

Distribution :
limited

SHC.75/CONF.619/4
Paris, 29 October 1975
Original : English

UNITED NATIONS EDUCATIONAL
SCIENTIFIC AND CULTURAL ORGANIZATION

COMMITTEE OF EXPERTS ON THE PRESERVATION OF MOVING IMAGES
(22-26 September 1975, Berlin)

FINAL REPORT

I. INTRODUCTION

1. The Director-General of Unesco, in co-operation with the National Commission of the German Democratic Republic, convened this meeting in implementation of resolution 3.422 of the General Conference, which had been adopted at its eighteenth session, to examine the technical, legal and administrative aspects of preserving moving images and to discuss the desirability of establishing an international recommendation or convention to protect moving images from being destroyed.

2. The meeting was attended by experts from fourteen countries and by representatives of nine international non-governmental organizations interested in the preservation of moving images. A list of participants will be found in the annex to this document.

3. At the opening session, after welcoming addresses by Mrs. H. Kiermeier, Secretary-General of the Commission of the German Democratic Republic for Unesco, and Mr. Y. Turchenko, Chief of the Division of Museums and Standards of Unesco, the following officers were elected :

Chairman : Mr. W. Klaue, Director of the State Film Archive of the German Democratic Republic

Vice-Chairman : Mr. A. B mminger, Head of Film Section, Federal Office of Cultural Affairs, Berne

Rapporteur : Dr. J. Kuiper, Head of Motion Picture Section, Library of Congress, Washington

Drafting Committee : Mr. A. Al Hadary, Director of Visual Images
Technical Centre, Cairo ;
Mr. A. Böhniger ;
Mr. F. Bravo, Director of Cinematografica
America Unida S.A., Mexico ;
Mr. W. Klauke ;
Dr. J. Kuiper ;
Mr. M. Ogi, Senior Officer, Library Centre NHK,
Tokyo ;
Mr. F. Schmitt, Chief of Film Archive Service,
National Centre for Cinematography, Bois d'Arcy
France ;
Dr. V. Sefrna, Chief of Law Department of Film
Distribution, Prague ;
Mr. P. Vieyra, Head of Film Department,
Ministry of Information, Dakar.

4. In adopting the agenda, it was decided to start with a general discussion of the various problems - legal, technical and economic - which are connected with the preservation of moving images and to examine afterwards in more detail the specific questions on which the experts wished to formulate recommendations.

II. GENERAL DISCUSSION

5. The discussions were based on the working documents presented by Unesco entitled "Memorandum on the preservation of the cultural heritage of moving images" prepared by the International Film and Television Council and "Background and objectives of the meeting" as well as on the following papers : "Proposals of the FIAF", and "These on the Preservation and Restoration of Audio-visual Material", contributed by the President of the International Commission of Film Preservation of FIAF and "Draft recommendation on the Preservation, Protection and Transmission of the Heritage of Moving Images", prepared by the State Film Archive of the German Democratic Republic.

6. As might be expected because of the relative newness of the concept of a moving image archive, the participants formed a diverse group with many specialized interests represented. Film archivists sat face to face with representatives of producers ; museum and library personnel exchanged viewpoints with television representatives ; experts from countries just starting national film and television production exchanged views with experts from countries with more than seventy years' experience of film production.

7. In view of this diversity of backgrounds, it would be surprising if opinions did not vary and the participants were not disappointed in this respect. However, what was most surprising and indeed reassuring was the extent to which common understanding was reached. Particularly gratifying to note was the acceptance by the participants of the underlying basic cultural importance of moving images and the widening of the scope of the discussions to include all kinds of moving images, of the urgent need to ensure that they are safeguarded and

preserved, and the favourable reaction to Unesco's interest, especially if it helps create other forums at both the national and international level for the discussion of the many areas where tension and uncertainty still exist. It was considered that the drafting of an international instrument by Unesco would promote discussion in all Member States and act to strengthen assistance and encourage exchanges of views about moving image archive activities in the developing countries.

8. The participants also agreed that there was an appalling lack of information (in a form which could be widely disseminated) on important economic, technical, and administrative matters that would eventually influence future decisions of governments, individuals or non-governmental organizations. They unanimously recommended that a clearing house for information be established, perhaps in co-operation with the International Copyright Information Centre, that training centres and/or courses be financed to spread knowledge of this special archive field and to begin to share and exchange ideas with developing countries. It was agreed that a certain lack of clarity in terminology prevailed and that studies ought to be undertaken to clarify this area of semantic confusion.

9. Although the areas of agreement were many, this report would be incomplete if it did not note that there was also a strong undercurrent of tension and uncertainty in some of the deliberations. Three areas were especially subject to this tension :

- i) the legal steps to be taken to achieve the necessary level of archival acquisition and preservation of moving images ;
- ii) administrative procedures involved ; and
- iii) the eventual use of the copies preserved in archives.

10. The discussion of the legal steps centred around two concepts, namely statutory deposit by the producers or authors and the usefulness of international and national copyright laws. The experts already engaged in archive or legal work tended to favour a rigorous form of statutory deposit and the introduction of national laws controlling the eventual disposal, before destruction, of moving images. The producers, on the other hand, stressed the need for realistic compromise and the possible economic, legal and political difficulties which inevitably would lie ahead of such a rigorous course. There was a great deal of discussion about the relative effectiveness and usefulness of various forms of copyright procedures and about what purpose could or could not be served by national legislation or international agreements. The extent to which new laws should be directed towards national production and towards original materials was also discussed. Again, archivists tended to call for total deposit while producers preferred to recommend limits that would permit a viable commercial alternative. In the end, it was clear that although a

positive recommendation for some form of statutory deposit was probably desirable, there was much ground still to be covered and need to thorough investigation before appropriate legal measures could be successfully adopted and implemented.

11. Administrative procedures for acquiring, safeguarding and preserving moving images were also discussed and provided a second area of uncertainty for the conference participants. Again two central concerns emerged and served to focus the discussion :

- i) the desirability of selecting moving images for retention and preservation ; and
- ii) the financial resources needed to support adequate preservation programmes.

On the issue of selection, the experts from smaller countries and those with strong central archives tended to reject the concept of selection in favour of total acquisition and preservation, while those from countries with extremely large productions and a decentralized archival structure tended to favour selective retention and preservation.

12. Budgetary matters figured in the discussion of selection, although they were not dealt with in great detail. Again, those representing large archives seemed to consider it likely that large budgets would follow once the need became evident while the less centralized archives were not as certain about this prediction. Also some participants pointed to the difficulty of proposing realistic budgets when adequate technology did not exist to make accurate forecasts.

13. Questions about the use of the preserved moving images were not faced very directly, probably because most of the participants seemed convinced that acquisition and preservation were the most critical problems at the present moment, but also because user groups were not widely represented and, more importantly, because any discussion of use immediately would bring up a host of commercial and cultural problems beyond the ken of the participants. Nonetheless, it was clear that discussions of use, including the remuneration to copyright holders or owners, the question of permissions, and the extent and nature of the use involved, could not be long postponed. To do so would prejudice the progress achieved so far.

14. Although the discussions were for the most part quite far-ranging, two topics were not fully covered. These were technical matters of preservation including new methods of preservation, and the economic factors involved in archive work of this sort. The first omission is less surprising when it is recalled that the meeting was provided with an excellent technical summary and that the group visited the State Film Archives of the German Democratic Republic to inspect their excellent physical plant and to see examples of early film work. The second omission may also be related to the first because the

nature of technical work done has a great deal to do with the economic aspects of any archival enterprise. However, economic conditions and factors, cost analyses, and budget planning will eventually be important concerns for every archive and governmental and non-governmental sponsors and ought not to be omitted from future discussions.

15. It is to be hoped that the following recommendations for future action which were adopted by the meeting will be followed and that the cultural heritage so richly documented in moving images will eventually be preserved for world audiences, both present and future.

III. RECOMMENDATIONS

The experts participating in the meeting reached the following conclusions :

1. Definitions

To avoid repetitive circumlocutions the experts agreed on the following meaning of terms for the present purpose :

- a) moving images : all original visual or sound and visual recordings, irrespective of their physical base and of the process (film or all other videographic recordings) used in their initial recording or subsequent rendering ;
- b) archive : an institution, whatever its official designation which has as its prime function the systematic acquisition and permanent preservation of moving images.

2. Currently the most significant and complex problems with regard to the preservation of the cultural heritage of moving images, which require a solution in their entirety arise from the following circumstances :

In many countries, moving images are not regarded as an integral part of the national and international cultural heritage, and are destroyed in whole or part ;

Public opinion in the widest sense has been insufficiently informed of the significance, the need and the problems of preserving moving images ;

Hitherto no international recommendation or convention exists which defines the desirable standards for the preservation of moving images as a part of the cultural heritage of humanity ;

Amongst interested experts there is insufficient information concerning the present situation and new approaches for the preservation of moving images ;

The results of the International Preservation Commission of FIAF which has undertaken valuable work in examining the technical conditions for a permanent preservation of moving images have not been widely publicised ;

It is necessary to study newly developing technical procedures for the preservation of moving images ;

A number of basic juridical problems such as the legal position of archives, their field of competence for the preservation of moving images, the legal basis for acquiring moving images, the utilization of their collections, remain unresolved in many countries ;

The reasons for the destruction of moving images have not been sufficiently investigated ;

Confusion exists on the use of the terms film-archive, cinemathèque, film-museum, etc., and there is a lack of co-ordination between these different institutions, even at the national level ;

The necessary administrative and financial requirements for the establishment of archives for moving images have not been sufficiently considered ;

The efforts of the various international non-governmental organizations are not sufficiently co-ordinated ;

In many countries and especially in the developing countries conditions for the preservation of moving images (scientific and technical expertise and installations) are often inadequate ;

The considerable number of moving images produced raises technical difficulties of preservation and the need for selection may arise and no guidelines exist in this respect.

3. For the solution of these problems, priority should be given to :

- a) the establishment of an international recommendation or convention on the protection and preservation of moving images ;
- b) For the further preparation of such a recommendation or convention, the following subjects should be carefully studied ;

- the status and functions of national archives for moving images within different administrative structures ;
 - legal measures to permit the systematic acquisition of moving images, such as the system of legal deposit, or agreements at a national level, regulations to prevent the unauthorized destruction, etc.. ;
 - financial aspects of preservation.
- c) The complexity and scope of this task implies that the necessary personnel and budget should be made available. It is therefore highly desirable to establish within Unesco a special unit responsible for the preservation of moving images.

4. The following further recommendations are submitted :

4.1 Collection and dissemination of information on the preservation of moving images

- a) an experienced international documentation centre dealing with problems of cultural heritage should be given responsibility for documentation on the preservation of moving images.
The scope of such documentation work could be the subject of a meeting of experts ;
- b) by means of a contract with non-governmental organizations (IFTC, FIAF) Unesco should support the preparation of a guide on the need and feasibility of preserving moving images ;
- c) Unesco should provide financial support for the publications of the International Federation of Film Archives ("Manual of Film Archives" - publication planned for 1977/78 ; and the results of work by its Preservation Commission - publication planned for 1978/79).
- d) Unesco, as well as the interested non-governmental organizations (ICOM, FIAF, ICA, IFTC, associations of broadcasters), should publish information on the problems of, and the work in, preserving moving images ;
- e) the possibility should be examined of providing assistance for the production of a film dealing with the preservation of moving images. Such a film could then become part of Unesco's public information service.

4.2 Technical Problems

- a) Unesco should encourage its Member States to promote technical research on the preservation of moving images, and provide support and co-ordinate these efforts.
- b) Meetings of experts, which, as proposed by the International Federation of Film Archives, should take place every fourth year, and at which information will be exchanged on technical innovations in the field of moving images and its consequences for archives, should be supported by Unesco.
- c) Special technical studies should be encouraged on such topics as :
 - conditions for the construction of vaults for the storage of moving images ;
 - variations in climatic conditions in different regions and their impact on the preservation of moving images ;
 - necessary technical equipment for an archive ;
 - conditions of preservation of different bases for moving images.

4.3 Legal and Administrative Problems

Legal problems regarding the preservation of moving images should be the subject of a meeting of experts dealing with such questions as legal deposit of moving images, copyright and other rights in moving images, destruction of moving images, obligations of archives, producers and other holders of moving images for their preservation.

4.4 Support for Developing Countries

Special attention is to be paid to the support of developing countries for the preservation of moving images.

- a) One of the next expert meetings should deal with the divergent regional conditions, prerequisites and needs in developing countries for the preservation of moving images.
- b) Unesco should provide technical assistance for the preservation of moving images in developing countries (specialists, fellowships, equipment, expert services, training of personnel, exchange of personnel between developing countries).

- c) The dissemination of information on the preservation of moving images should be included in the training programmes of the regional centres of Unesco and non-governmental organizations.
- d) Unesco should, in its long term programme, actively encourage the co-ordination of efforts at the regional level for the creation of common archives for the preservation of moving images in sub-regions where no archive exists and stimulate Member States to contribute towards the development of these archives.
- e) Unesco should support the creation of a pilot archive for the preservation of moving images in developing countries.

4.5 Training

- a) Possibilities are to be examined of holding a special advanced training course in the preservation of moving images.
- b) Unesco should invite Member States with experienced and advanced institutions for the preservation of moving images to provide training in their archives for personnel from developing countries.
- c) Unesco should grant scholarships for advanced training abroad.

4.6 Specialized Studies

- a) The proposal made by the International Federation of Film Archives to hold a meeting of experts on the problem of selection and the publication of the results of such a meeting (1980/82) should be supported by Unesco.
- b) A number of other studies and activities which are closely related to preservation, such as cataloguing of moving images, use of archives, international standards for credits on moving images, an international film year, dissemination of film culture, etc. should be undertaken or supported by Unesco.

A N N E X

LIST OF PARTICIPANTS

E X P E R T S

Mr. Ahmad AL HADARY
Director of Visual Images Technical Centre,
Cairo

Mr. Alex BAERINGER
Head of Film Section,
Federal Office of Cultural Affairs,
Bern

Mr. Fernando BRAVO
Director,
Cinematografica America Unida S.A.
Mexico

Dr. Isidor FRIDMAN
Film Technical Research Institute of the USSR, NIKFI,
Moscow

Mr. Wolfgang KLAUE
Director,
State Film Archive of the German Democratic Republic
Berlin

Dr. John KUIPER
Head of Motion Picture Section,
Library of Congress
Washington

Mr. M.P.K. NAIR
Curator
National Film Archive of India
Poona

Mr. Stellan NORRLANDER
Head of Film Library
Swedish Broadcasting Corporation
Stockholm

Mr. Masaaki OGI
Senior Officer
Library Centre NHK
Tokyo

Mr. Joao Batista ARAUJO E OLIVEIRA
Assistant Director to Finef
Ministry of Planning
Rio de Janeiro

Mr. Frantz SCHMITT
 Chief
 Film Archive Service
 Centre national de cinématographie
 Bois d'Arcy, France

Dr. V. SEFRNA
 Chief of Law Department of Film Distribution
 Prague

Mr. Mario VERDONE
 Professor for Film History and Film Critic
 University of Rome

Mr. Paulin VIEYRA
 Head of Film Department
 Ministry of Information
 Dakar

INTERNATIONAL NON-GOVERNMENTAL
 ORGANIZATIONS

Mr. Alphonse BRISSON
 Secretary-General
 International Federation of Film Producers (FIAPF)
 Paris

Mrs. Anne EUGENE
 International Council of Museums (ICOM)
 Curator
 Service of new bases,
 Bibliothèque nationale
 Paris

Dr. Gerhard EXNER
 International Council of Archives (ICA)
 Head of the Main Department of Archives,
 Ministry of Internal Affairs
 of the German Democratic Republic
 Postdam

Dr. Anselm GLUCKSMANN
 International Writers Guild (IWG)
 Berlin

Dr. Friedrich HOCHSTRASSER
 President
 International Union for Film and Television
 Switzerland

Mr. Jacques LEDOUX
 Secretary-General
 International Federation of Film Archives (FIAP),
 Curator, Cinémathèque Royale de Belgique,
Brussels, Belgique

Mr. Heinz NIEMANN
 International Radio and Television Organization (OIRT)
 Chief editor for feature films,
 Television of the German Democratic Republic

Mr. Eugene OSTROFF
 International Council of Museums (ICOM)
 Curator of Photography,
 National Museum of History and Technology
 Smithsonian Institution,
Washington

Mr. Vladimir POGACIC
 Vice-President,
 International Film and Television Council (IFTC)
 President, Federation of Film Archives (FIAP)
 Director of Jugoslovenska Kinoteka,
Belgrade

Mr. Helmut STELZER
 International Centre for the Study of the
 Preservation and Restauration of Cultural Property,
 Head of the Secretariat of the National ICOMOS Committee
 of the German Democratic Republic
Halle

Mr. Georges VALET
 Chief-Engineer European Broadcasting Union (EBU)
 Technical Centre
Brussels

Mr. Herbert VOLKMAN
 President, International Commission for Film Preservation
 of FIAP
Kleinmachnow, German Democratic Republic

PARTICIPANTS FROM THE GERMAN
 DEMOCRATIC REPUBLIC

Mrs. Ursula ANKE
 Museums-Council of the German Democratic Republic

Mr. Gerhard CERNIK
 Ministry of Culture,
 Main Department for Film

Mrs. Irene GYSI
 Ministry of Culture,
 Head of the Department for Unesco
 and other international organizations

Mr. Rudolf GREISER
 Ministry of Culture,
 Department for Unesco and other international organizations

Mr. Werner HAAS
 Head production service,
 Television of the German Democratic Republic

Mr. Rudi PANDEMANN
 Head of Secretariat for International Film Organizations

Dr. Johann Albrecht KEILER
 Deputy-Director
 Central Institute for Film Technic

Mrs. Hildegard KIERMEIER
 Secretary-General
 National Commission of the German Democratic Republic for Unesco

Mr. Manfred LICHTENSTEIN
 Head of Feature Film Section
 State Film Archive of the German Democratic Republic

Mrs. Ilse ORTGA
 Union of Film and TV Makers

Mr. Günter SCHULZ
 Head of Cataloguing Department
 State Film archive of the German Democratic Republic

ORGANIZATION BUREAU

Mr. Herbert BELLING
 Scientific Assistant of the Director
 State Film Archive of the German Democratic Republic

Mr. Gerhard EICHNER
 National Commission of the German Democratic Republic for Unesco

Mrs. Ruth HOBNER
 State Film Archive of the German Democratic Republic

UNESCO SECRETARIAT

5.

Mr. Yuri TURCHENKO
Chief
Division of Museums and Standards

Mrs. Anne RAIDL
Division of Museums and Standards

Ms. Patricia LYONS
Division of Copyright