 2006
Minutes of the General Assembly
The official opening ceremony and welcome party of the 62nd FIAF Congress took place on Sunday 23 April 2006 at the Sala BNDES and Foyer of the CINEMATECA BRASILEIRA. The public and participants were welcomed by Orlando Senna (Audiovisual Secretary, representing Mr. Gilberto Gill, Brazil Ministry of Culture), João Batista de Andrade (Secretary of Culture of the City of São Paulo), Eva Orbanz (FIAF President), Gustavo Dahl (President of ANCINE - Agência Nacional de Cinema), Thomas Farkas (President of the Council of the Cinemateca Brasileira), and Carlos Wendel de Magalhães (Executive Director of the Cinemateca Brasileira). Eva Orbanz, FIAF President, warmly thanked the hosting organizers, and declared the 62nd FIAF Congress open.

See Official Speeches under titles 1 and 2 - "General Assembly" section

The Symposium "The Future of Film Archives in a Digital Cinema World : Film Archives in Transition", organized and coordinated by Paul Read (Film Consultant, correspondent for the Journal of Film Preservation, and member of the Technical Commission), took place 24-25 April 2006 at Cinesesc. A report on the Symposium has been published in the Journal of Film Preservation #72.

Second Century Forum (preceding the General Assembly)

Chair: José Manuel Costa and Patrick Loughney

For the 62nd FIAF Congress, the Second Century Forum focused upon the subject "The Role of FIAF: The Major Priorities - A Debate on the Setting Up of a Priority Plan Regarding FIAF's External Missions".

The session took place as usual before the GA, on 28 April, at the Sala BNDES of the Cinemateca Brasileira. It was co-chaired by José Manuel Costa and Patrick Loughney.

The Second Century Forum examined the role and policy of FIAF, focusing on the Federation’s external profile and missions. The aim was to pursue some of the crucial debates that have run through all recent archive gatherings, and take them directly to a strategic level.

Some of these issues were also addressed during other sessions of the Congress, so the focus here was on mutual articulation, global implications, and the building of a federative plan.
Opening papers put forward different visions regarding three basic questions: the identity issue, the legal issue, and the digital issue.

José Manuel Costa (JMC) presented and commented upon the three discussion papers. Concerning the identity issue, he expressed the idea that, in contrast to what happened during the founding years of the archive movement, a distinctive feature of the present-day context of Archives is their non-isolation. Film archives, film museums, and cinemathques are now surrounded by a massive number of other agents dealing with the same historical objects, a situation which FIAF Archives cannot ignore. The Archives can obviously benefit from a larger awareness of the nature, needs, and potential use of this heritage. They need to develop new forms of dialogue with this broader “film heritage world”.

JMC opened the discussion on what the Archives’ policy should be to conduct this approach, and what goals the Archives might thereby achieve. He stressed the interests and aims in common with the new partners of the Archives. Alternatively, he also stressed the specific identity of the Archive network inside that larger context. In the long run, from conservation to cultural diffusion, should the main question be to help to build a larger film heritage network, or to develop, and if necessary redefine, a specific film archive network?

Speaking about the legal issue, JMC stressed that the separation between “archive care” and “ownership and legal control” of a work was a congenital trait of the archive movement. For many decades, whatever its problematic consequences, this did not prevent the movement from advancing. A distinct panorama was, however, created by modern societies, where the dynamics of new markets and public social uses of moving images are hardly compatible with that simple, mostly radical separation.

He said that some colleagues have defended the present “status quo” and the path of individual contracts as the only correct and sufficient approach to this issue. Others have increasingly expressed their feeling that new approaches could and should be implemented on the international scene.

JMC insisted on the fact that this issue cannot be considered in relation to the previous one, i.e., the identity of the archive movement and the role of FIAF, which led to a discussion on the feeling of the current FIAF membership regarding the issue of the Archives’ legal framework. Should the affiliates endorse the EC to take further initiatives on that level?

Concerning the digital issue, JMC stressed the fact that, even if constantly focused upon in recent gatherings, the subject of digital technology in film archives has often been dealt with, but without the necessary methodological clarity. Not infrequently this has created involuntary misunderstandings and wrong divisions, which, on the other hand, may well have hidden more profound contradictions.

The Symposium of the São Paulo Congress, “The Future of Film Archives in a Digital Cinema World: Film Archives in Transition”, was an excellent opportunity to clarify those issues, and to settle the discussion in clearer terms. Several speeches were presented to the audience regarding these issues; some of these are presented in the appendices of this Report.

See Appendix 3.1.: The role of FIAF: Abstract by José Manuel Costa
See Appendix 3.2.: The role of FIAF: Abstract by Patrick Loughney

2
GENERAL ASSEMBLY

FIRST SESSION 29 April, 9:00 am

Chair: Sylvia Frank

1. Opening of the FIAF General Assembly

Sylvia Frank opened the General Assembly, and announced some changes in the agenda of the GA, in order to permit leaving affiliates to catch their plane. The voting cards were distributed to the voting delegates.

The Chair recalled that this year the General Assembly would start with the Open Forum, and that the current business session would take place after the Open Forum.

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

The Chair asked Meg Labrum to check the list of present or represented Affiliates. The quorum was reached both for the General Assembly and for the vote on the potential new Honorary Members and the change of status of one institution. The count of votes and proxies showed 52 valid votes for Member delegates and 16 valid votes for Associate delegates.

Two sets of voting cards were distributed to the present Members and Associates.

See list of Delegates under title 3 - “General Assembly” section

3. Adoption of the agenda

Sylvia Frank submitted some changes of the agenda to the GA and asked the delegates to vote on its adoption by a show of cards. The Agenda was adopted.

See Agenda under title 4 - “General assembly” section

4. Approval of the Minutes of the GA held in Ljubljana, Slovenia (2005)

The Chair asked for questions or comments on the Minutes of the last General Assembly. The Minutes of the GA held in Ljubljana in 2005 did not raise any questions, and they were unanimously approved by a show of cards.

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

Eva Orbanz presented the FIAF President’s report on behalf of the Executive Committee.

See Report of the President in Appendix 2.
6. Open Forum

Chair: Gregory Lukow

The Open Forum was programmed at the beginning of the General Assembly (on 29 April at 10:00 am). Subjects were to be presented to the FIAF Secretary General or the Secretariat before 28 April at 12:00 pm.

a. Registration/Announcement of Open Forum Subjects

The Secretary General received only one subject to be discussed during the Open Forum: "The Role of the Small Archive in the FIAF Structure", proposed by Carlos Francisco Elías, director of the CINEMATECA DOMINICANA of Santo Domingo.

The Chair announced that the reports of the Regional Associations would also be presented by FIAF interlocutors during the Open Forum.

Gregory Lukow opened the Open Forum.

b. Open Forum Session

-1. The Role of the Small Archive in the FIAF Structure

Carlos Francisco Elías, director of the CINEMATECA DOMINICANA in Santo Domingo, stressed, in a very heartfelt speech, the importance of understanding the developing archives. He pointed out that many small archives work with enthusiasm and creativity, at the same time attempting to forge fraternal relationships with their colleagues. It is therefore very important to avoid the sort of relationship which very often exists between North and South, between the UN and the small states. These archives, in fact, accomplished work that is very close to social work. He pleaded for a relationship guided by an attitude of critical tolerance.

Greg Lukow invited the delegates to comment upon this statement.

Maria Rita Galvão, Vice Présidente du Conseil of the CINEMATECA BRASILEIRA in São Paulo, spoke about the situation in the República Dominicana.

Thomas Farkas invited FIAF archives to assist the developing archives, and to extend this assistance to other regions.

Nigel Algar, Senior Curator at the NATIONAL FILM AND TELEVISION ARCHIVE / BRITISH FILM INSTITUTE in London, stressed the importance for FIAF to avoid "exclusive" behaviour and to remain an "inclusive" organization.

Greg Lukow concluded with the statement that this discussion led to the more general discussion about FIAF's identity.
-2- Regional Associations

a. ACE (Association des Cinémathèques Européennes)

Vladimir Opela reported on the relations between FIAF and ACE (see ACE website: http://www.ace-film.de). The next General Assembly of ACE was scheduled to be held in Bologna, on 4 July 2006. Main topics to be developed were the Archive database of documentary films, the E-Vault project, the 11th FIAF Summer School (which this year will be focused on film restoration, with an important support of the European Commission).

b. AMIA (Association of Moving Image Archivists)

Sylvia Frank reported on AMIA’s activities. Their next annual meeting was scheduled to take place in Anchorage, Alaska, 10-14 October 2006. Mr. Keith Lague has been appointed Executive Director. Other important topics of the AMIA Conference in Anchorage were the broadening of the Board and the restructuring of the main activities of the Association (publications, education, fund raising).

c. CLAIM (Coordinadora Latinoamericana de Archivo de Imágenes en Movimiento)

Iván Trujillo expressed his gratitude to IBERMEDIA, thanks to which many Latin-American archives could attend this Congress. He welcomed the archive of San Juan de Puerto Rico into the FIAF family, and commented on the conclusions of Maria Rita Galvão’s report on Latin-American preservation activities.

Eduardo López, from La Paz, stressed the importance of the cooperative restoration project on the work of Joaquim Pedro de Andrade, and welcomed this very positive experience.

d. CNAFA (Council of North American Film Archives)

Sylvia Frank reported on the CNAFA meeting held in Guadalajara, México. Among the discussion of other topics, the CNAFA meeting was the opportunity to discuss the FIAF Strategic Plan.

e. FAFA (Forum of Asian Film Archives)

Akira Tochigi commented on FAFA activities, which included cooperative restoration projects. He also expressed his confidence in the advancement that the 63rd FIAF Congress in Tokyo will represent for the region.
f. The Nordic Archives

Jan-Erik Billinger recalled that their last meeting was held in Stockholm, and announced that the next meeting (2006) would be held in Tromsø, in connection with the Film Festival. The meeting will be devoted to ethical and practical issues involved in the restoration and reconstruction of silent films. Further details have since been published in the *Journal of Film Preservation* #72.

g. SEAPAVA

Meg Labrum circulated a call for participation in the SEAPAVA conference, to be held in Canberra in November 2006. The following SEAPAVA EC meeting will take place in February 2007. Future activities of the association will be focused primarily upon educational topics.

-3- Signing of an agreement between AVI and SIAE

Luca Giuliani reported about the signing of an agreement between AVI (Associazione Videoteche e Mediateche Italiane / Italian Association for Videotheques and Mediatheques) and SIAE (Società Italiana degli Autori ed Editori / Italian Society of Authors and Publishers).

Concerning the matter of legal rights, he stressed that the Italian situation was improved by an initiative led by Cinemazerò, the Giornate del Cinema Muto, with the help of the Cineteca del Friuli. Several of the major Italian cinema and non-cinema archives, libraries, and state institutions have joined AVI.

This agreement states the archives’ right to use their audiovisual patrimony for public service, especially for archival, research, and educational purposes. SIAE asks archives to declare, list, and label their holdings. The labelling has a minimal cost: 0.018 euro for each element (VHS, DVD, Beta...), no matter how many titles are included in each single asset. AVI’s members can even use their holdings for individual loans, under the condition that it is for non-profit purposes and that 18 months have passed since the material’s first commercial release. The contract includes any audiovisual material collected by the archives, including recorded TV programmes.

The AVI-SIAE contract makes all labelled holdings legal, and, above all, states the archives’ right to use their holdings for public service purposes. The contract had already been presented last December at the last BIFI conference in Paris, and Mari-sol Perez Guevara from the EU Audiovisual Commission is translating and publishing it on the Commission’s website, along with other interesting European national documents.

See Appendix 5.
7. Affiliation

a. Report of the Secretary General on current affiliation

Meg Labrum informed the GA about membership questions.

She reminded the GA that the EC Membership Sub-Committee includes besides herself Karl Griepe, Gregory Lukow and Sylvia Frank.

Meg Labrum noted that some Affiliates have not submitted their Annual Reports and reminded us that Annual Reports are automatically due on the last day of February of the following year. She thanked those who had submitted their reports, and urged the others to do so early in 2007.

There were no further questions regarding the Secretary General’s speech.

b. Affiliates

a) Admission of new Affiliates

The Secretary General, Ms. Meg Labrum, informed the GA of the decisions taken during the previous EC Meetings in Canberra in November 2005 and in São Paulo just before the FIAF Congress.

In Canberra, the EC examined the application dossier of the LICHTSPIEL / KINEMATHEK BERN in Bern and has unanimously accepted it as a FIAF ASSOCIATE.

Meg Labrum invited Ms. Caroline Neeser, Film Archives Director at the CINEMATHEQUE SUISSE in Lausanne, to present the new Associate to the GA and to explain the history and current activities of the LICHTSPIEL / KINEMATHEK BERN.

In São Paulo, the EC examined the application dossier of the CINÉMATHÈQUE DE GRENOBLE in FRANCE, and unanimously accepted it as a FIAF ASSOCIATE. The General Assembly was informed of this decision.

In São Paulo, the EC also examined the application dossier of the CINETECA NACIONAL DE CHILE in SANTIAGO DE CHILE, and unanimously accepted it as a FIAF ASSOCIATE. The General Assembly was informed of this decision.

This raises the number of FIAF Affiliates to 141 (85 Members, 56 Associates) and the number of countries represented in FIAF to 74.
b) Current Affiliates

Chronic late payers of membership fees will be reminded to present a payment plan in order to clear their membership fees situation. All FIAF privileges will be automatically suspended for archives which do not comply with their obligations. The EC acknowledged and accepted the resignation of the FESTIVAL INTERNAZIONALE DEL CINEMA in Bergamo. The GA was informed about this decision.

c) Change of status

The General Assembly followed the EC’s recommendation, and voted the admission of the ALEXANDR DOVZHENKO NATIONAL CENTRE in KIEV as a FIAF MEMBER.

d) Reconfirmations

The reconfirmation dossier of the NATIONAL FILM AND TELEVISION ARCHIVE of the BFI in LONDON was examined by the EC, who reconfirmed the archive as a Member of the Federation by a unanimous vote, subject to the signature of its compliance with the FIAF Code of Ethics. The General Assembly was informed of this decision.


On behalf of the EC, Karl Griep, FIAF Treasurer, presented the Financial Reports, which were sent to the Affiliates in advance of the São Paulo Congress. Karl announced that in its meeting preceding the Congress, the Executive Committee unanimously approved the 2005-2006 Financial Report, and recommended that the GA do the same. There were no comments or questions on this matter.

The Chair submitted the Treasurer’s reports for 2005-2006 to the General Assembly for approval. The 2005-2006 Financial Report was unanimously approved by a show of cards.

No particular questions were raised about the situation in 2005-2006.

b) Budget 2007

The Chair opened the discussion about the 2007 FIAF-PIP Budget. As agreed by the GA in Ljubljana, the EC has tried to maintain a balanced 2007 budget. Several activities, such as the publication of The Advanced Projection Manual, the Training Project in Beirut, as well as other Technical Commission projects, will be financed with unspent 2006 funds via the reserve fund. The 2007 Budget was examined, and presented to the GA for approval. The 2007 FIAF Budget was unanimously approved by the General Assembly. This Budget includes the budgetary resources that will allow for the continuity of the CDC and PIP projects in 2007 and 2008. There were no further questions or comments on this matter. The Budget for 2007 was unanimously approved.

9. New FIAF Honorary Members

Sylvia Frank announced that the EC had unanimously decided to recommend Mr. PETER KUBELKA as a FIAF HONORARY MEMBER, and to propose Mr. PETER KONLECHNER as a potential HONORARY MEMBER, as both of them have done substantial work for FIAF.

Sylvia Frank invited Paolo Cherchi Usai, from the National Film and Sound Archive in Canberra, to speak about the two proposed Honorary Members.

Paolo Cherchi Usai drew a portrait of Peter Konlechner and Peter Kubelka, and highlighted the importance of their work among the film archives and their influence on the FIAF Archives. He also recalled that both of them were the founders of the FIMMUSEUM of Vienna, and used to work together. He also stressed the importance of their political and philosophical vision of the work of film archives in general.

Sylvia Frank informed the GA (FIAF Members only) that they would be asked to vote by secret ballot on these proposals for two new Honorary Members. Each vote was carried separately.

The General Assembly followed the EC’s recommendation, and voted the admission of the two new Honorary Members.

10. Change of FIAF Domicile

This topic was already on the Agenda of the Executive Committee last year and this year. It was debated based on the available elements (in Ljubljana, Canberra, and São Paulo).

Christian Dimitriu, Senior Administrator of FIAF, recalled that the bottom line of this question is the fact that FIAF is registered in France as a non-profit organization (Loi “1901”), but has never completed any formalities since its registration in 1968, while its Secretariat was opened in Brussels in 1972. In 2004, the law on International and non-profit organizations in Belgium became stricter, and led the Senior Administrator to study whether it is necessary or advisable to change the current situation or not.

Christian Dimitriu pointed out that several aspects of the situation remain under study. Further to the decisions taken in Canberra, a new step was made in the study of a possible transfer of the FIAF domicile from Paris to Brussels. He provided Eric Le Roy, from the CNC in Bois d’Arcy, and lawyer Alain Berenboom in Brussels with the necessary information. Eric Le Roy had been discussing the issue with the attorney of the CNC. A meeting of both lawyers and the Senior Administrator would be scheduled after the Congress in order to work out the appropriate strategy. One possible solution could be to move the domicile of the Federation from Paris to Brussels. Christian Dimitriu pointed out that this would require important bureaucratic procedures. The other possible solution proposed by the Senior Administrator would be to create a new Association in Belgium. The appointed legal advisors could also reach the conclusion that FIAF should maintain the present status. Answers to these questions were expected to be found in the weeks following the São Paulo Congress, and will be submitted to the Executive Committee in Taipei and to the General Assembly in Tokyo.
11. Specialized commissions and working groups

Sylvia Frank invited the Heads of the three Commissions to present their reports to the GA.

The Commissions' activities and projects were presented and discussed in detail within the Commission meetings, on 22 April (CDC Meeting), 23 April (PACC Meeting), and 26 April (TC Meeting). At the General Assembly, only information about formal aspects of the functioning of the Commissions (reconfirmation, membership, recall of project titles) was presented.

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

a. Cataloguing and Documentation Commission (CDC)

The Head of the CDC, Ms. Nancy Goldman, commented on the main subjects included in the Report to the General Assembly and to the Executive Committee, as circulated in advance of the Congress. The reconfirmation procedure, activities report, and projects were unanimously approved by the EC.

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

See CDC Report in Appendix 4.1.

There were no questions regarding this report.

The Chair warmly thanked the Head of the Commission for the work accomplished during the year.

b. Programming and Access to Collections Commission (PACC)

Kjell Billing, Head of the PACC, presented the draft Report of the Programming and Access to Collections Commission to the GA. He reported that the PACC met many times during the Congress, discussing "Fair Use", focused on copyright and the archives access to prints, etc. The main aim of the São Paulo Copyright Workshop was to define the guidelines of fair use in film archival programming. The terms "non-commercial use", "non-profit use", and "cultural use" were also defined. The draft was distributed to the Affiliates. He invited FIAF Affiliates to send their comments on this draft by e-mail, in order to prepare the next statements and debates about it in Bologna and Sacile, and to present a new draft to the next EC meeting in November in Tapei, and finally during the next PACC workshop in Tokyo, which will focus upon the situation in Asia.
Kjell Billing also informed the EC of his decision to resign his position as Head of the Commission. The EC had acknowledged Kjell Billing’s decision and examined his recommendation to designate Antti Alanen as the new HEAD OF THE PACC. This proposition was unanimously approved by the EC.

The Members of the PACC are the following: Antti Alanen (HEAD OF THE PACC - Suomen Elokuva Arkisto, Helsinki), Kjell Billing (Norsk Film Institutt, Oslo), Elaine Burrows (Independent, London), Stefan Droessler (Münchner Film Museum, München), Steven Higgins (MoMA, New York), Meg Labrum (National Film and Sound Archive, Canberra), Patrick Loughney (George Eastman House, Rochester), Koen Van Daele (Ljubljana) and Jon Wengström (Svenska Film Institut, Stockholm).

See PACC Report in Appendix 4.2.

There were no questions regarding this report.

The Chair warmly thanked Kjell Billing for the work achieved during his mandate as Head of the Commission.

c. Technical Commission (TC)

The Head of the Commission, Alfonso del Amo, reported on the main subjects included in the Report to the General Assembly as circulated in advance of the GA.

Alfonso del Amo explained that the main activity of the Technical Commission this year was its contribution to the organization of the Congress Symposium in São Paulo. He warmly thanked Paul Read's personal effort and the Cinemateca Brasileira for the great work that had been done.

He announced that he had decided to conclude his activity as Head of the Commission, but expressed his wish to remain a Commission Member. The EC examined Alfonso del Amo's recommendation and designated Thomas Christensen as the new Head of the TC. The new TC Membership now includes a core group composed of Thomas Christensen (Head of the TC / Danish Film Institute, København), Mikko Kuutti (Deputy Head / Suomen Elokuva Arkisto, Helsinki), Nicola Mazzanti (Consultant, Bologna) and Paul Read (Digital Film Lab, London). Further TC Members will be proposed at a later stage. The core group will include two additional members from FIAF archives.

See TC Report in Appendix 4.3.

A Delegate asked from the floor who would instigate the translation from Spanish into English of Alfonso's text “Classify to Preserve”.

Mikko Kuutti, member of the TC, replied that it would depend upon the opinion of the FIAF Technical Commission to translate the text into English (and perhaps into another language). This subject would be discussed in the coming weeks by the TC.

Nancy Goldman, from the Pacific Film Archive and a member of the CDC, intervened to say that even if the TC doesn't wish to do the English translation, it could be interesting to find another way to translate Alfonso's text, in order to make available to everybody Alfonso's philosophy, based on many years of experience.
Karl Griep, FIAF Treasurer, agreed with Nancy Goldman, and proposed to follow up her proposition.

Finally, the Chair warmly thanked Alfonso del Amo for the impressive work achieved during his mandate as Head of the Technical Commission.

d. FIAF Strategy Working Group

Yolande Racine and Greg Lukow presented the Report about the Strategic Plan on behalf of the Strategic Plan Working Group and the EC.

Yolande Racine recalled that the “Strategic Working Group” Sub-Committee, composed of Jan-Erik Billinger, Gregory Lukow, Patrick Loughney, Vladimir Opela, and herself, was mandated to develop a scheme for the FIAF Strategic Plan. The aim of this Plan is to provide more transparency in FIAF’s activities, to allow for rapid and flexible actions in strategic directions, and to improve the visibility of the Federation.

Firstly, Yolande Racine reminded the Assembly of the missions of FIAF, as they are set out in Article 1 of the FIAF "Statutes and Rules":

"The aims of the Federation shall be as follows
a) to promote the collection and preservation of films, as works of art and/or as historical documents;
b) to facilitate the collection and preservation of documentation of all kinds relating to the above;
c) to encourage all countries to create and develop film archives dedicated to the safeguarding of the national and international moving image heritage, and to bring such organizations together;
d) to develop co-operation between its affiliates and ensure the international availability of films and documents;
e) to promote film art and culture and encourage historical research into all aspects of the cinema."

Yolande Racine also recalled the definition of "film", as it appears in Article 1 of the Statutes and Rules:

“By film is meant a recording of moving images, with or without accompanying sounds, registered on motion picture film, video-tape, video-disc, or on any other medium now known or to be invented.”

Secondly, she explained the six major benefits of being a Member of the Federation, as identified in the preliminary study of the Strategic Plan: the reputation of FIAF; the wide scope and expertise of its Members; the rich international benefits of membership for Cinematheques and Archives; the networking and information sharing among all FIAF Members; the shared respect of the integrity of film as a common philosophy; and the development of standards for film preservation and exhibition.
Thirdly, Yolande Racine also pointed out the challenges faced by the Federation, as identified in the first draft of the Strategic Plan: financial stability; the diversity of its membership (a mixture of large and small organizations); the appeal to younger generations to ensure the survival of cinema culture; communication as a geographical challenge; expanded communication with its Members in order to stay relevant to all the Members; the transition to the 21st century; and adaptation to changing technologies.

Fourthly, she presented the opportunities of the Federation, stressed in the draft of the FIAF Strategic Plan: to favour a better liaison with FIAF Members (website, newsletters, cyber observatories...); to define how FIAF complements and defers from other professionals organizations, which means to clarify its missions and its specificities; to redefine the Executive Committee and its administrative role; to review EC structure and its representation; to review membership criteria and explore new categories of membership; to make presentations on specific and selected issues.

Finally, Yolande Racine stressed that this first draft of the FIAF Strategic Plan expressed the general perception about the context within which FIAF stands today, from which the Federation needs to define the specific objectives it wishes to focus upon in the coming years. This task will be on the agenda of the next EC Meeting in Tapei. The goal is to present a new draft of the Strategic Plan during the next FIAF Congress in Tokyo in 2007.

Greg Lukow agreed with Yolande Racine, and insisted that the next EC Meeting in Tapei should be focused upon this subject, and that special time should be devoted to the writing of a new draft of the Strategic Plan. He stated that the EC is considering the possibility of appealing to an outside mediator in order to facilitate the discussion, which is a very common practice in organizations such as FIAF.

He announced that the EC believed that now the next important step would be to consider direct input from the FIAF Affiliates. To that end, he presented and commented upon the document entitled “FIAF Strategic Plan: Brief Questionnaire”, which had been circulated in the delegates’ pigeonholes before the GA session. He insisted upon the importance of this Questionnaire in order to improve the Strategic Plan via feedback from the Affiliates. He encouraged each Affiliate to answer it, and to distribute it to their colleagues within their own archives.

Gregory Lukow explained the standards used to create the Questionnaire. The questions were based on a “SWOT Analysis”, a standard assessment tool used in strategic planning. A SWOT analysis provides an honest assessment of the Strengths, Weaknesses, Opportunities, and Threats affecting an organization both internally and externally. The INTERNAL assessment examines the Strengths and Weaknesses within an organization, and the EXTERNAL analysis looks at the Opportunities and Threats confronting us from the larger world of other organizations, technologies, and cultural/political influences that impact and influence the Federation. Taken together, the SWOT assessment provides the organization with a foundation for helping set the direction for its future strategic goals and objectives.

Gregory Lukow also stressed the possibility of asking the Heads of Commissions to reply to the same Questionnaire, perhaps in a more formal way.

Finally, he informed the Assembly of the need to produce a Business Plan, similar to the Strategic Plan, to help the FIP in developing his growing activities.
Nancy Goldman commented upon the benefits of this kind of Plan, and stressed the importance, for such a big organization as FIAF, which meets only once a year, of dialogue with everyone. She proposed that some session during Tokyo’s Congress might be devoted to discuss the draft of the Strategic Plan.

Someone in the Assembly commented that this Strategic Plan could take a long time, and be a long process.

Greg Lukow insisted that the draft that would be presented in Tokyo would by no means be the final statement. The discussion would only begin at that point.

See Strategic Plan Report in Appendix 4.4.1.
See Strategic Questionnaire in Appendix 4.4.2.

e. Copyright issues

This subject was included in the report from the Programming and Access to Collections Commission (PACC), presented to the EC by Kjell Billing, former Head of the Commission.

See PACC Report in Appendix 4.2.

12. Publications and other projects

Chair: Sylvia Frank

a. FIAF Award 2006-2007

Eva Orbanz informed the General Assembly that the EC had decided during its meeting in Canberra to present the 2006 FIAF Award to film director Hou Hsiao Hsien, during the Taipei Film Festival in November 2006, in honour of his efforts regarding the preservation of film. The FIAF Award ceremony was scheduled to take place on 21 November 2006.

She invited the Affiliates to submit nominations for the 2007 FIAF AWARD, which would be presented during the Toronto Film Festival in September 2007. Nominations would be discussed during the next EC meeting, in Taipei in November.

b. Reel Emergency Project

Pat Loughney reported on the Reel Emergency Project, together with Joe Lindner, from the Academy Film Archive.

He announced that Eva Orbanz was contacted by the National Film Preservation Foundation in the US, chaired by Martin Scorsese, which is very interested in supporting this project with financial help. This help would cover the restoration of films from all over the world, not only from America.
Joe Lindner volunteered to help to ensure that the Reel Emergency Project's information and implementation is carried out widely. A special section would be developed on the FIAF Website, describing the projects completed so far, as well as those which still need to be completed. The main information will then focus on future projects. He also proposed to offer advocacy for interesting projects, based on his experience in film preservation, as well as connecting some Archives with specific and specialized laboratories.

See summarized report in Appendix 6.1.

c. FIAF Advanced Projection Manual

Kjell Billing, as former head of the PACC and Project Manager of the project, reported on the publication of the FIAF Advanced Projection Manual by Torkell Saetervadet.

The Advanced Projection Manual was launched and distributed during the Congress in São Paulo to those FIAF Affiliates present. Kjell announced that there were no more books available in São Paulo. Archives entitled to a free copy would receive it by regular mail just after the Congress.

He stressed that this project was a good example of how a joint venture could proceed between FIAF Archives and FIAF, in sharing expenses and income.

The next step of the project would be the promotion of the book. Kjell would send some review copies to specialized cinema periodicals such as Variety, Sight and Sound, etc. He invited every Affiliate to inform him about other cinema organizations which might be interested in receiving a review copy. He announced that he would bring some copies of the book to the Bologna Cinema Ritrovato festival, as well as to the Giornate del Cinema Muto festival in Sacle.

He announced that the Norsk Film Institute is thinking about translating the book into Spanish, French, and German, but that no decisions had been taken at this point.

The book can be ordered online at www.nfi.no/projections

See ad in Appendix 6.2.

d. FIAF Oral History Project

Karl Griep reminded us that this project had been launched during the Ljubljana Congress. Since then, very few interviews had been made. He invited every Affiliate to interview former FIAF Members, or any people who might be interesting with regard to the history of FIAF.

Eva Orbanz mentioned that Elaine Burrows had developed the Oral History Project (OHP) two years ago. She recalled that when Elaine had proposed this project to the Assembly, a majority of the Affiliates were very enthusiastic about it. But since then very few interviews had been conducted. Eva encouraged every FIAF Affiliate to start interviewing the people who have built FIAF history.
Christian Dimitriu pointed out that the Guidelines for Interviewers, developed by Elaine Burrows, and the description of the OHP, had been compiled and posted on the FIAF website (under the “Projects” section). He also mentioned that he had already recorded an interview with Mr. Guillermo Fernández Jurado, President of the FUNDACION CINEMATECA ARGENTINA in Buenos Aires. He encouraged people to start the interviews as soon as possible, according to the Guidelines drafted by Elaine Burrows.

See Report by Elaine Burrows in Appendix 6.4.

e. Periodicals Indexing Project Report

Rutger Penne, P.I.P. Editor, reported on the main activities and publications of the Periodicals Indexing Project at the Brussels office, from June 2005 to April 2006. As the PIP Report had been circulated in advance to General Assembly Members, he commented on the two most important subjects included in this Report.

The new software system for indexing Film Periodicals (a web-based system which replaces the old DOS system) will be operational in January 2007. PIP contributors will have full access to all the authority files and the different indexes used in that database. In a later phase, the contents of the other FIAF databases (Treasures from the Film Archives; International Directory of Film/TV Documentation Collections; Bibliography of FIAF Members' Publications) will also be converted into the new system, to take advantage of a general reconciliation of all the authority files used in the different databases.

On the publishing level, the contents of all these different FIAF databases would be made available on the new ProQuest platform in May 2006. All subscribers to the FIAF International Database would have a one-month trial access to evaluate the new platform. At a later stage, everyone would have to choose either the existing OVID platform or the new ProQuest platform.

Concerning the development of the new projects of the PIP, Rutger Penne would present a Business Plan outlined by the task force created in São Paulo (composed of Meg Labrum, Gregory Lukow, Karl Griep, Christian Dimitriu, and Rutger Penne).

See Periodicals Indexing Project Report in Appendix 6.3.

f. 25th Anniversary of the UNESCO Recommendation

Vladimir Opela recalled the context and the importance of the UNESCO Recommendation. He informed the General Assembly of the decision taken by the EC to centralize information regarding the celebration of this day commemorating Audiovisual Heritage every October 27th (the anniversary of the UNESCO “Recommendation for the Safeguarding and Preservation of Moving Images adopted by the General Conference at its twenty-first session in Belgrade, 27 October 1980”), and to post this information through the FIAF Website.
g. 2008 – The 70th Anniversary of FIAF

Eric Le Roy recalled that a special 70th-anniversary FIAF publication would be organized in coordination with Robert Daudelin.

The book that Robert Daudelin published 20 years ago, in 1988, for FIAF’s 50th Anniversary, would be updated and published online on the FIAF website.

The proposal for the 70th Anniversary is to publish a book of high quality about cinema in general, including contributions by artists interested in cinema’s memory and cinema preservation, such as poets, writers, photographers, and directors. This book will be widely circulated within FIAF Affiliates and outside FIAF. The second idea to celebrate FIAF’s 70th Anniversary is to produce a short film. Eva Orbanz suggested that this could be directed by one of the FIAF Award winners.

h. Journal of Film Preservation

Robert Daudelin, on behalf of the Editorial Board, reported on the discussions of the Editorial Board meeting held on 28 April, chaired by himself, as JFP Chief Editor.

He informed the Assembly that issue #71 was late. It had been scheduled to be published before the Congress, but most of the major papers were late. The new deadline was 31 May. (The publication finally appeared in July 2006.)

Robert also informed the Assembly that, because of this delay, the Editorial Board worked on the next two issues during its meeting, which will include a lot of very good material. The deadline for issue #72 was September 15th. Its publication is foreseen in November 2006.

Robert Daudelin invited Affiliates to submit original articles to the Editorial Board of the JFP (jfp@fiafnet.org). Articles may be submitted in one of the official FIAF languages (English, French, or Spanish), and should include a résumé of 1/10th of the original text, as well as illustrative materials (for b/w reproduction). Authors must agree to have their articles published in the Journal of Film Preservation as well as on the Internet (through the FIAF Website and by any other full-text content provider).

Robert stressed that some articles which had already been published in other journals or publications could be republished in the JFP, should they be interesting.

i. Professional Training

- FIAF Summer School 2007

Vladimir Opela informed the Assembly that the 11th FIAF Summer School would take place at the Cineteca Comunale di Bologna from 30 June to 29 July 2007, including the Cinema Ritrovato festival. The Summer School will accept 30 participants from film archives and universities. The participation fee is 1500 Euros. The programme will be focused on three main lines of interest: new digital equipment for film restoration; an introduction to the Cinema Ritrovato festival; and, finally, restoration and practice. Classes will be in English and French. Participants will be divided into six
groups, and will work in each department of the laboratories: analog restoration, sound restoration, digital restoration, video, printing, and processing. The instructors will be Kevin Brownlow, Noël Desmet, Paolo Cotignola, Thomas Christensen, Paul Read, Nicola Mazzanti, Torkell Saetervadel, and three others yet to be nominated.

- Africa & the Middle East

Robert Daudelin informed the GA about the “Beirut Workshop”. This project was born thanks to the enthusiasm of "THE GATE" laboratory in Beirut, one of the best laboratories in this region. The project already has the support of FIAF, and will be organized under the patronage of the Lebanese Ministry of Culture. The aims of this Workshop, in a region where very little has been done so far, are to stimulate interest in the safeguarding of film and audiovisual heritage, and to encourage local government to create specialized organizations able to cope with the urgent issues of the region. "Urgency" is the key word, because at the present time almost nothing exists. Robert stressed that priority would be given to Arab-speaking countries of the Middle East and the Maghreb.

- Latin America – School on Wheels Ibermedia

Ivan Trujillo reported on the third phase of the implementation of the FIAF School on Wheels. He will further develop and coordinate the Ibermedia #3 Fund, and the remaining funds from the Ibermedia #2 Programme.

j. FIAF Website

Yolande Racine reported on the development of the FIAF Website. She recalled that the current website had been developed in 2003. She stressed the need of updating some texts that have not been changed since 2003. She asked for Affiliates to help the Secretariat in rewriting or translating some texts.

Yolande Racine informed us that the “e-commerce” section had been deleted, and replaced by a new section called "Projects". This section is dedicated to the host information of every specific project supported by FIAF. Currently, this section is divided into two sub-sections, the Oral History Project and the Reel Emergency Project. These new sub-sections contain the important information concerning these projects: guidelines, history, specific information, etc. In the future, a dedicated section (protected by a personal log-in and password) would be developed to host the interviews of the Oral History Project.

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

Yolande Racine proposed publishing the PowerPoint presentations presented during the Technical Symposium in São Paulo, especially the complex presentations, on the Congress Website, in order to permit those who could not attend the Congress to be informed about what was said.
Adrian Wood proposed publishing Congress presentations automatically on the Congress Website, through an informal agreement between FIAF and the speakers.

Eric Le Roy intervened to invite Affiliates who notice a technical problem in the FIAF Website to alert the FIAF Secretariat in Brussels.

13. Relations with UNESCO, NGOs, International Organizations and Regional Groupings

Eva Orbanz reported on the meetings that had taken place within the CCAAA.

See Minutes of the CCAAA Meeting held in Paris on 31 March 2006 in Appendix 9.

The relations of the EC with regional archive groups will be maintained by the following EC Interlocutors:

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

(See Reports on the Regional Associations on the “Open Forum” Section – title 6)

14. Future Congresses

a. 2007: Tokyo

Akira Tochigi, on behalf of the National Film Centre / National Museum of Modern Art in Tokyo, reported concerning the state of preparations for the 63rd FIAF Congress. Newsletter #1 was circulated to those Delegates present in São Paulo, and would be circulated to the other archives after the SP Congress.

See Newsletter #1 of the 63rd FIAF Congress in Tokyo in Appendix 7.1.

Akira Tochigi invited the Affiliates to give their suggestions, opinions, or comments, to prepare the Symposium and the different workshops, via the National Film Centre, the EC, or one of the Commissions.

He announced the provisional title of the Symposium: “Archival Study of Short-lived Formats: From Pre-Cinema to E/D Cinema”. The Symposium will focus on different subjects regarding the technological challenges and innovations that may affect the development of archiving activities.

The title of the Second Century Forum is “Parallel Futures of the Moving Image: High-end Photochemical Film and Non-Filmic Products”. An optional topic, “Archive Management”, is also being considered.
The excursion will include a visit to the Fuji Photo Film Company in Ashigara, one of the world’s leading film-stock manufacturers, and the NFC Sagamihara Appendix, as an institutional visit.

The calendar of the Congress has been slightly modified in order to allow for more time for other activities. According to the updated schedule received from the Hosting Archive, the Congress and the Symposium will officially start on a Saturday, April 7th. The Executive Committee will meet from Wednesday 4 – Friday 6 April 2007. The arrival of Delegates is foreseen on Friday 6 April (with Regional meetings on the afternoon of Friday the 6th); the Symposium will take place on 7-8 April; Commission Workshops and the Second Century Forum will take place on Monday 9 April; the excursion day and institutional visit will be on Tuesday 10 April, and the Second Century Forum and General Assembly on Wednesday 11 and Thu 12 April. The departure of the Delegates is scheduled for Friday 13 April.

All information will be updated on the Congress website (www.fiafcongress.org) as it becomes available.

b. 2008: Paris

Boris Todorovitch, on behalf of the CNC, commented upon the 64th FIAF Congress in Paris. The Congress will be organized and financed (through the Ministère de la Culture) by the CNC, and will take place at the Bibliothèque Nationale de France (the BNF) in Paris. Screening programmes will be organized at the Cinémathèque Française. Other institutions, such as the Forum des Images, ECPAD, the Cinémathèque de Toulouse, the Musée Départemental Albert Kahn, and other FIAF institutions of the Paris area, will cooperate with the Congress.

The Symposium will treat in detail subjects related to the notion of “Fair Use”. This project is already under discussion.

The CNC has decided to celebrate the 70th Anniversary of FIAF with an important project. This will adopt the form of a publication (in the form of a special issue of the Journal of Film Preservation, or a special publication in the form of a book).

c. 2009: Buenos Aires

The invitation extended by Guillermo Fernández Jurado and Marcela Cassinelli, on behalf of the Fundación Cinemateca Argentina (FCA), and David Blaustein, on behalf of the Museo del Cine in Buenos Aires, to hold the 65th FIAF Congress in Buenos Aires in 2009, has been confirmed by the hosting Archives. The invitation was unanimously accepted by the General Assembly by a show of hands.

See official invitation in Appendix 7.2.

d. 2010 and Beyond

Several formal invitations to hold future Congresses were presented to the General Assembly.
Abdullah Ommidvar Farhadi, on behalf of the Fundación Chilena de las Imágenes en Movimiento, with the support of the Cineteca Nacional de Chile, proposed to host the 66th FIAF Congress in Santiago de Chile in 2010. He invited all the FIAF Affiliates to take part in this Congress.

Eva Orbanz thanked the Fundación Chilena de las Imágenes en Movimiento and the Cineteca Nacional de Chile for their kind invitation to host the 66th Congress in Santiago de Chile.

Dennis Maake, from the South African National Film, Video and Sound Archives in Pretoria, presented his wish to host the 67th FIAF Congress in Pretoria. This proposition will be submitted for discussion and ratification to the future General Assembly.

Other invitations and offers to hold future FIAF Congresses have been reported. The General Assembly thankfully acknowledged the invitations and offers of the Hosting Institutions, such as the National Film and Sound Archive of the AFC in Canberra, the Filmoteca de Catalunya in Barcelona, and the Norsk Film Institute in Oslo, and decided to submit their proposals or invitations to the next GA for discussion and ratification.

15. Closure of the 62nd FIAF Congress

Eva Orbanz, Thomas Farkas, and Carlos Wendel de Magalhães concluded the General Assembly and the 62nd FIAF Congress.

Thomas Farkas thanked all the participants to the Congress for being there.

Carlos Wendel de Magalhães thanked all the staff of the CINEMATECA BRASILEIRA for the great work done before and during the Congress.

Eva Orbanz warmly thanked the Brazilian colleagues of the CINEMATECA BRASILEIRA of São Paulo, as well as the organizers of the Symposium, in particular Mr. Paul Read for his enthusiasm and the quality of the organization of the Symposium. She also expressed the wish that the discussions started during this Congress would be followed up by the Commissions and the Archives during the coming years, and would be presented at future Congresses. She stressed the quality of the whole Congress, one of the most interesting FIAF Congress ever staged, for the quality of the Second Century Forum, the Workshops, the Regional Meetings, and the exhibitions.

Finally, she thanked Thomas Farkas and Carlos Wendel de Magalhães, as well as the technical staff for making this Congress such a wonderful success.

The President of FIAF officially closed the 62nd FIAF Congress, and invited all participants to attend the 63rd FIAF Congress, which will take place in Tokyo 7-12 April 2007.

Brussels
December 2006
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<td>Welcome Dinner for the EC Members</td>
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<td>Regional Meeting 1: CLAIM</td>
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<td>Regional Meeting 2: FAFA</td>
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<td>SAT 29</td>
<td>9:30am</td>
<td>General Assembly: opening session</td>
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<td>9:30am-12</td>
<td>Open Forum</td>
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<td>1-4pm</td>
<td>General Assembly: closing session</td>
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<td>EC Meeting</td>
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<td>8pm</td>
<td>Farewell Party</td>
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<td>SUN 30</td>
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<td>Departure of the Delegates</td>
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PROGRAMME
MONDAY, APRIL 24th – 1st DAY
Local: Cinescsc

9-9:10am  Opening screening
9:10-9:25am  Welcome & introduction to the symposium
             Alfonso del Amo, Filmoteca Española
9:25-9:30am  Why are we here?
             Paul Read, FIAF TC
9:30-10am  Digital image technology tutorial
             Mikko Kuutti, Suomen Elokuv-a-Arkisto
10-10:30am  How films are produced today
             Paul Read, FIAF TC
10:30-10:45am  Screening
10:45-11am  What is happening here in South America?
             Luiz Gonzaga de Luca, Grupo Severiano Ribeiro
11-11:15am  Coffee break
11:15-11:35am  Session to be arranged
11:35am-12  Digital projection & world standards
             Tonkell Saedervadet, Filminshus, Norway
12-12:20  D- and e-cinema in Europe
             John Graham, European Digital Cinema Forum
12:20-12:45  Access to film images… so many ways!
             Nicola Mazzanti, FIAF TC
12:45-1pm  Questions
1-2pm  Lunch

2:5-3:30pm  The REEL THING in South America – Restoration today
             Series of screened presentations from commercial companies and archives from across the world; short presentations – in conjunction with Grover Crisp and Michael Friend, presenters of many issues of The Reel Thing.
             Presentations and presenters will include:
             Audio Preservation & Restoration in the Digital Age
             Bob Heiber, Chace Audio
             Digital Separations from DI Data
             Chris Bushman, Pacific Title and Art Studio
             Preserving Avant Garde Cinema
             Mark Toscano, Academy Film Archive
             Focus on the issue of film grain
             Alan Silvers, DTS Digital Images
             Digital restoration at Cinematheca Brasileira
             Patricia de Filippi, Cinematheca Brasileira
             Restoration of Dreyer’s “Michael”
             Thomas Christensen, Danish Film Institute
9:00-9:10am Opening screening
9:10-9:25am Cinema images: what’s in a name?
  Paul Read, FIAF TC
9:25-9:35am Introduction to a short screening,
  Christian Compte, Centre National de la Cinematographie
9:35-10:00am The Barco DP100 2k Projector
  Rod Wheeler, Barco
10:00-10:05am Introduction to a short screening,
  David Walsh, Imperial War Museum
10:05-10:50am Panel: Delivering the content through other means
  - TV, DVD, e-cinema, the internet,... etc.
  Convenor: David Walsh, IWM, Panel members: Grover Crisp, Sony Pictures;
  John Graham, EDCF; Nicola Mazzanti, FIAF TC; Dan Nisser, Danish Film Institute
10:50-11:05am Coffee break
11:05-11:35am Preserving the many carriers
  Thomas Christensen, DFI
11:35-11:50am Screening
11:50am-12:20 Preserving data content - long life data preservation
  Eddy Goraj, Heibl-Iraci
12:20-12:30 Panel: Museology - the archive as a record of film technology
  Convenor: Paul Read. Panel members: Pat Loughney, George Eastman House; Alfonso Del
  Arco, Filoteca Española; Noel Desmet, Cinematheque Royale de Belgique; Patricia de Filippi,
  Cinematheca Brasileira.
12:35-1:30pm Lunch
1-2pm Screening
2-2:30pm Preservation in Hollywood
  Grover Crisp, Sony-Columbia & Bob Heibet, Chace Audio
2:30-2:45pm The Open Road Project
  Andrea Kates, British Film Institute
2:45-3:30pm Panel: Preserving the cinema experience
  Convenor: Nicola Mazzanti, Panel Members: Michael Friend, Sony-Columbia; Jose
  Manuel Costa, Cinematheca Portuguesa; Torkei Saetveder, Filmenshus.
3:30-3:45pm Coffee break
3:45-4:00pm Screening
4:00-5:00pm Conclusions: what have we learnt?
  Thomas Christensen, DFI
5:00-5:30pm Open Discussion
5:30pm Final Screening
Workshops

Workshop 1 – Copyright: Defining “fair use”

WEDNESDAY, APRIL 26th, 9am-12
Moderated by: Antti Allanen and Jon Wengström

As its contribution to the 2006 Annual Congress in São Paulo, the Programming & Access to Collections Commission arranged a three-hour Workshop on copyright. Though this will inevitably touch on many different aspects of copyright law around the world, the intention is to concentrate on the question of “fair use”.

The definition of fair use has a new topical significance in the digital world. Moving picture archives respect copyright and participate in the fight against piracy while expecting fair terms for archival use.

Films held in archive collections are being conserved at a cost to those archives. Without the preservation and restoration work undertaken by an Archive – sometimes over several decades – many films would no longer exist, and would certainly not exist in good quality copies. At present, the Archives must usually ask permission of a copyright owner (who may have done little or nothing to ensure that the films remain available) before screening prints from their own collections. The copyright owner will almost certainly want a screening fee. Are there circumstances in which an Archive might be able to show copies of such films without the need of authorization? Would it be possible, for example, to negotiate blanket agreements with copyright owners for all screenings on an Archive’s own premises, regardless of whether these are for study and research or for public exhibition?

Furthermore, Archives themselves often wish to use extracts from the films and television programmes they hold in their own screening and educational activities. Non-archival educational establishments may also wish to illustrate their courses – particularly those connected with media studies - with excepts from moving image productions. There are many other instances where it would be advantageous to be able to use short clips without the need to obtain permission from a copyright owner, and where the costs of paying for such use are way beyond the resources of the would-be user.

Possible questions could include relationships with rightholders, whether there is a difference in ownership between the physical elements and the content of the films, what the copyright situation is regarding commissioned films such as commercials, what the situation is where authors and/or copyright owners are unknown, etc.

A FIAF declaration on fair use will be drafted in the workshop.
PROGRAMME

WEDNESDAY, APRIL 26th
Local: CB – Sala BNDES

9am

• Introduction
  Patrick Loughney (Library of Congress), Antti Alanen
  (Suomen Elokuva-Arkisto) and Jon Wengström
  (Cinemateket Svenska Filminstitutet)
• The Rights Thing, FIAF Congress, Jerusalem 1996
  Antti Alanen
• CCAAA Statement at WIPO Conference, November 2005
  Patrick Loughney
• U.S. Copyright Office Report on Orphan Works, January 2006 and
  other US developments
  Patrick Loughney
• ACE talks with FIAF
  José Manuel Costa (Cinemateca Portuguesa)
• CNC-Gaumont Agreement and General Agreement
  Eric Le Roy (Centre National de la Cinématographie)
• Filmrarkivet.no
  Ole A. Werring

10:20am

Coffee break

10:45am-12

• Copyright in Brazil
  Sylvia Gandelman (Especaul guest speaker)
• FIAF Draft Statement on Fair Use
  Stefan Drässler
• What Next?
  Open discussion moderated by Patrick Loughney.
  Antti Alanen and Jon Wengström
Workshop 2 – Situation of film heritage in Iberian America

WEDNESDAY, APRIL 26th, 2–6pm
Moderated by: Maria Rita Galvão

In 1990, at the FIAF Congress in La Habana, the Iberian American film archives presented to FIAF members the summary of an ample research, carried through two years under the coordination of the Cinemateca Brasileira, on the preservation situation of films in Iberian America. This research allowed, for the first time, an objective idea about the dimensions of the Iberian American film collections, inside and out of film archives; about their location and conditions of guard; their characteristics, composition and typology; the main deterioration forms of the collections, the technical and economical resources necessary for their safeguard.

In 2004, congregated in São Paulo, and questioning how to update the questions and the answers and if they remained valid, these same film archives proposed the research to be remade — or at least its basic data modernized — and once again designated its coordination to the Cinemateca Brasileira. Shifting the approach of the original research, centered in film preservation, the new research widens its scope aiming information on other moving images supports and on the whole complex of activities in film archives, including other collections, exhibition, documentation and research, cultural performance, etc. The research focuses on the introduction of digital technology, new resources possible impact — that may have already occurred or will occur — over these activities.

The presentation of the research results, conducted by Maria Rita Galvão, will be the starting point for the discussion we suggest for the first part of this workshop. What happened in Iberian American film archives since 1990 in La Habana? How they solved the problems that were presented then, and how are they preparing themselves to face the new challenges of the digital age? One last question: is there any specificity in the situation of these film archives that distinguishes them from other FIAF archives? And will they be able in some way to contribute with their experience and a different point of view for the understanding of problems faced by the other Iberian American film archives? These are the questions we look answers for:

• Cataloguing project of the Iberian-American films produced by the Ibermedia programme

The Ibermedia programme had as result the production of new materials which are Iberian-American co-productions essentially. What actions are being taken in order to preserve them? Are the co-productions made before the Ibermedia Programme being preserved? How to coordinate those actions?

• The School on Wheels in Iberian America

The School on Wheels was a global project from FIAF that, with the help from Ibermedia, was implemented with a especial effort in Latin America. It is necessary to reconsider the mistakes and to analyze the perspectives.

• Project Biblioci: presentation, current stage and development

Biblioci is the meeting of data professionals and other experts who work in the libraries specialized in cinema from the Latin-American film archives. It is an open group that accepts new colleagues from different areas of film archives. Nowadays, it proposes an unified work: the translation of the Michael Moulds’ Classification System – our connection to accomplish it is Rosario López, our colleague from the Filmoteca Española.

• Presentation of the projects Census and Cinematográfico Inventory undertaken in Brazil and Mexico

Which are the lost films? What are the reasons for the prospectives? Which are the elements that can be conserved in each one? What percentage of the filmic patrimony can we consider irremediably lost? Obtaining the answers for these questions is the goal of the Cinematographic Census project made by the Mexican archives Cineteca Nacional and Filmoteca de la UNAM.

The same concern originated the Brazilian project Censo / Prospecção e Memória which started a research on the collections of all the Brazilian film archives. In its last stage, it proposes the prospect of disperse collections and a systematic research in different archives, spread over all the national territory, and also, a constitution of a Brazilian System of Audiovisual Data – SIBIA, that will gather all this information in a data base to be shared by all the film archives in the national territory.

• Open Forum

Presentation of other projects and propositions on preservation of the Iberian-American audiovisual patrimony.
PROGRAMME

WEDNESDAY, APRIL 26th
Local: CB – Sala BNDES

2-2:30pm  • Presentation of the results from the research on Iberian American films
           Maria Rita Galvão (Cinematheca Brasileira)

2:30-3pm   • Cataloguing Project of the Iberian-american films produced by the ibermedia programme
           Elena Vilardell (IBERMEDIA) & Iván Trujillo (Filmoteca de la UNAM)

3-3:30pm   • School on wheels in Latin America
           Janet Ceja (George Eastman House) & Iván Trujillo

3:30-4pm   • Biblioè: presentation, current stage and development
           Eduardo Correa (Cinematheca Uruguaya)

4-4:15pm   • Coffee break

4:15-5pm   • Presentation of the results from the Cinematographic Census and Inventory undertaken in Brazil and México
           Francisco Gaytán (Filmoteca de la UNAM); Angeles Sanches
           Cineteca Nacional) & Carlos Roberto de Souza
           (Cinematheca Brasileira)

5-6pm      • Open Forum
           Open discussion moderated by Maria Rita Galvão
Workshop 3
Digital imaging projects in film archive documentation departments

THURSDAY, APRIL 27th, 9am-12
Moderated by: Nancy Goldman

A variety of imaging initiatives currently underway in several FIAF archives, including digitization of stills, posters, and periodicals. These projects include ones that are publicly available on the Internet as well as ones that can only be used at the host archive.

During the first half of the workshop, presenters will describe database software and structures, indexing and digitizing methods and standards, access policies and workflow procedures, and will demonstrate database navigation, including search and retrieval.

Nancy Goldman will make a demonstration on the Cinefiles project from the Pacific Film Archive which involves digitization and indexing of the documents from the press kits collection, essays, articles from magazines, press material from the PFA's collection and other items of the history of the world cinema. Rosario Lopez de Prado will describe the project on digitalization of still photos from Filmoteca Española. Maria Assunta Pimpanelli will present the digitalization of photos, posters and magazines made by Fototeca-Manifestoteca and Biblioteca Luigi Chiariini from Cineteca Nazionale, Roma. Magdalena Acosta will show the SICC (Servicio de Información y Consulta Cinematografica) which stores film and document data related to video, photo and newspaper. Essays describing the database of Ciné-Sources from BIFI (Paris) and the digitalization of posters from Kinoteka Bosne I Hercegovine (Sarajevo) will also be presented. Ana Maria Viegas and Raphael Messias will show some experiences with newspaper articles, posters and photographs digitization undertaken in Cinemateca Brasileira.

During the second half of the workshop, presenters and participants will have a chance to discuss ways which archives can collaborate on digital projects. This might include ideas on sharing procedures, such as indexing and digitizing methods, softwares, and standards, as well as ideas for sharing our digital collections while still remaining in compliance with international copyright and local use restrictions.

PROGRAMME
THURSDAY, APRIL 27th
Local: CB – Sala BNDES

9-10:30am
- Digitalization and indexation projects
  Nancy Goldmann (Pacific Film Archive)
  Rosário Lopes de Prado (Filmoteca Española)
  Maria Assunta Pimpanelli (Cineteca Nazionale)
  Ana Maria Viegas & Raphael Messias (Cinemateca Brasileira)
  Devleta Filipovic (Kinoteka Bosne I Hercegovine)
  Magdalena Acosta (Cineteca Nacional)

10:30-10:45am
Coffee break

11am-12
- Collaboration shared among archives for the digitalization of documents
  Open discussion moderated by Nancy Goldman
Workshop 4
Blowin’ in the Wind: film archive management at a time of change

THURSDAY, APRIL 27th, 10am-12
Local: CB – Sala Cinemateca
Moderated by: Paolo Cherchi Usai

The range of issues facing an archive when it experiences significant structural or operational change. Such change may include:

- Organizational and structural change caused by the merging of two pre-existing institutions
- The integration of a film archive into a larger organization like a national archive
- The introduction of new techniques for archival operations, such as digital technologies
- Changes in an archive’s operational and strategic situation due to financial or national legislative decisions
- Changes in an archive’s basic ethical principles

These increasingly frequent circumstances inevitably challenge a film archive’s basic principles and accepted operational routines.

As these challenging situations must be managed by the heads of the archives, this workshop will offer an opportunity to discuss the impact of change using practical examples from colleagues worldwide.

Participants: David Francis (FIAF Honorary Member), Patrick Loughney (Library of Congress) and Jan-Erik Billinger (Cinemateket Svenska Filminstitutet)
The Role of FIAF: the major priorities
A debate on the setting up of a priority plan regarding FIAF’s external missions

FRIDAY, APRIL 28th, 9am-12:30
Moderated by: José Manuel Costa

This year, in Sao Paulo, the Second Century Forum will be chaired by José Manuel Costa, who will invite other speakers to complete the discussion panel.

The Second Century Forum will discuss the role and policy of FIAF as such, focusing on the federation’s external profile and missions. The aim is to pursue some of the crucial debates that have run through all recent archive gatherings, and take them to a straightforward strategic level. Some of these issues will also be addressed in other sessions of the Congress, so the focus here will thus be on mutual articulation, global implications, and the building of a federative plan.

Opening papers will put forward different visions regarding three basic questions: the identity issue, the legal issue, and the digital issue.

- The identity issue. Oppositely to what happened in the founding years of the archive movement, a distinctive feature of our present context is our non-isolation. Film archives, film museums, and cinemathèques are now massively surrounded by other agents dealing with the same historical objects (industrial archives; culture heritage exhibitors; museums of all kinds; educational bodies; creators, producers, and distributors of new works integrating archive material; publishers using new technological carriers; launchers of internet tools; etc., etc.). Archives and FIAF cannot ignore them. Moreover, they can obviously benefit from a larger awareness of the nature, needs, and potential use of this heritage. In other words, we need to develop new forms of dialogue with this broader “film heritage world”. But, this being said, what should our policy be to conduct this approach? And what goals do we want to achieve through it? Should we now stress, only or primarily, our common interests and common aims with these new partners? Or should we alternatively also stress the specific identity of the archive network inside that larger context? In the long run, from conservation to cultural diffusion, should we mainly help to build a larger film heritage network, or do we still need to develop (if necessary, to re-define) a specific film archive network?

- The legal issue. The separation between “archive care” and “ownership and legal control” of a work was a congenital trait of the archive movement, and for many decades, whatever its problematic consequences, this did not prevent the movement from advancing. A distinct panorama was, however, created by modern societies, where the dynamics of new markets and public social uses of moving images are hardly compatible with that simple, mostly radical separation. Some colleagues have defended the present “status quo” and the path of individual contracts as the only correct and sufficient approach to this issue. Others have more and more expressed their feeling that new approaches could and should be carried out on the international scene. This issue cannot but be considered in relation to the previous one, i.e., the identity of the archive movement and the role of FIAF. What is thus, once and for all, the feeling of the current FIAF membership regarding the issue of our legal framework? Should we endorse the E.C. to take further initiatives on that level?

- The digital issue. Even if constantly focused in recent gatherings, the subject of digital technology in film archives has often been dealt with, but without the necessary methodological clearness. Not infrequently, this has created involuntary misunderstandings and wrong divisions, which, on the other hand, may well have hidden more profound contradictions. This year’s symposium, The future of film archives in a digital cinema world: film archives in transition, is an excellent opportunity to clarify those issues, and settle the discussion in clearer terms. The Forum will thus profit from the asset of previous debates, inviting participants to articulate these issues with other structural aspects of the present archive movement, and with the strategy of FIAF.

PROGRAMME
FRIDAY, APRIL 28th
Local: CB – Sala BNDES

9:10:30am Presentation of three discussion papers
10:30-10:45am Coffee break
10:45am-12:30 Collective debate
Especial Events and Activities

EXHIBITIONS

Textile of images: Cinemateca Brasileira
Local: Cinemateca Brasileira
Curatorship: Ana Maria Viejas

This exhibition celebrates the 60th anniversary of the institution. It is divided in three segments. In the first one, 240 T-shirts will support images of the photographic collection (magical lanterns and silent films stills, portraits of the actress Eva Nil). In the second one, the images will be printed in foil. And in the third one, big panoramic banners portraying the buildings of the Cinemateca Brasileira will be set where the photos were taken.

Interactive Exhibition
Cinemateca Brasileira: 60 Years in motion
Local: SESC Pompeia
Open date: April 27th 2006, 8pm / Duration: 1 month
Curatorship: Patrícia do Filippi, Carlos Roberto de Souza and Fernanda Coelho
Set design concept: Renato Theobaldo and Roberto Rolnik

This exhibition presents the trajectory of the institution related to the evolution of the film techniques. Its concept aims to involve and sensitize the public for the Cinemateca’s mission in the preservation, restoration and diffusion of the cinematographic memory. The exhibition has five segments that tell the Cinema History, from pre-cinema until the digital cinema revolution. The public will be able to interact with these segments through cameras, projectors, mock-ups and different types of equipments. There’s also an activity named "SOS Image" which has the aim to evaluate home made films: the staff from the Restoration Laboratory will analyze these films and will conduct, along with the Preservation staff, for two weekends, workshops on Film Restoration and Preservation. These activities will take place at the hall of SESC-Pompeia’s theatre. In the theatre/auditorium there will be showings of films restored by the Cinemateca.

The Opening will be on April 27th, at Sesc Pompeia, with the screening of “Ganga bruta”, made by the Brazilian filmmaker Humberto Mauro, in 1933.

Photographic exhibition by Nelson Kon
Slaughterhouse 1994 / Cinemateca 2006
Local: Cinemateca Brasileira

Much has been said about the aura acquired by the images. As time goes by, the photographs’ static images or dynamic ones from the films gain meaningful density. Peeps at us in silence are the simulacra of all the things that are extinguished, from which the remaining images are witnesses.

The photographs of the abandoned Slaughterhouse, from little more than a decade ago, were already born with an aura. In photos by Nelson Kon, dramatic plasticity, stairs, old containers, other forsaken objects, long shadows that seemed kidnapped. De Chirico’s pictures were the protagonists in the ruined scene.

The photos were recent, but had a strange power of nostalic remembrance – it was very moving. In the scenes dominated by chiaroscuro there is a suggestion of absent figures, suspected to know, and which we vainly evoked. In a certain sense they were “old” beforehand.

The same photos in a new context acquire overlap meanings. Today the Slaughterhouse turned into the Cinema From real house of Death it became the metaphoric temple of same art. In its dark room complete existences – from the beginning to the end – are projected on the screen. It’s a different space another time. The photos are getting older and little by little they acquire the aura provided by the time. In this way, the photographic artifice is submitted to the rules that rule over us all. (André Guerra)

TECHNICAL EXHIBITION
Local: Cinemateca Brasileira
Organization: Harald Brandes

The organizers of the Congress – FIAF and Cinemateca Brasileira – offer to companies and service providers the opportunity of presenting their products, their special knowledge or their services in São Paulo.

In particular, the following fields are to be represented at the Congress:

- Film equipment for conventional film restoration: winders, benches, editing tables, printers
- Film cleaning devices
- Aspects of digital film technology: film scanners, including scanners for still photography and the accompanying restoration software
- Companies or representatives of companies dealing with traditional and digital AV restoration
- TV equipment
TECHNICAL COMMUNICATION
Local: Cinemateca Brasileira

- Alfonso del Amo
  - The investigation of the microbiological contamination
  - 2nd Edition of raw stock film manufacture database

- Bruno de André
  - Power to the children!

- Myrna e Carlos Brandão
  - Film preservation and the International Press

- Osvaldo Emery
  - Projection technical recommendations

- Paul Read
  - Polzer Media
Screenings

Along its existence of a bit more than 100 years, cinema has been considered as an apparatus linked to the idea of memory, portraying some aspects of the reality – an apparatus against oblivion. Paradoxically, the film industry – responsible for turning this same apparatus into a complex system that interweaves art and market –, tends to neglect the preservation of its own products, concerned only for the immediate commercial exploitation.

Aligned with the idea of conserving the cinematographic legacy, the film archives accepted the charge of performing activities that, sometimes, not only guarantee the survival of some films, but have made their "resurrection" possible. From April 20th to 30th, the Cinemateca Brasileira will welcome film archives’ representatives from all over the world, hosting the 62nd FIAF Congress – International Federation of Film Archives. In this context, the screening entitled "Lost and Found" will allow us to watch some films that have been considered lost, but that were brought back thanks to prospection and restoring works.

Parallel to this main screening, the Cinemateca will have programmes in other São Paulo’s film theatres, like Cinesesc, Cine Olídio and HSBC Belas Artes, and also in SESC Pompeia, with a screening programme within the exhibition “Cinemateca Brasileira: 60 years in motion”.

In Cinesesc it will be shown the “Retrospective Joaquim Pedro de Andrade”, programmed by the heirs of the great Brazilian filmmaker of the Cinema Novo movement. Andrade’s whole filmography is now under a digital restoration process. For the first time in Brazil there will be projections with a High Definition 2K equipment, especially imported to the activities of the Technical Symposium of the FIAF Congress and to these screenings.

In HSBC Belas Artes and SESC Pompeia, the programme “Cinemateca Brasileira: 60 years in motion” will be divided in two parts. 30 Brazilian films from different periods and directed by different filmmakers will be shown, a panorama of the history of cinema in its main and most meaningful moments.

Cine Olídio will show the retrospective “Pearls of the Cinemateca Brasileira’s collections” – a selection of 11 foreign feature films, some of them rare, others almost unknown to the great audiences, and others commercially unreleased in São Paulo.

Celebrating the Cinemateca Brasileira’s 60th anniversary, we invite you to enjoy these films we are proudly presenting.

Open screen – Especial screenings

Sala Cinemateca will be open the following days and times for screening films brought by the participants:

- April 26th, 6-7pm
- April 28th, 6-7pm
- April 29th, 6-7pm

Those interested in the Open Screen must give information about the films they want to show, at the moment of their registration. The formats available at the Sala Cinemateca are: VHS, 16mm or 35mm, DVD, Analog or Digital Beta.
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<th>Time</th>
<th>Film Title</th>
<th>Year</th>
<th>Venue</th>
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<tr>
<td>3pm</td>
<td>Aconteceu na primavera / Fiorile (Paolo &amp; Vittorio Taviani)</td>
<td>1993</td>
<td>IT-DE</td>
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<td>5pm</td>
<td>O barão aventureiro / The baron of Arizona (Samuel Fuller)</td>
<td>1950</td>
<td>US</td>
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<tr>
<td>7:30pm</td>
<td>A escolta / La scorta (Ricky Tognazzi)</td>
<td>1993</td>
<td>IT</td>
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<td>Cine Olido</td>
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<td>6:20pm</td>
<td>Depois da tempestade / Das wandernende Bild (Fritz Lang)</td>
<td>1920</td>
<td>DE</td>
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<td>Sala Cinemateca</td>
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<td>7:30pm</td>
<td>Mulher (Octávio Gabus Mendes)</td>
<td>1932</td>
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<td>Sala Cinemateca</td>
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<td>7:30pm</td>
<td>O sol enganador / Outamountnye solntsem (Nikita Mikhalkov)</td>
<td>1994</td>
<td>RU-DE</td>
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<td>Cine Olido</td>
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<td>8:40pm</td>
<td>A grande Jornada / The big trail (Raoul Walsh)</td>
<td>1930</td>
<td>US</td>
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<td>Sala Cinemateca</td>
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<td>3pm</td>
<td>A filha de d’Artagnan / La fille de d’Artagnan (Bertrand Tavernier)</td>
<td>1994</td>
<td>FR</td>
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<td></td>
<td></td>
<td></td>
<td>Cine Olido</td>
</tr>
<tr>
<td>3pm</td>
<td>Bahia de todos os Santos (Trigueirinho Neto)</td>
<td>1960</td>
<td>BR</td>
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<td></td>
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<td>HSBC Belas Artes</td>
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<tr>
<td>3:10pm</td>
<td>Companhia Fabril de Cebatão (João de Sá Rocha)</td>
<td>1922</td>
<td>BR</td>
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<td></td>
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<td>Sala Cinemateca</td>
</tr>
<tr>
<td></td>
<td>Japoneses no Brasil (Cisuke Saeki)</td>
<td>1936</td>
<td>JP</td>
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<td>Sala Cinemateca</td>
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<tr>
<td></td>
<td>Viagem de nossos soberanos ao Brasil / Voyage de nos souverains au Brésil</td>
<td>1920</td>
<td>BE</td>
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<td></td>
<td></td>
<td></td>
<td>Sala Cinemateca</td>
</tr>
<tr>
<td>5pm</td>
<td>O teto / Il tetto (Vittorio De Sica)</td>
<td>1956</td>
<td>IT</td>
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<td></td>
<td>Cine Olido</td>
</tr>
<tr>
<td>6pm</td>
<td>Mulher de verdade (Alberto Cavalcanti)</td>
<td>1954</td>
<td>BR</td>
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<td></td>
<td>Sala Cinemateca</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Suspeita / Suspicion (Alfred Hitchcock)</td>
<td>1941</td>
<td>US</td>
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<td></td>
<td>Cine Olido</td>
</tr>
<tr>
<td>8pm</td>
<td>Corações em Irua / Die Vier um die Frau (Fritz Lang)</td>
<td>1921</td>
<td>DE</td>
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<td></td>
<td>Sala Cinemateca</td>
</tr>
<tr>
<td>9:20pm</td>
<td>Histórias da revolução / Historias de la revolucion (Tomás Gutiérrez Alea)</td>
<td>1960</td>
<td>CU</td>
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<tr>
<td></td>
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<td></td>
<td>Sala Cinemateca</td>
</tr>
</tbody>
</table>
SATURDAY, APRIL 22ND / SÁBADO, 22 DE ABRIL

3pm  O sol enganador / Outomilionnye soavlens (Nikita Mikhalkov)  
1994
RU-FR/Cine Olídio

3pm  Meteorango Kid (André Luiz de Oliveira)  
1969 BR
HSBC Belas Artes

3:30pm  Companhia Docas de Santos  
BR
Sala Cinemateca

5pm  Histórias da revolução / Historias de la revolucion (Fernán Gárdner/Alexa)  
1960 CU
Sala Cinemateca

5pm  As mil e uma noites / Il fiore delle mille e una notte (Pier Paolo Pasolini)  
1974 IT-FR
Cine Olídio

6:40pm  Depois da tempestade / Das wandernde Bild (Fritz Lang)  
1920 DE
Sala Cinemateca

7:30pm  O teto / Il tetto (Vittorio De Sica)  
1956 IT
Cine Olídio

7:50pm  Corações em luta / Die Vier un die Frau (Fritz Lang)  
1921 DE
Sala Cinemateca

9:10pm  Mulher de verdade (Alberto Cavalcanti)  
1954 BR
Sala Cinemateca

5:10pm  Comédias norte-americanas – Programa 1
Calças compridas / Long pants (Fred Guiol)  
1926 US
Sala Cinemateca
Princesa de improviso / A small town princess (Edward F. Cline)  
1927 US
Sala Cinemateca
Inclinação pelo palco / Stage struck  
US
Sala Cinemateca

6:50pm  O estivador / Håmmaren (Mauritz Stiller)  
1915 SE
Sala Cinemateca

7pm  O projeto Joaquim Pedro / The JPA project (Maria de Andrade)  
2006 BR
Cinesesc
Macuinalma (Joaquim Pedro de Andrade)  
1969 BR
Cinesesc

8pm  Esposa e mártir / Beyond the Rocks (Sam Wood)  
1922 US
Sala Cinemateca

9:10pm  A letra escarlate / The scarlet letter (Victor Sjöström)  
1926 US
Sala Cinemateca

9:30pm  A linguagem da persuasão / The language of persuasion (Joaquim Pedro de Andrade)  
1970 BR
Cinesesc
Avant-trailer e trailer de Guerra conjugal /  
Avant-trailer and trailer of Conjugal War (Joaquim Pedro de Andrade)  
1975 BR
Cinesesc
Guerra conjugal / Conjugal War  
1975 BR
Cinesesc

SUNDAY, APRIL 23RD / DOMINGO, 23 DE ABRIL

3pm  Homem de Aran / Man of Aran (Robert Flaherty)  
1934 UK
Cine Olídio

3pm  O beijo da mulher aranha / Kiss of the spider woman (Hector Babenco)  
1986 BR
HSBC Belas Artes

5:20pm  Suspeita / Suspicion (Alfred Hitchcock)  
1941 US
Cine Olídio

MONDAY, APRIL 24TH / SEGUNDA-FEIRA, 24 DE ABRIL

3pm  Absolutamente certo (Anselmo Duarte)  
1957 BR
HSBC Belas Artes

3:30pm  Eterna esperança (Léo Marten)  
1939 BR
Sala Cinemateca

TUESDAY, APRIL 25TH / TERÇA-FEIRA, 25 DE ABRIL

3pm  Edu coração de ouro (Domingos de Oliveira)  
1967 BR
HSBC Belas Artes

4pm  Comédias norte-americanas – Programa 2
Dá-me um beijo, sim? / The chorus girl’s romance (William C. Dowlan)  
1920 US
Sala Cinemateca
Até que nos tornemos a ver / Till we meet again (Chrsyt Cabanis)  
1922 US
Sala Cinemateca

5:50pm  São Paulo de ontem 1863... e São Paulo de hoje 1943 (Benedito Jacquin Dorf)  
1943 BR
Sala Cinemateca
Equador: PrimeiroNoticiário Ocaña Film (Manuel Ocaña)  
1931 EC
Sala Cinemateca
Primeiro Noticiário ICAIC Latinoamericano (Alfredo Guevara)  
1960 CU
Sala Cinemateca
A cidade do Rio de Janeiro (Alberto Boteelho)
1924 BR Sala Cinemateca
Viagem de nossos soberanos ao Brasil /
Voyage de nos souverains au Brésil (Service de l'Armée da Bélgica)
1929 BE Sala Cinemateca

7:00pm O projeto Joaquim Pedro / The JPA project (Maria de Andrade)
2006 BR Cinemasc
Joaquim Pedro.doc (Mário Carneiro and Antônio de Andrade)
2004 BR Cinemasc
O poeta do Castelo / The poet of Castelo (Joaquim Pedro de Andrade)
1959 BR Cinemasc
Couro de gato / Cat's skin (Joaquim Pedro de Andrade)
1960 BR Cinemasc
Vereda tropical / Tropical Lane (Joaquim Pedro de Andrade)
1977 BR Cinemasc

8:10pm O mercador de Veneza (fragmentos) /
The merchant of Venice (Orson Welles)
1969 US-CA Sala Cinemateca
Orson Welles' Shylock (monólogo de Orson Welles)
1969 US Sala Cinemateca

9:30pm Sota, coringa e rel / Cameo Kirby (John Ford)
1923 US Sala Cinemateca
Trailer de Os inconfidentes / Trailer of The conspirators
(Joaquim Pedro de Andrade)
1972 BR Cinemasc
Os Inconfidentes / The conspirators (Joaquim Pedro de Andrade)
1972 BR Cinemasc

WEsdAD, APRIL 26TH W QUARTA-FEIRA, 26 DE ABRIL

2pm O projeto Joaquim Pedro / The JPA project (Maria de Andrade)
2006 BR Cinemasc
O mestre de Aipíucos / The master of Aipíucos
(Joaquim Pedro de Andrade)
1959 BR Cinemasc
O poeta do Castelo / The poet of Castelo
(Joaquim Pedro de Andrade)
1959 BR Cinemasc
Couro de gato / Cat's skin (Joaquim Pedro de Andrade)
1960 BR Cinemasc

Brasília, contradições de uma cidade nova / Brasilia, contradictions of a new city (Joaquim Pedro de Andrade)
1967 BR Cinemasc

A linguagem da persuasão / The language of persuasion
(Joaquim Pedro de Andrade)
1970 BR Cinemasc
Vereda tropical / Tropical Lane (Joaquim Pedro de Andrade)
1977 BR Cinemasc

Cidade oculta (Chico Botelho)
1986 BR HSBC Belas Artes

Trailer de Macunaima (Joaquim Pedro de Andrade)
1969 BR Cinemasc
Macunaima (Joaquim Pedro de Andrade)
1969 BR Cinemasc
Gênero novo (Joaquim Pedro de Andrade)
1987 BR Cinemasc
Laços, câmera / Lights, camera (Joaquim Pedro de Andrade)
1976 BR Cinemasc
O Aleijadinho / The Aleijadinho (Joaquim Pedro de Andrade)
1978 BR Cinemasc

Open Screen Sala Cinemateca

6-7pm O projeto Joaquim Pedro / The JPA project (Maria de Andrade)
2006 BR Cinemasc
Avant-trailer e trailer da Guerra conjugal / Avant-trailer and trailer of Conjugal War (Joaquim Pedro de Andrade)
1975 BR Cinemasc
Guerra conjugal / Conjugal War
1975 BR Cinemasc

10pm O projeto Joaquim Pedro / The JPA project (Maria de Andrade)
2006 BR Cinemasc
O mestre de Aipíucos / The master of Aipíucos
(Joaquim Pedro de Andrade)
1959 BR Cinemasc
O poeta do Castelo / The poet of Castelo (Joaquim Pedro de Andrade)
1959 BR Cinemasc
Couro de gato / Cat's skin (Joaquim Pedro de Andrade)
1960 BR Cinemasc
Brasília, contradições de uma cidade nova / Brasilia, contradictions of a new city (Joaquim Pedro de Andrade)
1967 BR Cinemasc

A linguagem da persuasão / The language of persuasion
(Joaquim Pedro de Andrade)
1970 BR Cinemasc
Vereda tropical / Tropical Lane (Joaquim Pedro de Andrade)
1977 BR Cinemasc

THURSDAY, APRIL 27th / QUINTA-FEIRA, 27 DE ABRIL

2pm  O projeto Joaquim Pedro / The JPA project (Maria de Andrade)
2006 BR  Cinesesc
Luces, câmera / Lights, camera (Joaquim Pedro de Andrade)
1976 BR  Cinesesc
Cuero de gato / Cat’s skin (Joaquim Pedro de Andrade)
1960 BR  Cinesesc
A linguagem da persuasão / The language of persuasion (JPA)
1970 BR  Cinesesc
Vereda tropical / Tropical Lane (Joaquim Pedro de Andrade)
1977 BR  Cinesesc

3pm  Carnaval Atlântida (José Carlos Burle)
1958 BR  HSBC Belas Artes

4pm  Joaquim Pedro.doc / Joaquim Pedro.doc
(Mário Camelo and Antônio de Andrade)
2004 BR  Cinesesc
O poeta do Castelo / The poet of Castelo
(Joaquim Pedro de Andrade)
1959 BR  Cinesesc
Brasília, contradições de uma cidade nova / Brasília, contradictions of a new city (Joaquim Pedro de Andrade)
1967 BR  Cinesesc
O Aleijadinho / The Aleijadinho (Joaquim Pedro de Andrade)
1978 BR  Cinesesc

5pm  Sota, coringa e rei / Cameo Kirkby (John Ford)
1923 US  Sala Cinematéca

6pm  Avant-trailer e trailer de Guerra conjugal /
Avant-trailer and trailer of Conjugal War (Joaquim Pedro de Andrade)
1975 BR  Cinesesc
Guerra conjugal / Conjugal War
1975 BR  Cinesesc

6:15pm  Homens do Brasil (Francisco Eichorn)
1960 BR  Sala Cinematéca

7:45pm  Diferente dos outros / Anders als die Anders (Richard Oswald)
1919 DE  Sala Cinematéca

8pm  Trailer de Macunaima (Joaquim Pedro de Andrade)
1969 BR  Cinesesc
Macunaima (Joaquim Pedro de Andrade)
1969 BR  Cinesesc
Ganga bruta (Humberto Mauro)
1933 BR  SESC Pompéia

9pm  O poder e a glória / The power and the glory (William F. Howard)
1933 UK  Sala Cinematéca
10pm  O projeto Joaquim Pedro / The JPA project (Maria de Andrade)
2006 BR  Cinesesc
Trailer de Os inconfidentes / Trailer of The conspirators
(Joaquim Pedro de Andrade)
1972 BR  Cinesesc
Os inconfidentes / The conspirators (Joaquim Pedro de Andrade)
1972 BR  Cinesesc

FRIDAY, APRIL 28th / SEXTA-FEIRA, 28 DE ABRIL

2:40pm  Exposa e mártir / Beyond the Rocks (Sam Wood)
1922 US  Sala Cinematéca

4pm  Nem Sansão nem Dalila (Carlos Manga)
1954 BR  SESC Pompéia

4:20pm  Eterna esperança (Léo Marten)
1939 BR  Sala Cinematéca

6-7pm  Open Screen
Sala Cinematéca

7:10pm  A espantosa mentira de Nina Petrovna / Die wunderbare Lüge der Nina Petrovna (Hanns Swartz)
1929 DE  Sala Cinematéca

8pm  A hora e vez de Augusto Matraga (Roberto Santos)
1965 BR  SESC Pompéia

9:10pm  Grillhóes do passado / Mr. Arkadin (Orson Welles)
1955 FR-FR-CH  Sala Cinematéca

SATURDAY, APRIL 29th / SÁBADO, 29 DE ABRIL

4pm  Ao redor do Brasil (Major Luiz Thomas Reis)
1932 BR  SESC Pompéia

4pm  Jornada do pavor / Journey into fear (Norman Foster & Orson Welles)
1943 US  Sala Cinematéca

6pm  O bandido da luz vermelha (Rogério Sganzerla)
1968 BR  SESC Pompéia

6-7pm  Open Screen
Sala Cinematéca

8pm  O dragão da maldade contra o santo guerreiro (Glauber Reicht)
1969 BR  SESC Pompéia
**SUNDAY, APRIL 30TH / DOMINGO, 30 DE ABRIL**

<table>
<thead>
<tr>
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<th>Film Title</th>
<th>Year</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm</td>
<td>São Paulo S/A (Luis Sélrgio Person)</td>
<td>1965</td>
<td>BR</td>
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<tr>
<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
</tr>
<tr>
<td>4pm</td>
<td>O profeta da fome (Maurice Capovilla)</td>
<td>1970</td>
<td>BR</td>
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<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
</tr>
<tr>
<td>4pm</td>
<td>Homens do Brasil (Francisco Elchorn)</td>
<td>1960</td>
<td>BR</td>
</tr>
<tr>
<td></td>
<td>Sala Cinemateca</td>
<td></td>
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<tr>
<td>5:30pm</td>
<td>Violência (Alfredo Mackenney)</td>
<td>1948</td>
<td>GT</td>
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<td></td>
<td>Sala Cinemateca</td>
<td></td>
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<tr>
<td></td>
<td>Mulher (Octávio Gabus Mendes)</td>
<td>1932</td>
<td>BR</td>
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<tr>
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<td>Sala Cinemateca</td>
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<tr>
<td>6pm</td>
<td>S. Bernardo (Leon Hirszman)</td>
<td>1972</td>
<td>BR</td>
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<td>SESC</td>
<td></td>
<td>Pompéia</td>
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<tr>
<td>7:10pm</td>
<td>Corações em luta / Die Vier um die Frau (Fritz Lang)</td>
<td>1921</td>
<td>DE</td>
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<tr>
<td></td>
<td>Sala Cinemateca</td>
<td></td>
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<tr>
<td>8:30pm</td>
<td>A espantosa mentira de Nina Petrowna / Die wunderbare Lüge der Nina Petrowna (Hanns Schwartz)</td>
<td>1929</td>
<td>DE</td>
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<tr>
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<td>Sala Cinemateca</td>
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**SATURDAY, MAY 13TH / SÁBADO, 13 DE MAIO**

<table>
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<th>Film Title</th>
<th>Year</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>4pm</td>
<td>Matar ou correr (Carlos Manga)</td>
<td>1954</td>
<td>BR</td>
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<td>SESC</td>
<td></td>
<td>Pompéia</td>
</tr>
<tr>
<td>6pm</td>
<td>Toda nudez será castigada (Arnaldo Jabor)</td>
<td>1972</td>
<td>BR</td>
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<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
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<tr>
<td>8pm</td>
<td>Inocência (Walter Lima Jr.)</td>
<td>1984</td>
<td>BR</td>
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<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
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</table>

**SUNDAY, MAY 14TH / DOMINGO, 14 DE MAIO**

<table>
<thead>
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<th>Time</th>
<th>Film Title</th>
<th>Year</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>4pm</td>
<td>Simão, o caçulo (Alberto Cavalcanti)</td>
<td>1952</td>
<td>BR</td>
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<tr>
<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
</tr>
<tr>
<td>6pm</td>
<td>Alma corsária (Carlos Reichenbach)</td>
<td>1993</td>
<td>BR</td>
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<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
</tr>
<tr>
<td>8pm</td>
<td>São Paulo, a symphonia da metrópole (Alberto Kemeny &amp; Rudolf Rex Lustig)</td>
<td>1929</td>
<td>BR</td>
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<tr>
<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
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</table>

**THURSDAY, MAY 11TH / QUINTA-FEIRA, 11 DE MAIO**

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</thead>
<tbody>
<tr>
<td>4pm</td>
<td>O cangaceiro (Lina Barreto)</td>
<td>1953</td>
<td>BR</td>
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<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
</tr>
<tr>
<td>6pm</td>
<td>O pagador de promessas (Presto no Quarto)</td>
<td>1962</td>
<td>BR</td>
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<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
</tr>
<tr>
<td>8pm</td>
<td>O desafio (Paulo César Saraceni)</td>
<td>1965</td>
<td>BR</td>
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<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
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</table>

**FRIDAY, MAY 12TH / SEXTA-FEIRA, 12 DE MAIO**

<table>
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<th>Film Title</th>
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<tbody>
<tr>
<td>4pm</td>
<td>Bang bang (Andrea Tonacci)</td>
<td>1971</td>
<td>BR</td>
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<tr>
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<td>SESC</td>
<td></td>
<td>Pompéia</td>
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<tr>
<td>6pm</td>
<td>Os fusis (Ruy Guerra)</td>
<td>1963</td>
<td>BR</td>
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<tr>
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<td>SESC</td>
<td></td>
<td>Pompéia</td>
</tr>
<tr>
<td>8pm</td>
<td>Linha (Mário Peixoto)</td>
<td>1931</td>
<td>BR</td>
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<tr>
<td></td>
<td>SESC</td>
<td></td>
<td>Pompéia</td>
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</tbody>
</table>
2. Report of the President on behalf of the Executive Committee
Report of President on behalf of the Executive Committee

You may recall that last year's election resulted in a big turnover of the EC membership – 7 new members took part in our discussion and work. I would like to take the opportunity to thank the new members – as well as the longer-established members, of course - for their valuable contributions, their professional commitment and their friendliness.

Since Ljubljana the Executive Committee has met twice. In December in Canberra at the kind invitation of the Australian National Film and Sound Archive. Meg Labrum, Paolo Cherchi Usai, Kim Dalton and their colleagues in the archive organized everything perfectly, which allowed for a very productive meeting. And we have met here in the Cinemateca Brasileira – their generous hospitality and warmth are known to you all by now.

The Federation continued to grow since last year, and although we had the resignation of the Associate in Bergamo – Filmfestival Internazionale del Cinema –, we welcomed 2 new Associates – the Cinémathèque Grenoble and the Cineteca Nacional de Chile in Santiago. We have also received an application for change of status from Associate to full membership from the Olexandr Dovzhenko National Center in Kiev.

FIAT’s commissions – the Documentation and Cataloging Commission, the Programming and Access to the Collections Commission, and the Technical Commission, as well as Rutger Penne for the Periodical Indexing Project – will report on their activities this afternoon, but we wish to thank everyone very much for another year of dedicated work for the federation and its membership.

Alfonso del Amo had already announced last year that, due to pressure of work in the Filmtoteca Espanola, he wished to resign as the Head of the commission and had suggested Thomas Christensen as his successor. The Executive Committee would like to thank Alfonso not only for the hard work he has put into the commission and his valuable contributions on technical matters, but also for sharing his wide range of thoughts and reflections on film preservation in a more philosophical sense. And we wish to thank Thomas for taking on this responsibility, and the Danish Filminstitute - Archive & Cinematek for supporting his work for FIAT.

A change in leadership will also take place in the Programming and Access to the Collections Commission: Kjell Billing is not able to continue with the chairmanship of this commission and has suggested Antti Alanen as his successor. The EC will consider this recommendation at its meeting this afternoon, but we wish to thank Kjell for his enthusiasm and for the progress and results he has achieved with this commission – not least the successful publication of the "Advanced Projection Manual".
And we thank Antti for expressing his willingness to take over and therefore maintaining a continuity which we believe is important.
The main decisions taken by the Executive Committee in Canberra have been sent to you – in fact, Christian has produced quite a substantial report.

We have been very happy about the response to Vladimir Opela’s call for activities within the membership to celebrate, on October 27, 2005, the 25th anniversary of the Unesco Recommendation for the Safeguarding and Preservation of Moving Images. The suggestion made by the Czech national Unesco Commission, together with other countries at the General Conference in November 2005, to have an official “World Audiovisual Heritage Day” has been accepted by the Unesco Executive Board on the condition that a feasibility study be carried out. Ray Edmondson has been commissioned by Unesco to undertake this study.

This topic was part of the meeting of the CCAAA (Co-ordinating Council of Audiovisual Archives Associations) on March 31, 2006 – and I would like to remind you as to who are the members of this council besides fiaf: they are AMIA, FIAT, IASA, ICA, IFLA and SEAPAVAA, plus, newly elected, the ARSC (Association for Recorded Sound Collections).

Though the full report will be sent to you I would like to highlight 3 points from the discussion:

AMIA, as we heard on Tuesday from Grover Crisp, has offered to organize the next JTS in 2007. It is foreseen to have it once more in Toronto, and the possible date is some time in June. Michael Friend and Grover Crisp will again be chairing the programming committee for this event and fiaf is asked to nominate a participant for this planning committee;

Initially the CCAAA members wanted to plan also an international Symposium on Management. AMIA reported that the input for this project has not been large, and I offered to report back about our workshop which took place yesterday: “Blowin’ in the wind: film archive management in a time of change”. One could then decide about a possible international follow-up in a wider context;

the Convenor of CCAAA, Crispin Jewitt, and other members of CCAAA represent the interests of this Council in several Unesco committees, amongst them the Memory of the World. Since Ljubljana, the films LOS OLVIDADOS and THE BATTLE OF THE SOMME, as well as the Lumière film collection, have been added to the list of the Memory of the World. This is – in comparison to other things on this list – not very much considering the richness of the international audiovisual heritage, and we urge you to take advantage of this important and globally recognized list and put forward – through your national Unesco Commission – suggestions for audiovisual collections or single films.

We wish to thank Ibermedia and Iván Trujillo once again for their support of the School on Wheels. This year it takes place right here - 19 filmarchivists from 18 countries in Latin American film archives are participating in this congress. And next week another School on Wheels will be organized by the Fundacion Cinemateca Argentina in Buenos Aires.
The fiaf Secretariat has received 100 Annual Reports for 2005. But it has not received 10 Reports from Full Members, and 25 Reports from Associates. The Executive Committee is deeply concerned about this lack of statutory communication. It is not only an obligation as an affiliate of fiaf to submit an Annual Report, but we see it also as an opportunity to report about problems as well as about progress to the fiaf membership. In addition, the provision of the Annual Report is one of the conditions which allow an affiliate to vote at the General Assembly.

The Reports received are in their majority about progress: new buildings for the film collections are either finished or planned; acquisition of film materials became in some archives a big issue because of film laboratories closing down; in more and more countries Legal Deposit for films either already exist or is being discussed – and maybe it would be useful to have an updated survey undertaken to assess the situation today concerning Legal Deposit worldwide; it is also interesting to observe the growing number of film festivals either totally devoted to film archival programmes or with sections specially dedicated to the film heritage.

We would like to congratulate not only the Cinemateca Brasileira for its 60th anniversary this year, but also the Filmoteca de la UNAM in Mexico for its 45th anniversary, and the Filmoteka Narodowa in Poland for its 50th anniversary – both in 2005.

One subject during this year’s EC meeting has been the constant growth of our federation. And though we have had for some years an effective structure for liaising with regional activities – with ACE, with CLAIM, with AMIA, with CNAFA, with SEAPAVAA, with FAFA, and with the Nordic Film Archive Group -, we feel that contact with these bodies could be intensified. We recognize the importance of the work done in the different regions, and since we would like to be part of this development in the interests of fiaf’s main goals we hope to find new ways of co-operating.

Finally, I wish to thank Christian Dimitriu and his colleagues at the office in Bruxelles. Their work and dedication make the smooth and effective operation of fiaf possible.

São Paulo, April 29 2006
3. Second Century Forum

3.1. The role of FIAF: The major priorities
Abstract by José Manuel Costa

3.2. The role of FIAF: The major priorities
Abstract by Patrick Loughney
The Role of FIAF: The Major Priorities
A debate on the setting up of a priority plan regarding FIAF’s external missions

This year, in Sao Paulo, the Second Century Forum will be chaired by José-Manuel Costa, who will invite other speakers to complete the discussion panel.

The Second Century Forum will discuss the role and policy of FIAF as such, focusing on the federation’s external profile and missions. The aim is to pursue some of the crucial debates that have run through all recent archive gatherings, and take them to a straightforward strategic level. Some of these issues will also be addressed in other sessions of the Congress, so the focus here will thus be on mutual articulation, global implications, and the building of a federative plan.

Opening papers will put forward different visions regarding three basic questions: the identity issue, the legal issue, and the digital issue.

The identity issue. Oppositely to what happened in the founding years of the archive movement, a distinctive feature of our present context is our non-isolation. Film archives, film museums, and cinematheques are now massively surrounded by other agents dealing with the same historical objects (industrial archives; culture heritage exhibitors; museums of all kinds; educational bodies; creators, producers, and distributors of new works integrating archive material; publishers using new technological carriers; launchers of internet tools; etc., etc.). Archives and FIAF cannot ignore them. Moreover, they can obviously benefit from a larger awareness of the nature, needs, and potential use of this heritage. In other words, we need to develop new forms of dialogue with this broader “film heritage world”. But, this being said, what should our policy be to conduct this approach? And what goals do we want to achieve through it? Should we now stress, only or primarily, our common interests and common aims with these new partners? Or should we alternatively also stress the specific identity of the archive network inside that larger context? In the long run, from conservation to cultural diffusion, should we mainly help to build a larger film heritage network, or do we still need to develop (if necessary, to re-define) a specific film archive network?

The legal issue. The separation between “archive care” and “ownership and legal control” of a work was a congenital trait of the archive movement, and for many decades, whatever its problematic consequences, this did not prevent the movement from advancing. A distinct panorama was, however, created by modern societies, where the dynamics of new markets and public social uses of moving images are hardly compatible with that simple, mostly radical separation. Some colleagues have defended the present “status quo” and the path of individual contracts as the only correct and sufficient approach to this issue. Others have more and more expressed their feeling that new approaches could and should be carried out on the international scene. This issue cannot but be considered in relation to the previous one, i.e., the identity of the archive movement and the role of FIAF. What is thus, once and for all, the feeling of the current FIAF membership regarding the issue of our legal framework? Should we endorse the E.C. to take further initiatives on that level?
The digital issue. Even if constantly focused in recent gatherings, the subject of digital technology in film archives has often been dealt with, but without the necessary methodological clearness. Not infrequently, this has created involuntary misunderstandings and wrong divisions, which, on the other hand, may well have hidden more profound contradictions. This year’s symposium, “The Future of Film Archives in a Digital Cinema World: Film Archives in Transition”, is an excellent opportunity to clarify those issues, and settle the discussion in clearer terms. The Forum will thus profit from the asset of previous debates, inviting participants to articulate these issues with other structural aspects of the present archive movement, and with the strategy of FIAF.

Second Century Forum
Friday, 28th April 2006
9.00 – 10.30: presentation of three discussion papers
10.30 – 10.45: break
10.45 – 12.30 collective debate
3.1. The role of FIAF: The major priorities
Abstract by José Manuel Costa
RE-FOUNDATION

- Film archives can no longer underestimate the accelerated mutation of their own context of work. The latest decades produced at least two major new conditions affecting this work, both the consequence of external changes and, ultimately, of the archives achievements: the film heritage market and the now common approach to film as an element of cultural identity, with its corollary of (claim for its) public appropriation. These and further mutations (economical, political) started to induce modifications in some archives’ institutional structure, and definitely in our daily practices. Last but not the least, these pressures happen to coincide now with the establishment of the digital paradigm, with its correlative changes in the research, circulation and consumption of moving images.

- Facing all this, archives raised no global strategies. Left with little more than local reactions (on those levels, even regional networks did not go very far) they have moreover often been equivocal and paradoxical, either changing their practices too passively, following other’s demands, or resisting change where change was actually needed. Regardless of our unquestionable accomplishments in some areas – the most decisive of all being the importance and the preservation rate of our collections – we reached the threshold of a new era with no common voice and practically no driving vision concerning a state of things that can very well become deadly threatening for the film museum project. Ten or twenty years from now we may well have good conservation structures and (or) active cultural centres. But... will we still have integrated organisms where those two things are one, and thus where each of them carries the seal of that unified nature? That is the question, the serious doubt and the ultimate problem of a movement that was launched under very different circumstances from those existing now.

- My response is that the museum project (i.e. the integrated model) is as much needed now as it was in the beginning of the archive movement, that we can only maintain it if wo raise a collective, visible, strategy to defend it, and that, in order to do so, we have to combine the inspiration of the founding gestures with a response to new problems and a radically new approach to some old ones. In short, taking account of what is at stake, one could say that the archive movement reached the point where its survival condition is (not less than) a re-foundation gesture.

- Confronted with an immensely enlarged group of players in the heritage domain (industrial archives, film heritage exploiters, heritage festivals, cultural centres, art museums, educational bodies, etc, etc), archives not only often started to play by others’ rules but also, along the process, started to loose identity. In view of that, the decisive issue is not our institutional diversity (which was there since
the very foundation of FIAF) but how do we place ourselves in that larger world, i.e. not the detailed differences among us but what differentiate us from the rest. Thus to re-found the movement cannot but start with re-establishing an identity, based on a core of defining issues, both taken from our past and incorporating a vision of our future. These core issues should at least contemplate: (a) a re-assertion and a re-definition of the integrated model; (b) a clarification of its unique nature comparing to all the other institutional players in the field; (c) a radically new approach to the legal context of our work; (d) a clarification of the archival role of digital technology related to the analogue heritage – including a vision of our articulation with the new revolutionized forms of networking and access. But establishing an identity has to be now a pro-active point in the agenda of FIAF, and, isolation being not an alternative anymore, it has to be carried out playing in whatever new forums, both to search for new alliances and to negotiate our own prerogatives. Parallel to a large heritage field we absolutely need to reinforce a specific, strong, film archive network.

One of the issues where the past framework bequeathed to us is not applicable any longer is the one referring to the legal context. The social pressure made to modern archives to disclose their collections on a faster way, together with the related demands in preservation and the control of public investment, all this is now incompatible and incoherent with the congenital legal vacuum of the archive movement. Modern societies did embed the concept of the moving image as part of a collective heritage; however, they did not care yet to translate that concept into a new legal frame, thus also creating a minimum of public law for cinema. Legal deposit recommendations may be a starting point but a limited one, as far as the global issue of the “first century” is concerned. The way of individual contracts will forever remain necessary (in what concerns commercial exploitation) but, generally speaking, it leads to slow, no standardized procedures incoherent with what are now our standard public cultural missions. I believe we are the generation that meets the context, and the responsibility, to approach this problem in radical new terms: archives should take the lead to publicly address this issue, calling their governments and the international bodies to establish what can eventually be a side Convention (complementary to Authors’ Right and Copyright ones and developing the exceptions they already foresee) covering the basics of public safeguard and public cultural use of moving images.

As for the momentous issue of the digital paradigm and the role of digital technology in what concerns the analogue film heritage, I pretend that one has to start by refusing the trap of the dichotomy of “analogue vs digital”, either taken as an impressionistic statement or a “matter of principle” for every purpose and to any extent. Instead, the presentation will address four main different issues, taking a stand for each of them: (a) first and foremost, regarding the “analogue century”, digital means a revolution in the access domains – “by whom”, “how”, “for what” will moving images be searched for – making it fundamental for archives to urge in its use, as a development of our already existing research and consultation tools; (b) even if it does present ethical problems, and must therefore be subject to deep, yet-to-build, ethical codes, digital intermediate tools cannot be put aside in the restoration process of any otherwise irretrievable work; (c) as far as the current preservation and restoration process is concerned,
as well as the archive (museum) projection in the network of archival theatres, it is of the utmost relevance – and in fact, one of the key items of our identity – to keep the use of analogue technology whenever dealing with originally photochemically produced materials, preserving both its means and its know-how, and handing it over to future generations; (d) consequently, digital inflexion implies that the archives learn digital (and develop specific digital tools) but it also means, and only more so, that they urge in collecting, systematizing and transmitting the previous technology to upcoming generations - lack of any other agents that will do so.

• The founding gestures of the archive movement happened just in time to try and save, if not the major part, at least a core part of the silent film art and, with it, what one would call the very memory of its essence. In fact, one could say that the founders came into the scene at the very last moment when that memory could still be handed over to the following generations, thus avoiding what otherwise would have been a drastic fracture in the development of film culture. Today, in the face of a harder, vast, much larger mutation – the mutation of the whole technological chain of cinema and the (still hypothetical but possible) disappearance of some defining features of what has been the cinema experience throughout the last century - we have to cope with the responsibilities of this transition phase, thus being able to respect the essence of those founding gestures by re-founding the movement according to its modern needs.

JMC 19.04.06
3.2. The role of FIAF: The major priorities
Abstract by Patrick Loughney
2nd Century Forum – Abstract

Patrick Loughney

The Role of FIAF: The Major Priorities

1) The Identity Issue

The international landscape of film preservation is highly confused. The paradox is that public awareness of the need to conserve the world’s film heritage has never been higher in the United States and other nations, but the public is also badly informed about who defines the standards for motion picture preservation, who performs the actual work of preservation, and who holds the highest curatorial authority for judging the quality of what is preserved and publicly exhibited.

FIAF archives were once unchallenged the primary cultural institutions for rescuing, preserving and bringing the national film heritage of their countries to new audiences. But that is no longer the case because of new access formats (DVDs) and changes in how historical films are distributed in the market place. The idea of “film preservation” used to be associated almost exclusively with FIAF archives. Now that concept has been expropriated by film studios and distributors of repertory cinema via cable TV, video and DVDs, who regularly claim credit for “restoring” films which are only manipulated in electronic versions.

Issues to consider:

- FIAF’s external profile is weak and poorly defined and, in many areas of the world, its mission to define and promote standards for film preservation and theatrical exhibition is no longer recognized or clearly understood.

- FIAF archives must establish a direct and regular dialog with the studios, distributors and major rights holder groups regarding 1) permanent relationship 2) participation in annual FIAF congress, 3) defining a set of limited rights for FIAF members to exhibit and distribute restored versions of films.

- Film archives and museums must make strong efforts to reclaim and re-assert their authority as the legitimate guardians of the standards of theatrical film preservation and exhibition.

- “Non-preservation institutions” that only exhibit films must do more to incorporate regular information about the lending FIAF archive, and film preservation, in their programming notes and publicity….or pay higher fees.

- FIAF archives must begin to examine fee structures established in traditional museums, governing access to non-film forms of art and cultural artifacts.
(painting, sculpture, etc.) which are loaned for exhibition, as legitimate models for re-evaluating current archival film loan fees.

- FIAF, through its Commissions, must develop stronger voice as an international organization on issues relating to “fair use” and copyright and intellectual property right legislation being considered in Europe, the US and other regional areas. Position papers on such topics as copyright term extension, “fair use” and access should be drafted and pre-approved by the EC for immediate delivery to legislative bodies considering changes in intellectual property laws that adversely affect film archives.

2) The Legal Issue

Archives and film museums, whether they are privately or publicly funded, are engaged in a “public trust”. They exist to serve an important public need that is not served by the film industry or the owners of the intellectual property rights connected with cinema. Intellectual property rights are important and they must be duly observed. Film archives and museums recognize this principle. Generally speaking, the film archives of the world have done enormous good work to preserve motion pictures and keep their memory alive over many generations. This work has benefited the major film studios and rights holders in all countries for many decades. This is partly an “Identity” but it is also becoming a developing legal issue that FIAF archives must help define and be more aggressive in supporting.

Issues to consider:

- Develop a FIAF declaration of principle for the right to theatrically exhibit without fees, as a legitimate non-profit, cost recovery activity, archival prints of films preserved by its members in primary theater venues owned or directly controlled by members.

- Establish FIAF policy encouraging members to share collection information with rights holders, and provide access to film preservation elements, in exchange for fair re-imbursement and funding support for generic preservation, publishing and exhibition activities.

3) The Digital Issue

Film archives and museums must have the confidence to declare that 35mm film (and other critical formats) can co-exist with digital preservation strategies and exhibition technologies. And, when appropriate, that film can and must continue to be the standard for archival exhibition for the “core artistic works” of international cinema for centuries to come. Museums and other non-film preservation institutions that nevertheless regularly exhibit film are looking for leadership in developing and maintaining proper theater facilities for exhibiting repertory cinema. Likewise, public funding and grant
making organizations are sympathetic to film preservation issues but require external justification for their continued support for film preservation projects. Strong FIAF leadership is very important as increasing pressure mounts within the film industry and elsewhere to "preserve" films only on digital formats.

Issues to consider:

- In 2005 Kodak had its most profitable year in history for the sale of 16mm and 35mm film stocks.

- The best strategy for preserving "born digital" films may turn out to be converting them to analog preservation elements (16mm & 35mm internegative and separation masters) that can be kept in environmentally controlled storage conditions.

- The massive amounts of analog film (and video) materials produced during the 20th century that survive unpreserved in private and public archives around the world cannot be processed or re-formatted by the available commercial digital conversion facilities. The amount is too overwhelming. Archives will be dealing with analog film formats for generations to come.

- 35mm film will continue as a major format for preservation and repertory exhibition for decades to come if FIAF members

- The emerging picture for digital technology is that the greatest changes have occurred in the areas of film and television production.

- Digital technologies have introduced profound and generally positive changes in the field of film preservation. These changes have mainly been led by the specialized commercial film laboratories and, generally speaking, not by labs operated by FIAF member archives.
4. Report of the Specialised Commissions

4.1. Cataloguing and Documentation Commission
4.2. Programming and Access to Collections Commission
4.3. Technical Commission
4.4. FIAF Strategic Plan
   4.4.1. Working Plan presented by Yolande Racine
   4.4.2. Strategic Plan: A brief questionnaire
4.1. Cataloguing and Documentation Commission
FIAF CATALOGUING AND DOCUMENTATION COMMISSION

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REPORT TO THE FIAF GENERAL ASSEMBLY
São Paulo, April 2006

I. MEMBERSHIP AND MEETINGS

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

The Commission will meet in São Paulo on April 22 and 23. We will focus on issues and timelines concerning the projects described below; in particular continuing to implement the new FIAF database software; editing and updating the FIAF databases; updating the Glossary of Filmographic Terms; and revising the FIAF Cataloguing Rules. Commission members will be available throughout the Congress if attendees would like to discuss Commission projects, ask questions, or suggest areas of interest for future initiatives.

II. PRESENTATIONS

During the São Paulo Congress, Commission members and other participants are presenting a workshop entitled "Digital Imaging Projects in Film Archive Documentation Departments". This workshop will describe projects in progress at a number of archives and will encourage discussion on ways FIAF archives can collaborate in this area. This workshop could also serve as a starting point to gather survey information on the use of digitization in film archives, for publication in a future issue of the Journal of Film Preservation.
III. COMMISSION PROJECTS

FIAF International FilmArchive Database

The Commission members continue to update, edit and advise on the development of the resources included in the FIAF International FilmArchive Database. Over the past year, Rutger Penne and our database partners at IVS-Iscentia successfully finalized data fields and tables and migrated the International Index to Film/TV Periodicals to the new platform. It will be fully operational on the new software platform by Summer 2006. Plans to convert and migrate the other databases featured on the FIAF International FilmArchive Database (Treasures from the Film Archives, International Directory of Film/TV Documentation Collections, Bibliography of FIAF Members’ Publications) will be developed over the next year. In addition, P.I.P. staff will continue refining the many complex facets of the new software, which are described in more detail in the P.I.P. report.

The Commission members are very pleased that FIAF has contracted with an additional publisher, Proquest, to publish a second online version of the FIAF Database. We feel this will potentially make the data available to a much larger worldwide audience, which will also serve to increase knowledge and appreciation of FIAF’s activities. In addition, FIAF members will be able to receive discounts on other film-related databases distributed by Proquest, such as the American Film Institute Catalog and the Film Index International.

Databases:

Periodical Indexing Project (P.I.P)
Volume 33 of the International Index to Film Periodicals was published in October 2005, and the most recent update of the FIAF International FilmArchive Database will be released online and on CD-Rom in May 2006. Most Commission members regularly index periodicals for the project. FIAF is offering discounts on subscriptions for any archives supplying indexing; please contact Rutger Penne for more details.

Bibliography of FIAF Members’ Publications
René Beaucclair continues to compile and edit the Bibliography of FIAF Members’ Publications. He thanks the FIAF members and affiliates for their assistance in sending citations and publications to him for inclusion. The database currently includes more than 4,700 citations covering materials published from 1966 to 2004. The Bibliography is available on the FIAF International FilmArchive Database and is also available each year for download at no charge from the FIAF website. The 2005
paper edition included 247 citations from 63 archives (covering materials published in 2004), and was mailed to all members and affiliates in July 2005.

International Directory of Film/TV Documentation Collections
Work on the update of this Directory is well underway. With the help of Pacific Film Archive's Digital Media Department Nancy Goldman devised a form allowing archives to update their entries directly via the web. Each institution's entry is individually password-protected to ensure the data is secure. If they prefer, archives can also submit revisions on paper. E-mails requesting updates have been sent to most archives with the remainder to be sent out in May. Revisions received by August will be available on the Fall 2006 edition of the FIAF International FilmArchive Database. Please contact Nancy if you have any questions about the project.

Treasures from the Film Archives
The Treasures database of silent-era films continues to progress, thanks to the efforts of FIAF affiliates and to the generous private donation that helps support project staffing. The Treasures database currently holds 40,611 records, of which 32,599 include details on prints and elements held by ninety-eight individual archives.

In December, Heather Stilin, who served as Data Editor for the project for the last two years, resigned from her position as she moved out of the area. We are very grateful for the outstanding work she did on the Treasures project, and wish her well in her future endeavors. Fortunately, PFA's Cataloger Susan Wester was able to adjust her schedule and take on the Treasures duties starting in January. She will be contacting all FIAF members to request new data later this year.

In addition to adding, updating, and correcting data, project activities over the next year will focus on preparing the Treasures database for conversion to the new FIAF software platform. Tasks will include standardizing film title, personal name, and corporate name authority records so that they can be merged with the FIAF Database authority files, and mapping the Treasures fields to corresponding fields in the new software. We anticipate moving all four of the FIAF databases to this single platform by 2008.

FIAF Cataloguing Rules
Commission members Maria Assunta Pimpinelli and Rosario Lopez de Prado began this project by surveying current cataloguing practice. We thank all of you who participated in the survey,
which has provided a good overview of those using the FIAF Rules and the types of improvements that are needed. Results of the survey will be presented in an upcoming Journal of Film Preservation.

Starting this summer, Maria Assunta and Rosario will begin updating specific chapters and corresponding with individuals who expressed an interest in helping with the update. We also plan to work in accord with the European Commission's new cataloguing guidelines initiative. Both Maria Assunta and Rosario are participating in the CEN standardization project to help ensure that the FIAF Cataloguing Rules and the CEN guidelines will develop in harmony.

Glossary of Filmographic Terms

Over the last year, Zoran Sinobad completed final editing of the English language version of the Glossary of Filmographic Terms, making revisions as suggested by several experts who read the first draft. The new edition includes over 90 new terms in addition to substantial editing of most of the remaining terms. We are now ready to begin translating the terms and descriptions into all the languages to be included in the next edition. Affiliates interested in helping to translate are welcome to contact Zoran to discuss collaborating. We plan to at least include the languages featured in the last edition and would be delighted to incorporate additional languages if translators are available. We are working to create a Glossary that complements, but does not duplicate, work the Technical Commission is doing on compiling a technical glossary.

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission
Berkeley, April 9, 2006
4.2. Programming and Access to Collections Commission
REPORT FOR 2005
TO THE FIAF CONGRESS IN SAO PAULO
FROM THE COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS

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

The Commission members elected in Ljubljana were:

Kjell Billing, Norsk filminstutt, Oslo, Head of the Commission
Antti Alanen, Suomen Elokuva Arkisto, Helsinki
Jon Wengström, Cinemateket, Svenska Filminstitutet, Stockholm
Elaine Burrows, formerly NFTA, London
Steven Higgins, Museum of Modern Art, New York
Meg Labrum, Screensound Australia National Film And Sound Archive, Canberra
Patrick Loughney, George Eastman House, Rochester
Stefan Droessler, Filmmuseum München
Francisco Ohem, Filmoteca de la UNAM, México
Dinko Tucakovic, Yugoslavska Kinoteka, Beograd
Koen Van Daele, formerly Slovenska Kinoteka

The Commission held a workshop during the congress covering the following three topics:
1: THE DIGITAL ACCESS, presented by Deputy Director General of the Norwegian Film Institute, Erlend Jonassen.
2: THE ADVANCED PROJECTION MANUAL, presented by the author Torkell Sætervadet.
3: ELECTRONIC SUBTITLING, hosted by Mr. Antti Alanen (Suomen elokuva-arkisto, Helsinki)
THE WORKSHOP IN SAO PAULO:
The Commission met many times during the congress, discussing among many other things the workshop in Sao Paulo. Under the headline “Fair Use” we wanted to focus on copyright and the archives access to prints etc. The main aim of the Sao Paulo copyright workshop would be to define the guidelines of fair use in film archival programming. Also the terms non-commercial use, non-profit use, and cultural use would be defined. Archives which preserve moving image heritage and give access to the rightholders would have the permission to fair use in archival programming.

Our ambitions were high, planning to invite speakers from many countries. We also wanted to have this as a joint workshop with the Cataloguing and Documentation Commission.

Members of the commission had further meetings in Bologna during the “Il cinema ritrovato” festival, making further plans for the work-shop.

Likewise members of the Commission held two meetings in Pordenone.

Later, we learnt that there was no budget to invite speakers, and that we only had 4 hours at our disposal. On these terms we decided to hold a preliminary workshop on the theme, hoping we could host a “full version” in Paris in 2008.

Antti Alanen and Jon Wengstrøm have been working on this together with Pat Loughney. The two first had a meeting in Stockholm in February.

THE ADVANCED PROJECTION MANUAL
After some correspondence and meetings the decision was taken that the manual should be published jointly by FIAF and the Norwegian Film Institute, sharing the expenses and income equally.

The manual was designed by the designer at NFI and printed in 2000 ex. It can be ordered from [www.nfi.no/projection](http://www.nfi.no/projection). Elaine Burrows has done a huge job of “washing” the language Lise Gustavson at NFI and Kjell Billing has done the following up on the project, and the latter will be responsible for the sales, the maintenance and the following up, coming with a report on this next congress. After this evaluation, we must consider whether or not it should be translated into other languages.

April 2006
Kjell Billing
Head of the Commission
4.3. Technical Commission
Comisión Técnica de la FIAF
28 de abril de 2006 (Leído ante la Asamblea General el sábado, 29 de abril)
Informe ante la asamblea general en el Congreso de São Paulo

Queridos amigos de la Federación Internacional de Archivos Filmicos.

Por encargo del nuevo jefe de la Comisión Técnica, Thomas C. Christensen, que tuvo que regresar a su archivo el jueves, seré yo quien haga un breve informe de lo realizado por la C.T. desde el congreso del pasado año en Ljubljana.

El miércoles se reunió la Comisión Técnica, aquí en la Cinemateca, asistiendo seis de sus miembros: Alfonso del Amo, Paul Read, Noël Desmet, Michael Friend, David Walsh y Thomas Christensen; y cuatro colaboradores: Grover Crisp, Torkell Saedervadet, Mikko Kuutti y Ana Cristina Irarte. También asistió Patricia de Filippi de la Cinemateca Brasileira. Francisco Gaytán no pudo participar por coincidir la reunión con la de los archivos iberoamericanos.

1
Proyectos en marcha durante este último año

- Simposio en São Paulo
Como sabéis, contribuir a la organización del Simposio que tuvimos el lunes y el martes pasados, ha constituido nuestro principal objetivo.

Como dije en la apertura, el simposio “Archivos en tiempos de cambio” fue posible gracias al esfuerzo de muchas personas pero, sobre todo, gracias al empeño personal de Paul Read; sin su esfuerzo y el de la Cinemateca Brasileira, este simposio nunca habría sido. La Cinemateca, Paul Read, otros miembros y colaboradores de la Comisión Técnica y de la FIAF, lo hicieron posible. Ahora quiero agradecerlos.

Cuando hace tres años me hice cargo de la Comisión, consideraba que uno de los objetivos básicos era contribuir a incrementar el conocimiento que sobre la transición tecnológica teníamos los archivos. Durante estos años hemos desarrollado distintas actividades que, por ahora, han conducido hasta éste, en mi opinión, espléndido simposio.

Es evidente que habrá que seguir. La imagen del león temerario tirándose por la ventana en el palacio del Mago de Hoz, con la que Paul cerraba y resumía nuestras dudas en el último segundo del simposio, creo que es plenamente acertada.

En la reunión del miércoles, la comisión inició el análisis de esta experiencia; análisis que, sin duda, será muy fructífero.

- Planteamiento final para Preservación cinematográfica / Film Preservation
En la asamblea de Ljubljana os informé de que en la Comisión había profundas diferencias de concepción sobre este trabajo. Varios miembros habían objetado la versión inglesa. Las objeciones eran de dos tipos:

- El lenguaje que yo utilizaba no les parecía adecuado.

Su propuesta, en una muy amplia y bien elaborada reescritura, acentuaba el carácter de manual de la obra. A mí, este carácter no me gusta. No creo en los manuales para temas complejos. Un manual sirve para montar un aparato sencillo pero, en mi opinión, da muy escasa ayuda para la formación de criterio y, esto, contribuir a la formación de criterio, es mi objetivo.

- En segundo lugar, en su opinión, las recomendaciones que yo establecía para la conservación no tenían el carácter riguroso que debían revestir al proceder de la Comisión Técnica.

Como es natural, en este aspecto, mi desacuerdo era completo. Yo respeto totalmente las investigaciones realizadas en los laboratorios (yo mismo he participado en una investigación de este tipo que se realizó durante tres años en España) y mi escrito contemplaba, difundía y recomendaba absolutamente estas investigaciones y
sus resultados, que son fundamentales para nuestro trabajo. Pero creo que la realidad es más amplia que lo que nos enseñan los estudios de laboratorio; por ello, también comentaba y recomendaba otros criterios, basados en la experiencia y que, así lo pienso, pueden ser muy útiles para la mayor parte de los archivos.

En Ljubljana intervino el Comité Ejecutivo, pidiendo que se publicara Preservación cinematográfica / Film Preservation. Después de una larga y detenida reflexión, realizada durante este año, he transformado el texto, rescribiéndolo por completo y reordenándolo.

Aunque muy modificado, **Clasificar para conservar** mantiene los mismos principios que desarrollaba el texto anterior. Pero ahora, me responsabilizo por completo de sus contenidos y acepto que, éste, no puede ser un proyecto de la Comisión: evidentemente, las publicaciones de la Comisión deben ser unitarias.

**Clasificar para conservar** está escrito y preparado para publicarse en español. Naturalmente, no hay versión inglesa. Por falta de tiempo (la semana pasada fue enorme) no he podido traer las copias necesarias, pero prepararé y enviaré inmediatamente copias (en español) a la Comisión para que estudien si deben impulsar su traducción.

- **Nueva edición de la base datos sobre fabricación de película virgen**

  Como se dijo el martes, hay una nueva edición de esta base. Con mejor calidad y con documentos nuevos.

  La base esta organizada a partir de una tabla Excel.

  Copias de esta base en DVD (en la actualidad pesa 1,8 gigas) serán distribuidas a aquellos que quieran participar en su desarrollo.

  Faltan años para que este trabajo pueda rendir frutos pero, si colaboramos, aportamos documentos y trabajamos en su análisis y en la elaboración de resultados, acabará por constituirse en una fuente de gran importancia para la preservación de nuestro patrimonio.

- **Publicación digital de textos clásicos**

  Para este proyecto, en la Filmoteca Española se ha concluido la digitalización de un libro: "Técnica del cine en color" (J. Fernández Enclinas, 1949) que, creo, traza un interesante panorama sobre los principales sistemas existentes en el momento anterior a la introducción del Eastmancolor. Se está preparando una nota biográfica sobre su autor (que fue profesor de la escuela de cine) y será inmediatamente distribuido.

  Hay varios textos ingleses en distintas situaciones de preparación y se estudia cómo conseguir editarlos y distribuirlos. Ana Cristina Irarite, de la Filmoteca Española, estudiará las posibilidades para iniciar, este año, la publicación de estas obras en inglés.

- **Directorio de técnicos de archivos**

  Como sabéis, este directorio (creado por iniciativa de Nicola Mazzanti) ya está abierto en la sede de FIAF en Bruselas. Muchos de vosotros habéis recibido un primer mail, al que se han recibido muy pocas respuestas. Hay que señalar que algunas personas no quieren figurar en directorios de correo (salvo que sean cerrados y estén restringidos al ámbito interno de FIAF).

  Pronto, por esta vía, volveremos a escribir solicitando la participación en la base de datos sobre película virgen.

  En la reunión del miércoles, la Comisión Técnica se ha comprometido a distribuir periódicamente un boletín (newsletter) por esta vía. Será editado por Paul Read y el primer número se enviará hacia el verano.

- **Glosario de términos técnicos**

  La preparación del simposio impidió adelantar en este proyecto.
Nancy Goldman intervino en nuestra reunión del miércoles y se acordó que la comisión técnica tendrá preparado un glosario básico para noviembre. Paul Read y Mikko Kuutti y otros miembros y colaboradores de la comisión trabajamos en esto.

2

Otros proyectos presentados en la reunión del miércoles
Muy brevemente.
- **JTS en Toronto**
  Como ya informaron en nuestro simposio Michael Friend y Grover Crisp. La CCAAA ha decidido que, en el verano del próximo año, celebrará una nueva edición del Joint Technical Symposium. Michael y Grover serán los co-presidentes, estableciendo un comité de programación integrado por las comisiones técnicas de las organizaciones de archivos.
- **Congreso 2007**
  La Comisión planteó iniciar contactos con el Nacional Film Centre de Tokio para apoyar y colaborar en el desarrollo del simposio y congreso del próximo año.
- **Poster de degradación**
  Se volvió a plantear la posibilidad de publicar los bellísimos poster preparados por João Sócrates d’Oliveira. Se estudiará su publicación o su inclusión en la web de FIAF.
- **Conservación del sonido**
  Mikko Kuutti planteó que la paulatina (pero rápida) desaparición de los medios de sonido analógico, está creando un problema para la conservación de registros sobre película perforada magnética. Parece necesario iniciar un estudio para poder recomendar prácticas de conservación y reproducción para estos delicadísimos materiales.

3

Cambios en la estructura y composición de la Comisión.
Como sabéis, en el pasado congreso expliqué que sólo podía seguir al frente de la Comisión durante un año más. En su día, propuse al Ejecutivo que fuese Thomas C. Christensen quien me reemplazara.

Thomas es un hombre joven pero extremadamente formado y experimentado, que tiene todo el apoyo de su archivo. Creo que realizará un gran trabajo para nuestra Federación y para la Preservación Cultural.

Thomas ha presentado su proyecto de comisión que estará formada por cinco miembros y un número no determinado de corresponsales (affiliate members).

Thomas ya ha señalado que, junto con él, estarán Nicola Mazzanti y Paul Read. Habrá otros dos miembros que tendrán que ser personal de archivos FIAF; uno de estos será el jefe adjunto (deputy head) de la CT. También indicó que, por lo menos, uno de esos miembros aún no designados, tendrá que pertenecer a un archivo no europeo. El Comité Ejecutivo ha aprobado este proyecto.

Esto es todo. Sólo quiero señalar que para mi ha sido un honor dirigir durante estos tres últimos años la Comisión Técnica.
Por supuesto quedo a vuestra disposición para todas aclaraciones que solicitéis.

Alfonso del Amo García

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Dear friends of the International Federation of Film Archives.

On request of the new Head of the Technical Commission, Thomas C. Christensen (who returned to its archive on Thursday), I will make a brief report of what was carried out by the T.C. from last year (Report from Ljubljana Congress).

On Wednesday 26th April 2006, the meeting of the Technical Commission took place at the Cinemateca Brasileira. Six of its members have attended the meeting: Alfonso del Amo, Paul Read, Noël Desmet, Michael Friend, David Walsh and Thomas Christensen; and four collaborators: Grover Crisp, Torkell Saedervadet, Mikko Kuutti and Ana Cristina Iriarte. Also attended: Patricia de Filippi of the Cinemateca Brasileira. Francisco Gaytán could not participate, in order to be able to participate to the meeting with the Ibero-American Archives meeting.

1 Projects in progress during last year

- Symposium in São Paulo

As you may know, the contribution to the organisation of the Symposium that we had last Monday and Tuesday has constituted our main objective.

As I said during the Symposium's opening, the Symposium "Film Archives in Transition" was only possible thanks to the effort of many people and, particularly, thanks to Paul Read's personal effort. Without his effort, and the effort of the Cinemateca Brasileira, the other members and collaborators of the Technical Commision of FIAF, this symposium would never have been possible.

Three years ago, when I headed the Commission, I considered that one of the basic objectives of the TC was to contribute to increase the knowledge on the technological transition in the archives. During these years, we have developed different activities that, at this moment, in my opinion, have lead to this splendid symposium.

It is evident that it is necessary to continue on this way.

The image of the Fearful Lion jumping from the window in the palace of the Wizard of Hoz, with which Paul Read closed the last day of the symposium, summarized, in my opinion, our doubts. And it is very good.

During the meeting of Wednesday, the commission began the analysis of this experience. It is, without any doubt, very fruitful.

- Final position for "Preservación Cinematográfica / Film Preservation"

During the General Assembly in Ljubljana, I informed you that, inside the Commission, there were deep differences of work conception. Several members had objected the English version.

The objections were linked to two reasons:

- The language that I used didn't seem appropriate to everybody.

- The proposal, written in a very wide and well elaborated way, accentuated the "handbook" character of the work. I don't like this character. I don't believe in the manuals for complex topics. A manual is good, e.g., to assemble a simple apparatus but, in my opinion, it provides a very scarce help for the formation of criteria and, this, to contribute to the formation of criteria, is my objective.

- In their opinion, the recommendations that I settled down for the conservation didn't have the rigoruous character that they should have (coming from the Technical Commission).

As it is natural, in this aspect, my disagreement was complete. I totally respect the investigations carried out by the laboratories (I have myself participated to an investigation
of this type that was carried out during three years in Spain) and I wrote, commented and recommended these investigations and their fundamental results for our work. But I believe that the reality is wider than what the laboratory studies can teach. I also commented and recommended for them other approaches, based on the experience, that can be very useful for most of the archives.

In Ljubljana, the E.C. intervened, asking that Preservación Cinematográfica / Film Preservation was published. After a long and detained reflection, carried out during this year, I have transformed the text, re-wrote and reordered it completely.

Although there was a lot of modifications, Clasificar para preservar (Classify to Preserve) maintains the same principles than those developed in the previous text. But now, I completely take the responsibility of its content and I accept that it cannot be a project of the Commission: evidently, the publications of the Commission should be unitary.

Clasificar para preservar is written and completely prepared to be published in Spanish. Naturally, there is not English version. Because of a lack of time (last week it was enormous) I have not been able to bring the necessary copies, but I will prepare and I will send copies immediately (in Spanish) to the New Commission so they can study them if they should impel their translation.

- **New edition of Raw Stock Film data base**
  As said on Tuesday (during the symposium), there is a new edition of this database, with better quality and including new documents.
  This base is organized starting from a table Excel.
  Some copies of this database on DVD (at the present time, weight: 1,8 gigas) will be distributed to those who want to participate in its development.
  There was not enough time for this work to surrender fruits but, if we collaborate, we can contribute to create new documents. Working on the analysis and on the elaboration of the results will end up to constitute a source of great importance for the preservation of our patrimony.

- **Digital publication of classic texts**
  Concerning this project, we have concluded, at the Filmoteca Española, to the necessity of the digitalization of the book: "Técnica del cine en color" (Techniques of the cinema in colour) published in 1949 by J. Fernández Encinas. I believe that it traces an interesting panorama on the main existent colour systems at this moment, before the introduction of the Eastmancolor. Currently, we are preparing a biographical note on their author (that was professor at the Spanish Cinema School). The book will be distributed immediately.

  There are several English texts in preparation and it is studied how to be able to publish and to distribute them. Ana Cristina Inarte, from the Filmoteca Española, will study the possibilities to begin, this year, the publication of these works in English.

- **Directory of Archive's Technicians**
  As you know, this directory (created on the initiative of Nicola Mazzanti) is already opened at the headquarters of FIAF in Brussels.
  Many of you have received a first mail, but very few answers have been received. It is necessary to point out that some people don't want to figure in the mail directory (unless they are closed and to the internal environment of FIAF).
  In the coming weeks, we will once again request the participation of technicians in the database.
  During the meeting of Wednesday, the Technical Commission has committed to distribute a newsletter about this. It will be published by Paul Read and the first number will be sent toward the summer.

- **Glossary of technical terms**
  The preparation of the Symposium prevented to go further in this project.
Nancy Goldman intervened in our meeting and we agreed that the technical commission will have to prepare a basic glossary for November. Paul Read and Mikko Kuutti and other members and collaborators of the commission will work on this.

2. Other projects presented in the meeting of Wednesday

I comment them very shortly.

- **JTS in Toronto**
  As they already informed Michael Friend and Grover Crisp during the Symposium, the CCAA has decided that, during the summer of next year, a new edition of the Joint Technical Symposium will take place. Michael and Grover will be the co-presidents, establishing a Programming Committee integrated by the technical commissions of the organizations of archives.

- **Congress 2007**
  The Commission outlined to begin contacts with the National Film Centre of Tokyo to support and to collaborate the development of the symposium and congress of next year.

- **Degradation Poster**
  We thought about the possibility to publish the beautiful poster prepared for João Socrates de Oliveira. The publication or their inclusion in the FIAF website will be study.

- **Conservation of the sound**
  Mikko Kuutti outlined that the gradual (but quick) disappearance of the means of analogical sound is creating a problem for the conservation of registrations in magnetic perforated film. It seems necessary to begin a study to be able to recommend a practical guide for conservation and reproduction of these delicate materials.


As you know, during the last congress I explained that I could only continue as Head of the TC during one year. At this stage, I have proposed to the Executive that Thomas C. Christensen replaced me as Head of the Commission.

Thomas is a young but extremely prepared and experienced man that has the whole support of his co-members. I believe that he will carry out a great work for our Federation and for the Cultural Preservation.

Thomas has presented his Commission project, that will be formed of five members (fiaf affiliates) and a number of non-affiliates members.

Thomas has pointed out that, with him, Nicola Mazzanti and Paul Read will be in the TC. There will be two other members that will have to be part of the personal from a FIAF archives; one of them will be the deputy head of the T.C. He also indicated that, at least, one of those members not yet designated will belong to a non European archive.

The Executive Committee has approved this project.

That’s all. I only want to point out that for me, it has been an honour to manage the TC during these last three years.

Of course I am available for all explanations you should request.

Alfonso del Amo García

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4.4. FIAF Strategic Plan

4.4.1. Working Plan presented by Yolande Racine
4.4.2. Strategic Plan: A Brief Questionnaire
4.4.1. Working Plan presented by Yolande Racine
FIAF STRATEGIC PLAN

Context:

FIAF Congress, General Assembly and Executive Committee Meeting, Ljubljana, Slovenia, May 2005
Since a strategic plan for the Federation was asked for during last year’s general assembly in Ljubljana, the newly elected FIAF Executive Committee has decided, during its first meeting following the congress and general assembly, to create a sub-committee called Strategic Working Group. This committee is composed of 5 members: Jan-Erik Billinger, Patrick Loughney, Gregory Luckow, Vladimir Opela and Yolande Racine.
The mandate of the Strategic Working Group is to develop a scheme for the Federation’s strategic plan, the aims of which is to provide more transparency in FIAF’s activities, to allow for rapid and flexible action and to improve visibility of the Federation.

FIAF Executive Committee Meeting, Canberra, Ljubljana, December 2005
Discussions took place around the relevance and significance of a strategic plan for FIAF and about a structure model that would allow us to express our needs in the best way. A template was proposed, comprising the Federation’s mission, the benefits from being a member, the challenges faced by the Federation and the opportunities that should be seized as well as the objectives regarding its major internal and external areas of intervention (administration, education, communication, membership, conservation-preservation and finance). It was suggested that the mission and objectives would be taken from FIAF’s Ethical Code and integrated to the plan. It was proposed that the content of the plan would be discussed further at CNAFA Meeting in March.
Here is the model that was proposed at the CE Meeting:

FIAF Strategic Plan

Mission: [Refer to Code of Ethics]

Challenges: Opportunities:

Major Objectives: [Refer to Code of Ethics]
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CNAFA Meeting, Guadalajara, Mexico, March 2006

FIAF’s strategic plan was included in CNAFA’s agenda. The template was presented to FIAF’s participants to the meeting, as well as main orientations that were considered as priorities. There were discussions around these issues, the result of which is as follows:
FIAF Strategic Plan

Mission of the Federation:

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

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

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

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

Benefits from being a member of the Federation:

- Reputation of FIAF;
- Scope and expertise of its members;
- International reach;
- Networking and information sharing;
- Print and elements loans;
- Shared respect of film integrity.
Challenges faced by the Federation:

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

Opportunities to be seized by the Federation:

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

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(1) Adapted from FIAF’s Ethical Code, this text does not correspond to the Federation’s mission per se. It is rather the mission of its members or, even more so, their responsibilities as members of FIAF.

(2) This sentence was added to involve the Federation in its members’ goals.

(3) Shall we add ‘dissemination’ and ‘representation’?

Comments:

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

Conclusion:

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

At the urging of a number of affiliates, the FIAF Executive Committee has begun the process of developing a strategic plan for the federation. To assist in this process, the EC would like to ask the affiliates several brief but basic questions associated with this planning activity. These questions are based in a “SWOT Analysis,” a standard assessment tool used in strategic planning. A SWOT analysis provides an honest assessment of the Strengths, Weaknesses, Opportunities and Threats effecting an organization both internally and externally. The INTERNAL assessment examines the Strengths and Weaknesses within an organization, and the EXTERNAL analysis looks at the Opportunities and Threats confronting us from the larger world of other organizations, technologies, and cultural/political influences that impact and influence the federation. Taken together, the SWOT assessment provides the organization with a foundation for helping set the direction for its future strategic goals and objectives.

With this in mind, the Executive Committee would like to request that the affiliates provide their opinions on the following basic questions:

1) What are the significant INTERNAL STRENGTHS of FIAF that should be considered in developing a strategic plan for the federation?

2) What are the significant INTERNAL WEAKNESSES of FIAF that should be considered?

3) What are the significant EXTERNAL OPPORTUNITIES available to FIAF in the larger world that should be considered in developing the plan?

4) What are the significant EXTERNAL THREATS confronting FIAF that should be addressed in considering our future?

5) What should be the key strategic direction and goals for FIAF in the next five years?
Plan stratégique pour la FIAF: Bref questionnaire

A la demande des affiliés, le Comité directeur (CD) a entrepris le développement d'un plan stratégique pour la Fédération. Pour faciliter cette étude, le CD a décidé de formuler quelques questions brèves mais qu'il considère essentielles à l'adresse des Affiliés. Ces questions sont basées sur le système d'Analyse SWOT, outil de travail standard pour les études de planification stratégique. L’analyse SWOT devrait fournir de l’information élémentaire et précise sur les points forts (Strength), les faiblesses (Weaknesses), les opportunités (Opportunities) et les menaces (Threats) que doit gérer l'association aussi bien à l'intérieur qu'à l'extérieur. L'évaluation INTERNE examine les points forts et les faiblesses de l'organisation, alors que l'analyse EXTERNE prend en considération les opportunités et les menaces provenant d’un univers plus large, depuis lequel s'exercent les influences d'autres organisations, les changements technologiques et les tendances culturelles et politiques. Dans son ensemble, l’évaluation SWOT devrait fournir les bases pour identifier les objectifs stratégiques de la Fédération.

Fort de ces considérations, le Comité Directeur a décidé de formuler les questions de base suivantes :

1) Quels sont les FORCES INTERNES significatives devant être prises en considération pour l'élaboration d’un plan stratégique pour la Fédération?

2) Quelles sont les FAIBLESSES INTERNES significatives devant être prises en considération pour l'élaboration d’un plan stratégique pour la Fédération?

3) Dans un contexte plus vaste, quelles sont les OPPORTUNITES EXTERNES sur lesquelles peut compter la FIAF pour l'élaboration de son plan stratégique?

3) Quelles MENACES EXTERNES la FIAF doit-elle considérer lorsqu'elle envisage son avenir?

4) Quelles orientations et objectifs stratégiques devraient guider la FIAF pendant les 5 prochaines années?
Plan estratégico FIAF: Breve cuestionario

A pedido de numerosos afiliados, el Comité Ejecutivo (CE) inició el desarrollo de un plan estratégico de la federación. Para facilitar el estudio, el CE decidió formular algunas preguntas breves pero esenciales para esta actividad de planeamiento. Las preguntas están basadas en el sistema de Análisis SWOT, herramienta estándar para el planeamiento estratégico. El análisis SWOT suministra información elemental y precisa sobre los puntos fuertes (Strength), debilidades (Weaknesses), oportunidades (Opportunities) y amenazas (Threats) con las que debe contar la organización tanto internamente como desde el exterior. La evaluación INTERNA examina los puntos fuertes y debilidades de una organización, el análisis EXTERNO contempla las oportunidades y amenazas provenientes de un mundo más amplio, compuesto de otras organizaciones, tecnologías y tendencias culturales y políticas que afectan y ejercen su influencia sobre la federación. En su conjunto, la evaluación del SWOT nos brinda las bases para identificar la dirección que debemos emprender para definir las metas y objetivos estratégicos de la federación.

Basado en estas consideraciones, el CE solicita a los Afiliados para que expresen sus opiniones sobre las preguntas básicas siguiente:

1) ¿Cuáles son LOS PUNTOS FUERTES INTERNOS significativos que deberían ser tomados en cuenta para la elaboración de un plan estratégico para la Federación?

2) ¿Qué DEBILIDADES INTERNAS significativas deberían ser tomadas en cuenta?

3) ¿En un mundo más amplio, cuáles son las OPORTUNIDADES EXTERNAS con las que puede contar la FIAF para la elaboración de su plan estratégico?

4) ¿Cuáles son las AMENAZAS EXTERIORES que debe considerar la FIAF para encarar su futuro?

5) ¿Cuáles deberían ser las orientaciones y objetivos estratégicos de FIAF en los próximos 5 años?
5. Open Forum

5.1. Signature of an agreement between AVI and SIAE
by Luca Giuliani
Concerning to the matter of legal rights I like to focus your attention on the Italian situation which is recently been improved by an initiative leaded by CinemaZero, the Giornate del Cinema Muto co-organizer with La Cineteca del Friuli. An association had been founded in 2000, AVI (Associazione Videoteche e Mediateche Italiane / Italian Association for Videoteques and Mediateques) and a contract had been agreed with SIAE (Società Italiana degli Autori ed Editori / Italian Society of Authors and Publishers). Several of the major Italian cinema and not cinema archives, libraries and state institutions join AVI. The agreement states the archives' right to use their audiovisual patrimonies for public service, especially for archival, research and educational purposes. SIAE asks archives to declare, list and label their holdings. The labelling has a symbolic cost: 0.018 euro for each element (vhs, dvd, beta ...) no matter how many titles are included in each single asset. AVI's members can use their holdings even for individual loaning out under the conditions that it is not for profit making purposes and that 18 months has been passed since the first commercial release. The contract includes any audiovisual material collected by the archives including recorded TV programmes.

In other words the AVI-SIAE contract makes all labelled holdings legal and, above all, states the right of archive to use their holdings for public service purposes. The contract had already been presented last December at the last BIFI conference in Paris and Mari-sol Perez Guevara from the EU Audiovisual Commission is translating and publishing it on the commission web-site, among other interesting European national documents.

On this legal base La Cineteca del Friuli, among the other Friuli regional cinema bodies, has been involved in the preparation of a new regional law on cinema contents access (L.R. 180/2006) under the title: "Regional measures for cinema promotion and protection of cinema heritage and culture and for the development of audiovisual production in FVG".

The main outstanding points are:
- the regional government distinguish between regional public service and private archives cultural projects (meant by any means as commercial activities), intending to financially support the first one and to support the cultural activities only if of a regional, national, or international interest.
- Region itself sets up a public body even though it has delegated this function to private associations and this goes hand in hand with the tasks of preservation and diffusion of cinema culture and heritage. The public body is made up of La Cineteca del Friuli, four Provincial mediateques and the regional cataloguing (MANIN), software services (INSIEL) and cultural holdings bodies.

In other words the regional law states a sort of alternative nature of the cinema and audiovisual archives in order to recognize their public interest and to grant the public service. Serge Toublana in his mission for the French Minister of Culture has talked about "extraterritoriality" of archives.

In the wake that which the "copyleft" movement has maintained over the years, the regional law intends to separate out different circumstances within existing copyright legislation: to release public service activities from the area of commercial activity.

We support any initiative leading to total transparency. However, the integrated "CDF"/mediateques system and the film/av legal distinction are effective ways of assessing the cinema heritage.

In this respect, the PACC commission statement is very useful to establish the principle of the Friuli regional law and, on the other side, I hope our on-progress experience can be useful too.
There is no doubt that if there still is a cinema audience this is due in a large part to the FIAF archives’ efforts in preserving cinema cultural heritage, where, on the other side, the commercial circuit very little has done to “preserve” an audience, actually, the contrary could be easily stressed out. We preserved cinema culture, but market doesn’t preserve cinema audience.

In my opinion, FIAF collections’ holdings are almost the only ones that can provide opportune answers to today filmingoer stimulated by the now-days productions, and on this respect I would underline more the role and the importance of all extra-film materials collected and preserved, in many cases more, or at least as expensive as film collections.

To conclude, let me sum up two basic principle behind the law project.

First, an historical one:
- After 25 years of festivals like Le Giornate del Cinema Muto, we gain the right and the privilege to be ask by the regional government to participate to the juridical project. The importance of cinema heritage and of cinema patrimonies has been concretely recognized;

Second, a theoretical one:
- It is not only a matter of patrimonies, but mainly it is a matter of culture. It is true that contemporary audience might not recognize a digital image from an analogical one. But it is necessary to make up our mind on the fact that film language and cinema experiences are the base of the whole XX century culture and of all the technological languages that come after: audiovisual, hyper-textes, even videogames. So, it is not a matter of cinema experience against, VS digital technology and experience. It is a matter of “preserving” an audience to the cinema experience, in other words to the origins of contemporary digital culture, even of contemporary market.

Over the last two years, I have been a member of the regional government commission for the cinema law and I contributed to write the articles on legal rights issues and on strategies and infrastructures for archive system access and the articles about educational system. I am a member of AVI board and of ANAI board for cinema archive (Associazione Nazionale Archivisti Italiani), dealing with the same topics.

I’m going to e.mail you the Italian version of the AVI-SIAE contract, the EU address where to find the English version, and the complete power-point presentation delivered at the Bifi conference introducing the regional cinema system.
6. Publications & Projects

6.1. Reel Emergency Project
6.3. Periodical Indexing Project Report
6.4. FIAF Oral History Project - Report of Inaugural Meeting
Reel Emergency Project

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

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

1. *Allá en el trapiche*, by Roberto Saa Silva, Colombia, 1943 (951 m.)
   Fundación Patrimonio Fílmico Colombiano, Bogotá.
   Persona de contacto: Rito Alberto Torres Moya

   Persona de contacto: Rito Alberto Torres Moya

3. *Comedia del Taller Garland*, by Guillermo Garland, Perú, 1926 (300 m.)
   Archivo Peruano de Imagen y Sonido, Lima.
   Contact person: Ms. Irela Núñez del Pozo

   Contact person: Ms Blanka Szilagyi

5. *Commemoration of Saint Stephen First Apostolic King of Hungary 1038-1938*, by Arpad Sipos, Hungary, 1938 (120 m.).
   The Hungarian National Film Archive, Budapest.
   Contact person: Ms Blanka Szilagyi

6. *Sib Song Toula Thi Xam Neua*, by Somtheu, Laos, 1961 (220 m.)
   The Lao National Film Archive and Video Center, Vientiane.
   Contact person: Bouchao Phichit

7. *Manok Ni San Pedro (St. Peter’s Rooster)*, by Joe Macachor, Philippines, year?, (2035 feet)person: Mr Nick de Ocampo

8. *30.000 Km. en automóvil*, by Adam Stoessel, Argentina, 1929/1931 (2400 m.).
   The Fundación Cinemateca Argentina, Buenos Aires.
   Contact Person: Ms Marcela Cassinelli

Taking into account the potential of this program, it was decided to reactivate the call for reel emergency projects and to open a dedicated page in the FIAF website. More details are available in the News section of the FIAF website.
The successful projection of archival films can only be accomplished by taking into account some specific requirements with regard to the design of the cinema, the properties of the projection equipment and the knowledge of the projectionist. The Advanced Projection Manual is designed to provide cinema engineers and projectionists with the necessary technical know-how and hands-on advice so that classic films can be presented the way they were intended to be presented, without compromises with regard to image and sound.

The book also includes a much-needed introduction to electronic and digital projection technologies.

The Advanced Projection Manual is published jointly by FIAF (The International Federation of Film Archives) and the Norwegian Film Institute. The author, Torkell Saetervadet, has an extensive background from the field of cinema design, projection technology and sound engineering. He is currently working as an independent consultant for archive and repertory theatres as well as for commercial cinemas world-wide.

The book comprises of over 300 pages and illustrations and can be ordered on-line at www.nfi.no/projection.

Price: EUR 55.00 (hard back)

Discounts for FIAF members and quantity purchases apply. For further information, please contact kjell.billing@nfi.no.
6.3. Periodical Indexing Project Report
REPORT OF P.I.P. ACTIVITIES
GENERAL ASSEMBLY FIAF CONGRESS
(Sao Paulo 2006)

The following is a summary of the main activities and publications of the Brussels office of the Periodicals Indexing Project (aka P.I.P.) from June 2005 to April 2006.

1. New indexing software

We have been working intensively on the development of a web based system which replaces the old DOS system. Currently we are testing and evaluating a complete set of imported data (more than 400,000 records). Eliminating possible bugs and mistakes is a painstaking process. Once we are satisfied with the basic functions, we will start to design the lay-out and gradually open the system for evaluation to selected FIAF users this spring. We expect to present a fully operational system in the summer of 2006. After the conversion, we need to focus on the reconciliation of all the indexes in the PIP databases.

2. Publications

Volume 33 of the *International Index to Film Periodicals* was published in October 2005. The Fall 2005 and Spring 2006 CD-ROM editions of the *FIAF International Film Archive Database* have been published. We continue to offer FIAF affiliates web access (updated four times a year) as a useful complement to the CD-ROM version (updated twice a year). P.I.P. supporters are automatically given full web access.

3. Launch of Proquest version of the FIAF databases

In May 2006, the first Proquest release of the FIAF databases will be launched. Later this year a full text version of the indexed articles (FIAF Plus) will be introduced on the same platform. FIAF affiliates will have a considerable discount when subscribing to this service. At a later stage, the FIAF databases will be offered in combination with two other important film databases: the *Film Index International* and the *AFI Catalog*, both produced by FIAF affiliates (BFI and AFI). Proquest announced that they are willing to offer both databases at a discount of 40% on the normal subscription price to all FIAF affiliates. We will be sending more information on the new Proquest platform as it becomes available.

Rutger Penne
P.I.P. Editor
05/04/2006
6.4. FIAF Oral History Project - Report by Elaine Burrows
REPORT ON THE ORAL HISTORY PROJECT
2005-2006
TO THE FIAF CONGRESS IN SAO PAULO

Since the 2005 Congress in Ljubljana, some Guidelines for Interviewers have been compiled and posted on the FIAF website (see the “Projects” section currently under construction), and there have been expressions of interest in the Project from several organisations and individuals.

Discussions on how the contents of interviews should be made available are on-going. The names of those interviewed will be posted on the website as their interviews are completed, together with information on availability of transcripts, etc. Interviews, transcripts, and any translations held on the website will be password protected.

Members are urged to participate in the Project by conducting interviews with appropriate people in their own countries as well as suggesting names of potential interviewees from elsewhere.

As mentioned at Ljubljana, it is planned to make a compilation of extracts from completed interviews for presentation at the Paris Congress in 2008.

Elaine Burrows
April 2006.
7. Future Congresses

7.1. 2006 – Tokyo – Newsletter #1
7.2. 2008 – Buenos Aires – Invitation
DEAR FIAF COLLEAGUES:

It is with great pleasure and honor that JAPAN National Film Center will invite you to the 63rd FIAF Tokyo Congress in April 2007. The Congress will aim to rediscover the history, often forgotten, of a variety of technological challenges in terms of film formats and search for possibilities for today's technologies keying in to the future of moving image archiving. One of the most prolific countries both in film production and high-end technology, Japan will be an appropriate venue for the discussion of views and ideas on these subjects.

And do not miss the splendor of early spring in Japan. Cherry blossoms will await you in full bloom. All our staff members will try our best to make your stay in Japan fruitful, comfortable and enjoyable. Join the 63rd FIAF Congress

NATIONAL FILM CENTER, TOKYO

from 7th to 12th of April 2007
DATES

The 63rd FIAF Congress will take place from 7th to 12th of April 2007, preceded by the meetings of the Executive Committee which will be held from 3rd to 6th of April.

VENUES

The primary venue for the 63rd FIAF Congress will be the headquarters of National Film Center (NFC), a division of The National Museum of Modern Art, Tokyo, in the Kyobashi area of Tokyo. Located exactly where the head office of a Japanese major studio Nikkatsu used to be and fully renovated in 1995, the headquarters building is only a few blocks away from the Ginza shopping district and within a 15-minute walking distance from Japan Railways (JR) Tokyo Station. With eight stories above and three under the ground, the building has two movie theaters, Cinema 1 (310 seats) and Cinema 2 (151 seats), a preview room, a conference room, a ground-floor lobby and entrance halls, which offers ideal venues for Symposium, General Assembly, commission workshops, regional meetings and an on-the-spot secretariat office. The larger theater Cinema 1 is equipped with two 35mm and two 16 mm projectors, capable of screening 70mm film. Cinema 2 has digital projection facilities as well. With a capacity of 16 people, the preview room can also screen 35mm and 16mm films.

The other important venue is NFC Sagamihara Annex in Kanagawa Prefecture inaugurated in 1986. With two-story film preservation vaults (a capacity of 200,000 2,000-foot cans) under the ground and a theater of a capacity of 200 people, the annex is located at 100-minute train ride from the central Tokyo plus 20-minute walk from the nearest station. The visit to the annex is scheduled on April 10.

TENTATIVE SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Congress Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 3 (Tue)</td>
<td>Arrival of Executive Committee (EC) members</td>
</tr>
<tr>
<td></td>
<td>Welcome dinner for EC members</td>
</tr>
<tr>
<td>April 4 (Wed)</td>
<td>1st day of EC meeting</td>
</tr>
<tr>
<td>April 5 (Thu)</td>
<td>2nd day of EC meeting</td>
</tr>
<tr>
<td>April 6 (Fri)</td>
<td>3rd day of EC meeting in liaison with regional groups: ACE, CLAIM, CNAFA, FAFA, Nordic, SEAPA/VA</td>
</tr>
<tr>
<td></td>
<td>Arrival and registration of delegates</td>
</tr>
<tr>
<td></td>
<td>Welcome party</td>
</tr>
<tr>
<td>April 7 (Sat)</td>
<td>Congress opens Symposium</td>
</tr>
<tr>
<td></td>
<td>Archival Study of Short-lived Formats: From Pre-cinema to E/D Cinema</td>
</tr>
<tr>
<td>April 8 (Sun)</td>
<td>Symposium. Archival Study of Short-lived Formats: From Pre-cinema to E/D Cinema</td>
</tr>
<tr>
<td>April 9 (Mon)</td>
<td>Workshops of FIAF Commissions</td>
</tr>
<tr>
<td></td>
<td>Technical, Cataloguing and Documentation, Programming and Access to Collections</td>
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<tr>
<td></td>
<td>Second Century Forum</td>
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<tr>
<td></td>
<td>Parallel Futures of Moving Image</td>
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<tr>
<td></td>
<td>High end Photo Chemical Film and Non-film Products</td>
</tr>
<tr>
<td>April 10 (Tue)</td>
<td>Excursion and Institutional Visit</td>
</tr>
<tr>
<td></td>
<td>Ashigara Factory of Fuji Photo Film and NFC Sagamihara Annex</td>
</tr>
<tr>
<td>April 11 (Wed)</td>
<td>General Assembly: Regular proceedings and election for new EC members</td>
</tr>
<tr>
<td>April 12 (Thu)</td>
<td>General Assembly: Regular proceedings and Open Forum</td>
</tr>
<tr>
<td></td>
<td>Congress closes</td>
</tr>
<tr>
<td></td>
<td>Meeting of new EC members</td>
</tr>
<tr>
<td></td>
<td>Farewell Party</td>
</tr>
<tr>
<td>April 13 (Fri)</td>
<td>Departure of EC members and delegates</td>
</tr>
</tbody>
</table>
SYMPOSIUM

Under the title of "Archival Study of Short-lived Formats: From Pre-cinema to E/D Cinema" (tentative), the symposium is intended to focus on diverse topics of technological challenges and innovations, actually realized but only ephemerally survived, in the history of motion pictures from all over the world. The discussions may cover the multi-faceted history in terms of film gauges (Cinemascope, 70mm and other widescreen formats), aspect ratios, film stocks, sound systems, color films, 3D cinemas as well as the latest innovations such as HDC. Speakers from Japan may present unique but short-lived moving image formats (Utsushi-e, Japanese magic lanterns, toy film, Konicolor system) which developed in this country. For the symposium, any ideas, opinions and suggestions will be most welcome.

All presentations must conform to a standard format, hopefully assisted by as many illustrations and restored moving images as possible. The papers will be published in the proceedings of the symposium after the Congress.

SECOND CENTURY FORUM

The tentative title of the Second Century Forum is "Parallel Futures of Moving Image: High-end Photo Chemical Film and Non-filmic Products." The theme addresses some of the important technological changes that may affect the development of our archiving activities into two primal directions: high-end film-based moving image and non-filmic moving image. Scholars in Japan and other countries specializing in this area of study will be invited. For Second Century Forum, any ideas, opinions and suggestions will be most welcome.

INTERPRETER SERVICES

NFC will provide the simultaneous interpretation of English, French and Spanish for scheduled events.

SCREENINGS

NFC plans to hold daily film screenings after scheduled events. The programs will include Japanese classics recently restored by NFC and films to be brought by delegates in connection to the symposium presentations.

EXCURSION AND INSTITUTIONAL VISIT

The excursion is scheduled on April 10. Participants will leave NFC Headquarters in the morning and go to Ashigara Factory of Fuji Photo Film Company, one of the world's leading film stock manufacturers. Located 70 km southwest of the central Tokyo, the factory will host a tour within the premises including, hopefully, the room which exhibits the process of emulsion application for color stock. After lunch in the factory, the participants will move to NFC Sagamihara Annex as an institutional visit. NFC will host an open-air BBQ party in the premises. NFC will also conduct optional guided tours through the headquarters on request.

ACCESS TO NFC HEADQUARTERS

1) From Narita (New Tokyo) International Airport to the nearest stations:
   ① JR Narita Express to Tokyo Station takes 60 minutes, costs 2,940 Japanese yen (JPY) for a regular-class reservation seat.
   ② Keisei Skyliner Express to Ueno Station takes 60 minutes, costs 1,920 JPY for a reservation seat. Transfer to JR Yamanote Line for Tokyo Station (6 minutes, 150 JPY) or Tokyo Metro Ginza Line for Kyobashi Station (9 minutes, 160 JPY).
   ③ Limousine to JR Tokyo Station takes 80-110 minutes, costs 3,000 JPY, though the time and fare vary depending on the choice of bus service and destination.

2) From Haneda (Tokyo) International Airport to the nearest stations:
   ① Tokyo Monorail to JR Hamamatsucho Station takes 20 minutes, costs 470 JPY. Transfer to JR Yamanote Line or Keihin Tohoku Line for Tokyo Station (4 minutes, 150 JPY).
   ② Keihin Kyuko Line directly connected to Tokyo Municipal Subway Asakusa Line for Takaracho Station (27 minutes, 590 JPY).

3) From the nearest stations to NFC Headquarters:
   ① From JR Tokyo Station, walk 10 minutes.
   ② From Tokyo Metro Kyobashi Station, walk only 1 minute.
   ③ From Tokyo Municipal Subway Takaracho Station, walk only 2 minutes.
ACCOMMODATIONS

In the areas around NFC Headquarters including Ginza, Yaeus (Eastside of JR Tokyo Station) and Marunouchi (Wes side of the station), there is a wide variety of choices in hotel accommodation, which range from a deluxe 5-star level to a reasonably priced "business hotel." Price ranges from 4,000 JPY to 20,000 JPY per night. Please see the following examples, all of which are within a walking distance from NFC Headquarters:

Hotel Monterey-La Soeur Ginza
1-10-18, Ginza, Chuo-ku 104-0061
P: +81-3-3562-7111; F: +81-3-3562-6328;
E: www.hotelmontrely.co.jp/ginza/
Price range: 7,500 JPY to 15,000 JPY (including breakfast)

Hotel Ginza Raffinato
1-26-1, Ginza, Chuo-ku 104-0061
P: +81-3-3564-0858; F: +81-3-3564-4080;
E: www.raffinato.jp/
All rooms around 10,000 JPY (including breakfast)

Yaeus Fujiya Hotel
2-9-1, Yaeus, Chuo-ku 104-0028
P: +81-3-3273-2111; F: +81-3-3273-2180;
E: www.yaeusfujiya.com/
Price range: 13,000 JPY to 20,000 JPY (including breakfast)

CURRENCY

You will need Japanese yen (JPY) during your stay. The denominations are coins of 1, 5, 10, 50, 100 and 500, and bills of 1,000, 2,000, 5,000 and 10,000. The current rates (as of April 8, 2006) are 118 JPY to 1.00 USD and 143 JPY to 1.00 Euro.
You can change at airports, hotels and banks.

PASSPORT AND VISA

As of October 2005, Japanese government had taken measures concerning the waiver of visa requirement with 62 countries and regions, as follows:
Asia: Singapore, Brunei, Hong Kong (BNO, SAR passport), Republic of Korea, Taiwan/Chinese Taipei, Macau (SAR passport);
North America: Canada, U.S.A;
Central and South Americas: Mexico, Argentina, Bahamas, Chile, Costa Rica, Dominican Rep., El Salvador, Guatemala, Honduras, Suriname, Uruguay, Barbados;
Middle East: Israel, Turkey;
Oceania: Australia, New Zealand;
Africa: Lesotho, Mauritius, Tunisia;
Europe: Austria, Germany, Ireland, Liechtenstein, Switzerland, United Kingdom, Belgium, Croatia, Cyprus, Denmark, Finland, France, Greece, Iceland, Italy, Luxembourg, Macedonia, Malta, Netherlands, Norway, Portugal, San Marino, Slovenia, Spain, Sweden, Andorra, Bulgaria, Czech Rep., Estonia, Hungary, Latvia, Lithuania, Monaco, Poland, Slovakia.

National of these countries and regions holding valid passports can apply for landing permission of short-term stays for such purposes as sightseeing and business trips without obtaining a visa. For more details, please see "A Guide to Japanese Visas" in the website of the Ministry of Foreign Affairs of the Japanese government at www.mofa.go.jp/j_info/visita/02.html#a.

CONTACT

National Film Center
The National Museum of Modern Art, Tokyo
3-7-6, Kyobashi, Chuo-ku, Tokyo 104-0031
JAPAN
Attn: Akira Tochigi, Curator of Film
P: +81-3-3561-0823;
F: +81-3-3561-0830;
E: tochigi@momat.go.jp

The cover photo comes from the photo book, Kurosawa (The Art, 2006) by Nobuyoshi ARAKI, a prolific Japanese photographer of world fame.
7.2. 2009 – Buenos Aires - Invitation
Buenos Aires, 16 de abril de 2006

Señores Comité Ejecutivo
Federación Internacional
Archivos de Films FIAF

Nos dirigimos a ustedes a fin de ratificar nuestro firme compromiso para la realización del Congreso Internacional de la FIAF en la Ciudad de Buenos Aires, República Argentina, en abril del año 2009.

Para ello contamos con el auspicio y apoyo de la Legislatura de la Ciudad de Buenos Aires, de la Secretaría de Cultura del Gobierno de la Ciudad de Buenos Aires y de la Secretaría de Cultura de la Presidencia de la Nación, así como la del Museo Municipal del Cine y diversas reparticiones de Gobierno, nacionales y municipales que sostienen la conservación de las imágenes en movimiento en nuestro país.

Para llevar a cabo el Congreso, contamos con nuestra sede- instalada en aproximadamente 5.000 metros cuadrados- e instalaciones que se prestan especialmente para la realización del mismo.

Queremos agregar que ya hemos establecido los contactos necesarios y que hemos iniciado conversaciones sobre la organización del evento con todos los sectores interesados.

Nuestra larga pertenencia a la FIAF y el conocimiento de 56 años de actividad institucional nos permite encarar la organización del Congreso 2009 con la responsabilidad que corresponde.

Tal como lo dijéramos en nuestra invitación inicial, sabemos que podremos cumplir con nuestros compromiso dado nuestros antecedentes de reuniones internacionales de la FIAF y otras organizaciones.

Saludan a ustedes,

Guillermo Fernández Jurado
Presidente
Fundación Cinemateca Argentina

Marcela Cassinelli
Vicepresidente
Fundación Cinemateca Argentina
8. Financial Reports
Monsieur Dimitriu,

Concerning: FIAF 2005 Financial Statements

Accountants Team SPRL has been in charge of the accounting and the financial reporting for your Federation for the year 2005.

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 2005.

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

The compliance with the VAT and other tax regulation,
The adaptation of statutes and rules to the new legislation,
Other updates (status of employees, service contracts...etc).

Sincerely,

Ivan Vilaseca Vanoekel
Chartered Accountant
# BALANCE SHEET in 000 EURO

## ASSETS

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<th>Tangible assets</th>
<th>31/12/2002</th>
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<th>31/12/2004</th>
<th>31/12/2005 Preliminary</th>
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<td>Leasing and other similar rights</td>
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<td>0,00</td>
<td>0,00</td>
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<tr>
<td>Total Tangible assets</td>
<td>0,00</td>
<td>0,00</td>
<td>0,00</td>
<td>12.061,78</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Receivables</th>
<th>31/12/2002</th>
<th>31/12/2003</th>
<th>31/12/2004</th>
<th>31/12/2005 Preliminary</th>
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</thead>
<tbody>
<tr>
<td>Members &amp; other</td>
<td>163.048,00</td>
<td>215.229,00</td>
<td>213.933,47</td>
<td>287.978,84</td>
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<tr>
<td>Provision bad debts</td>
<td>-25.000,00</td>
<td>-62.035,00</td>
<td>-97.409,31</td>
<td>-114.913,04</td>
</tr>
<tr>
<td>Total Receivables</td>
<td>138.048,00</td>
<td>153.194,00</td>
<td>116.524,16</td>
<td>173.065,80</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cash &amp; Banks</th>
<th>31/12/2002</th>
<th>31/12/2003</th>
<th>31/12/2004</th>
<th>31/12/2005 Preliminary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deposit account €</td>
<td>151.802,00</td>
<td>136.152,00</td>
<td>105.815,79</td>
<td>118.384,64</td>
</tr>
<tr>
<td>Current account €</td>
<td>41.160,00</td>
<td>29.364,00</td>
<td>26.899,82</td>
<td>103.205,66</td>
</tr>
<tr>
<td>Current account $</td>
<td>61.885,00</td>
<td>72.702,00</td>
<td>151.190,73</td>
<td>110.140,06</td>
</tr>
<tr>
<td>Current account GBP</td>
<td>11.945,00</td>
<td>328,00</td>
<td>3.805,29</td>
<td>3.038,95</td>
</tr>
<tr>
<td>Lloyd GBP</td>
<td>3.373,00</td>
<td>10.459,00</td>
<td>10.608,32</td>
<td>10.795,02</td>
</tr>
<tr>
<td>Petty cash</td>
<td>140,00</td>
<td>73,00</td>
<td>167,29</td>
<td>343,62</td>
</tr>
<tr>
<td>Total Cash &amp; Banks</td>
<td>270.325,00</td>
<td>249.098,00</td>
<td>298.487,24</td>
<td>345.907,95</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Accruals</th>
<th>31/12/2002</th>
<th>31/12/2003</th>
<th>31/12/2004</th>
<th>31/12/2005 Preliminary</th>
</tr>
</thead>
<tbody>
<tr>
<td>0,00</td>
<td>0,00</td>
<td>9.151,83</td>
<td>3.585,81</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL ASSETS**

408.373,00 402.292,00 424.163,23 534.621,34

## LIABILITIES

<table>
<thead>
<tr>
<th>Debts</th>
<th>31/12/2002</th>
<th>31/12/2003</th>
<th>31/12/2004</th>
<th>31/12/2005 Preliminary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suppliers</td>
<td>81.540,00</td>
<td>74.342,00</td>
<td>81.579,91</td>
<td>93.898,66</td>
</tr>
<tr>
<td>Salaries related (provisions)</td>
<td>25.416,00</td>
<td>25.575,00</td>
<td>22.845,25</td>
<td>14.405,16</td>
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<tr>
<td>Other debts</td>
<td>35.942,00</td>
<td>26.886,00</td>
<td>23.410,77</td>
<td>37.156,22</td>
</tr>
<tr>
<td>Total Debts</td>
<td>142.898,00</td>
<td>126.603,00</td>
<td>127.835,93</td>
<td>145.460,04</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prepaid</th>
<th>31/12/2002</th>
<th>31/12/2003</th>
<th>31/12/2004</th>
<th>31/12/2005 Preliminary</th>
</tr>
</thead>
<tbody>
<tr>
<td>AECI 3/AECI 2 esp/P.Getty</td>
<td>0,00</td>
<td>0,00</td>
<td>8.044,02</td>
<td>0,00</td>
</tr>
<tr>
<td>Nitrate Book Fund</td>
<td>7.200,00</td>
<td>1.299,00</td>
<td>1.299,26</td>
<td>0,00</td>
</tr>
<tr>
<td>Nat.Film Preservation F.</td>
<td>4.673,00</td>
<td>1.760,00</td>
<td>1.760,02</td>
<td>0,00</td>
</tr>
<tr>
<td>Unesco</td>
<td>0,00</td>
<td>5.029,00</td>
<td>5.028,59</td>
<td>0,00</td>
</tr>
<tr>
<td>Ibermedia II</td>
<td>0,00</td>
<td>0,00</td>
<td>0,00</td>
<td>21.399,66</td>
</tr>
<tr>
<td>Total Prepaid</td>
<td>11.873,00</td>
<td>8.088,00</td>
<td>16.131,89</td>
<td>21.399,66</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Total Reserve Fund</th>
<th>31/12/2002</th>
<th>31/12/2003</th>
<th>31/12/2004</th>
<th>31/12/2005 Preliminary</th>
</tr>
</thead>
<tbody>
<tr>
<td>253.602,00</td>
<td>267.601,00</td>
<td>280.195,41</td>
<td>367.761,64</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL LIABILITIES**

408.373,00 402.292,00 424.163,23 534.621,34

0,00 0,00 0,00 0,00
### FIAF - P.I.P.

**INCOME AND EXPENSE - SUMMARY 2004-2007**

*Combined FIAF - P.I.P. (in 000 €)*

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FIAF</strong></td>
<td>246,1</td>
<td>282,8</td>
<td>267,1</td>
<td>267,1</td>
</tr>
<tr>
<td>% previous year</td>
<td>95,9%</td>
<td>114,9%</td>
<td>94,4%</td>
<td>100,0%</td>
</tr>
<tr>
<td><strong>P.I.P.</strong></td>
<td>193,0</td>
<td>199,5</td>
<td>166,0</td>
<td>203,0</td>
</tr>
<tr>
<td>% previous year</td>
<td>121,4%</td>
<td>103,4%</td>
<td>83,2%</td>
<td>122,3%</td>
</tr>
<tr>
<td>% Total Income</td>
<td>44,0%</td>
<td>41,4%</td>
<td>38,3%</td>
<td>43,2%</td>
</tr>
<tr>
<td><strong>TOTAL INCOME COMBINED</strong></td>
<td>439,1</td>
<td>482,4</td>
<td>433,1</td>
<td>470,1</td>
</tr>
<tr>
<td>% previous year</td>
<td>105,7%</td>
<td>109,9%</td>
<td>89,8%</td>
<td>108,5%</td>
</tr>
</tbody>
</table>

### EXPENSE

<table>
<thead>
<tr>
<th>FIAF</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Personnel and external services</td>
<td>(113,6)</td>
<td>(103,2)</td>
<td>(128,8)</td>
<td>(128,8)</td>
</tr>
<tr>
<td>% previous year</td>
<td>72,2%</td>
<td>90,9%</td>
<td>124,8%</td>
<td>100,0%</td>
</tr>
<tr>
<td>Other current expenses</td>
<td>(31,8)</td>
<td>(32,1)</td>
<td>(26,5)</td>
<td>(25,5)</td>
</tr>
<tr>
<td>% previous year</td>
<td>115,6%</td>
<td>101,0%</td>
<td>79,4%</td>
<td>100,0%</td>
</tr>
<tr>
<td>Total Projects - Activities</td>
<td>(54,5)</td>
<td>(51,4)</td>
<td>(56,0)</td>
<td>(50,0)</td>
</tr>
<tr>
<td>% previous year</td>
<td>89,3%</td>
<td>94,4%</td>
<td>108,8%</td>
<td>100,0%</td>
</tr>
<tr>
<td>Total Meetings/Congress/Missions</td>
<td>(39,7)</td>
<td>(47,8)</td>
<td>(50,0)</td>
<td>(50,0)</td>
</tr>
<tr>
<td>% previous year</td>
<td>76,3%</td>
<td>120,5%</td>
<td>104,5%</td>
<td>100,0%</td>
</tr>
<tr>
<td>Equipments - Furniture</td>
<td>(5,5)</td>
<td>-</td>
<td>(3,0)</td>
<td>(3,0)</td>
</tr>
<tr>
<td>Contingency reserve</td>
<td>(2,0)</td>
<td>-</td>
<td>(1,0)</td>
<td>(1,0)</td>
</tr>
<tr>
<td><strong>Total expense FIAF</strong></td>
<td>(247,1)</td>
<td>(234,7)</td>
<td>(264,3)</td>
<td>(264,3)</td>
</tr>
<tr>
<td>% previous year</td>
<td>80,5%</td>
<td>95,0%</td>
<td>112,6%</td>
<td>100,0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>P.I.P.</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and fees</td>
<td>(108,3)</td>
<td>(114,2)</td>
<td>(110,0)</td>
<td>(147,0)</td>
</tr>
<tr>
<td>% previous year</td>
<td>105,5%</td>
<td>105,5%</td>
<td>96,3%</td>
<td>133,6%</td>
</tr>
<tr>
<td>Other Current expenses</td>
<td>(25,1)</td>
<td>(26,8)</td>
<td>(20,6)</td>
<td>(20,6)</td>
</tr>
<tr>
<td>% previous year</td>
<td>94,0%</td>
<td>106,9%</td>
<td>76,7%</td>
<td>100,0%</td>
</tr>
<tr>
<td>Projects - Special Activities</td>
<td>(40,5)</td>
<td>(34,5)</td>
<td>(40,7)</td>
<td>(40,7)</td>
</tr>
<tr>
<td>% previous year</td>
<td>109,8%</td>
<td>85,2%</td>
<td>118,0%</td>
<td>100,0%</td>
</tr>
<tr>
<td><strong>Total expense P.I.P.</strong></td>
<td>(173,9)</td>
<td>(170,5)</td>
<td>(171,3)</td>
<td>(208,3)</td>
</tr>
<tr>
<td>% previous year</td>
<td>104,6%</td>
<td>100,9%</td>
<td>97,6%</td>
<td>121,8%</td>
</tr>
</tbody>
</table>

### TOTAL EXPENSE COMBINED FIAF - P.I.P.

<table>
<thead>
<tr>
<th></th>
<th>(421,0)</th>
<th>(410,2)</th>
<th>(435,9)</th>
<th>(472,6)</th>
</tr>
</thead>
<tbody>
<tr>
<td>% previous year</td>
<td>89,0%</td>
<td>97,4%</td>
<td>106,2%</td>
<td>108,5%</td>
</tr>
</tbody>
</table>

### CURRENT SURPLUS (DEFICIT)

<table>
<thead>
<tr>
<th>FIAF OPERATING RESULT</th>
<th>0,9</th>
<th>48,2</th>
<th>2,8</th>
<th>2,8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provisions from/to Reserve Fund</td>
<td>5,8</td>
<td>(48,2)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>TOTAL FIAF</strong></td>
<td>6,7</td>
<td>(0,0)</td>
<td>2,8</td>
<td>2,8</td>
</tr>
<tr>
<td>P.I.P. OPERATING RESULT</td>
<td>19,1</td>
<td>24,0</td>
<td>(5,3)</td>
<td>(5,3)</td>
</tr>
<tr>
<td>Provisions from/to Reserve Fund</td>
<td>(18,6)</td>
<td>(24,0)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>TOTAL P.I.P.</strong></td>
<td>0,5</td>
<td>0,0</td>
<td>(5,3)</td>
<td>(5,3)</td>
</tr>
<tr>
<td><strong>TOTAL COMBINED FIAF - P.I.P.</strong></td>
<td>7,3</td>
<td>(0,0)</td>
<td>(2,6)</td>
<td>(2,6)</td>
</tr>
</tbody>
</table>
## FIAF
### DETAIL OF INCOME 2004 - 2007
(in 000 €)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Affiliates A</td>
<td>46</td>
<td>47</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>2750 €</td>
<td>126,5</td>
<td>129,3</td>
<td>126,5</td>
<td>126,5</td>
</tr>
<tr>
<td>Affiliates B</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>2300 €</td>
<td>50,6</td>
<td>52,9</td>
<td>55,2</td>
<td>55,2</td>
</tr>
<tr>
<td>Affiliates C</td>
<td>22</td>
<td>26</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>1700 €</td>
<td>37,4</td>
<td>44,2</td>
<td>42,5</td>
<td>42,5</td>
</tr>
<tr>
<td>Affiliates D</td>
<td>12</td>
<td>11</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>1150 €</td>
<td>13,8</td>
<td>12,7</td>
<td>13,8</td>
<td>13,8</td>
</tr>
<tr>
<td>Affiliates E</td>
<td>30</td>
<td>32</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>600 €</td>
<td>18,0</td>
<td>19,2</td>
<td>19,2</td>
<td>19,2</td>
</tr>
<tr>
<td>Donors (F + G)</td>
<td>7,1</td>
<td>8,5</td>
<td>14,0</td>
<td>14,0</td>
</tr>
<tr>
<td>Voluntary fee contributions</td>
<td>0,2</td>
<td>0,2</td>
<td>0,8</td>
<td>0,8</td>
</tr>
<tr>
<td>- Unpaid</td>
<td>(26,7)</td>
<td>(17,7)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>- Provisions</td>
<td>-</td>
<td>(0,0)</td>
<td>(26,0)</td>
<td>(26,0)</td>
</tr>
<tr>
<td>Total Members and Donors</td>
<td>226,9</td>
<td>249,1</td>
<td>246,0</td>
<td>246,0</td>
</tr>
<tr>
<td>% previous year</td>
<td>93.5%</td>
<td>109.8%</td>
<td>98.8%</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

### PUBLICATIONS

| JFP (Subscr + Stand alone)     | 58          | 80          | 60          | 60          |
| 352 €                          | 2,0         | 2,8         | 2,1         | 2,1         |
| Other FIAF Publications        | 98          | 100         | 150         | 150         |
| 40,00 €                        | 3,9         | 2,8         | 8,0         | 8,0         |
| Other Income                   | 8,9         | 0,0         | 6,0         | 6,0         |
| TOTAL PUBLICATIONS             | 14,9        | 5,6         | 16,1        | 16,1        |
| % previous year                | 151.8%      | 37.5%       | 289.1%      | 100.0%      |

### External Funding

| Donations (Montgomery)         | 27,8        | 4,0         | 25,0        | 25,0        |
| AECI/Ibermedia/Other Supports  | (4,5)       | 16,2        | (25,0)      | (25,0)      |
| Remaining funds                | (23,3)      | (20,2)      | -           | -           |
| INCOME EXTERNAL FUNDS          | 0,0         | 0,0         | 0,0         | 0,0         |
| Interest & Exchange Diff.      | 4,3         | 28,1        | 5,0         | 5,0         |
| TOTAL INCOME FIAF              | 246,1       | 282,8       | 267,1       | 267,1       |
| % of total combined income     | 56.0%       | 58.6%       | 61.7%       | 56.8%       |
| TOTAL COMBINED FIAF + P.I.P.   | 439,1       | 482,4       | 433,1       | 470,1       |
### FIAF

**DETAIL OF EXPENSE 2004 - 2007**

(in 000 €)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Personnel and external Services</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIAF Administrator</td>
<td>(55,1)</td>
<td>(52,0)</td>
<td>(60,0)</td>
<td>(60,0)</td>
</tr>
<tr>
<td>Assistant (OJ 100%)</td>
<td>(46,0)</td>
<td>(35,0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant (BC 100%)</td>
<td></td>
<td>(6,2)</td>
<td>(46,0)</td>
<td>(46,0)</td>
</tr>
<tr>
<td>Adm. secretary (JR 50% + NN 25%)</td>
<td>(23,2)</td>
<td>(21,7)</td>
<td>(33,0)</td>
<td>(33,0)</td>
</tr>
<tr>
<td>Computer experts</td>
<td>(0,8)</td>
<td>(0,9)</td>
<td>(2,5)</td>
<td>(2,5)</td>
</tr>
<tr>
<td>Accounting, Taxes, Balance</td>
<td>(2,3)</td>
<td>(3,0)</td>
<td>(2,3)</td>
<td>(2,3)</td>
</tr>
<tr>
<td>PIP Particip.to FIAF staff expenses</td>
<td>13,6</td>
<td>15,8</td>
<td>15,0</td>
<td>15,0</td>
</tr>
<tr>
<td><strong>Total Personnel and external services</strong></td>
<td>(113,5)</td>
<td>(103,2)</td>
<td>(126,8)</td>
<td>(128,8)</td>
</tr>
<tr>
<td>% previous year</td>
<td>72.2%</td>
<td>90.9%</td>
<td>124.8%</td>
<td>100.0%</td>
</tr>
<tr>
<td><strong>Other current expense</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Telephone/fax/Internet</td>
<td>(4,1)</td>
<td>(2,6)</td>
<td>(4,0)</td>
<td>(4,0)</td>
</tr>
<tr>
<td>Office supplies/Postage</td>
<td>(6,4)</td>
<td>(2,7)</td>
<td>(5,0)</td>
<td>(5,0)</td>
</tr>
<tr>
<td>Maintenance</td>
<td>(0,8)</td>
<td>(1,0)</td>
<td>(1,0)</td>
<td>(1,0)</td>
</tr>
<tr>
<td>Rent and charges, Insurance (1)</td>
<td>(13,1)</td>
<td>(8,9)</td>
<td>(12,5)</td>
<td>(12,5)</td>
</tr>
<tr>
<td>Non Deductible VAT, Bank costs, Exch., Other</td>
<td>(8,4)</td>
<td>(29,5)</td>
<td>(3,0)</td>
<td>(3,0)</td>
</tr>
<tr>
<td><strong>Total Other current expenses</strong></td>
<td>(31,5)</td>
<td>(32,1)</td>
<td>(25,5)</td>
<td>(25,5)</td>
</tr>
<tr>
<td>% previous year</td>
<td>116.6%</td>
<td>101.0%</td>
<td>70.4%</td>
<td>100.0%</td>
</tr>
<tr>
<td><strong>TOTAL SECRETARIAT EXPENSES</strong></td>
<td>(144,4)</td>
<td>(135,4)</td>
<td>(154,3)</td>
<td>(164,3)</td>
</tr>
<tr>
<td>% previous year</td>
<td>78.6%</td>
<td>93.1%</td>
<td>114.0%</td>
<td>100.0%</td>
</tr>
<tr>
<td><strong>Meetings/Congress/Missions</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EC (Meetings+Travelling+Hospitality+Translations)</td>
<td>(3,3)</td>
<td>(2,4)</td>
<td>(8,0)</td>
<td>(8,0)</td>
</tr>
<tr>
<td>Commissions</td>
<td>(8,1)</td>
<td>(8,2)</td>
<td>(12,0)</td>
<td>(12,0)</td>
</tr>
<tr>
<td>Congress</td>
<td>(33,3)</td>
<td>(29,8)</td>
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<td>Secretariat (Missions+Travel+Hospitality)</td>
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<td>94.4%</td>
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<td><strong>Projects - Activities</strong></td>
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<td></td>
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<td>(1,2)</td>
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<td>Website/ Promotion</td>
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<td>(5,2)</td>
<td>(5,0)</td>
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<td>Journal of Film Preservation</td>
<td>(17,9)</td>
<td>(26,7)</td>
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<td>Special publications</td>
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<td>Administrative publications</td>
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<td>Training + Other Projects (Ibermedia, etc.)</td>
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<td>(47,8)</td>
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<td>(55,0)</td>
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<td>(234,7)</td>
<td>(284,3)</td>
<td>(284,3)</td>
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<td>95.7%</td>
<td>112.8%</td>
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<td>% of total combined expenses</td>
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<td>57.2%</td>
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<td>55.9%</td>
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<td><strong>TOTAL INCOME FIAF</strong></td>
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<td>282,8</td>
<td>267,1</td>
<td>267,1</td>
</tr>
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<td><strong>OPERATING RESULT</strong></td>
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<td>Provisions</td>
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</tr>
<tr>
<td><strong>FIAF NET RESULT</strong></td>
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<td>48,2</td>
<td>2,8</td>
<td>2,8</td>
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(1) 50% of total office rent
## P.I.P.
### DETAIL OF INCOME 2004 - 2007
(in 000 €)

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<th></th>
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<td><strong>CD ROM DIRECT ORDER</strong></td>
<td>63</td>
<td>53</td>
<td>58</td>
<td>58</td>
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<td>ivs income (Q1 &amp; Q2)</td>
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<td>23,9</td>
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<td>53,0</td>
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<td>ivs income (Q4)</td>
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<td>290</td>
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<td>235</td>
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<td><strong>123,0 €</strong></td>
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<td>unpaid</td>
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<td>provisions</td>
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<td>(10,0)</td>
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<td>-5,0</td>
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<tr>
<td>remaining funds for following year</td>
<td>(5,0)</td>
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<td>-</td>
<td>-</td>
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<td><strong>total fundraising result</strong></td>
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<tr>
<td>% total income</td>
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<td>0,0%</td>
<td>0,0%</td>
<td>0,0%</td>
</tr>
<tr>
<td>interest &amp; exchange diff.</td>
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<td>0,0</td>
<td>0,0</td>
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<tr>
<td><strong>total income p.i.p.</strong></td>
<td>193,0</td>
<td>199,5</td>
<td>166,0</td>
<td>203,0</td>
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<tr>
<td>% of total combined income</td>
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<td>41,4%</td>
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<td><strong>total combined fiaf-p.i.p.</strong></td>
<td>439,1</td>
<td>482,4</td>
<td>433,4</td>
<td>470,1</td>
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BUDG071KGcd10
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<td>Editor P.I.P.</td>
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<td>(51,5)</td>
<td>(56,0)</td>
<td>(58,0)</td>
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<td>Extra Staffing (for Treasures DB)</td>
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<td>0,0</td>
<td>(10,0)</td>
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<td>Computer experts</td>
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<td>(3,5)</td>
<td>(2,0)</td>
<td>(2,0)</td>
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<td>PIP Particip.to FIAF staff expenses</td>
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<td>(15,6)</td>
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<td>(16,0)</td>
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<td>Actg, taxes, balance &amp; other</td>
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<td>(14,0)</td>
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<td>(2,0)</td>
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<td><strong>Salaries and fees</strong></td>
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<td>(114,2)</td>
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<td>(147,0)</td>
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<td>Postage</td>
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<td>(0,6)</td>
<td>(0,8)</td>
<td>(0,8)</td>
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<td>(0,5)</td>
<td>(0,5)</td>
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<td>Travel/accommodation</td>
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<td>(2,0)</td>
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<td>Documentation - subscriptions</td>
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<td>(0,1)</td>
<td>(0,5)</td>
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<td>Promotion - Publicity</td>
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<tr>
<td>Rent and charges</td>
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<td>(8,9)</td>
<td>(8,0)</td>
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<tr>
<td>Equipments/software/hardware</td>
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<td>(3,0)</td>
<td>(3,0)</td>
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<tr>
<td>Amorts., Bk charge, Exchange Diff., Other</td>
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<td>(6,7)</td>
<td>(2,0)</td>
<td>(2,0)</td>
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<td><strong>Missions &amp; Other Current Expenses</strong></td>
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<td>(26,6)</td>
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<td>(141,0)</td>
<td>(139,6)</td>
<td>(167,6)</td>
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<tr>
<td>% previous year</td>
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<td>(11,0)</td>
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<td>CD Rom manufacturing</td>
<td>(3,8)</td>
<td>(1,8)</td>
<td>(2,0)</td>
<td>(2,0)</td>
</tr>
<tr>
<td>CD ROM stock &amp; shipping</td>
<td>(0,1)</td>
<td>0,0</td>
<td>(0,2)</td>
<td>(0,2)</td>
</tr>
<tr>
<td>Film Volume production</td>
<td>(8,5)</td>
<td>(8,3)</td>
<td>(8,0)</td>
<td>(8,0)</td>
</tr>
<tr>
<td>Film Volume stock &amp; shipping</td>
<td>(1,6)</td>
<td>(4,2)</td>
<td>(4,0)</td>
<td>(4,0)</td>
</tr>
<tr>
<td>Provision DB development</td>
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<td>(5,0)</td>
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<tr>
<td>Provisions</td>
<td>(0,5)</td>
<td>0,0</td>
<td>(0,5)</td>
<td>(0,5)</td>
</tr>
<tr>
<td><strong>Total Projects expense</strong></td>
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<td>(34,5)</td>
<td>(40,7)</td>
<td>(40,7)</td>
</tr>
<tr>
<td>% previous year</td>
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<td>85,2%</td>
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<td>100,0%</td>
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<tr>
<td><strong>TOTAL EXPENSE P.I.P.</strong></td>
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<td>(175,5)</td>
<td>(171,3)</td>
<td>(208,3)</td>
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<tr>
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<td>100,9%</td>
<td>97,6%</td>
<td>121,6%</td>
</tr>
<tr>
<td><strong>P.I.P. OPERATING RESULT</strong></td>
<td>18,1</td>
<td>24,0</td>
<td>(5,3)</td>
<td>(5,3)</td>
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<td>Provisions from/to Reserve Fund</td>
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<tr>
<td><strong>NET RESULT</strong></td>
<td>8,5</td>
<td>24,0</td>
<td>(5,3)</td>
<td>(5,3)</td>
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</table>

(1) 40% of total office rent
9. Minutes of the CCAA Meeting Held in Paris on 31 March 2006
Co-ordinating Council of Audiovisual Archives Associations
Draft Minutes of the ninth CCAAAC meeting held on 31 March, 2006 in Paris

Participants
Janice Simpson (AMIA)
Keith LaQua (AMIA)
Eva Orbanz (FIAF) - Chair
Vladimir Opela (FIAF)
Gunnar Jöhnsson (IASA)
Richard Green (IASA)
Perrine Canavaggio (ICA)
Bruce Royan (IFLA)
Steve Bryant (IFTA)
Dominique Saintville (IFTA)
Bel Capul (SEAPAVAA)
Ray Edmondson (SEAPAVAA)
Crispin Jewitt (Convenor)
Catherine Lacken (Rapporteur)

In attendance
Joie Springer (UNESCO Secretariat)
Dietrich Schüller (IFAP Bureau)

Apologies:
Joan van Albada (ICA)
Emmanuel Hoog (IFTA)

Opening of meeting and welcome of participants
FIAF president Eva Orbanz opened the meeting and welcomed participants to Paris.

ITEM 1: Approval of agenda and minutes 2005
The agenda was approved after the addition of three items to be covered under any other business.
   a) consideration of the SEAPAVAA repatriation statement (BC)
   b) commentary on the UNESCO brochure “Memory of the Information Society” (PC)
   c) Information on a project proposed by the Thomson Foundation (EO)

The minutes of the last meeting were approved without alteration. Bruce Royan suggested that a separate Action List be circulated with the minutes. The rapporteur said this could be done.

ITEM 2: Convenor’s annual report
The convenor referred to his written report which had been circulated to members before the meeting and commented that the CCAAAC was moving in the desired direction. Advances made in raising the Council's profile were reflected in its representation at meetings of key IGO and NGO stakeholders, details of which were to be found in his report. In his verbal report to the meeting he wished to dwell on the issues of finance and the website.
CCAAAAC had a discrete fund, securely operated within the financial system of the British Library. As transparency was of utmost importance in financial transactions the Convenor he was open to suggestions on accountability and financial reporting for the CCAAAC funds, including audit requirements. The funds were held in a restricted account operating and transfer of the fund elsewhere in the event of a change in the office of convenor would be straightforward, simply requiring the presentation of an invoice for the declared balance of a
duly instructed officer of the Council. The Convenor’s CCAAA travel commitments would continue to be sourced as previously, with no impact on the CCAAA fund. As the figures indicated the CCAAA had a modest scale of expenditure and no major changes in this situation were expected for the coming year. He stated that he was seeking approval for the way funds were currently being managed. Unanimous approval was given. The website was the public face of the CCAAA and here some minor upgrades and improvements had been made, which included the facility to directly update the news item section and also a facility to monitor access to the site. Figures indicated a steadily growing usage. During the year CCAAA had become the 5th cultural heritage NGO on the International Committee of the Blue Shield, and had agreed to exchange observers with the UNESCO IFAP Programme at Bureau level. The convenor added that the CCAAA was an officially accredited observer with the at WIPO Standing Committee on Copyright and Related Rights, noting that the meetings were heavy in time input and could involve waiting for 2 or 3 days to make a short intervention at a plenary session. He would be willing to represent the CCAAA at these meetings if the CCAAA so wished. Unfortunately he would not be able to attend the April 2006 meeting at which the new broadcast rights would be the major issue. The council agreed that the convenor would continue to represent it at WIPO.

ITEM 3: Appointment of Convenor 2006 – 2009
The chair thanked Crispin Jewitt for his input to the CCAAA as Convenor since his appointment and asked him to convey the CCAAA’s appreciation to the British Library for its support. She proposed that Crispin’s term of office as Convenor be extended by a further three years. This proposal was seconded by Bruce Royan and carried unanimously when put to the vote.

ITEM 4: Membership application from the Association for Recorded Sound collections (ARSC)
ARSC has formally approached the CCAAA with a request for membership. The letter of application was attached to the agenda with the convenor’s assessment and he invited discussion on this topic. Richard Green, IASA president and ARSC board member, gave a brief outline of ARSC’s mission and agenda. It had more private than institutional members but the institutional members carried much weight as many board members came from them. Institutional members included major American institutions such as the Library of Congress and leading representatives in the field of discography. ARSC was an active organization anxious to increase its profile. When asked how IASA and ARSC RG replied that in his opinion they were complementary organizations. IASA had a more international focus whereas ARSC was more North American based and IASA was more active on preservation issues. The difference between them could be compared to that between FIAF and AMIA. After debating the matter, the matter was put to a vote and all members were in favour of ARSC becoming a member of the CCAAA.

ACTION: CJ to write to ARSC president Sam Brylawski informing him of this decision.

ITEM 5: UNESCO Business

5a) Memory of the World Programme (MOW)
2005 was an important year for the MOW programme and the 7th meeting of the biennial International Advisory committee (IAC) was held in Lijiang, China last June at which the CCAAA was represented by the convenor and Ray Edmondson. CJ represented the Council which has observer status at the IAC and RE was the Council’s nominee on the Register Sub-committee. ICA and IFLA each have an equivalent relationship with these committees. The convenor noted that the CCAAA had been successful in promoting its profile as an expert body to be consulted when decisions on the inclusion of items on the MOW register were being made.
RE drew attention to the close contacts between the CCAA and the three MOW Sub-committees: Joie Springer oversaw the RSC (Register Sub-committee) of which he was a member, Dietrich Schüller was on the Technical Sub-committee and Belina Capul on the Marketing Sub-committee. The MOW structure has been undergoing reforms which have resulted, among other thing, in better geographic and expertise representation on the RSC. Last year RE, George Boston and Dietrich Schüller had submitted a paper pointing to structural shortcomings in MOW. The paper is a public document on the MOW website and was discussed in Lijiang. Several recommendations contained in this paper had been implemented and the majority of the remainder have been endorsed. Having met with Elizabeth Longworth the previous day, RE was confident that more changes would be forthcoming and regarded this process as one of maturation and evolution in a programme that had been in existence for twelve years. RE still felt that audiovisual heritage was under-represented on the register and thought the CCAA could do something to bring about a change here. He strongly encouraged CCAA associations to urge members to make nominations.

RE went on to explain the situation surrounding the rejection of the Wizard of Oz nomination. In his opinion the rejection resulted from a fear that commercial Hollywood productions might dominate the list. Seemingly criteria other than those laid down in the guidelines had been applied and the actual merit of this particular film was not adequately allowed for. However now that reforms had been implemented, he was confident the guidelines would be re-enforced and added that the Wizard of Oz had been re-nominated by George Eastman House for consideration in the current round. EO asked if other av nominations were rejected last year. RE said there one nomination had been rejected and in his opinion this was justified. On average about 50% of nominations to the register, overall, were accepted.

Dietrich Schüller (DSch) pointed out that the guidelines stated that items had to be of universal significance and the fact that this was open to interpretation posed problems. The guidelines for the Intangible Heritage Programme allowed for the nomination of items of geographic significance which meant that the guidelines of both programmes were not in harmony. It was possible that this criterion might be reviewed and examples of audiovisual heritage of significance to some geographic region could be inscribed on the register in the future. He went on to say that the MOW programme was not confined to the register which was its showcase. The core message was directed at politicians and decision-makers and the objective was to safeguard civilisation and not highlight culture. For this reason the programme was located within the Communication and Information Sector of UNESCO.

Elizabeth Longworth had made a statement on the importance of increasing the profile of the MOW programme. CJ asked if this was reflected in the allocation of more resources. Joie Springer (JSp) said in a time of cutbacks, its resources had not been reduced but the increase that Director General had favoured had not been granted. JSp felt that the programme had become a victim of its own success. As it become more visible there was more political pressure being applied. In the interest of transparency it was highly desirable to have more involvement from NGO experts. RE said that it was possible for individuals as well as institutions to make nominations: they were all dealt with through the same process and expert comment was sought on every nomination on a case by case basis. Janice Simpson (JSi) asked if it would be possible to have a statement prepared to encourage nominations by the NGOs and which could be put on members’ websites. RE agreed to prepare such a statement.

ACTION: Ray Edmondson to draft a statement encouraging nominations of audiovisual heritage for the MOW register for the websites of CCAA member organisations.

5b) World Day of Audiovisual Heritage
The establishment of the 27 October as World Heritage Day was the outcome of an action initiated by the Czech Republic and has been accepted by the UNESCO Executive Board on condition that a feasibility study be carried out. RE has been commissioned to undertake this study. Other issues have cropped up since this proposal was made and these have now
become interlinked and come within the scope of the feasibility study. These include the Appeal of Paris launched by FIAT and covering broadcast heritage (amended after discussion at last year’s CCAAA meeting) as well as ICA’s proposal to UNESCO for an International Archives Day. As UNESCO is only prepared to finance one study these aspects would all be covered in RE’s feasibility study. JSp pointed out that UNESCO would not favour several World Days and would prefer an outcome that incorporates a wider focus in one day. The Executive Commission is reviewing a series of past recommendations and conventions approved in the light of their relevance today. As an effective monitoring system was not always in place the feasibility study will also make recommendations on these.

Perrine Canavaggio (PC) outlined the background to the ICA initiative for an International Archives Day and said that the ICA would be happy to share one day with other organisations. As it did not have any real preferences about dates it could go along with the 27 October. Vladimir Opela (VO) pointed out that the intention had been to have a specific day devoted to audiovisual heritage as this was endangered and suffered because of lack of profile. It also had specific requirements for its safeguarding. PC pointed out that in the digital age archives were also endangered and also required special measures for their safeguarding which were comparable to those of the audiovisual heritage. BR said he would be unhappy if the World Day of Audiovisual Heritage were replaced by an International Archives Day as he felt there was a danger that both the compelling nature of av heritage and its unique fragility would once again be overwhelmed by a discussion to the preservation of text. Bel Capul (BC) asked about a definition of audiovisual and questioned whether the definition of moving image with or without sound was adequate. RE mentioned that the feasibility study would also make a recommendation on this. He would be consulting the NGOs when preparing the study. His deadline for submission to UNESCO was 31 August 2006 so consultations would take place before then.

5c) Report on Ninth and Tenth Information for all Programme Bureau Meetings (IFAP)
Rapporteur Catherine Lacken gave a brief summary of the Ninth IFAP Bureau meeting held in September 2006. At this meeting the CCAAA was officially put on the observer list for Bureau meetings alongside those NGOs which had official relations with UNESCO. Details of agenda items of interest to CCAAA are mentioned in the report handed out at the meeting. Joan van Albada attended the Tenth Bureau meeting held the previous week, where a new intergovernmental board was elected. With Austria’s re-election, audiovisual matters are well-represented in the person of Dietrich Schüller who has been nominated as IFAP’s observer at CCAAA meetings.
The proceedings of these meetings are available on the UNESCO website.

DSch asked to say some words about his request for IFAP representation at CCAAA meetings which had been prompted by the unfortunate situation which had arisen when NGOs were not granted the same observer status at IFAP Bureau meetings as they had had at PGI and IIP meetings, which in effect had meant that they were excluded from legislative procedures. This situation had now been rectified and he was of the opinion that the present situation enhanced communication and advanced the av cause. The IFAP council was sympathetic to the interests of the NGOs and the av field. A second pillar of IFAP was the dissemination of UNESCO policy through member states and through the newly established national committees. These were an additional channel for getting the message passed on. He distributed the IFAP report 2004/2005 and gave a brief account of its agenda. At the last Council Meeting three priority areas were endorsed: promoting information literacy for all people which incorporated capacity building in archives. The second area was strengthening an awareness of preservation and the third area was the legal and ethical implications of the programme. The IFAP agenda was aware of the necessity to support training measures and made the connection between training and information in its report.
DSch drew attention to IFAP’s special fund and encouraged the NGOs to submit projects to be supported from this. He also felt it would benefit the cause if both the CCAAA and the individual NGOs were represented at IFAP meetings. Catherine Lacken was asked if she
could represent the CCAA at IFAP bureau meetings and she agreed to this. Asked when that the next call for projects to be funded would be made, JSp replied when funds were available.

Dominique Saintville (Dsa) informed the group that she had attended the UNESCO General Conference Commission V meeting last October on behalf of FIAT/IFTA and had read two statements there. The first statement concerned broadcast heritage. DSA expressed her thanks to the convener for his efforts and consultations in getting support from the CCAA for the FIAT/IFTA appeal. It had not been possible to secure formal recognition of UNESCO for the World Appeal for the Preservation of Broadcast Heritage on this occasion due to the fact that the NGOs only have observer status at Commission V. Observers may express their views but only member states can bring forward matters for decisions using the official draft resolution procedure. She added that the impact and reception of NGOs' statements at IFAP meetings was more favourable.

The second statement had been prepared by the CCAA and was intended to support the Czech draft resolution concerning commemoration of the Belgrade Recommendation and the proclamation of an audiovisual heritage day and to express the need to review the Belgrade Recommendation. The Czech draft resolution was adopted, not because of CCAA support, but because the correct procedure was followed and due to the support from a large number of member states including France, Germany and China. Following this rather disappointing outcome DSa contacted the French UNESCO delegation and was advised to approach the IFAP Council, which was chaired by Daniel Malbert of the French delegation. At the IFAP council meeting in March 2006 DSa read a statement regarding the World Appeal for the Preservation of Broadcast Heritage and made a request for its adoption. It was through this channel that the Appeal had become linked to the Czech proposition on a World AV day. The Intergovernmental Council recommended that the Appeal be transformed into a draft resolution to be tabled by France and other countries for the next UNESCO General Assembly and requested that the revised Broadcast Appeal be taken into consideration by the feasibility study on a world AV Day. The statement was accepted with an amendment by Austria to broaden it to include all audiovisual heritage.

At the meeting it was decided that DSa consult with RE on the wording of this draft so that it would be co-ordinated with the recommendations of the World Audiovisual Heritage Day feasibility study. DSch suggested that all 26 member states be contacted for their support as this would strengthen the position and ensure greater visibility.

ACTION: Dominique Saintville to contact Ray Edmondson after further consultations with the French delegation re wording of the draft resolution to be tabled for the next UNESCO General Assembly.

ITEM 6: International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)

CJ informed the meeting that the opportunity to establish relationships with the Intergovernmental Organisation ICCROM was an outcome of the training initiative in January, at which an ICCROM representative attended as an observer. This proved to be a happy circumstance as ICCROM complemented CCAA interests in the training arena. So far its agenda had not dealt much with audiovisual issues but a fruitful discussion had taken place as ICCROM was planning a new focus on the preservation of sound and image archival collections over the current two biennia. In this context ICCROM was interested in developing a partnership with the CCAA. CJ noted that ICCROM had expertise where the CCAA NGOs were weak, namely its professional expertise in pedagogical areas and on management and sustainability issues and felt the CCAA could profit from this expertise in training activities and in curriculum development. He has been invited to attend an ICCROM meeting on strategic curriculum planning in June which would be an opportunity to further a working relationship.
He now sought approval from the Council to develop a formal relationship between ICCROM and the CCAAA by an exchange of letters. PC reported that the ICA had a good relationship with ICCROM and already had experience of joint projects. When put to the vote it was agreed that the convener make official contact with ICCROM with the aim of establishing a formal relationship. JSpr related that last year she had been approached by ICCROM and as she thought the overlap in interests of both organisations could result in fruitful co-operation she had suggested that CJ be contacted.

**ACTION:** Convenor to write to ICCROM proposing a formal relationship with the CCAAA

**ITEM 7: International Committee of the Blue Shield (ICBS)**

CJ announced that the CCAAA was now the fifth member of the ICBS along with the four founding members and he outlined how this had come about. Current business of the ICBS was concentrated on securing its position with regard to the implementation of the provisions of the Second Protocol of the Hague Convention to protect cultural property in time of warfare. The Committee was also working to support the establishment of national Blue Shield committees and there was anticipation that moves would be made during 2006 to establish a federation of national committees. Another aim was secure involvement of members’ expertise in standards setting procedures. Joan van Albada, Secretary General of the ICA is the current president of the ICBS. So far the CCAAA had been represented at two full ICBS meetings: Kurt Deggeller (KD) had attended a meeting in December and CJ had attended a meeting this week. The convenor asked the meeting for approval of the present representation arrangement, which was that the convenor attended meeting and when he was not available, KD. Approval was given for this arrangement.

**Item 8: Training**

As decided at the last CCAAA meeting the Convener established a Task Force to further the council’s agenda for training and professional development. A first meeting of this group had taken place in January and each NGO had sent a representative. CJ expressed his thanks to UNESCO for the welcome support and funding which enabled the employment of a professional facilitator. This proved to be very successful in view of the different backgrounds and levels of experience among the NGO representatives. CJ handed out the interim outcome documents and gave an account of the ground covered at this first meeting by taking the participants through this document. The Task Force had defined a work plan and at the two-day meeting had produced the majority of the targeted deliverables. Richard Green (RG) asked about the next steps. CJ replied that two key areas awaiting completion were a review of the principles for joint training activities and the updating of the policy document to incorporate feedback on existing provisions. It would then be put to the CCAAA for approval. A third area of ongoing work was developing a list of potential stakeholders who could provide assistance in professional training. Bruce Royan commended the task force on the excellent progress and thanked UNESCO for the funding. JSpr informed the group that at the end of the biennium there had been some unallocated funding and that this was a good time to submit applications for funding specific projects as there was a good chance of approval. October 2007 would be the next such opportunity.

JSi asked about curriculum and remarked that universities and organisations had developed curricula for particular institutions. CJ replied that work on curricula would come at a later stage when specific projects were being developed. There followed a brief discussion on the CCAAA’s role in a wider area and on the issues that surrounded the managing of joint event and in securing commitments from sponsors.

Eva Orbanz mentioned a UNESCO study of 1987 – 1990 which had examined these issues and suggested that this be consulted when developing CCAAA policy. This study had not
been followed up after 1990 but much groundwork had been covered. JS said she would try and locate a copy and forward it to CJ.

**ACTION:** Joie Springer to provide copy of UNESCO study on training measures to CJ (1987 – 1990).

**ACTION:** Crispin Jewitt to report back to next meeting on progress of Task Force.

**ITEM 9: International Management Symposium / Joint Technical Symposium**

Janice Simpson reminded the group of the discussion at last year’s meeting where AMIA had expressed interest in hosting another JTS and had also made a proposal concerning an International Management Symposium (IMS). Both projects had since been discussed by the AMIA board but no real progress had been made on either issues due in part to the staff situation at the AMIA office. Generally there seemed to be more interest in another JTS as several enquiries had already been received on this. Work on an IMS had stalled and AMIA would prefer to concentrate on a JTS. JSI handed out a draft proposal for a JTS in 2007 and requested feedback on both this and on what the CCAAA thought about an IMS. Discussion on a possible venue for a JTS proposal ensued. At the JTS held in Toronto in 2004 50% of the delegates came from outside North America. Eva Orbanz asked if there were advantages in holding the next JTS at the same venue. BR suggested Los Angeles as an alternative venue. DSchi said that he had wanted to suggest Austria as a venue, but if a JTS were to be held in 2007 this would clash with two other events that his institution was involved in organising that year. He suggested Vienna as a venue for a 2010 event and said that this venue would be likely to attract more participants from East European countries. ‘After some discussion JSI was asked to investigate manageable dates for a JTS 2007 in Toronto.

CJ asked about AMIA’s financial expectations from hosting a JTS, as this had implications for the planning. JSI said that when planning the 2004 JTS there had been fears that a loss might be incurred and much planning went into keeping costs low. In the event a modest profit was made which had been shared with the CCAAA. In the light of the experience of 2004 it envisaged a similar model but a profit could be the aim. JSI and CJ agreed to discuss the options offline. BR asked if UNESCO could support travel costs of delegates from developing countries. JSp said no commitment could be made at this stage. It was suggested that the NGOs might be able to subsidise some such travel cost. After further discussion on the topic Council members were in agreement that AMIA should host-coordinate the next JTS. AMIA would check out possible dates and make a formal proposal. It would also contact Grover Crisp and Michael Friend regarding a programme for 2007.

When the meeting resumed after the lunch break, JSI informed the meeting that AMIA thought an IMS had merit and would be interested in contributing to it. However it would prefer if some other NGO took the initiative or supported AMIA in co-hosting it. EO said that there was much interest in the idea at FIAF and at the forthcoming FIAF conference in April a workshop session would be held on the subject. JSI said that Grover Crisp would be attending the FIAF conference and that he could help with this. EO mentioned that FIAF had been in touch with Tim Kittleson of UCLA and JSI said she would contact him. RE stated that when working out a concept the expected outcome and the target group must be defined. It was easy for the CCAAA to work out a concept for a JTS as it had the expertise for this, but where political issues that affected structures were involved it was a more complex matter. Structures were not stable despite assumptions that they were and one topic for such an event would be how to cope in situations of changing structures. Concepts for how to go about shaping instead of merely reacting to changes were needed. The original idea for the IMS had been to use case studies but there was a need to go further than that. The role of audiovisual archives in larger institutions in an increasingly digital world was an example of the fundamental issues. BR mentioned the balance between preservation and access as another such issue. It was agreed that the target audience for an IMS was very different to that of a JTS and such an event needed to have a broader focus than nuts and bolts issues.
Richard Green mentioned the gap between middle and senior management and that bridging this gap was a long-term agenda. Keith LaQua suggested a step-by-step approach was needed because the content was so broad that a series of symposia over a period in time, even three years, might produce better results. CJ felt it was important to engage those with a higher level of responsibility so that their support could be acquired for the CCAAA’s agenda and for the management of audiovisual archives. He thought a smaller circle comprising 40 – 50 persons would be appropriate and that a list of target people to be invited could be drawn up. BC mentioned that at the next SEAPAVAA conference the theme was “The Visible Archive: Access, Advocacy and Accountability” and topics like sponsorship and lobbying would be included in the symposium.

It was agreed to wait for feedback from the FIAF and SEAPAVAA conferences and to follow this up at the next meeting.

**ACTION:** the outcome of the FIAF workshop session be communicated to CCAAA members after the FIAF conference. This will be followed up at the SEAPAVAA conference and the matter will be tabled for discussion at the next CCAAA meeting.

**ITEM 10: Other Business**

10a) SEAPAVAA’s Repatriation Statement

Bel Capul (BC) explained the intent of this statement which had been formulated at the last SEAPAVAA conference to be put to the CCAAA for endorsement. It was a straightforward instrument and not intended to be binding on archives. It emphasised the shared heritage of the first and third world and was aimed at creating a climate and working environment to facilitate both sides to have access to their common heritage. She went through the statement and outlined the principles which had been declared and the steps necessary to give them effect. She stressed that original items of heritage were not the issue, but a provision of copies to make heritage accessible in the former colonies. PC informed the group that the next ICA annual International Conference of the Round Table on Archives (CITRA) would be hosted by CARBICA, the regional branch of the ICA for the Caribbean, on the theme “Sharing the Memory Through Globalization”. She suggested that SEAPAVAA send a representative to this event and that it might be an idea to include the SEAPAVAA statement in the its final resolutions to be adopted by the ICA General Assembly.

VO drew attention to the fact that 20 years ago a list had been made of important cultural items and suggested that this list be consulted. Steve Bryant suggested that “Reinstatement of Heritage” might not be the ideal heading for this statement, as it suggested that something had been taken away. This was not the case with foreign news coverage which belonged to a broadcaster but nevertheless documented the history and society of the countries depicted. EO stated that in her experience she knew of no instances where copies of material had been denied and that she got the impression that the statement implied that there had not been co-operation in the past. FIAF’s rules and guidelines gave examples of ways of dealing with this issue. The point was made that mentioning non-commercial access could be problematical and as this was a separate issue it need not be referred to in the statement. RE proposed that the statement could be modified to incorporate these aspects and then submitted to the CCAAA for approval.

**ACTION:** Ray Edmondson to modify SEAPAVAA repatriation statement and circulate it outside the meeting to CCAAA members for approval. Following that the statement will be put on the CCAAA website.

10b) UNESCO booklet “Memory of the Information Society”

PC said she wished to draw attention to the UNESCO IfAP brochure “Memory of the Information Society” which she had only discovered at the recent IfAP meeting. Although the title suggested it had to do with archives the ICA had not been consulted in the preparation stages and after looking through it she was struck by a number of errors and omissions. She
was of the opinion that an important opportunity had been lost to consult the experts from the NGOs and she wished to address this message to the UNESCO Secretariat. DSch thanked her for her comments and said that IFAP's attention had already been drawn to this and he was aware of protests because the appropriate group had not been consulted. He had contacted the Secretariat to have a revised version out in time for the Tunis Summit but this did not happen. He shared ICA's regret and could not identify with this document. PC said there were many good things about the booklet and therefore the inaccuracies were all the more shame. JSp said that a series of documents were commissioned for the Geneva Summit and as the time schedule had been tight experts had not been consulted, which was regrettable. DSch said that it was important to be forward looking and that for the future it had been recognised that if such documents were to have the intended impact then the NGOs and their experts must be consulted.

JSp said if anyone was interested in obtaining a copy of the booklet to contact her.

10c) Thomson Foundation Project
EO gave details of a meeting she had had with a representative of the Thomson Foundation. This was a foundation involved in international media training and consultancy and it was looking for projects it could sponsor not with money but with manpower and technical equipment. It could also support the travel expenses of experts to developing countries. At the meeting held in Paris she was informed about work the foundation was engaged in in India, Thailand and Cambodia. Within the Cambodian project a collection of films was being handled locally in a Thomson laboratory and transferred to a digital media. Work on suitable storage facilities was also part of the project. EO had asked how to apply for support for such projects and she was told that in about a year's time the Foundation would have evaluated experience gained in the present projects and would then be looking for follow-up projects. EO had given the representative the contact details of the NGOs.

ITEM 11: Venues for future CCAAA meetings
Eva Orbanz introduced the final agenda item by indicating a preference for Paris as a venue for CCAAA meetings as it had the advantage of being the location of UNESCO headquarters. The question of availability of meeting facilities at UNESCO was raised. JSp said that official meeting rooms had to be paid for but if the group was happy with the meeting room of this meeting, it was an internal CI room and therefore generally available. The question of holding the next meeting in conjunction with the JTS in 2007 was discussed and no final decision was reached as neither the venue nor of date have been fixed. DSch advised the group to hold its next meeting before the next IFAP Bureau Meeting so that any recommendations from the CCAAA could receive consideration. JSJ said AMIA would be pleased to hold a CCAAA meeting in Los Angeles but understood that Paris was preferable to many members.

After a brief discussion on the order of rotation for the CCAAA chair it was agreed that in the alphabetical list of NGOs the International Federation of Television Archives known in this group under the acronym FIAT will in future be listed as IFTA. (See appendix for list of past meetings and alphabetical list of members).

The tentative date for the next meeting was fixed for Friday, 30 March 2007 in Paris and IASA will chair the Council in 2007.

Eva Orbanz expressed her thanks to the convenor and rapporteur for their input and support in organising the meeting and thanked all members for their participation. Before closing the meeting she extended an invitation to all to attend the FIAF congress in Sao Paulo at the end of April.