

FIAF 2006 SÃO PAULO

Congress Report 2006



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

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**Fédération Internationale
des Archives du Film**

**International Federation
of Film Archives**

**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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Official Guests and Hosting Archive's welcoming speeches

62nd FIAF CONGRESS
62º CONGRESSO DA FIAF

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



cinemateca 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 *cinemathequer*...

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 cinemathequer.

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 Cinemateca 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 dailies 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 *cinemathequer*, and dedicated seventeen of the best years of my life to the cause of Cinemateca Brasileira's rebirth – today, a victorious cause.

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

Finally reaching its maturity as an institution, the Cinemateca 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 Cinemateca is healthy again. May this breeze endure.

Long life to our Cinemateca 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 Pompéia, 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

Approved by the Board of Directors

Signature of _____

Date _____

Witnessed by _____

List of Delegates

General Assembly Participants

Voting delegates are in bold

HONORARY MEMBERS

Washington	David Francis
Montréal	Robert Daudelin

MEMBERS

Aberystwyth	NATIONAL SCREEN & SOUND ARCHIVE OF WALES	Mr.IESTYN HUGHES Ms.IOLA BAINES
Barcelona	FILMOTECA DE CATALUNYA-ICIC	Mr.ROC VILLAS Ms.MARIONA BRUZZO
Beijing	CHINA FILM ARCHIVE	Mr CHEN JING Mr LIU DONG
Berkeley	PACIFIC FILM ARCHIVE	Ms.NANCY GOLDMAN Ms.MONA NAGAI
Berlin	FILMUSEUM BERLIN-DEUTSCHE KINEMATHEK	Ms.EVA ORBANZ
Berlin	BUNDESARCHIV - FILMARCHIV	Mr.KARL GRIEP
Bogotá	CINEMATECA DISTRITAL	Ms.CATALINA RODRÍGUEZ
Bogotá	FUNDACION PATR. FILMICO COLOMBIANO(invited Ibermedia/Fiaf)	Ms.MYRIAM G.DE C.GARCIA
Bois d'Arcy	CENTRE NATIONAL DE LA CINEMATOGRAPHIE	Mr.BORIS TODOROVITCH Mr.ERIC LE ROY Mr.CHRISTIAN COMTE Mr.NICOLAS RICORDEL
Buenos Aires	FUNDACIÓN CINEMATECA ARGENTINA FUNDACIÓN CINEMATECA ARGENTINA (invited Ibermedia/Fiaf)	Mr.GUILHERMO F.JURADO Ms.MARCELA CASSINELLI
Canberra	NATIONAL FILM AND SOUND ARCHIVE	Ms.MEG LABRUM Mr.PAULO CHERCHI USAI Ms.KATE McLOUGHLIN
Gemona	CINETECA DEL FRIULI	Mr.LUCA GIULIANI
Habana	CINEMATECA DE CUBA (invited Ibermedia/Fiaf)	Ms.DOLORES CALVIÑO
Hanoi	VIETNAM FILM INSTITUTE	Ms.HOANG NHU YEN Mr.LE DINH PHUONG Mr.LUU HOANG BA Mr.LE HUONG QUYNH
Helsinki	SUOMEN ELOKUVA-ARKISTO	Mr.MATTI LUKKARILA Mr.ANTTI ALANEN
Hongkong	HONG KONG FILM ARCHIVE	Mr.HO SAM
Ivry	ETABL.DE COMM.ET PROD.AUDIOVISUELLES DE LA DEFENSE	Mr.MIGUEL BEUVIER Ms.VIOLAINE CHALLÉAT
Jerusalem	ISRAEL FILM ARCHIVE	Mr.MEIR RUSSO
Kobenhavn	DANISH FILM INSTITUTE	Mr.DAN NISSEN
Lausanne	CINEMATHEQUE SUISSE	Ms.CAROLINE NEESER
Lisboa	CINEMATECA PORTUGUESA-MUSEU DO CINEMA	Mr.JOSE MANUEL COSTA
Ljubljana	SLOVENSKI FILMSKI ARHIV	Mr.VLADIMIR SUNCIC

London	IMPERIAL WAR MUSEUM FILM & VIDEO ARCHIVE	Mr.ROGER SMITHER Mr.DAVID WALSH
London	NATIONAL FILM AND TELEVISION ARCHIVE - BFI	Mr.DARREN LONG Mr.NIGEL ALGAR Ms.ANDREA KALAS
Los Angeles	UCLA FILM & TELEVISION ARCHIVE	Ms.MARIA ROSA GAIARSA
Los Angeles	ACADEMY FILM ARCHIVE	Mr.MARK TOSCANO Mr.JOSEF LINDNER
Luxembourg	CINEMATHEQUE MUNICIPALE DE LUXEMBOURG	Mr.CLAUDE BERTEMES
Madrid	FILMOTECA ESPAÑOLA	Ms.ANA CRISTINA IRIARTE Mr.JOSE MARIA PRADO GARCIA Ms.ROSARIO LOPEZ DE PRADO Mr.ALFONSO DEL AMO Ms.MARIA GARCIA BARQUERO
Manchester	NORTH WEST FILM ARCHIVE - MANCHESTER	Mr.MARK BODNER
Mexico	CINETECA NACIONAL	Ms.MAGDALENA ACOSTA Ms.ANGELES SANCHEZ
Mexico	FILMOTECA DE LA UNAM	Mr.IVAN TRUJILLO Mr.FRANCISCO G.FERNÁNDEZ Ms.ANTONIA ROJAS
	FILMOTECA DE LA UNAM (invited Ibermedia/Fiaf)	
Milano	FONDAZIONE CINETECA ITALIANA	Ms.LUISA COMENCINI Ms.PATRIZIA DODI
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN - SODRE (invited Iberm/Fiaf)	Mr.JUAN JOSÉ MUGNI
Montevideo	CINEMATECA URUGUAYA (invited Ibermedia/Fiaf)	Mr.EDUARDO CORREA
Montréal	CINÉMATHEQUE QUÉBÉCOISE	Ms.YOLANDE RACINE
New York	THE MUSEUM OF MODERN ART	Mr.STEVEN HIGGINS
Oslo	NORWEGIAN FILM INSTITUTE	Mr.OLE A.WERRING Mr.KVELL BILLING Mr.JAN LANGLO Ms. LISE GUSTAVSON Mr.MICHEL ROMAND-MONNIER
Paris	CINÉMATHEQUE FRANÇAISE	
Praha	NATIONAL FILM ARCHIVE - PRAGUE	Mr.VLADIMIR OPELA
Pretoria	SOUTH AFRICAN NATIONAL FILM, VIDEO & SOUND ARCHIVES	Mr.DENNIS MAAKE Ms.MELISIA SHINNERS
Pune	NATIONAL FILM ARCHIVE OF INDIA	Mr.K.S.SASIDHARAN
Quebec	LIBRARY AND ARCHIVES CANADA	Mr.ANDRIS KESTERIS
Rabat	CINEMATHEQUE MAROCAINE	Mr.ABDELLATIF LAASSADI Mr.MOSTAFA MESSNAQUI
Rochester	GEORGE EASTMAN HOUSE GEORGE EASTMAN HOUSE (invited Ibermedia/Fiaf)	Mr.PATRICK LOUGHNEY Ms.JANET CEJA ALCALÁ Ms.MARIA ASSUNTA PIMPINELLI Ms.IRELA NUÑEZ
Roma	CENTRO SPERIMENTALE DI CINEMATOGRAFIA/CINETECA NAZ.	
Santiago	FUNDACION CHILENA DE LAS IMAGENES EN MOVIMIENTO	Mr.ABDULLAH O.FARHADI Mr.DANIEL SANDOVAL
São Paulo	CINEMATECA BRASILEIRA (COUNCIL)	Mr.THOMAS FARKAS Ms.RAQUEL GERBER

Seoul	KOREAN FILM ARCHIVE	HYO-IN YI BONG-YOUNG KIM
Sofia	BULGARSKA NACIONALNA FILMOTEKA	Mr.PLAMEN MASLAROV
Stockholm	CINEMATEKET/SVENSKA FILMINSTITUTET	Mr.JAN-ERIK BILLINGER Mr.JON WENGSTRÖM
Taipei	CHINESE TAIPEI FILM ARCHIVE	Mr.WINSTON TIEN-YOUNG LEE Ms.TERESA HUI-MIN HUANG
Tehran	NATIONAL FILM ARCHIVE OF IRAN	Mr.MOHAMMAD H.KHOSHNEVIS
Tokyo	NATIONAL MUSEUM OF MODERN ART	Mr.AKIRA TOCHIGI Ms.DONATA
Torino	MUSEO NAZIONALE DEL CINEMA	P.CAMPAGNONI
Toulouse	CINEMATHEQUE DE TOULOUSE	Mr.CHRISTOPHE GAUTHIER
Valencia	IVAC-INSTITUTO VALENCIANO DE CINEMATOGRAFIA	Mr.IGNACIO LAHOZ Ms.DORA MARTI
Washington	LIBRARY OF CONGRESS (MBRS)	Mr.GREGORY LUKOW Mr.ZORAN SINOBAD
Wien	FILMARCHIVE AUSTRIA	Mr.ARMIN LOACKER
Wien	ÖSTERREICHISCHES FILMUSEUM	Mr.PAULO CANEPPELE

ASSOCIATES

Bern	LICHTSPIEL - KINEMATHEK BERN	Mr.DAVID LANDOLF
Buenos Aires	MUSEO DEL CINE PABLO C.DUCROS HICKEN (invited Iberm/Fiaf) MUSEO DEL CINE PABLO C.DUCROS HICKEN (invited Iberm/Fiaf)	Mr.DAMIÁN ROMANO Ms.MARIA DEL CARMEN VIEITES
Kiev	OLEXANDR DOVZHENKO NATIONAL CENTRE OLEXANDR DOVZHENKO NATIONAL CENTRE	Mr.VOLODYMYR MANDRIKA Ms.GANNA DYDOCHKINA
La Paz	CINEMATECA BOLIVIANA (invited Ibermedia/Fiaf)	Mr.EDUARDO LÓPEZ ZAVALA
Lima	FILMOTECA PUC DEL PERU (invited Ibermedia/Fiaf) FILMOTECA PUC DEL PERU	Ms.NORMA RIVERA Mr.SALOMON LERNER FEBRES
Ljubljana	SLOVENSKA KINOTEKA SLOVENSKA KINOTEKA	Mr.STAS RAVTER Mr.MIHA BOSTJAN JAMBREK
Luanda	CINEMATECA NACIONAL DE ANGOLA CINEMATECA NACIONAL DE ANGOLA CINEMATECA NACIONAL DE ANGOLA	Mr.AFONSO ANTONIO Mr.DOMINGOS P.C.MAGALHÃES Ms.CLAUDIA MAIA TEIXEIRA
München	FILMUSEUM MÜNCHEN FILMUSEUM MÜNCHEN	Mr.STEFAN DRÖSSLER Ms.ANNE LE NY
Paris	FORUM DES IMAGES	Mr.GILLES ROUSSEAU
Quito	CINEMATECA NACIONAL DEL ECUADOR (invited Ibermedia/Fiaf)	Mr.FABIÁN CADENA
Reykjavik	NATIONAL FILM ARCHIVE OF ICELAND	Mr.THORARINN GUDNASON
Rimini	FONDAZIONE FEDERICO FELLINI	Mr.VITTORIO BOARINI Mr.GILBERTO C.de
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA CINEMATECA DO MUSEU DE ARTE MODERNA	M.SANTEIRO Ms.TATIANA CARVALHO Mr.CARLOS FRANCISCO ELIAS
Santo Domingo	CINEMATECA DOMINICANA (invited Ibermedia/Fiaf)	Ms.DEVLETA FILIPOVIC
Sarajevo	KINOTEKA BOSNE I HERCEGOVINE	Ms.DEVLETA FILIPOVIC
Toronto	THE FILM REFERENCE LIBRARY	Ms.SYLVIA FRANK



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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
8. Financial report 2005 – 2006 and Budget 2007
 - a. Financial report 2005 - 2006
 - 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



São Paulo Congress

Minutes of the FIAF GENERAL ASSEMBLY SÃO PAULO, 28-29 April 2006

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 cinematheques 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

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 Laqua 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 Mediateques) 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 Cinemazero, 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 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 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.

Chair: Sylvia Frank

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 Griep, 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.

8. Financial Report 2005-2006 and Budget 2007

a) Financial Report 2005-2006

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.

See Financial Report in Appendix 8.

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 FILM MUSEUM 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 Beauclair (Cinémathèque Québécoise, Montréal), Olga Toshiko Futemma (Cinematca 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 / Cineteca Nazionale, Roma), Zoran Sinobad (Library of Congress, Washington, DC), Martine Vignot (BIFI, Paris), and ex-officio member Rutger Penne (FIAF - P.I.P., Brussels).

See 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 Institut, 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 PIP 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 advocacies 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 Sacile.

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@fiagnet.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 Saetervadet, 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

Appendices

1. Programme of the 62nd FIAF Congress
2. Report of the President on behalf of the Executive Committee
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
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
5. Open Forum
 - 5.1. Signature of an agreement between AVI and SIAE
by Luca Giuliani
6. Publications & Projects
 - 6.1. Reel Emergency Project
 - 6.2. The Advanced Projection Manual
 - 6.3. Periodicals Indexing Project Report
 - 6.4. FIAF Oral History Project - Report by Elaine Burrows
7. Future Congresses
 - 7.1. 2007 - Tokyo - Newsletter #1
 - 7.3. 2009 - Buenos Aires - Invitation
8. Financial Reports
9. Minutes of the CCAA Meeting Held in Paris on 31 March 2006

1. Programme of the 62nd FIAF Congress

AGENDA

Date	Time	Congress	Activity	Local
THU 20	9am-6pm	Arrival of FIAF Executive Committee		CB – Sala BNDES Foyer
FRI 21	9am-6pm	FIAF Executive Committee – 1 st Day		CB – G4
	8pm	Welcome Dinner for the EC Members		
SAT 22	9am-6pm	FIAF Executive Committee – 2 nd Day		CB – G4
	9am-6pm	CDC Meeting – 1 st Day		CB – Mezzanino DOC
SUN 23	9am-6pm	FIAF Executive Committee – 3 rd Day		CB – G4
	9am-6pm	Arrival and registration of the delegates		CB – Sala BNDES Foyer
	9am-6pm	CDC Meeting – 2 nd Day		CB – Mezzanino DOC
	2-6pm	PACC Meeting		CB – Offices – Room 2
	8pm	Official Opening and Welcome Party		CB – Sala BNDES and Foyer
MON 24	9am-5:30pm	Symposium – 1 st Day		Cinesesc
TUE 25	9am-6pm	Symposium – 2 nd Day		Cinesesc
WED 26	9am-12	Workshop I		CB – Sala BNDES
	2-6pm	Workshop II		CB – Sala BNDES
	3-6pm	TC Meeting		CB – G4
THU 27	9am-12	Workshop III		CB – Sala BNDES
	10am-12	Workshop IV		CB – Sala Cinemateca
	12-6pm	Excursion		Embu das Artes
	8pm	Opening of the Interactive Exhibition		Sesc Pompéia
FRI 28	9am-12:30	Second Century Forum		CB – Sala BNDES
	12-2pm	Editorial Board Meeting/ JFP		CB – Offices – Room 2
	2-6pm	Regional Meeting 1: CLAIM		CB – Sala Cinemateca
	2-6pm	Regional Meeting 2: FAFA		CB – G4
SAT 29	9-9:30am	General Assembly: opening session		CB – Sala BNDES
	9:30am-12	Open Forum		CB – Sala BNDES
	1-4pm	General Assembly: closing session		CB – Sala BNDES
	4-6pm	EC Meeting		CB – G4
	8pm	Farewell Party		CB – Open air area
SUN 30		Departure of the Delegates		

PROGRAMME

MONDAY, APRIL 24th – 1st DAY

Local: Cinesesc

9-9:10am	Opening screening	2-5:30pm	The REEL THING in South America - Restoration today
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		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.
9:30-10am	Digital image technology tutorial Mikko Kuutti, Suomen Elokuva-Arkisto		Presentations and presenters will include:
10-10:30am	How films are produced today Paul Read, FIAF TC		Audio Preservation & Restoration in the Digital Age Bob Heiber, Chace Audio
10:30-10:45am	Screening		Digital Separations from DI Data Chris Bushman, Pacific Title and Art Studio
10:45-11am	What is happening here in South America? Luiz Gonzaga de Luca, Grupo Severiano Ribeiro		Preserving Avant Garde Cinema Mark Toscano, Academy Film Archive
11-11:15am	Coffee break		Focus on the issue of film grain Alan Silvers, DTS Digital Images
11:15-11:35am	Session to be arranged		Digital restoration at Cinemateca Brasileira Patricia de Filippi, Cinemateca Brasileira
11:35am-12	Digital projection & world standards Torkell Saedervadet, Filmenshus, Norway		Restoration of Dreyer's "Michael" Thomas Christensen, Danish Film Institute
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		

PROGRAMME

TUESDAY, APRIL 25th – 2nd DAY
Local: Cinesesc

- 9-9:10am 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
- 9:35-10am The Barco DP100 2k Projector
Rod Wheeler, Barco
- 10-10:05am 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 Nissen, 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 Goray, Helb-Inraci
- 12:20-12:55 Panel: Museology - the archive as a record of film technology
Convenor: Paul Read. Panel members: Pat Loughney, George Eastman House; Alfonso Del
Amo, Filмотeca Española; Noel Desmet, Cinemateque Royale de Belgique; Patricia de Filippi,
Cinemateca Brasileira.
- 12:55-1pm Screening
- 1-2pm Lunch
- 2-2:30pm Preservation in Hollywood
Grover Crisp, Sony-Columbia & Bob Heiber, Chace Audio
- 2:30-2:45pm The Open Road Project
Andrea Kalas, British Film Institute
- 2:45-3:30pm Panel: Preserving the cinema experience
Convenor: Nicola Mazzanti, Panel Members: Michael Friend, Sony-Columbia; Jose
Manuel Costa, Cinemateca Portuguesa; Torkell Saetervadet, Filmenshus.
- 3:30-3:45pm Coffee break
- 3:45-4pm Screening
- 4:40-5.00pm Conclusions: what have we learnt?
Thomas Christensen, DFI
- 5-5:30pm Open Discussion
- 5:30pm Final Screening

Workshops

Workshop 1 – Copyright: Defining “fair use”

WEDNESDAY, APRIL 26th, 9am-12

Moderated by: Antti Alanen 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 excerpts 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
(Cinematheket Svenska Filminstitutet)
 - The Rights Thing, FIAF Congress, Jerusalem 1996
Antti Alanen
 - CCAA 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)
 - Filmarkivet.no
Ole A. Werring
- 10:20am
- Coffee break
- 10:45am-12
- Copyright in Brazil
Sylvia Gandelman (Especial guest speaker)
 - FIAF Draft Statement on Fair Use
Stefan Drössler
 - 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 Censur and Cinematographic Inventory undertaken in Brazil and Mexico

Which are the lost films? What are the reasons for the prospections? 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 Censur 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 prospection 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 | <ul style="list-style-type: none">• Presentation of the results from the research on Iberian American films
Maria Rita Galvão (Cinemateca Brasileira) |
| 2:30-3pm | <ul style="list-style-type: none">• Cataloguing Project of the Iberian-american films produced by the Ibermedia programme
Elena Vilardell (IBERMEDIA) & Iván Trujillo (Filmoteca de la UNAM) |
| 3-3:30pm | <ul style="list-style-type: none">• School on wheels in Latin America
Janet Ceja (George Eastman House) & Ivan Trujillo |
| 3:30-4pm | <ul style="list-style-type: none">• Bilbioci: presentation, current stage and development
Eduardo Correa (Cinemateca Uruguay) |
| 4-4:15pm | Coffee break |
| 4:15-5pm | <ul style="list-style-type: none">• 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 (Cinemateca Brasileira) |
| 5-6pm | <ul style="list-style-type: none">• 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 digitalization and indexation 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 Pimpinelli will present the digitalization of photos, posters and magazines made by Fototeca-Manifestoteca and Biblioteca Luigi Chiarini from Cineteca Nazionale, Roma. Magdalena Acosta will show the SICC (Servicio de Información y Consulta Cinematográfica) 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. And 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 | <ul style="list-style-type: none">• Digitalization and indexation projects
Nancy Goldmann (Pacific Film Archive)
Rosário Lopes de Prado (Filmoteca Española)
Maria Assunta Pimpinelli (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 | <ul style="list-style-type: none">• 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 (FIAPF Honorary Member), Patrick Loughney (Library of Congress) and Jan-Erik Billinger (Cinemateket Svenska Filminstitutet)

Second Century Forum

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 cinemateques 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 Viegas

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 veil. 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 Pompéia

Open date: April 27th 2006, 8pm / Duration: 1 month

Curatorship: Patrícia de 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. What peeps at us in silence are the simulacra of all the things that have been 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 the photos by Nelson Kon, the dramatic sky, stairs, old containers, other forsaken objects, long shadows that seemed kidnapped from De Chirico's pictures were the protagonists in the ruined scenery.

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

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

Parallel to this main screening, the Cinemateca will have programmes in other São Paulo's film theatres, like Cinesesc, Cine Olido and HSBC Belas Artes, and also in SESC Pompéia, 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 Pompéia, 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 our cinema in its main and most meaningful moments.

Cine Olido 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.



FILMS

TUESDAY, APRIL 18TH / TERÇA-FEIRA, 18 DE ABRIL

- 3pm** **Aconteceu na primavera / Fiorile (Paolo & Vittorio Taviani)**
1993 IT-FR-DE Cine Olido
- 5pm** **O barão aventureiro / The baron of Arizona (Samuel Fuller)**
1950 US Cine Olido
- 7:30pm** **A escolta / La scorta (Ricky Tognazzi)**
1993 IT Cine Olido

WEDNESDAY, APRIL 19TH / QUARTA-FEIRA, 19 DE ABRIL

- 3pm** **A filha de d'Artagnan / La fille de d'Artagnan (Bertrand Tavernier)**
1994 FR Cine Olido
- 5pm** **Homem de Aran / Man of Aran (Robert Flaherty)**
1934 UK Cine Olido
- 7:30pm** **As mil e uma noites / Il fiore delle mille e una notte (Pier Paolo Pasolini)**
1974 IT-FR Cine Olido

THURSDAY, APRIL 20TH / QUINTA-FEIRA, 20 DE ABRIL

- 3pm** **Lúcia McCartney, uma garota de programa (David Neves)**
1971 BR HSBC-Belas Artes
- 3pm** **Mistérios e pecados / Le confessional (Robert Lepage)**
1995 CA-UK-FR Cine Olido
- 4pm** **Companhia Paulista de Estradas de Ferro**
BR Sala Cinemateca
- 5pm** **Sangue de pantera / Cat People (Jacques Tourneur)**
1942 US Cine Olido
- 5:10pm** **Os florões de uma raça (Alberto Botelho)**
1936 BR Sala Cinemateca
- A cidade do Rio de Janeiro (Alberto Botelho)**
1924 BR Sala Cinemateca

- 6:20pm** **Depois da tempestade / Das wandernde Bild (Fritz Lang)**
1920 DE Sala Cinemateca
- 7:30pm** **Mulher (Octávio Gabus Mendes)**
1932 BR Sala Cinemateca
- 7:30pm** **O sol enganador / Outomlionnye solntsem (Nikita Mikhalkov)**
1994 RU-FR Cine Olido
- 8:40pm** **A grande jornada / The big trail (Raoul Walsh)**
1930 US Sala Cinemateca

FRIDAY, APRIL 21ST / SEXTA-FEIRA, 21 DE ABRIL

- 3pm** **A filha de d'Artagnan / La fille de d'Artagnan (Bertrand Tavernier)**
1994 FR Cine Olido
- 3pm** **Bahia de todos os Santos (Trigueirinho Neto)**
1960 BR HSBC-Belas Artes
- 3:10pm** **Companhia Fabril de Cubatão (João de Sá Rocha)**
1922 BR Sala Cinemateca
- Japoneses no Brasil (Eisuke Saeki)**
1936 JP Sala Cinemateca
- Viagem de nossos soberanos ao Brasil / Voyage de nos souverains au Brésil (Service de l'Armée da Bélgica)**
1920 BE Sala Cinemateca
- 5pm** **O teto / Il tetto (Vittorio De Sica)**
1956 IT Cine Olido
- 6pm** **Mulher de verdade (Alberto Cavalcanti)**
1954 BR Sala Cinemateca
- 7:30pm** **Suspeita / Suspicion (Alfred Hitchcock)**
1941 US Cine Olido
- 8pm** **Corações em luta / Die Vier um die Frau (Fritz Lang)**
1921 DE Sala Cinemateca
- 9:20pm** **Histórias da revolução / Historias de la revolución (Tomás Gutiérrez Alea)**
1960 CU Sala Cinemateca

SATURDAY, APRIL 22ND / SÁBADO, 22 DE ABRIL

- 3pm **O sol enganador / Outomlionnye solntsem (Nikita Mikhalkov)**
1994 RU-FRCine Olido
- 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 revolución (Tomás Gutiérrez Alea)**
1960 CU Sala Cinemateca
- 5pm **As mil e uma noites / Il fiore delle mille e una notte (Pier Paolo Pasolini)**
1974 IT-FR Cine Olido
- 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 Olido
- 7:50pm **Corações em luta / Die Vier um die Frau (Fritz Lang)**
1921 DE Sala Cinemateca
- 9:10pm **Mulher de verdade (Alberto Cavalcanti)**
1954 BR Sala Cinemateca

SUNDAY, APRIL 23RD / DOMINGO, 23 DE ABRIL

- 3pm **Homem de Aran / Man of Aran (Robert Flaherty)**
1934 UK Cine Olido
- 3pm **O beijo da mulher aranha / Kiss of the spider woman (Hector Babenco)**
1986 BR HSBC Belas Artes
- 5:30pm **Suspeita / Suspicion (Alfred Hitchcock)**
1941 US Cine Olido

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

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 / Hännaren (Mauritz Stiller)

- 1915 SE Sala Cinemateca

7pm O projeto Joaquim Pedro / The JPA project (Maria de Andrade)

- 2006 BR Cinesesc

Macunaima (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

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. Dowler)**
1920 US Sala Cinemateca

- Até que nos tornemos a ver / Till we meet again (Christy Cabanne)**
1922 US Sala Cinemateca

- 5:40pm **São Paulo de ontem 1863... e São Paulo de hoje 1943 (Benedito Junqueira Duarte)**
1943 BR Sala Cinemateca

- Equador: Primeiro Noticiário 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 Botelho)

1924 BR Sala Cinemateca

Viagem de nossos soberanos ao Brasil /

Voyage de nos souverains au Brésil (Service de l' Armée da Bélgica)

1920 BE Sala Cinemateca

7:00pm O projeto Joaquim Pedro / The JPA project (Maria de Andrade)

2006 BR Cinesesc

Joaquim Pedro.doc (Mário Carneiro and Antônio de Andrade)

2004 BR Cinesesc

O poeta do Castelo / The poet of Castelo (Joaquim Pedro de Andrade)

1959 BR Cinesesc

Couro de gato / Cat's skin (Joaquim Pedro de Andrade)

1960 BR Cinesesc

Vereda tropical / Tropical Lane (Joaquim Pedro de Andrade)

1977 BR Cinesesc

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)

Sala Cinemateca

9:30pm Sota, coringa e rei / Cameo Kirby (John Ford)

1923 US Sala Cinemateca

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

Brasília, contradições de uma cidade nova /

Brasília, contradictions of a new city (Joaquim Pedro de Andrade)

1967 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 Cidade oculta (Chico Botelho)

1986 BR HSBC-Belas Artes

4pm Trailer de Macunaíma (Joaquim Pedro de Andrade)

1969 BR Cinesesc

Macunaíma (Joaquim Pedro de Andrade)

1969 BR Cinesesc

5pm Cinema novo (Joaquim Pedro de Andrade)

1967 BR Cinesesc

Luzes, câmera / Lights, camera (Joaquim Pedro de Andrade)

1976 BR Cinesesc

O Aleijadinho / The Aleijadinho (Joaquim Pedro de Andrade)

1978 BR Cinesesc

6-7pm Open Screen

Sala Cinemateca

8pm O projeto Joaquim Pedro / The JPA project (Maria de Andrade)

2006 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

10pm O projeto Joaquim Pedro / The JPA project (Maria de Andrade)

2006 BR Cinesesc

O mestre de Apipucos / The master of Apipucos (Joaquim Pedro de Andrade)

1959 BR Cinesesc

O poeta do Castelo / The poet of Castelo (Joaquim Pedro de Andrade)

1959 BR Cinesesc

Couro de gato / Cat's skin (Joaquim Pedro de Andrade)

1960 BR Cinesesc

Brasília, contradições de uma cidade nova /

Brasília, contradictions of a new city (Joaquim Pedro de Andrade)

1967 BR Cinesesc

A linguagem da persuasão / The language of persuasion

(Joaquim Pedro de Andrade)

1970 BR Cinesesc

Vereda tropical / Tropical Lane (Joaquim Pedro de Andrade)

1977 BR Cinesesc

WEDNESDAY, APRIL 26TH / QUARTA-FEIRA, 26 DE ABRIL

2pm O projeto Joaquim Pedro / The JPA project (Maria de Andrade)

2006 BR Cinesesc

O mestre de Apipucos / The master of Apipucos

(Joaquim Pedro de Andrade)

1959 BR Cinesesc

O poeta do Castelo / The poet of Castelo

(Joaquim Pedro de Andrade)

1959 BR Cinesesc

Couro de gato / Cat's skin (Joaquim Pedro de Andrade)

1960 BR Cinesesc

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

- 2pm** O projeto Joaquim Pedro / The JPA project (Maria de Andrade)
2006 BR Cinesesc
Luzes, câmara / Lights, camera (Joaquim Pedro de Andrade)
1976 BR Cinesesc
Couro 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)
1952 BR HSBC Belas Artes
- 4pm** Joaquim Pedro.doc / Joaquim Pedro.doc
(Mário Cameiro 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 Kirby (John Ford)
1923 US Sala Cinemateca
- 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 Cinemateca
- 7:45pm** Diferente dos outros / Anders als die Anders (Richard Oswald)
1919 DE Sala Cinemateca
- 8pm** Trailer de Macunaíma (Joaquim Pedro de Andrade)
1969 BR Cinesesc
Macunaíma (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 K. Howard)
1933 UK Sala Cinemateca
- 10pm** O projeto Joaquim Pedro / The JPA project (Maria de Andrade)
2006 BR Cinesesc
Trailer de Os inconfindentes / Trailer of The conspirators
(Joaquim Pedro de Andrade)
1972 BR Cinesesc
Os inconfindentes / The conspirators (Joaquim Pedro de Andrade)
1972 BR Cinesesc

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

- 2:40pm** Esposa e mártir / Beyond the Rocks (Sam Wood)
1922 US Sala Cinemateca
- 4pm** Nem Sansão nem Dalila (Carlos Manga)
1954 BR SESC Pompéia
- 4:20pm** Eterna esperança (Léo Marten)
1939 BR Sala Cinemateca
- 6-7pm** Open Screen
Sala Cinemateca
- 7:10pm** A espantosa mentira de Nina Petrowna /
Die wunderbare Lüge der Nina Petrowna (Hanns Schwartz)
1929 DE Sala Cinemateca
- 8pm** A hora e vez de Augusto Matraga (Roberto Santos)
1965 BR SESC Pompéia
- 9:10pm** Grilhões do passado / Mr. Arkadin (Orson Welles)
1955 FR-ES-CH Sala Cinemateca

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 Cinemateca
- 6pm** O bandido da luz vermelha (Rogério Sganzerla)
1968 BR SESC Pompéia
- 6-7pm** Open Screen
Sala Cinemateca
- 8pm** O dragão da maldade contra o santo guerreiro (Glauber Rocha)
1969 BR SESC Pompéia

SUNDAY, APRIL 30TH / DOMINGO, 30 DE ABRIL

2pm	São Paulo S/A (Luis Sérgio Person) SESC	1965 BR Pompéia
4pm	O profeta da fome (Maurice Capovilla) 1970 BR	SESC Pompéia
4pm	Homens do Brasil (Francisco Eichorn) 1960 BR	Sala Cinemateca
5:30pm	Violência (Alfredo Mackenney) 1948 GT	Sala Cinemateca
	Mulher (Octávio Gabus Mendes) 1932 BR	Sala Cinemateca
6pm	S. Bernardo (Leon Hirszman) 1972 BR	SESC Pompéia
7:10pm	Corações em luta / Die Vier um die Frau (Fritz Lang) 1921 DE	Sala Cinemateca
8:30pm	A espantosa mentira de Nina Petrowna / Die wunderbare Lüge der Nina Petrowna (Hanns Schwartz) 1929 DE	Sala Cinemateca

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

4pm	O cangaceiro (Lima Barreto) 1953 BR	SESC Pompéia
6pm	O pagador de promessas (Anselmo Duarte) 1962 BR	SESC Pompéia
8pm	O desafio (Paulo César Saraceni) 1965 BR	SESC Pompéia

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

4pm	Bang bang (Andrea Tonacci) 1971 BR	SESC Pompéia
6pm	Os fuzis (Ruy Guerra) 1963 BR	SESC Pompéia
8pm	Limite (Mário Peixoto) 1931 BR	SESC Pompéia

SATURDAY, MAY 13TH / SÁBADO, 13 DE MAIO

4pm	Matar ou correr (Carlos Manga) 1954 BR	SESC Pompéia
6pm	Toda nudez será castigada (Arnaldo Jabor) 1972 BR	SESC Pompéia
8pm	Inocência (Walter Lima Jr.) 1984 BR	SESC Pompéia

SUNDAY, MAY 14TH / DOMINGO, 14 DE MAIO

4pm	Simão, o caolho (Alberto Cavalcanti) 1952 BR	SESC Pompéia
6pm	Alma corsária (Carlos Reichenbach) 1993 BR	SESC Pompéia
8pm	São Paulo, a symphonia da metrópole (Alberto Kemeny & Rudolf Rex Lustig) 1929 BR	SESC Pompéia

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 Nazionale 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.

Fiaf'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 Filmoteca 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 fiaf.

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 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.

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 we do 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 lose 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 photo-chemically 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.

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-imburement 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

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 (Cinemateca Brasileira, São Paulo), Ms. Nancy Goldman (Pacific Film Archive, Berkeley), Ms. Rosario Lopez de Prado (Filmoteca Española, Madrid), Ms. Maria Assunta Pimpinelli (Fondazione Centro Sperimentale di Cinematografia - Cineteca Nazionale, Roma), Mr. Zoran Sinobad (Library of Congress, Washington DC), Ms. Martine Vignot (BIFI, Paris), and ex-officio member Mr. Rutger Penne (FIAF - P.I.P., Brussels).

The Commission will meet 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 Beauclair 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 Ljubliana were:

Kjell Billing, Norsk filminstitutt, 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, Filмотeca de la UNAM, México
Dinko Tucakovic, Yugoslovenska 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 São 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 was just ready for the Sao Paulo Congress. It can be ordered from 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 Fílmicos.

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 Iriarte*. 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 agradecerse.

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 tenían 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 temeroso 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 Encinas, 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 Iriarte, 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 CCAA 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.

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FIAF Technical Commission

April 28 2006 (text presented, in Spanish, to the General Assembly on Saturday, April 29)

Report to the General Assembly - São Paulo Congress

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 Commission 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 "hand-book" 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 rigorous 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 Iriarte, 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.

3 Changes in the structure and composition of the Technical Commission.

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 (fiat 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.

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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]

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

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 specific topics...;
 - Transition to XX1st Century: adaptation to changing technology.
-

Opportunities to be seized by the Federation:

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

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

Membership				
Conservation/ Preservation				
Finance (3)				

- (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?

- 2) 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

Luca Giuliani
Note for the PAC FIAF Commission
Sao Paolo, April 2006
biblioteca@cinetecadelfriuli.org

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 led 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 Toubiana 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 a today filmgoer 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 Archivist 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
- 6.2. The Advanced Projection Manual
- 6.3. Periodical Indexing Project Report
- 6.4. FIAF Oral History Project - Report of Inaugural Meeting

6.1. Reel Emergency Project

Reel Emergency Project

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

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

1. *Allá en el trapiche*, by Roberto Saa Silva, Colombia, 1943 (951 m.)
Fundación Patrimonio Fílmico Colombiano, Bogotá.
Persona de contacto: Rito Alberto Torres Moya
2. *La transmisión del mando de Alfonso López*, by Gonzalo Acevedo, Colombia, 1942 (757 feet). Fundación Patrimonio Fílmico Colombiano, Bogotá.
Persona de contacto: Rito Alberto Torres Moya
3. *Comedia del Taller Garland*, by Guillermo Garland, Perú, 1926 (300 m.)
Archivo Peruano de Imagen y Sonido, Lima.
Contact person: Ms. Irela Núñez del Pozo
4. *34th International Eucharistic Congress, May 1938*, by Arpad Sipos, Hungary, 1938 (240 m.). The Hungarian National Film Archive, Budapest.
Contact person: Ms Blanka Szilagyi
5. *Commemoration of Saint Stephen First Apostolic King of Hungary 1038-1938*, by Arpad Sipos, Hungary, 1938 (120 m.).
The Hungarian National Film Archive, Budapest.
Contact person: Ms Blanka Szilagyi
6. *Sib Song Toulá Thi Xam Neua*, by Somtheu, Laos, 1961 (220 m.)
The Lao National Film Archive and Video Center, Vientiane.
Contact person: 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.

6.2. The Advanced Projection Manual

THE ADVANCED PROJECTION MANUAL

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 Sætervadet, 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.

fiaf

www.fiafnet.org



NORWEGIAN FILM INSTITUTE www.nfi.no/projection

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

7.1. 2007 – Tokyo – Newsletter #1

fiaf 2007

63rd FIAF Congress TOKYO

DEAR FIAF COLLEAGUES:

It is with great pleasure and honor that Japan's 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 the latest frontier technologies may bring 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 splendors 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



63rd FIAF Congress

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

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

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 Sagami-hara 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 1,920JPY 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.

ACCOMODATIONS

In the areas around NFC Headquarters including Ginza, Yaesu (Eastside of JR Tokyo Station) and Marunouchi (Westside 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.hotelmonterey.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: +81-3-3564-8080;
E: www.raffinato.jp/
All rooms around 10,000 JPY (including breakfast)

Yaesu Fujiya Hotel

2-9-1, Yaesu, Chuo-ku 104-0028
P: +81-3-3273-2111; F: +81-3-3273-2180;
E: www.yaesufujiya.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.

Nationals 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/visit/visa/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, *Kotashi*
(This Year, 2006)
by Nobuyoshi Araki,
a prolific Japanese photographer of world fame.

Faint, illegible text at the top of the page, possibly bleed-through from the reverse side.

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



Cabinet d'expertises comptables et fiscales

Tom Coene
Docteur en Droit

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

FIAF ASBL
Monsieur Dimitriu
RUE DEFACQZ 1

1000 BRUXELLES

Bruxelles, le mardi 04 avril 2006

Vref :

Nref : FIAF/IVAN/LFIAF002

Monsieur Dimitriu,

Concerne : FIAF 2005 Financial Statements

ACCcountants 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



agrée sous le
N° 20.557

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

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www.acct.be

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

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

ASSETS	31/12/2002	31/12/2003	31/12/2004	31/12/2005 Preliminary
Tangible assets				
Leasing and other similar rights	0,00	0,00	0,00	12.061,78
Total Tangible assets	0,00	0,00	0,00	12.061,78
Receivables				
Members & other	163.048,00	215.229,00	213.933,47	287.978,84
Provision bad debts	-25.000,00	-62.035,00	-97.409,31	-114.913,04
Total Receivables	138.048,00	153.194,00	116.524,16	173.065,80
Cash & Banks				
Deposit account €	151.802,00	136.152,00	105.815,79	118.384,64
Current account €	41.180,00	29.384,00	26.899,82	103.205,66
Current account \$	61.885,00	72.702,00	151.190,73	110.140,06
Current account GBP	11.945,00	328,00	3.805,29	3.038,95
Lloyd GBP	3.373,00	10.459,00	10.608,32	10.795,02
Petty cash	140,00	73,00	167,29	343,62
Total Cash & Banks	270.325,00	249.098,00	298.487,24	345.907,95
Accruals	0,00	0,00	9.151,83	3.585,81
TOTAL ASSETS	408.373,00	402.292,00	424.163,23	534.621,34
LIABILITIES				
Debts				
Suppliers	81.540,00	74.342,00	81.579,91	93.898,66
Salaries related (provisions)	25.416,00	25.575,00	22.845,25	14.405,16
Other debts	35.942,00	26.686,00	23.410,77	37.156,22
Total Debts	142.898,00	126.603,00	127.835,93	145.460,04
Prepaid				
AECI 3/AECI 2 esp/P.Getty	0,00	0,00	8.044,02	0,00
Nitrate Book Fund	7.200,00	1.299,00	1.299,26	0,00
Nat.Film Preservation F.	4.673,00	1.760,00	1.760,02	0,00
Unesco	0,00	5.029,00	5.028,59	0,00
Ibermedia II	0,00	0,00	0,00	21.399,66
Total Prepaid	11.873,00	8.088,00	16.131,89	21.399,66
Total Reserve Fund	253.602,00	267.601,00	280.195,41	367.761,64
TOTAL LIABILITIES	408.373,00	402.292,00	424.163,23	534.621,34
	0,00	0,00	0,00	0,00

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

	Result 2004	Result 2005	Budget 2006	Budget 2007
CURRENT INCOME				
<i>FIAF</i>	246,1	282,8	267,1	267,1
% previous year	95,9%	114,9%	94,4%	100,0%
<i>P.I.P.</i>	193,0	199,5	166,0	203,0
% previous year	121,4%	103,4%	83,2%	122,3%
% Total income	44,0%	41,4%	38,3%	43,2%
TOTAL INCOME COMBINED	439,1	482,4	433,1	470,1
% previous year	105,7%	109,9%	89,8%	108,5%
EXPENSE				
<i>FIAF</i>				
Personnel and external services	(113,6)	(103,2)	(128,8)	(128,8)
% previous year	72,2%	90,9%	124,8%	100,0%
Other current expenses	(31,8)	(32,1)	(25,5)	(25,5)
% previous year	115,6%	101,0%	79,4%	100,0%
Total Projects - Activities	(54,5)	(51,4)	(56,0)	(56,0)
% previous year	89,3%	94,4%	108,8%	100,0%
Total Meetings/Congress/Missions	(39,7)	(47,8)	(50,0)	(50,0)
% previous year	76,3%	120,5%	104,5%	100,0%
Equipments - Furnitures	(5,5)	-	(3,0)	(3,0)
Contingency reserve	(2,0)	-	(1,0)	(1,0)
Total expense FIAF	(247,1)	(234,7)	(264,3)	(264,3)
% previous year	80,5%	95,0%	112,6%	100,0%
<i>P.I.P.</i>				
Salaries and fees	(108,3)	(114,2)	(110,0)	(147,0)
% previous year	105,5%	105,5%	96,3%	133,6%
Other Current expenses	(25,1)	(26,8)	(20,6)	(20,6)
% previous year	94,0%	106,9%	76,7%	100,0%
Projects - Special Activities	(40,5)	(34,5)	(40,7)	(40,7)
% previous year	109,8%	85,2%	118,0%	100,0%
Total expense P.I.P.	(173,9)	(175,5)	(171,3)	(208,3)
% previous year	104,6%	100,9%	97,6%	121,6%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(421,0)	(410,2)	(435,6)	(472,6)
% previous year	89,0%	97,4%	106,2%	108,5%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF OPERATING RESULT</i>	0,9	48,2	2,8	2,8
<i>Provisions from/to Reserve Fund</i>	5,8	(48,2)	-	-
TOTAL FIAF	6,7	(0,0)	2,8	2,8
<i>P.I.P. OPERATING RESULT</i>	19,1	24,0	(5,3)	(5,3)
<i>Provisions from/to Reserve Fund</i>	(18,6)	(24,0)	-	-
TOTAL P.I.P.	0,5	0,0	(5,3)	(5,3)
TOTAL COMBINED FIAF - P.I.P.	7,3	(0,0)	(2,5)	(2,5)

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

AFFILIATES AND DONORS	Result 2004	Result 2005	Budget 2006	Budget 2007
Affiliates A	46	47	46	46
2750 €	126,5	129,3	126,5	126,5
Affiliates B	22	23	24	24
2300 €	50,6	52,9	55,2	55,2
Affiliates C	22	26	25	25
1700 €	37,4	44,2	42,5	42,5
Affiliates D	12	11	12	12
1150 €	13,8	12,7	13,8	13,8
Affiliates E	30	32	32	32
600 €	18,0	19,2	19,2	19,2
Donors (F + G)	7,1	8,5	14,0	14,0
Voluntary fee contributions	0,2	0,2	0,8	0,8
- Unpaid	(26,7)	(17,7)	-	-
- Provisions	-	(0,0)	(26,0)	(26,0)
Total Members and Donors	226,9	249,1	246,0	246,0
% previous year	93,5%	109,8%	98,8%	100,0%
PUBLICATIONS				
JFP (Subscr + Stand alone)	58	80	60	60
35,2 €	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 €)

SECRETARIAT	Result 2004	Result 2005	Budget 2006	Budget 2007
<i>Personnel and external Services</i>				
FIAF Administrator	(55,1)	(52,0)	(60,0)	(60,0)
Assistant (OJ 100%)	(46,0)	(35,0)	-	-
Assistant (BC 100%)	-	(6,2)	(46,0)	(46,0)
Adm. secretary (JR 50% + NN 25%)	(23,2)	(21,7)	(33,0)	(33,0)
Computer experts	(0,8)	(0,9)	(2,5)	(2,5)
Accounting, Taxes, Balance	(2,3)	(3,0)	(2,3)	(2,3)
PIP Particip.to FIAF staff expenses	13,8	15,6	15,0	15,0
Total Personnel and external services	(113,6)	(103,2)	(128,8)	(128,8)
% previous year	72,2%	90,9%	124,8%	100,0%
<i>Other current expense</i>				
Telephone/fax/Internet	(4,1)	(2,6)	(4,0)	(4,0)
Office supplies/Postage	(5,4)	(2,7)	(5,0)	(5,0)
Maintenance	(0,8)	(1,0)	(1,0)	(1,0)
Rent and charges, insurance (1)	(13,1)	(8,9)	(12,5)	(12,5)
Non Deductible VAT, Bank costs, Exch., Other	(8,4)	(29,5)	(3,0)	(3,0)
Total Other current expense	(31,8)	(32,1)	(25,5)	(25,5)
% previous year	115,6%	101,0%	79,4%	100,0%
TOTAL SECRETARIAT EXPENSES	(145,4)	(135,4)	(154,3)	(154,3)
% previous year	78,6%	93,1%	114,0%	100,0%
<i>Meetings/Congress/Missions</i>				
EC (Meetings+Travelling+Hospitality+Translations)	(3,3)	(2,4)	(8,0)	(8,0)
Commissions	(8,1)	(8,2)	(12,0)	(12,0)
Congress	(33,3)	(29,8)	(24,0)	(24,0)
Secretariat (Missions+Travel+Hospitality)	(9,8)	(8,0)	(6,0)	(6,0)
Other current expenses	0,0	(3,0)	0,0	0,0
Total Meetings/Congress/Missions	(54,5)	(51,4)	(50,0)	(50,0)
% previous year	89,3%	94,4%	97,2%	100,0%
<i>Projects- Activities</i>				
Development Fund	(5,0)	(1,2)	(11,0)	(11,0)
Website/ Promotion	(5,5)	(5,2)	(5,0)	(5,0)
Journal of Film Preservation	(17,9)	(26,7)	(20,0)	(20,0)
Special publications	(5,6)	(2,8)	(4,0)	(4,0)
Administrative publications	(5,7)	(9,9)	(6,0)	(6,0)
Training + Other Projects (Ibermedia, etc.)	0,0	(2,1)	(10,0)	(10,0)
Total Projects - Activities	(39,7)	(47,8)	(56,0)	(56,0)
% previous year	76,3%	120,5%	117,0%	100,0%
Equipments/Software/Upgrades	(5,5)	0,0	(3,0)	(3,0)
Contingency/Varia	0,0	0,0	(1,0)	(1,0)
TOTAL EXPENSE FIAF	(245,1)	(234,7)	(264,3)	(264,3)
% previous year	79,9%	95,7%	112,6%	100,0%
% of total combined expenses	58,2%	57,2%	60,7%	55,9%
TOTAL INCOME FIAF	246,1	282,8	267,1	267,1
OPERATING RESULT	0,9	48,2	2,8	2,8
Provisions		0,0		
FIAF NET RESULT	0,9	48,2	2,8	2,8

(1) 50% of total office rent

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

	Result 2004	Result 2005	Budget 2006	Budget 2007
PUBLICATIONS P.I.P. (NET INCOME)				
CD ROM DIRECT ORDER	63	53	58	58
450,0 €	28,4	23,9	26,1	26,1
IVS Income (Q1 & Q2)	51,0	57,9	53,0	53,0
Provisions IVS Income (Q4)	75,0	65,9	60,0	60,0
ProQuest Database Income	-	-	-	37,0
Film Volume	290	267	235	235
123,0 €	35,7	32,8	28,9	28,9
SUPPORT + FIAF NETWORKING	8,0	6,7	8,0	8,0
External Funds & Other Income	0,0	12,3	0,0	0,0
Unpaid	(5,0)	-	-	-
Provisions	-	-	(10,0)	(10,0)
TOTAL PUBLICATIONS	193,0	199,5	166,0	203,0
% previous year	121,4%	103,4%	83,2%	122,3%
External Funding				
<i>Funds for Database Dvpt. (ProQuest)</i>	2,0	5,0	5,0	0,0
<i>Funds to be distributed during the year</i>	-2,0	0,0	-5,0	0,0
<i>Remaining funds for following year</i>	-	(5,0)	-	-
TOTAL FUNDRAISING RESULT	0,0	0,0	0,0	0,0
% Total income	0,0%	0,0%	0,0%	0,0%
Interest & Exchange Diff.	0,0	0,0	0,0	0,0
TOTAL INCOME P.I.P.	193,0	199,5	166,0	203,0
% of total combined Income	44,0%	41,4%	38,3%	43,2%
TOTAL COMBINED FIAF - P.I.P.	439,1	482,4	433,1	470,1

P.I.P.
Expenses 2004 - 2007
(in 000 €)

EXPENSE	Result 2004	Result 2005	Budget 2006	Budget 2007
Secretariat current expense				
Editor P.I.P.	(54,0)	(51,5)	(56,0)	(58,0)
Assistant Editor GR (part-time salary)	(32,0)	(29,7)	(35,0)	(35,0)
Extra Staffing (for Data Editors)	0,0	0,0	0,0	(25,0)
Extra Staffing (for Treasures DB)	0,0	0,0	0,0	(10,0)
Computer experts	(4,5)	(3,5)	(2,0)	(2,0)
PIP Particip.to FIAF staff expenses	(13,8)	(15,6)	(15,0)	(15,0)
Actg, taxes, balance & other	(4,0)	(14,0)	(2,0)	(2,0)
Salaries and fees	(108,3)	(114,2)	(110,0)	(147,0)
Telephone, Fax, Internet	(2,0)	(2,0)	(1,8)	(1,8)
Postage	(1,5)	(0,6)	(0,8)	(0,8)
Office supplies	(1,0)	(1,3)	(0,5)	(0,5)
Travel/accomodation	(3,0)	(2,6)	(2,0)	(2,0)
Documentation - subscriptions	(0,1)	(0,1)	(0,5)	(0,5)
Promotion - Publicity	(2,0)	(2,7)	(2,0)	(2,0)
Rent and charges (1)	(8,0)	(8,9)	(8,0)	(8,0)
Equipments/software/hardware	(5,5)	(3,0)	(3,0)	(3,0)
Amorts., Bk charge, Exchange Diff., Other	(2,0)	(5,7)	(2,0)	(2,0)
Missions & Other Current Expenses	(25,1)	(26,8)	(20,6)	(20,6)
Total P.I.P. General expense	(133,4)	(141,0)	(130,6)	(167,6)
% previous year	103,2%	105,7%	92,6%	128,3%
CD ROM IVS annual fee	(11,0)	(11,0)	(11,0)	(11,0)
Iscentia System Annual Fees	0,0	(9,2)	(10,0)	(10,0)
CD Rom manufacturing	(3,8)	(1,8)	(2,0)	(2,0)
CD ROM stock & shipping	(0,1)	0,0	(0,2)	(0,2)
Film Volume production	(8,5)	(8,3)	(8,0)	(8,0)
Film Volume stock & shipping	(1,6)	(4,2)	(4,0)	(4,0)
Provision DB development	(15,0)	0,0	(5,0)	(5,0)
Provisions	(0,5)	0,0	(0,5)	(0,5)
Total Projects expense	(40,5)	(34,5)	(40,7)	(40,7)
	109,8%	85,2%	118,0%	100,0%
TOTAL EXPENSE P.I.P.	(173,9)	(175,5)	(171,3)	(208,3)
% previous year	104,6%	100,9%	97,6%	121,6%
P.I.P. OPERATING RESULT	19,1	24,0	(5,3)	(5,3)
Provisions from/to Reserve Fund	(18,6)	0,0	0,0	0,0
NET RESULT	0,5	24,0	(5,3)	(5,3)

(1) 40% of total office rent

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**9. Minutes of the CCAA Meeting Held in Paris
on 31 March 2006**

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Co-ordinating Council of Audiovisual Archives Associations

Draft Minutes of the ninth CCAAA meeting held on 31 March, 2006 in Paris

Participants

Janice Simpson (AMIA)
Keith LaQua (AMIA)
Eva Orbanz (FIAF) - Chair
Vladimir Opela (FIAF)
Gunnel Jönsson (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 alternation. 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 CCAAA 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. CCAAA 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 CCAAA 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 CCAAA 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 things, 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 CCAAA could do something to bring about a change here. He strongly encouraged CCAAA 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 became 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 CCAAA member organizations.

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 CCAA 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 CCAA 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 CCAA 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 CCAA 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 CCAA 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 CCAA and the individual NGOs were represented at IFAP meetings. Catherine Lacken was asked if she

could represent the CCAAA 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 convenor for his efforts and consultations in getting support from the CCAAA 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 CCAAA 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 CCAAA 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 CCAAA 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 CCAAA. CJ noted that ICCROM had expertise where the CCAAA NGOs were weak, namely its professional expertise in pedagogical areas and on management and sustainability issues and felt the CCAAA 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 convenor make official contact with ICCROM with the aim of establishing a formal relationship.

JSp 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 Convenor 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. JSp 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. DSch 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 lever 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. JSi 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.

