

FIAF 2015 SYDNEY/CANBERRA

Congress Report



**Fédération Internationale
des Archives du Film**

**International Federation
of Film Archives**

**Federación Internacional
de Archivos Fílmicos**



**Report of the
71st FIAF CONGRESS**

**12-18 April 2015
Sydney/Canberra, Australia**

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1. List of FIAF Affiliates Present or Represented at the Canberra General Assembly

FIAF AFFILIATES PRESENT OR REPRESENTED AT THE CANBERRA GENERAL ASSEMBLY

MEMBERS (66)

NATIONAL FILM AND SOUND ARCHIVE	Canberra	AUSTRALIA	Meg Labrum
FILMARCHIV AUSTRIA	Vienna	AUSTRIA	Armin Loacker
OESTERREICHISCHES FILMUSEUM	Vienna	AUSTRIA	Oliver Hanley
BANGLADESH FILM ARCHIVE	Dhaka	BANGLADESH	Mohammad Hossein
CINEMATHEQUE ROYALE DE BELGIQUE	Brussels	BELGIUM	Nicola Mazzanti
CINEMATECA BRASILEIRA	São Paulo	BRAZIL	Sylvia Naves
FILM REFERENCE LIBRARY / CINEMATHEQUE ONTARIO	Toronto	CANADA	Sylvia Frank
CINETECA NACIONAL DE CHILE	Santiago	CHILE	<i>Represented by proxy</i>
CHINA FILM ARCHIVE	Beijing	CHINA	Li Xin
HONG KONG FILM ARCHIVE	Hong Kong	CHINA	Janet Young
NARODNI FILMOVY ARCHIV	Prague	CZECH REPUBLIC	Michal Gregant
CHOSON MINJUJUI INMINGONGHWAGUK / KUGGA YONGHWA MUNHONGO	Pyongyang	D.P.R. of KOREA	Toksong Ju
THE DANISH FILM INSTITUTE ARCHIVE & CINEMATHEQUE	Copenhagen	DENMARK	Lene Halvor Petersen
ECPAD	Ivry S/ Seine	FRANCE	<i>Represented by proxy</i>
CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA	Paris	FRANCE	<i>Represented by proxy</i>
ARCHIVES FRANCAISES DU FILM DU CNC	Paris - Bois d'Arcy	FRANCE	Eric Le Roy
CINEMATHEQUE DE TOULOUSE	Toulouse	FRANCE	<i>Represented by proxy</i>
DEUTSCHE KINEMATHEK Museum Für Film Und Fernsehen	Berlin	GERMANY	<i>Represented by proxy</i>
DEUTSCHES FILMINSTITUT	Frankfurt	GERMANY	<i>Represented by proxy</i>
FILMMUSEUM IM MÜNCHNER STADTMUSEUM	Munich	GERMANY	Stefan Drössler
TAINIOTHIKI TIS ELLADOS (GREEK FILM ARCHIVE)	Athens	GREECE	<i>Represented by proxy</i>
NATIONAL FILM ARCHIVE OF INDIA	Pune	INDIA	Prakash Magdum
Irish Film Archive - IRISH FILM INSTITUTE	Dublin	IRELAND	<i>Represented by proxy</i>
ISRAEL FILM ARCHIVE/JERUSALEM CINEMATHEQUE	Jerusalem	ISRAEL	<i>Represented by proxy</i>
STEVEN SPIELBERG JEWISH FILM ARCHIVE	Jerusalem	ISRAEL	<i>Represented by proxy</i>
CINETECA DEL COMUNE DI BOLOGNA	Bologna	ITALY	Anna Fiaccarini
CINETECA DEL FRIULI	Gemona	ITALY	<i>Represented by proxy</i>
FONDAZIONE CINETECA ITALIANA	Milano	ITALY	<i>Represented by proxy</i>
FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA / CINETECA NAZIONALE	Roma	ITALY	<i>Represented by proxy</i>
MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO	Torino	ITALY	<i>Represented by proxy</i>
NATIONAL FILM CENTER / NATIONAL MUSEUM OF MODERN ART, TOKYO	Tokyo	JAPAN	Akira Tochigi
KINOTEKA NA MAKEDONIJA	Skopje	MACEDONIA	Mimi Gjorgoska-Ilievska
CINETECA NACIONAL	México D.F.	MEXICO	Alejandro Pelayo Rangel
FILMOTECA DE LA UNAM	México D.F.	MEXICO	Albino Álvarez G.
EYE FILM INSTITUTE NETHERLANDS	Amsterdam	NETHERLANDS	Sandra den Hamer
THE NEW ZEALAND FILM ARCHIVE / NGA KAITIAKI O NGA TAONGA WHITIAHUA	Wellington	NEW ZEALAND	Karen Neill
THE NATIONAL LIBRARY OF NORWAY - MO I RANA	Oslo	NORWAY	Lars Gaustad
FILMOTEKA NARODOWA	Warsaw	POLAND	Tadeusz Kowalski
ARHIVA NATIONALA DE FILME - CINEMATECA ROMANA	Bucharest	ROMANIA	Maxim Meca
GOSFILMOFOND OF RUSSIA	Moscow	RUSSIA	Peter Bagrov
SLOVAK FILM INSTITUTE	Bratislava	SLOVAKIA	<i>Represented by proxy</i>
ARHIV REPUBLIKE SLOVENIJE / SLOVENSKI FILMSKI ARHIV (SFA)	Ljubljana	SLOVENIA	<i>Represented by proxy</i>

SLOVENIAN CINEMATHEQUE / SLOVENSKA KINOTEKA	Ljubljana	SLOVENIA	<i>Represented by proxy</i>
SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES	Pretoria	SOUTH AFRICA	Melisia Shinnars
KOREAN FILM ARCHIVE	Seoul	SOUTH KOREA	Sungji Oh
FILMOTECA DE CATALUNYA - ICIC	Barcelona	SPAIN	Esteve Rimbau
FILMOTECA ESPAÑOLA	Madrid	SPAIN	Mercedes Cruz
INSTITUTO VALENCIANO DE L'AUDIOVISUAL RICARDO MUÑOZ SUAY / IVAC	Valenciá	SPAIN	<i>Represented by proxy</i>
SVENSKA FILMINSTITUTET	Stockholm	SWEDEN	Jon Wengström
CINEMATHEQUE SUISSE	Lausanne	SWITZERLAND	Frédéric Maire
TAIWAN FILM INSTITUTE	Taipei		Teresa Huang
FILM ARCHIVE (Public Organization)	Nakornpathom	THAILAND	Chalida Uabumrungjit
NATIONAL SCREEN AND SOUND ARCHIVE OF WALES	Aberystwyth	UNITED KINGDOM	<i>Represented by proxy</i>
BRITISH FILM INSTITUTE National Archive	London	UNITED KINGDOM	Charles Fairall
FILM AND VIDEO ARCHIVE / IMPERIAL WAR MUSEUM	London	UNITED KINGDOM	David Walsh
NORTH WEST FILM ARCHIVE	Manchester	UNITED KINGDOM	<i>Represented by proxy</i>
ARCHIVO NACIONAL DE LA IMAGEN-SODRE	Montevideo	URUGUAY	<i>Represented by proxy</i>
PACIFIC FILM ARCHIVE University of California MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION / LIBRARY OF CONGRESS	Berkeley	USA	Nancy Goldman
UCLA FILM & TELEVISION ARCHIVE	Culpeper	USA	Greg Lukow
ACADEMY FILM ARCHIVE - Center for Motion Picture Study	Los Angeles	USA	Jan-Christopher Horak
DEPARTMENT OF FILM - THE MUSEUM OF MODERN ART	Los Angeles	USA	Loe Lindner
INDIANA UNIVERSITY LIBRARIES FILM ARCHIVE	New York	USA	Dave Kerr
GEORGE EASTMAN HOUSE	Bloomington	USA	Rachael Stoeltje
FILMOTECA VATICANA	Rochester	USA	Paolo Chechi Usai
VIETNAM FILM INSTITUTE	Vaticano	VATICAN	<i>Represented by proxy</i>
	Hanoi	VIETNAM	<i>Represented by proxy</i>

ASSOCIATES (16)

CINEMATHEQUE DE LA FEDERATON WALLONIE BRUXELLES	Brussels	BELGIUM	<i>Represented by proxy</i>
KINOTEKA BOSNE I HERCEGOVINE	Sarajevo	BOSNA Y HERZEGOVINA	<i>Represented by proxy</i>
CINEMATECA DOMINICANA	Santo Domingo	DOMINICAN REPUBLIC	Fiora Cruz
ESTONIAN FILM ARCHIVES	Tallinn	ESTONIA	Eva Näripea
CINEMATHEQUE DE GRENOBLE ICONOTHEQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE	Grenoble	FRANCE	<i>Represented by proxy</i>
FILMMUSEUM LANDESHAUPTSTADT DÜSSELDORF	Paris	FRANCE	<i>Represented by proxy</i>
FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE	Düsseldorf	GERMANY	<i>Represented by proxy</i>
CENTRE NATIONAL DE L'AUDIOVISUEL	Fukuoka	JAPAN	<i>Represented by proxy</i>
CENTRO DE CAPACITACION CINEMATOGRAFICA - CCC	Luxembourg	LUXEMBOURG	<i>Represented by proxy</i>
INSTITUTO NACIONAL DE AUDIOVISUAL E CINEMA (INAC)	México D.F.	MEXICO	Caroline Figueroa
NORWEGIAN FILM INSTITUTE	Maputo	MOZAMBIQUE	Djalma Lourenço
FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)	Oslo	NORWAY	<i>Represented by proxy</i>
SILESIAN FILM ARCHIV / CENTER OF FILM ART	Lima	PERU	Norma Rivera
YALE FILM STUDY CENTER NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA) MOTION PICTURE, AUDIO/VIDEO	Katowice	POLAND	Agata Tecl-Szubert
	New Haven	USA	Brian Meacham
	Washington	USA	<i>Represented by proxy</i>

2. Approved Agenda of the Canberra General Assembly



2015 GENERAL ASSEMBLY, CANBERRA

17-18 April 2015

APPROVED AGENDA

Friday 17 April 2015, 9am

1. Opening of the FIAF General Assembly
2. Confirmation of the status and voting rights of the affiliates present or represented by the Secretary-General
3. Adoption of the GA Agenda
4. Approval of the Minutes of the GA held in Skopje
5. Report of the President on behalf of the Executive Committee
6. Affiliation and partnerships
 - a. Report of the Secretary-General on current affiliation, including new admissions to FIAF, changes of affiliation categories, and suspensions and expulsions.
 - b. Vote(s) on affiliation issues
 - c. Update on the FIAF Supporters programme
7. FIAF Secretariat Report by the Senior Administrator
8. Finances
 - a. Presentation and analysis of the 2014 financial results by the Treasurer
 - b. Presentation of the revised 2015 budget
 - c. Presentation of the 2016 budget

- d. Votes on the 2015 and 2016 budgets
9. Modifications to the *FIAF Statutes & Rules* proposed by the Executive Committee
 - a. Discussion and vote of FIAF Members and Associates on the four Rules for which a redraft was requested by the General Assembly in Skopje
 - b. Summary of the current discussions regarding Chapters IX and X of the *FIAF Statutes and Rules*
 10. FIAF Commissions' Reports
 - a. Cataloguing and Documentation Commission
 - b. Programming and Access to Collections Commission
 - c. Technical Commission
 11. Publications and other Projects
 - a. FIAF Award
 - b. *Journal of Film Preservation*
 - c. *FIAF Bulletin Online*
 - d. *2015-16 FIAF Directory*
 - e. Affiliates' Annual Reports
 - f. FIAF website and social media
 - g. Distribution of FIAF publications
 - h. Periodical Indexing Project / The FIAF Databases Online
 - i. Treasures from Film Archives
 - j. Training and outreach
 - i. 2014 FIAF Summer School in Bologna
 - ii. End of Ibermedia & "Film Archives in Africa" programmes
 - iii. Other FIAF training in the last year
 - iv. Future plans for training and outreach
 - k. 2014 UNESCO World Day For Audio-Visual Heritage
 - l. Project of an event on the future of film stock
 12. Relations with UNESCO, CCAAA and other moving images archives associations and regional groupings

13. FIAF Congresses

- a. FIAF Congress Travelling Fund
- b. Presentation on the 2016 Bologna Congress
- c. Presentation on the 2017 Los Angeles Congress
- d. Candidates' Presentations for the 2018 Congress and vote of the General Assembly

Saturday 18 April 2015, 9am

14. Elections of the Executive Committee

- a. Discharge of the outgoing EC
- b. Elections procedures
- c. Elections of the FIAF EC Officers
- d. Elections of the EC Members representing FIAF Members
- e. Elections of the EC Members representing FIAF Associates

15. Open Forum

- a. Registration & announcement of Open Forum subjects
- b. Open Forum session

16. Closing address by the FIAF President

Michael Loebenstein/Christophe Dupin
April 2015

3. Approved Minutes of the Canberra General Assembly



71th FIAF CONGRESS: GENERAL ASSEMBLY Canberra, 17-18 April 2015

Provisional Minutes

FIRST DAY

17 April 2015

1. Opening of the FIAF General Assembly

Session Chair and FIAF Secretary-General Michael Loebenstein formally opened the General Assembly and confirmed the voting status of the affiliates present or represented.

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

Michael Loebenstein confirmed that the total number of FIAF affiliates as of 17 April 2015 stood at **155**, including **83 Members** and **72 Associates**. Under Article 13 of the *FIAF Statutes & Rules* a quorum of **42 Members** present or represented was therefore required to make the General Assembly valid. He announced that the quorum was reached, as a total of **64 Members** were present or represented.

3. Adoption of the Agenda

Michael Loebenstein asked the delegates to vote on the adoption of the General Assembly Agenda by a show of hands.

The Agenda was adopted.

4. Approval of the Minutes of the GA held in Skopje

The Secretary-General asked for questions or comments on the Minutes of the last 2014 GA held in Skopje. The Minutes did not raise any questions. They were approved by a show of hands.

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

The Secretary-General invited the FIAF President, Eric Le Roy, to present his Report to the GA on behalf of the Executive Committee.

(The President's Report is included at the end of this report)

6. Affiliation and Partnerships

A) Report of the Secretary-General on current affiliation including new admissions to FIAF, changes of affiliation categories, and suspensions and expulsions.

Michael Loebenstein introduced to the GA three new candidates that the EC had examined and unanimously admitted as FIAF ASSOCIATES:

- CINEMATHEQUE REGIONALE DE BOURGOGNE JEAN DOUCHET (Dijon, France)
- NATIONAL ARCHIVES OF AUSTRALIA - AUDIOVISUAL PRESERVATION SECTION (Chester Hill, Australia)
- FILM HERITAGE FOUNDATION (Mumbai, India)

The Secretary-General welcomed the three new FIAF Associates and invited Robin Gamble, representative of the NATIONAL ARCHIVES OF AUSTRALIA - AUDIOVISUAL PRESERVATION SECTION, to introduce her institution to the General Assembly.

Shivendra Singh Dungarpur then introduced the FILM HERITAGE FOUNDATION to the delegates and thanked the Executive Committee for having admitted his institution as a FIAF Associate, via a recorded video presentation.

The Secretary-General then gave a general overview of the difficulties encountered with some affiliates, and reported on the contacts established with potential candidates for FIAF affiliation in the future. He informed the GA of the expulsion of the NATIONAL ARCHIVES OF ARMENIA, which had not paid its membership fee nor returned its Annual Report for several years, and had showed no interest in remaining in the FIAF community. He then informed the GA of suspensions of the FUNDACION CHILENA DE LAS IMAGINES EN MOVIMIENTO and of the FUNDACION CINEMATECA ARGENTINA for failing to pay their fees and to send their Annual Reports. He explained that a final decision would be made later in the year by the Executive Committee regarding their future within FIAF. He was pleased to report the re-integration of the CINÉMATHEQUE AFRICAINE DE OUAGADOUGOU (Burkina Faso) after the efforts of the new director to pay part their membership dues and to send their annual report. He reported the manifestations of interest from several other institutions, such as PACKARD INSTITUTE in the US, the FILMOTECA DE CASTILLA Y LEON in Spain and THE CINEMATECA DEL INSTITUTO NACIONAL DE CINE Y ARTES AUDIOVISUALES in Argentina, as possible future candidates for FIAF affiliation.

Michael Loebenstein then introduced the two applications for an upgrade from Associates to Members received from the INDIANA UNIVERSITY LIBRARIES MOVING

IMAGE ARCHIVE (Bloomington) and the TIFF FILM REFERENCE LIBRARY (Toronto), and he informed the GA that the EC had recommended these two candidates and that the GA needed to approve them by vote of Members only, in accordance with article 4 of the FIAF Statutes and Rules. The Secretary-General then invited Rachel Stoeltje (INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE) and Sylvia Frank (TIFF FILM REFERENCE LIBRARY) to explain briefly why their institution were seeking an upgrade to full Membership.

B) Discussions and Votes on affiliation issues.

The Secretary-General then initiated a short discussion with the GA about the merits of these two applications.

The two nominations were put to the vote of the General Assembly (Members only) and were both admitted as Members at a clear majority.

C) Update on FIAF Supporters programme

The Senior Administrator informed the GA of the continued success of the FIAF Supporters programme launched in January 2013. The total number of Supporters (non-profit, commercial, and individual supporters) now reached 30, which brought the Federation an additional income of 17,000 € to help fund new FIAF projects. He reminded the GA that FIAF Supporters enjoyed a number of practical benefits (such as free copies of the *JFP*, discounts on other FIAF publications, discount on the FIAF Databases, adding their logo on FIAF material, circulating occasional emails on their behalf, a dedicated page on the FIAF website, etc.), and could advertise their partnership with FIAF, in particular via a new "FIAF Supporter" logo.

The Senior Administrator then asked FIAF affiliates to help the Federation enrol more potential Supporters among their own commercial and other partners.

7. FIAF Secretariat Report by the Senior Administrator

Christophe Dupin reported on the successful move of the Secretariat from Rue Defacqz to new and cheaper offices in the nearby Rue Blanche in Brussels in August 2014, and on the recruitment of Christine Maes as the office new part-time administrative assistant, which had been greenlighted by the Executive Committee and was greatly helping the work of the Secretariat. He also reminded the GA that the Secretariat was also working with a number of collaborators on a freelance basis (for Spanish translations, website development, office IT and JFP design and layout).

A) Presentation and analysis of the 2014 financial results by the Treasurer.

FIAF Treasurer Jon Wengström reported on the good 2014 financial results. He explained why the Federation's surplus of 30,758€ for 2014 was higher than the surplus forecast for the 2014 budget as approved by the Skopje General Assembly. The difference was mainly due to lower staff expenses than expected, cheaper rent of the FIAF offices since the move, a higher income from affiliation fees than expected and an increase in the number of institutions which had joined the FIAF Supporters programme.

On the P.I.P. side, the actual financial result was also slightly more positive than anticipated, due to the higher revenue from external sales. The overall surplus for 2014 therefore reached onto 37,919€. This meant that the Federation's reserve fund now amounted to 210,831€, which was welcomed by the Federation's Chartered Accountant. This much improved situation of FIAF's finances meant that the Federation was now in a position to initiate a number of valuable projects again.

The Treasurer put the 2014 FIAF & P.I.P. financial results to a vote of the GA, and these were unanimously adopted.

B) Presentation of the revised 2015 budget

The Treasurer introduced a more or less balanced revised budget for 2015. He did not anticipate a significant surplus like in 2014, but more precisely a smaller surplus of 1,500€ due to an increase in costs of projects (such as the FIAF directory, and increased spending on training) and a stagnant income. For the P.I.P., the final result showed a modest surplus of 5,000€.

C) Presentation of the 2016 budget

Jon Wengström then provided details of the Executive Committee's proposed budget for 2016. He emphasized the increase in expenses, for projects in particular. His combined 2016 budget showed a modest surplus of 3,300€ (the slight deficit on the FIAF side being offset by the P.I.P.'s small surplus).

He concluded by emphasizing once again the importance of FIAF's much improved financial situation, which now made possible the funding of key projects in the next few years. He confirmed that a number of projects were already being discussed or had even been approved by the Executive Committee, and would be implemented in the forthcoming years. He also insisted on the need for FIAF to keep aiming for balanced budgets in the future, and that as FIAF Treasurer he would work towards that.

D) Votes on the 2015 and 2016 budgets

The revised 2015 budget and the 2016 budget were put to the vote of the General Assembly and were both approved unanimously.

9. Modifications to the FIAF Statutes & Rules proposed by the Executive Committee
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A) Discussion and vote of FIAF Members and Associates on the four Rules for which a redraft was requested by the General Assembly in Skopje

Michael Loebenstein explained the procedure of voting by a show-of-hands of all present or represented Members and Associates on the four proposed modified Rules.

Rule 12: Having heard the arguments put forward at the Skopje GA, the EC had decided not to submit a new version of Rule 12, which will therefore remain unchanged. A vote was still needed:

Yes: majority

No: 0

Abstention: 3

The decision to leave Rule 12 unchanged was adopted.

Rule 25: It mainly clarified the conditions in which outsiders could be invited to attend the General Assembly.

The new text for Rule 25 was adopted unanimously.

Rule 33: It reinforced the obligation for all FIAF affiliates to deliver their Annual Report by 28 February, or to justify their late delivery in writing.

The new text for Rule 33 was adopted unanimously.

Rule 3: The EC proposed to exchange Rules 35 and 36 for increased clarity. The new Rule 35 would be the same as the former Rule 36.

The new text for Rule 35 was adopted unanimously.

Rule 36: The new Rule 36 showed a modified version of former Rule 35. This new text aimed to solve the problem of EC election ties between several candidates, to avoid the recurrence of past difficulties.

The new text for Rule 36 was adopted unanimously.

Rule 41: The EC proposed that this Rule should remain unchanged for the time being, as it considered that it needed more time to figure out a better, simpler and faster EC election system, as well as one that is fully compatible with the introduction of electronic voting. This will need to be thoroughly investigated, and the EC hoped that a formal proposal would be put forward to affiliates at next year's General Assembly.

Yes: majority

No: 0

Abstention: 2

The new text for Rule 41 was adopted.

Rule 64: added a financial delegation for the Senior Administrator to sign documents

The new text for Rule 64 was adopted unanimously.

The Secretary-General asked the Senior Administrator to publish the revised *FIAF Statutes and Rules* on the FIAF website as quickly as possible.

B) Summary of the current discussions regarding Chapters IX and X of the FIAF Statutes and Rules

The Secretary-General summarized the discussions held during the Second Century Forum regarding the Rules 95-109. He explained that the EC working group charged with revising those Rules was proposing to work on a principle-based approach, following the clear consensus reached by delegates present at the Second Century Forum. Resources should be shared as much as possible. He asked the GA to formally support this approach requested a vote of the GA vote, to allow the working group to finalize the modifications of Chapters IX and X of the Statutes and Rules by the time of the next GA.

The GA approved Michael Loebenstein's proposal unanimously.

10. FIAF Commissions' Reports

This session was chaired by Frédéric Maire.

A) Cataloguing and Documentation Commission (CDC)

Nancy Goldman, Head of the Commission, introduced some of the highlights of her Report to the GA. She welcomed Heidi Heftberger, who had recently completed the full translation of the *Glossary* into German, as a new member of the Commission. She also announced the resignation of Commission Member Zoran Sinobad and acknowledged and thanked him for all the great work he did during his membership.

Nancy Goldman also announced her retirement as Head of the Commission from June 2015, but agreed to continue to serve as a Commission Member for the time being. She informed the EC that Thelma Ross had been nominated by the EC to take over as new Head of the CDC.

She then gave a brief update on the FIAF Databases. The CDC would like to get consultation on the future direction for the three FIAF databases currently managed in FileMaker Pro at the Pacific Film Archive (Bibliography, Documentation Collections, and Treasures). She reported that work on the 2015 Treasures update is going very well, and she thanked FIAF for continuing to allocate 5,000€ a year to this important project.

She announced that *The Moving Image Cataloguing Manual* would be finalized during a meeting of the CDC in London on 27-28 May 2015, and that it would be published as a free PDF file on the FIAF website later in the year.

She warmly thanked all the members of the Cataloguing and Documentation Commission for all their involvement and hard work throughout the year.

Michael Loebenstein expressed his gratitude to Nancy Goldman on behalf of the FIAF Community for her great dedication during her 15 years as Head of the Commission (and 25 years as a Commission member). Nancy received a big round of applause from all delegates present.

(The CDC Report to the GA is included at the end of this report)

B) The Programming and Access to Collections Commission (PACC)

Meg Labrum, Head of PACC, explained that PACC currently consisted of 3 Members, with Patrick Loughney's availability uncertain at this stage. She highlighted some of the issues currently or recently dealt with by the Commission, from the collection policy template to the survey on copyright and intellectual property management, the subtitling network, and the impact of digital distribution on the access/screening work of film archives. She expressed her particular thanks to Jon Wengström for his support to the Commission. She then called for new colleagues from FIAF archives to join the Commission and explained briefly the commitments based on a revised mission statement recently approved by the Executive Committee.

(The PACC Report to the GA is included at the end of this report)

C) Technical Commission (TC)

David Walsh, Head of the Technical Commission, gave a brief overview of the recent activities and projects of the TC. He announced that Nicola Mazzanti and Thomas Christensen were leaving the Technical Commission, and he thanked them both for their great work and dedication as TC members. They will continue to participate in the work of the Commission as corresponding Members. He also called out for experts in film and digital technologies in the FIAF community to come forward and volunteer to join the Technical Commission.

(The TC Report to the GA is included at the end of this report)

11. Publications and other Projects
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A) FIAF Award

Christophe Dupin reported that the 2014 FIAF Award had been presented to Jan Svankmajer on 10 July, at a special ceremony during the Karlovy Vary film festival. As for the 2015 FIAF Award, it was to be presented to Italian experimental filmmakers Yervant Gianikian and Angela Ricci Lucchi. The ceremony, initially due to take place in February 2015 at the Louvre museum in Paris, had been postponed following Gianikian's serious accident. A new ceremony would be organised later in the year, when the two Italian filmmakers are available again. He asked everyone to send their recommendations for the future awards, after the EC decided that a nomination form would be sent out to all affiliates by the next EC meeting.

B) Journal of Film Preservation (JFP)

Elaine Burrows, Editor of the *JFP*, gave an overview of the contents of issue #91 and #92, and gave an indication of the contents of the next issue. She invited affiliates on all continents to submit more articles to the *JFP*.

The Senior Administrator informed the GA that the reduction of the production costs of the *JFP*, as well as the hard work done to attract advertisers, meant that the *JFP*'s net cost had been reduced dramatically (only about 8,000€ for two issues in 2014). He reminded the GA that the *JFP* was almost entirely produced in-house by the FIAF Secretariat, which was rather unique for a magazine of this kind.

C) FIAF Bulletin Online

The Senior Administrator briefly reported on the latest issues of the *FBO* and on the new model of only publishing one version including all three languages. He informed the GA that the EC was supporting the new model, so it was decided to keep producing it that way for the time being. He urged all affiliates to contribute more new items. He then explained that the online readership of the *FBO* (downloads of the PDF or online reading via the Calameo platform) remained stable, at about 500.

D) 2015-16 FIAF Directory

Christophe Dupin informed that the Secretariat would ask all affiliates to update their contact lists in the autumn, prior to the publication of the new edition of the hard copy of the FIAF Directory in the winter. He informally asked the delegates present whether they thought it would still be useful to publish the Directory in paper form in the future. A show of hands indicated that about half of those present were in favour of publishing future editions of the Directory in paper form. He added that the final decision on this matter would be made at a later stage by the EC.

E) Affiliates' Annual Reports

Christophe Dupin informed the GA that the Annual Reports would be posted on the FIAF website as usual. He reported that 112 Annual Reports had been received from FIAF affiliates, and reminded all delegates that it was a statutory obligation for all affiliates (as well as a condition to vote at the GA). 79 out of 83 Members (i.e. 95%) had returned their Annual Report, but only 33 Associates out of 70 (i.e. 47%). He urged all affiliates to send their Annual Report in the future. Although the situation was much better now than before, it still remained too low considering that it was a statutory obligation and could eventually lead to a suspension from the Federation.

F) FIAF Website and social media

Christophe Dupin reported on the work being done on the new FIAF website, which had been delayed mainly because of the staff shortage at the Secretariat in 2014. He briefly showcased the new website on the screen. He confirmed that there would eventually be a members-only area but this section might take a little longer to complete than the rest of the website. He said that every effort would be made to ensure that the English version of the website could be launched by the autumn.

G) Distribution of FIAF publications

Christophe Dupin informed the GA that at the request of the EC, he has made contact with Indiana University Press for the distribution of FIAF publications, and after some negotiations, a contract was signed which meant that IUP would sell the three FIAF best-sellers (*This Film Is Dangerous*; *The Advanced Projection Manual*; *The FIAF Digital Projection Guide*), which are already promoted on the IUP website. He explained that this deal should not only significantly increase the visibility of FIAF publications (and FIAF) in the US and elsewhere, but bring FIAF more income from those sales. He explained that the distribution deal with IUP was not exclusive, and the Secretariat would be selling those publications directly.

He also reported on his current negotiations with IUP for the distribution of the *JFP*, which were more complex than the sales of books as it included subscriptions (both in paper and electronic form) as well as sales.

H) Periodicals Indexing Project (P.I.P.) / FIAF Databases

Rutger Penne, Editor of the P.I.P., reported on the latest developments of FIAF's Periodicals Indexing Project. He commented on the decision to stop the production of the printed film volume in 2014, and mentioned the higher revenue from external sales due to a more favourable dollar-euro exchange rate. He announced that the indexing software is now hosted 'in the Cloud', and that the P.I.P. would start with the indexing of electronic journals starting 2016, which would lead to additional workload for the permanent staff in Brussels.

He introduced then his new subscription model to access the FIAF Databases available to FIAF affiliates and applicable from 2016 onwards. He explained on the introduction of a variable PIP subscription fee outside the membership fee. He finally warmly thanked all supporters and collaborators of the P.I.P.

(The P.I.P. Report to the GA is included at the end of this report)

I) Treasures from Film Archives

The Chair announced that this issue had already been covered by Nancy Goldman in her report of the Commission.

J) Training and Outreach

- 2014 FIAF Summer school in Bologna

Anna Fiaccarini briefly reported on the training event that had taken place the previous summer in Bologna. She explained that a total of 39 participants had taken part, representing 28 different countries (including 15 non-Europeans) and that the average age of participants was 35. She was pleased to report that the FIAF Executive Committee had agreed to fund four scholarships of 1,000€ each, and that a selection committee appointed by the EC had chosen the four successful candidates among all participants.

Anna Fiaccarini then gave a brief summary of the results of the evaluation form filled in by the participants. She announced that the 2016 Summer School would

overlap with the FIAF Congress in Bologna, so that Congress delegates would be able to meet the School participants.

- End of Ibermedia & “Film Archives in Africa” programmes

Norma Rivera, President of CLAIM, reported on the Ibermedia/FIAF/CLAIM “Escuela sobre Ruedas” programme, informing the Assembly that the support of Ibermedia would probably not be renewed, and that the current fund would soon run out. She mentioned the forthcoming training events, including a workshop on photochemical & digital restoration to be held at the Filмотека de la UNAM in Mexico at the end of the year. She expressed the hope that the momentum created by the FIAF “Escuela sobre Ruedas” programme over the last decade would not be lost.

Melisia Shinnars reported on the “Film Archives in Africa” working group which had been established to do research on the actual needs and priorities of archives and archivists in Africa and to look at opportunities of launching new projects on that continent. She explained that the working group had prepared a survey to be sent to African FIAF affiliates. An update and action plan will be provided at the next GA. Christophe Dupin added that new funding needed to be found for this project, as the Goethe Institut fund, which was about to end, would not be renewed.

- Other FIAF training in the last year

Anna Fiaccarini reported on the Film Preservation & Restoration School that had taken place in Mumbai in February 2015, with the support of FIAF. The programme’s goal was to address the current issues related to film preservation and restoration while providing participants with practical training on current restoration and archival practices. The training came in collaboration with Martin Scorsese’s Film Foundation, the Cineteca di Bologna and its lab L’Immagine Ritrovata. The training welcomed a total of 53 participants from India and Sri Lanka. She also added that the FIAF EC had agreed to subsidize two scholarships.

TC member Camille Blot-Wellens, who had taken part in the teaching, gave further details about the contents and structure of the course programme. She mentioned that the course bibliography would soon be added to the FIAF website.

- Future plans for training and outreach

Rachel Stoeltje of the FIAF working group on training and outreach appointed by the EC, reported on the work of the group so far, which had consisted mainly in identifying various needs for support from archives around the world, looking for possible external funding and devising an action plan for the next few years, with the possible appointment of a training and outreach coordinator.

Christophe Dupin further explained that there were other similar training initiatives around the world, and that another objective of the working group was to look out for those initiatives and cooperate with the organizations behind them. Michael Loebenstein confirmed that one of the clear priorities of the current FIAF EC was to invest more money into training and outreach over the next few years.

K) 2014 UNESCO World Day for Audio-Visual Heritage

Christophe Dupin reported on the 2014 World Day for Audio-Visual Heritage. About thirty FIAF affiliates had sent information on their celebratory events, which was better than before but still remained a small proportion of all FIAF affiliates. He

encouraged more affiliates to participate in this important advocacy event in the future. He added that the final report of the celebrations by FIAF affiliates was now available on the website.

L) Project of an event on the future of film stock

Rachael Stoeltje reported on the collaborative work between FIAF and AMIA over the last year to bring major players in the field together and to request their opinion on the opportunity of organising an event about the future of film stock. Based on the results of that informal survey, it had been decided to organize an event during the forthcoming festival Il Cinema Ritrovato in Bologna, in collaboration with the Cineteca di Bologna, as many key players would already be there for the festival.

12. Relations with UNESCO, CCAAA and other moving images archives associations and regional groupings

The session was chaired by Joe Lindner.

Rachael Stoeltje, EC representative on the Board of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA), reported on FIAF's involvement in the work of the CCAA over the past year, in particular on the two-day Board meeting which she and the Senior Administrator had attended in Hilversum, Netherlands in March 2015. Despite some persisting frustrations about the relative ineffectiveness of the CCAAA, she confirmed that it was important for FIAF to continue to be a member of the Council and to play an active role in it, and to join forces with other CCAAA organizations on activities like training and outreach.

She announced that Jan Müller, President of FIAT-IFTA, would be the new Chair of the CCAAA from January 2016. He informed the GA that one of the major projects discussed in the Board meeting was the next edition of the Joint Technical Symposium, to take place in March in Singapore. FIAF will be represented on the organizing committee and the Call for Papers will be circulated to all Affiliates shortly.

Joe Lindner then asked the representatives of the various regional groups (ACE, CLAIM, CNAFA, the Nordic Group, SEAPAVAA) to report their main activities over the past year. Unfortunately, because of a technical problem this session was not recorded so it has been impossible to write up minutes for this session.

13. FIAF Congresses

A) FIAF Congress Travel Fund

Rachael Stoeltje of the Selection Committee reported on the selection process and explained that in her view it was a worthy new initiative, even though it could be improved in the next few years, as only three of the five selected delegates had been able to travel to the Congress. The EC had decided that in future years the amount given to selected applicants should be more flexible, to enable colleagues in great financial difficulty and travelling from far away to be able to afford the trip to the Congress.

B) Presentation on the 2016 Bologna Congress

Anna Fiaccarini told the FIAF delegates what a great honour it was for Bologna to host the 2016 FIAF Congress, 22 years after hosting it for the first time in 1994. She provided information about the provisional dates, possible venues and programme of the congress, which would overlap with the Il Cinema Ritrovato festival, on the occasion of its 30th anniversary. The Symposium, which will focus on film restoration, will start at the same time as the opening of the festival. Exceptionally, the excursion day will be scheduled at the end of the Congress.

C) Presentation on the 2017 Los Angeles Congress

Jan-Christopher Horak and Joe Lindner introduced the Academy Film Archive / UCLA Film and Television Archive's project to host, for the first time in 22 years, the 2017 FIAF Congress in Los Angeles. They hoped they would be able to showcase both the new UCLA facilities at the Packard Humanities Institute and the Academy's new museum. They announced that a more concrete plan would be presented at the next EC meeting in the autumn.

D) Candidates' Presentations for the 2018 Congress and vote of the General Assembly

Michal Bregant introduced the Národní Filmový Archiv's invitation to host the 2018 Congress in Prague, on the occasion of the 75th anniversary of the archive.

The General Assembly unanimously accepted the Národní Filmový Archiv's invitation to host the 2018 Congress in Prague.

SECOND DAY

18 APRIL 2015

14. Elections of the Executive Committee

The session was chaired by Meg Labrum and Sylvia Frank.

A) Discharge of the outgoing EC

The outgoing Members of the Executive Committee were formally given discharge by a show of hands and thankfully acknowledged for their contributions to the development of FIAF. The General Assembly warmly thanked the outgoing Executive Committee with a round of applause.

B) Elections procedures

Meg Labrum reminded affiliates of the voting procedures according to Rules 38-41. In accordance with Rule 36 of the Statutes and Rules, an election commission was appointed, consisting of Baptiste Charles (FIAF Secretariat), Rutger Penne (P.I.P.), Elaine Burrows (PACC member/*JFP* Editor) and Camille Blot-Wellens (TC member) under the supervision of two observers – Thelma Ross and Cris Kennedy. The Chair of the session then proceeded to the counting of affiliates present and represented.

Meg Labrum informed the GA that since the GA's admission of two Associates as Members earlier in the meeting, there were now 66 Members and 18 Associates present or represented at the GA.

C) Elections of the FIAF EC Officers

The Session Chair reminded the GA that according to the article 16 of the FIAF Statutes and Rules, "only Members shall have the right to nominate and vote for candidates for election as Officers of the Federation and as the Members' representatives on the Executive Committee".

President

Éric Le Roy (outgoing FIAF President) was the only candidate. He was declared elected for a third term as FIAF President following a vote of 50 in favour, 8 against, and 8 abstentions (66 valid votes).

Secretary General

Michael Loebenstein was the only candidate. He was declared elected for a second term as Secretary General of FIAF following a vote of 57 in favour, 7 against, and 2 abstentions (66 valid votes).

Treasurer

Jon Wengström was the only candidate. He was declared elected as Treasurer of FIAF following a vote of 62 in favour, 4 against, and 0 abstentions (66 valid votes).

D) Elections of the EC Members representing FIAF Members

Chair Meg Labrum reminded the delegates that according to the revised Rule 41, Members of the Federation had to select their seven representatives from the following list of candidates :

Anna Fiaccharini, Fondazione Cineteca di Bologna (Bologna)
Mimi Gjorgoska-Ilievska, Kinoteka na Makedonija (Skopje)
Mohammad Jahangir Hossain, Bangladesh Film Archive (Dhaka)
Josef Lindner, Academy Film Archive (Los Angeles)
Frédéric Maire, Cinémathèque suisse (Lausanne)
Esteve Riambau, Filmoteca de Catalunya – ICEC (Barcelona)
Chalida Uabumrungjit, Film Archive (Public Organization) (Bangkok)
Rachael Stoeltje, Indiana University Libraries Moving Image Archive (Bloomington)

The Chair invited the candidates to the stage to introduce themselves and highlight the main points of their written statement. She then explained that the voting

delegates of FIAF Members could only vote for a maximum of six candidates out of the eight declared candidates. The seven candidates with the best results would be elected, provided that an absolute majority of the votes was reached. 66 valid ballot papers were cast. Candidates therefore needed 34 votes to be elected. The vote then took place. The Chair then declared that the seven EC members elected were:

Anna Fiaccarini (60 votes out of 66 valid ballot papers)
Frédéric Maire (60 votes out of 66 valid ballot papers)
Chalida Uabumrungjit (54 votes out of 66 valid ballot papers)
Mimi Gjorgoska-Ilievska (53 votes out of 66 valid ballot papers)
Esteve Riambau (48 votes out of 66 valid ballot papers)
Josef Lindner (45 votes out of 66 valid ballot papers)
Rachael Stoeltje (42 votes out of 66 valid ballot papers)

Mohammad Jahangir Hossain (28 votes out of 66 valid ballot papers) was not elected.

E) Elections of the EC Members representing FIAF Associates

Session Chair Sylvia Frank reminded the delegates that according to the revised Rule 41, Associates of the Federation had to select their three representatives from the following list of candidates :

Fiora Cruz, Cinemateca Dominicana (Santo Domingo)
Caroline Figueroa Fuentes, Centro De Capacitacion Cinematografica (Mexico)
Brian Meacham, Yale Film Study Center (New Haven)

The Chair invited the candidates to the stage to introduce themselves and highlight the main points of their written statement. She then explained that the voting delegates of FIAF Associates could only vote for a maximum of two candidates out of the three declared candidates. The three candidates with the best results would be elected, provided that an absolute majority of the votes was reached.

15 valid ballot papers were cast. Candidates therefore needed eight votes to be elected. The vote then took place. The Chair then declared that the three EC members elected were:

Fiora Cruz: 11
Caroline Figueroa Fuentes: 9
Brian Meacham: 9

The two Session Chairs congratulated all the new EC members on their election.

A) Registration and announcement of Open Forum subjects

Session Chair Fabricio Felice introduced the registered speakers and the themes of their presentations:

Esteve Riambau on a Catalan cinema project;

Frédéric Maire, Director of the Cinémathèque Suisse, on his institution's interest in hosting a future FIAF Congress;

Martuza Ahmed, Secretary of the Ministry of Information of Bangladesh, on his institution's interest in hosting a future FIAF Congress;

Sandra den Hamer, CEO of EYE Amsterdam, on her institution's interest in hosting a future FIAF Congress;

David Walsh on FIAF governance;

Joe Lindner on a 70mm announcement;

Christophe Dupin on a statement of support from FIAF requested by the Cinémathèque québécoise.

B) Open Forum Session

- Esteve Riambau introduced the project of the Filmoteca de Catalunya called "Bàsics del Cinema Català / Basic Films of Catalan Cinema". He explained that the Filmoteca de Catalunya as part of this project the Filmoteca was restoring 23 Catalanian films. He ended his presentation with a short film introducing the project.

Frédéric Maire introduced his institution's proposal to host the 2019 FIAF Congress in Lausanne. He ended his presentation by showing a short film.

Martuza Ahmed introduced his institution's proposal to host the 2019 FIAF Congress in Bangladesh, to coincide with the celebrations for the 50th anniversary of the country's independence.

Sandra den Hamer introduced her institution's proposal to host the 2020 FIAF Congress in Amsterdam, as it would be a great opportunity for the institution to showcase its various new premises to colleagues from FIAF archives around the world.

David Walsh delivered a personal statement in which he questioned the effectiveness of the Federation's current governance structure. He thought in particular that the size of the EC was inhibiting its positive and influential role, as many of the EC members were people who were very busy with their jobs in their respective archives and did not have enough time to devote to the Federation throughout the year. Because of the significant expenses required to attend EC meetings, this system also favoured representatives of archives from the richest countries. He also expressed the view that the *FIAF Statutes and Rules* were probably too rigid and suggested that the Federation should move towards a basis of a set of principles instead. He proposed replacing the EC by a new structure with a President and several working groups which could be directly accountable to the GA.

Several delegates expressed their disagreement with his views and proposals. EC member Anna Fiaccarini expressed the view that a large group of 13 EC members was absolutely necessary to allow a wide range of opinions to be represented, from archives all around the world.

Eric Le Roy, President, defended the current EC's achievements and explained that in his view the EC was much more than a mere discussion group.

Paolo Cherchi Usai expressed his support to David Walsh's statement and that there was nothing wrong with proposals to re-thinking of the Federation's governance structure. He urged members of the current EC to take these proposals seriously and discuss them.

FIAF Secretary General Michael Loebenstein agreed that it was important to examine the current governance structure and try to find way of improving it if necessary, and he said that he would ensure that the EC takes this matter seriously and discuss possible improvements.

Paolo Cherchi Usai introduced George Eastman House's latest publication, *The Dawn of Technicolor: 1915-1935*, as well as the forthcoming Nitrate Picture Show, to take place in Rochester from 1-3 May 2015.

Christophe Dupin introduced a request of support on behalf of the Cinémathèque québécoise. The Senior Administrator read out a statement to the GA on their behalf. He explained that there had been a chronic under-funding of the CG which created a structural deficit over 600,000\$ every year. The Québec government had plans to transform the very nature of the CQ by integrating it into the Library and National Archive of Quebec.

[The text of the Declaration, in French, is available from the FIAF Secretariat].

The Secretary-General requested a GA vote on this request for support by a show of hands. The GA unanimously approved FIAF's official support of the Cinémathèque québécoise's Declaration.

16. Closure of the 71th FIAF Congress

FIAF President Eric Le Roy expressed FIAF's warm thanks to the hosts, the National Film and Sound Archive, the FIAF Secretariat, the translators, and all the delegates present in Australia this week. He then officially declared the 71th FIAF Congress closed.

These Minutes, written by Christine Maes from the audio-recordings of the Canberra GA and corrected by Christophe Dupin, were approved by FIAF Secretary-General Michael Loebenstein.



Michael Loebenstein
FIAF Secretary-General



4. FIAF President's Report to the General Assembly



Rapport du Président de la FIAF à l'Assemblée générale

Canberra, 17 avril 2015

Chers amis, chers collègues,

L'année qui s'est déroulée depuis notre dernière Assemblée générale nous permet de mieux appréhender l'avenir pour un certain nombre de raisons, tant financières que d'organisation, contrairement aux années précédentes. Cette situation s'inscrit dans un mouvement favorable depuis maintenant deux ans et je tiens à féliciter personnellement le bureau de Bruxelles, particulièrement Christophe Dupin et son équipe, Baptiste, Rutger, Jacqueline et notre nouvelle recrue Christine, qui œuvrent au quotidien pour notre Fédération. Ensuite, notre Secrétaire général, Michael Loebenstein et le Comité directeur qui, dans sa diversité, et en dépit des distances géographiques, difficultés financières ou agendas comblés de chacun, ont suivi nombre de dossiers, de projets et fait le lien entre vous, les commissions, et nos partenaires extérieurs.

J'espère que ce bref rapport saura rendre compte d'un point de vue satisfaisant du travail du Comité directeur et de notre secrétariat au cours des douze derniers mois.

Chaque année, le rapport du Président débute par rendre hommage à nos collègues des archives de la FIAF disparus dans l'année. Tous ne sont sans doute pas cités dans ce rapport, et je m'en excuse d'avance. Depuis Skopje, nous avons perdu plusieurs de nos proches qui ont tous, à un moment, permis à la FIAF d'être ce qu'elle est. Parmi eux, **Peter Von Bagh**, ancien directeur de la Cinémathèque finlandaise, historien, écrivain, réalisateur, scénariste et critique de cinéma, vous l'avez encore croisé l'année dernière au Festival de Bologne où il était programmateur au Festival // *Cinema Ritrovato*, et **Mary Lea Bandy**, membre honoraire de notre Fédération. Mary nous a quitté après de nombreuses années passées à la tête du département cinéma du MoMA. Cinéphile distinguée et passionnée, cultivée et parlant plusieurs langues, elle a écrit et publié sur le cinéma, enrichi la collection du Musée, et réalisé de grandes rétrospectives à New York, et a été de tous les congrès de la FIAF de 1978 à 2008. Récemment, **Jytte Jensen**, autre collègue du MoMA où elle travaillait depuis 1982, nous a quittés brutalement. Elle avait notamment une connaissance et un amour exemplaire du cinéma oriental. **Manuel Martinez Carril**, notre collègue de la Cinémathèque Uruguayenne, dont il fut le directeur pendant 27 ans avec une carrière de critique et d'historien reconnue, auquel devons tous une passion et un dévouement pour la préservation du patrimoine cinématographique dans son pays a également disparu. **Rolf Lindfors**, notre collègue qui a été à la tête des collections d'archives du Swedish Film Institute à Stockholm de 1968 à 2004 nous a également quittés cette année. Rolf était le co-auteur d'une série d'ouvrages de références sur la censure des films dans son pays, membre de la Commission de catalogage de la FIAF, et avait soutenu activement les deux congrès dans son pays en 1983 et 2003.

Enfin, je voudrais terminer par un hommage tout particulier à **Lia Van Leer** qui est partie ces dernières semaines, mais qui restera toujours à nos côtés pour tout ce qu'elle a fait et donné afin de faire vivre le cinéma dans toute sa variété et sa liberté en Israël. C'était une amie très chère et sa disparition me touche beaucoup. Vous pourrez lire dans le dernier *Journal of Film Preservation* un entretien que j'ai réalisé avec elle dans ses bureaux de Jérusalem il y a deux ans, et qu'elle n'aura hélas pas eu le temps de voir imprimé.

Je vous rappelle que les membres du Comité directeur en poste depuis deux ans sont Anna Fiaccharini, Fabricio Felice, Mimi Gjorgoska-Ilievska, Josef Lindner, Frédéric Maire, Melisia Shinnars, Rachael Stoeltje, Esteve Rimbau et Chalida Uabumrungjit, le bureau étant composé du Secrétaire général Michael Loebenstein, du trésorier Jon Wensgröm et moi-même. Je vous rappelle que notre mandat à tous arrivera à son terme demain avant l'élection du nouveau Comité directeur.

Le comité directeur s'est réuni trois fois depuis la dernière Assemblée générale : à Skopje, à Stockholm en octobre dernier, et à Sydney la semaine dernière, où nous avons été chaleureusement accueillis par le NFSA et son équipe.

Depuis le Congrès de Skopje, pas moins de trois Associés ont rejoint notre communauté mondiale, suite aux décisions du Comité directeur, mais je laisserai à Michael, notre secrétaire général, le soin de vous en dire davantage sur ces trois admissions. Mais le fait que les trois institutions concernées viennent de trois continents différents, prouve en tous cas que notre Fédération reste le réseau mondial incontournable des cinémathèques et archives du film. Je souhaite la bienvenue à leurs représentants, qu'ils soient présents ou non ici aujourd'hui. Nous avons reçu et longuement examiné deux demandes de changement de statut, de l'Indiana University Libraries Moving Image Archive et de la Film Reference Library/TIFF Cinematheque (Toronto). L'Assemblée générale va devoir se prononcer et nous espérons que les recommandations du Comité directeur seront adoptées.

Aujourd'hui, notre Fédération est composée de 155 affiliés actifs (c'est à dire non suspendus), dont 83 membres et 72 associés. Tout comme les années précédentes, il faut ici souligner que la crise monétaire internationale continue d'affaiblir le quotidien de plusieurs de nos affiliés, souvent parmi les plus fragiles de notre communauté, dont certains sont dans des situations très inconfortables, tant du point de vue budgétaire, qu'humain ou technique. Nombreux sont les événements et les problèmes inextricables auxquelles notre Fédération tente de trouver des réponses, de par le travail de son Comité directeur et de ses Commissions.

Certaines régions comme l'Amérique latine auxquelles nous sommes attachés, mettent tous leurs efforts en commun pour trouver des solutions à leurs inquiétudes. Mais l'Afrique reste probablement le continent qui nous soucie le plus, et j'espère que les années à venir aboutiront à des projets concrets et à une représentation africaine plus imposante qu'actuellement à la FIAF. Le retour de la Cinémathèque de Ouagadougou dans notre communauté est un bon signe qui doit se poursuivre par des mesures concrètes.

Après discussion, et donné le temps à nos collègues de maintenir le lien avec la FIAF, nous avons dû à regret suspendre certaines institutions, mais une fois encore Michael vous en dira plus sur le sujet. Mon vœu le plus cher est de que nous puissions renouer dès que possible le dialogue avec ces institutions afin de pouvoir les réintégrer au sein de notre communauté, et nous ferons en tous cas tout ce qui est en notre pouvoir pour éviter d'avoir à les expulser définitivement.

L'année écoulée nous permet de noter aussi que, malgré l'environnement économique international actuel, le dynamisme de nos institutions est toujours de mise : les rapports annuels de 2014, qui seront très bientôt, comme chaque année, disponibles en ligne sur le site de la FIAF, montrent que les collections ne cessent de s'enrichir de films et autres documents. De plus, expositions, publications de livres, éditions de DVD, mises en ligne de sites internet et plateformes numériques se développent, tout comme les nombreuses collaborations entre affiliés sur des projets de restauration, de conservation et de diffusion. Il faut aussi souligner les mises aux normes des sites de conservation, la construction de nouveaux locaux pour le stockage des films sur support photochimique, comme par exemple les nouveaux locaux de la *Filmoteca Española*. Il faut aussi souligner le défi du passage au numérique pour beaucoup d'entre vous, tant pour la restauration que

pour la diffusion et le stockage. Néanmoins, des inquiétudes se font ressentir concernant l'avenir de la préservation de la production contemporaine réalisée en numérique, aussi nous devons poursuivre nos réflexions sur ce sujet, notamment celui du dépôt légal.

La Journée mondiale de l'UNESCO pour la sauvegarde des images en mouvement est devenue l'occasion pour de nombreux affiliés d'organiser des projections, des rencontres ou de publier le texte historique et fondateur sur leur site web. Récemment, une rencontre sur la diversité culturelle et la nécessité de maintenir le réseau et le tissu des archives et cinémathèques s'est tenu à Paris sous l'égide de l'UNESCO. Je me réjouis également de ce que la FIAF ait pu réintégrer le giron du CCAAA, car le dialogue constructif avec les autres organisations mondiales du secteur audiovisuel ne peut que nous rendre plus forts. Je laisserai le soin à nos représentants au conseil d'administration du CCAAA de vous en dire plus sur les derniers développements du Conseil, de l'apport que peut apporter lui la FIAF, et des bénéfices que nous pouvons tirer de notre participation à cette organisation.

Après Agnès Varda, qui communique très largement sur l'honneur qui lui a été fait en 2013, le Prix FIAF, ou FIAF Award, a été remis en 2014 à l'auteur et réalisateur tchèque Jan Svankmajer, qui a inspiré de nombreux cinéastes, de Tim Burton à Terry Gilliam, à l'occasion du Festival de Karlovy Vary en juillet dernier, et celui de 2015 sera remis prochainement à Yervant Gianikian et Angela Ricci Lucchi, cinéastes-résistants italiens singuliers, qui emploient nombre de films d'archives dans leur démarche artistique.

Comme vous l'avez remarqué le *Journal of Film Preservation* a pris sa vitesse de croisière sous la houlette d'Elaine Burrows, Christophe Dupin et Baptiste Charles.

Les Commissions et les groupes de travail de la Fédération ont poursuivi avec application leurs travaux et projets en cours. Je leur exprime ici ma reconnaissance car ils sont au cœur de la vitalité de la FIAF. Vous avez pu déjà vous avoir un aperçu de leurs travaux actuels lors des ateliers d'hier. Les rapports des trois chefs de commission vous tiendront informés des progrès effectués tout au long de cette année par leurs Commissions.

Je tiens ici à remercier Nancy Goldman, qui a décidé de mettre un terme à son mandat de cheffe de la Commission de Documentation et de Catalogage, pour son action passionnée pendant tant d'années au sein de la Commission. Elle a fourni un travail considérable et reste pour nous une référence...et le restera encore longtemps. Elle sera encore un an aux côtés de Thelma Ross qui va reprendre les rênes de la Commission, et à laquelle je souhaite bonne chance.

Il faut souligner cette année l'importance des travaux menés par Jon Wengström et Josef Lindner pour la révision des complexes chapitres 9 et 10 des Statuts et Règlement de la FIAF, qui depuis Skopje ont fait l'objet de réflexions et d'échanges fructueux non seulement au sein du Comité directeur, mais aussi avec l'aide précieuse de certains collègues de la FIAF (un grand merci à Nicola Mazzanti et Mikko Kuutti). Leurs conclusions ont été débattues avec intérêt durant Second Century Forum. En tant que Président, je me réjouis du travail mené, et des analyses et propositions qui doivent aller, à mon sens vers une simplification et une actualisation des règles en mettant l'accent sur leur unité d'esprit.

Enfin, le secrétariat de Bruxelles a réalisé un travail colossal durant les douze derniers mois. Depuis l'arrivée de Christophe Dupin en tant qu'Administrateur de la FIAF il y a bientôt 4 ans, la mue qui s'est opérée continue d'évoluer.

Les nouveaux locaux, qui étaient devenus indispensables pour le travail quotidien du bureau à Bruxelles, aident considérablement (en dehors des économies de loyer) à la réussite des chantiers engagés depuis 2011 ; je tiens ici à féliciter personnellement Christophe pour la qualité de son action soutenue. L'organisation des activités du bureau est visible, tant par le *Bulletin online* que le *Journal*

of Film Preservation, mais aussi tout le travail lié aux finances et à l'administration de notre Fédération, au développement du groupe des FIAF supporters, aux archives historiques de la Fédération et leur accès, sans parler des nombreux courriels qui arrivent chaque jour dans sa boîte de réception email à Bruxelles. Cette année verra l'arrivée du nouveau site internet, annoncé l'an dernier mais légèrement retardé par divers facteurs, et qui devrait nous permettre de communiquer encore mieux ensemble.

Durant l'année écoulée, nous avons, Christophe et moi maintenu nos contacts réguliers et j'ai donc pu constater l'évolution accomplie depuis la dernière Assemblée générale.

Pour conclure en quelques mots, je pense que nous avons plusieurs raisons d'espérer que la FIAF puisse garder une identité forte basée sur des principes et des objectifs hérités des pionniers de notre mouvement, et que nos initiatives et débats récents nous aient amenés à l'adapter au monde actuel.

Il nous faut pour cela aider le Secrétariat à poursuivre les efforts déjà accomplis et les changements engagés, continuer de communiquer entre nous, d'échanger des informations et des points de vue, d'initier ou de développer des partenariats entre nos institutions, et de débattre de propositions et projets qui pourront je l'espère donner les moyens à la FIAF de poursuivre sa route et évoluer durant de nombreuses années encore.

Merci à toutes et à tous.

Eric Le Roy

5. Cataloguing and Documentation Commission's Report to the General Assembly

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY Canberra, April 2015

I. MEMBERSHIP AND MEETINGS

The Commission's confirmed members are Ms. Nancy Goldman (Pacific Film Archive, Berkeley), Ms. Maria Assunta Pimpinelli (Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Roma), Ms. Thelma Ross (Academy Film Archive, Los Angeles), Mr. Zoran Sinobad (Library of Congress, Washington DC), Ms. Martine Vignot (Cinémathèque Française, Paris), Ms. Gabriele Popp (British Film Institute, London), Ms. Adelheid Heftberger (Österreichisches Filmmuseum) and ex-officio member Mr. Rutger Penne (FIAF - P.I.P., Brussels).

At the October 2014 EC meeting, Adelheid (Heidi) Heftberger from the Österreichisches Filmmuseum was approved as a full member of the Commission. Heidi has already contributed significantly to the Commission's work by participating in the *FIAF Cataloguing Rules* Revision working group and by recently completing the German translation of the *Glossary of Filmographic Terms*, and we are delighted to have her as a full member.

In addition to our full members, the Commission also has a working group of corresponding members and others who are participating in the revision of the *FIAF Cataloguing Rules*. They include Stephen McConnachie (British Film Institute, London), Natasha Fairbairn (British Film Institute, London), Marian Hausner (Slovensky filmovy ustav, Bratislava), Mats Skärstrand (Svenska Filminstitutet, Stockholm), Jacques Ayroles (Cinémathèque Française, Paris), and Laurent Bismuth (Archives françaises du film du CNC, Bois d'Arcy). Their work has been crucial to our progress on the Rules revision project.

In June 2015, I plan to step down as Head of the Commission, though I will continue as a Commission member for the time being and I plan to help transition projects and responsibilities to the new Head. It has been a true pleasure for me to serve as Commission Head and I sincerely appreciate the support and collaboration of the Executive Committee and the FIAF affiliates; your help has contributed significantly to the success of Commission projects.

In March, Commission member and Deputy Head Zoran Sinobad resigned from the Commission. Zoran's contributions to Commission projects have been extensive. He has contributed indexing to PIP for many years and has entered thousands of records describing Library of Congress holdings directly into the *Treasures* database. His most impressive responsibility has been the revision and ongoing editing of the *Glossary of Filmographic Terms*. Starting in 2004, Zoran extensively researched and revised terms from earlier editions and added some fifty new terms. Since then, he has shepherded the creation of translations in 13 languages, thanks to volunteer efforts from many FIAF affiliates. His presence on the Commission will be missed; but he has promised to continue working on the *Index* and on *Treasures*.

The Commission will meet next on May 27 – 29 at the British Film Institute in London. The first day and a half will be devoted to work on the Cataloguing Manual, with the remainder spent on general Commission business.

II. PRESENTATIONS

The Commission presented a brief workshop at the Skopje Congress on "Cataloguing Structures, Standards, and Systems: new developments and implementations." It covered new data structures such as the Cinematographic Works Standard EN15907 developed by the European Committee for Standardization (CEN) and its implementation in a number of archives; new cataloguing guidelines; and other database implementations and approaches.

III. COMMISSION PROJECTS

FIAF Databases Online

Pacific Film Archive continues to maintain FileMaker Pro databases for the *Bibliography*, *Documentation Collections*, and *Treasures*. Please see Rutger's report for more details on the overall project.

Databases:

International Index to Film Periodicals

Please see Rutger's report for details.

Treasures from the Film Archives

Work on the 2015 *Treasures* update is going very well. In December freelance Data Editor Stefano Boni requested new data from affiliates, and to date we have heard from 15 institutions, with several sending thousands of records. We are currently working with our computer consultant Platon Alexiades to prepare the large data sets received from Eye Film Institute (over 5,000 records) and CNC (over 7,000 records) for matching and import. The work done over the last two years to improve the database structure will make the merging and editing much simpler, but it still requires manual work to correctly match titles with existing *Treasures* records and visually check the data (alternate titles, names of production companies, cast, credits, etc.) to exclude redundant data from import, correct misspellings, and so on.

We are very grateful that the FIAF budget continues to allocate 5,000 Euros annually to the *Treasures* project. Without it, we could not continue expanding and improving this very useful and unique resource. The *Treasures* database currently holds 53,219 records on silent-era films held by 112 individual archives; 39,135 of these records also note holdings details on prints and elements. We expect this number to grow considerably once the new data received this year is processed.

Bibliography of FIAF Affiliates' Publications

Although the *Bibliography* is no longer updated, the existing records covering materials published from 1966 – 2010 remain accessible via *FIAF Databases Online*. In addition, PDF versions of the annual *Bibliographies* covering 2005 - 2010 are available for free download on the FIAF website at http://www.fiafnet.org/uk/publications/fep_memberPublication.html.

International Directory of Film/TV Documentation Collections

In addition to his work on *Treasures*, Stefano has also been updating email addresses to request new information for the *Directory*. We will send affiliates their existing records this spring and plan

to update the source database this year. At the next CDC meeting in London we will discuss possible changes in the structure of the database and alternative publication formats for the future.

FIAF Cataloguing Rules Revision (now titled FIAF Moving Image Cataloguing Manual)

Commission members Maria Assunta Pimpinelli and Thelma Ross continue to co-chair the project, which will be completed this year. We are currently working through a list of remaining tasks, such as completing appendices and examples, and will review and finalize them at our workgroup meeting on May 27-28 in London. We are very grateful that FIAF has allocated funds to hire editor Linda Tadic, who will give the draft a final polish once we have completed the content in May. Among many other accomplishments, Linda was a former film cataloguer at UCLA and PFA, past president of AMIA, and co-author of *Descriptive Metadata for Television: an end-to-end introduction*. She is sure to do a stellar job. Linda plans to finish her work by August 1 and we hope to make the Manual available on the FIAF website in the fall. Current drafts of the Manual are available on the working group's wiki at <http://www.filmstandards.org/fiaf/wiki/doku.php?id=start>.

Many thanks in particular to the following individuals whose dedication and very hard work is responsible for the steady progress on this very complex project: Thelma Ross (Academy Film Archive, Los Angeles), Maria Assunta Pimpinelli (Cineteca Nazionale, Roma), and three colleagues from the British Film Institute, London - Gabriele Popp, Natasha Fairbairn, and Stephen McConnachie. Thanks also to Marian Hausner, Adelheid Heftberger, Laurent Bismuth, and Mats Skärstrand for their valuable contributions during workgroup meetings held over the last few years and to all others who have emailed with comments and suggestions.

Glossary of Filmographic Terms

Last summer Stephen McConnachie converted the *Glossary* translation worksheet into a Google Doc format to facilitate access and editing. In August, Heidi Heftberger completed the full translation of the *Glossary* into German using the Google doc format. Zoran Sinobad, who is the Commission member responsible for the *Glossary*, added the German translation to the full spreadsheet and also entered the Russian translation from the 1989 edition of the *Glossary*. In October, he provided the new spreadsheet version of the *Glossary* to the Secretariat for updating on the FIAF website. This version, at http://www.fiafnet.org/uk/publications/fep_Glossaryoffilmographicterms.html, now includes full or partial translations into 13 languages.

We still hope to make this work available in a database format to enable quick look-up and cross-referencing of specific terms from one language to another. We hope to work with the computer specialist working on the FIAF website on this initiative.

As always, we would love to hear from anyone interested in volunteering additional translations!

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission

Berkeley, March 27, 2015

6. Programming and Access to Collections Commission's Report to the GA

The Programming and Access to Collections Commission (PACC) annual report to the FIAF General Assembly, April 2015

Members of the Programming and Access to Collections Commission (PACC)

- Meg Labrum (Head of Commission) – National Film and Sound Archive of Australia, Canberra
- Luca Giuliani, (Deputy Head of Commission) – Cineteca di Friuli, Gemona
- Elaine Burrows, Consultant, London
- Pat Loughney – consultant, Los Angeles (Note: Pat is currently considering a new application for Associate affiliation, and remains interested in PACC issues, whilst needing to confirm his exact capacity to contribute over the next six months)

FIAF EC Interlocutor: Jon Wengström

Commission meetings since 2014 Skopje Congress:

Pordenone – various meetings October 6-10, 2014 (Meg, Elaine, Luca, Jon)

Membership:

As of October 2014, official PACC membership comprises: Meg Labrum, Elaine Burrows and Luca Giuliani, and nominally Pat Loughney pending clarification of his availability to contribute.

Our invitation to the Skopje General Assembly resulted in several informal expressions of interest. Whilst this is encouraging, confirmation of these EOLs regarding serious interest is still pending and PACC proposes to follow through at the 2015 Congress to confirm commitments based on the revised mission statement.

PACC mission review:

The following draft mission statement has now been submitted by PACC to the Executive Committee:

As one of the three FIAF Executive Committee's official sub-committees, the PACC works on issues relating to archival access in the broadest sense. The focus for PACC in the next two to three year period will focus on:

1. *Legal Deposit and Voluntary deposit - - archives' negotiations with studios/distributors re voluntary deposit of unencrypted DCPs including the lodgement of foreign works. PACC to initiate and support FIAF activities on this core issue*
2. *Subtitling options – FIAF has encouraged sharing of information and procedures for the creation of subtitles. PACC has been actively involved and intends to revive practical discussions based on the availability relevant interested FIAF parties.*
3. *Access as a fundamental FIAF principle – PACC is well placed to reinforce FIAF's core commitment to the provision of access. At this stage of the 21st century, it is timely for PACC to respond to FIAF EC statutes and rules revisions and address their practical application.*

Projects:

The FIAF Legal Dossier/Online resource – survey of all affiliates

With ACE's permission (via EYE and DIF participants) PACC has utilised the European Film Gateway survey as a template, to submit the questionnaire to all affiliates via the FIAF Secretariat. A modest range of responses have been received. The data will be used as the foundation for an online legal dossier (no longer a "handbook" as originally envisaged). The dossier will provide useful references to specific national legal approaches, and PACC is currently assessing options for French and Spanish translation.

- **A progress report on this project is proposed for inclusion in the 2015 FIAF congress symposium in Sydney/Canberra, fitting well with the legal/copyright issues of the symposium theme.**

Subtitling: PACC has kept abreast of ongoing, informal subtitling networks and related issues for many years. The possibility of developing a more formal and readily accessible relationship between subtitling sources and FIAF affiliates remains a significant opportunity, which PACC hopes to revitalise upon recruitment of additional members. (Sungji Oh and Antti Alanen being the most recent actively involved contributors).

Other activities:

FIAF Congress Sydney/Canberra, 2015

Noting PACC's currently small membership and the likelihood of recruitment of new PACC members during the 2015 Congress, we propose two issues for discussion by attending FIAF affiliates as part of the workshop afternoon session:

1. 35mm to DCP implications re both theatrical distribution and archival acquisition programs. Encryption; commercial constraints/unwillingness to engage; archives' technical support limitations etc. Potential specific FIAF as a Federation lobbying initiatives at national and international levels.
2. Joint FIAF Commission collaborations - an opportunity to consider the roles and inevitable overlaps between the PACC, CDC and Preservation Commissions and the possible joint initiatives we can consider across and amongst those committees.

PACC Budget:

As reported in March 2015, the annual budget of 2,500 Euros had been used to primarily to cover travel expenses. PACC is currently considering costs re: translation for the legal dossier questionnaire results which may impact in the next financial period.

Meg Labrum

Canberra, March 20, 2015

7. Technical Commission's Report to the General Assembly

FIAF TECHNICAL COMMISSION END OF YEAR REPORT 2015

1) Members of the Technical Commission (2014)

Members:

David Walsh, Head of Commission

Thomas C. Christensen, Deputy Head of Commission

Camille Blot-Wellens

Joe Lindner

Nicola Mazzanti

Correspondent members:

Daniel Borenstein, Grover Crisp, Charles Fairall, Giovanna Fossati, Silvia Franchini, Egbert Koppe, Criss Kovac, Reto Kromer, Mikko Kuutti, Michael Loebenstein, Mark Paul Meyer, Mick Newnham, Stanley Opoku-Yeboah, Davide Pozzi, Paul Read, Ulrich Ruedel, Céline Ruivo, Torkell Saetervadet, Katie Trainor, Kieron Webb.

2) Projects:

Archive Frame Rates

There are continuing initiatives both in USA and Europe to try to find a solution to the challenge of showing DCPs at less than 24 fps without involving digital systems' manufacturers any major modifications to their systems. These may hold some promise, and we continue to monitor the situation.

Historical Film Stocks

A long-standing ambition to update and expand Harold Brown's seminal work on film stocks is now being realised in a project run by Camille Blot-Wellens for the TC, and she has produced a project outline for EC approval. Camille has carried out some initial research on sources on information, and has particularly been seeking out film archivists who may have built up a body of documentation but not publicised this. The aim is for a first publication of the results of the project in 2016/2017. Camille will give an update on the project at the TC workshop at the 2015 Congress.

3) Training

A training course Technical Training for Film Archivists, devised by the TC, was staged in Istanbul in February 2015, with trainers David Walsh and John Reed (ex National Library of Wales). Despite unexpectedly heavy snowfall in Istanbul leading to complete closure of the airports, the course can be judged a success. Many FIAF affiliates expressed interest in attending future staging of this course, and we plan to do so in London in the autumn. A separate report is attached.

The TC also collaborated with the Film Preservation and Restoration School in India, also in February 2015. David Walsh and Christophe Dupin worked with the organisers and with the Cineteca di Bologna in order to inject a substantial element of film and digital technology, preservation, and archive management into the curriculum. David Walsh provided Powerpoints on these subjects for the two FIAF trainers, Camille Blot-Wellens (TC member) and Kieron Webb (TC correspondent member). This course was a major event in India, and has been judged a success.

David Walsh has also been in discussion with Christophe Dupin and Rachael Stoeltje regarding other potential training initiatives, which are reported on separately.

4) Other Activities

David Walsh was invited was invited to join a panel at the AMIA Conference in October 2014 on the subject of Global Exchange, to talk about the experience and lessons of the School on Wheels in Ghana in 2012. Once again the conference in general proved a good opportunity to raise awareness of the activities and interests of FIAF.

Through the year, the TC responded to requests for information or support, in particular writing to the Czech Minister of Culture regarding the “DRA” proposal to insist that members of the Czech Association of Cinematographers must be present at all film restorations.

David Walsh, Imperial War Museums, London, 23 March 2015.

8. Periodicals Indexing Project's Report to the General Assembly

PERIODICALS INDEXING PROJECT (P.I.P.)

REPORT TO GENERAL ASSEMBLY

FIAF CONGRESS

(Canberra, April 2015)

1. The P.I.P. office at Rue Blanche

The permanent staff of the P.I.P. is now also known as the 'cellar team', since we are located in the lower basement of the new office at Rue Blanche. We took advantage of the move to donate our collection of non-indexed back issues of journals to the Belgian Royal Film Archive. If we need any of those issues in the future, we have an easy access to them without the need to store them at our own office. In September 2014, we contacted by email all publishers of the journals we are currently indexing to notify them about our address change. This also allowed us to update the contact information for the publishers. Besides a limited list of smaller things to do, the P.I.P. office is now fully operational at Rue Blanche.

2. The printed volume: the curtain falls

Taking into account the huge work involving the move to the new office, we decided that it was an appropriate moment to stop the production of the printed film volume in 2014. All subscribers and agents were informed about the discontinuation and we pointed out as alternative a subscription to the electronic version. A list of former clients of the film volume was distributed to both Ovid and ProQuest, so we might (partially) compensate the loss of income with new subscribers to *FIAF Databases Online*.

3. Access to FIAF Databases for FIAF affiliates

I have written a new report about the various models by which the *FIAF Databases* could be offered to the FIAF affiliates. This report was discussed at length at the EC meeting in Stockholm, where there was a general consensus on my proposal to introduce a variable PIP subscription price outside the membership fee. The EC discussions on the new subscription model are ongoing.

4. Access to FIAF Databases for FIAF Supporters

Some months ago, we asked ProQuest if they would be willing to offer FIAF Supporters access to the *FIAF Databases* at a reduced price. ProQuest has now officially informed us that they will apply a discount of 30% on the regular subscription price for FIAF Supporters.

5. External sales (Ovid & ProQuest)

The total of revenue from external sales in 2014 has been higher than we had projected. This excellent news is partially due to a more favourable dollar-euro exchange rate, since both publishers are billing their clients in dollars. Compared to 2013, the income from Ovid sales dropped in 2014 from 66.820 US\$ to 61.131 US\$, which corresponds more or less with a 10% decrease. The euro figures also show a decrease (48.493 € vs. 49.436 €), but considerably less (only 2%). The strength of the dollar also influences positively our income from ProQuest sales, with a royalty share of 125.468 € (versus 115.751 € in 2013).

6. Indexing matters

Since October 2, 2014, our indexing software has been hosted 'in the Cloud', using Microsoft Azure computing cloud technology. The first feedback from our indexers is very positive, because they experience the new version as much faster.

During the FIAF congress, I will demonstrate our indexing software to the new P.I.P. contributors of the National Film and Sound Archive of Australia. This is a unique occasion to meet the volunteers, who will start to collaborate with the P.I.P. in 2015.

We continue to add new film journals in our database on a regular basis. Recent new titles include "Imagine" (Italy), "The New Soundtrack" (UK), and "Sinecine: Journal of Film Studies" (Turkey). Of course this also means additional workload for the permanent staff in Brussels. Approximately 45% of the journals are indexed from scratch by the permanent P.I.P. staff. For the moment we can still cope with this situation, but this might change once we will start with the indexing of electronic journals (as we plan to do in the near future, probably when the new online ProQuest platform will be introduced later this year). Increasing our collaboration with freelance indexers will be necessary on the short run.

Rutger Penne
24/03/2015

9. EC Proposal to Modify Several Rules of the *FIAF Statutes and Rules*



**FIAF EC Proposals to Modify several Rules of the *FIAF Statutes & Rules*
Submitted to the Canberra General Assembly, 17-18 April 2015**

Current text	Modifications put forward by the FIAF Executive Committee at the Skopje GA (highlighted in yellow)	New modifications put forward by the FIAF Executive Committee at the Canberra GA (highlighted in green)	Executive Committee's justifications
<p>Rule 12</p> <p>When a candidate for admission operates in a territory where one or more affiliates already exist, the Secretary-General shall request the written opinion of those existing affiliates on the merits of the application.</p> <p>The Executive Committee will be guided in its discussion by the opinions expressed by existing affiliates in the territory where a candidate operates, although existing affiliates have no right of veto over a candidate's application.</p>	<p>Rule 12</p> <p>When a candidate for admission operates in a country where one or more affiliates already exist, the Executive Committee (through the Secretary General) shall request a written statement of one or more existing affiliates in the country on the merits of the application.</p> <p>The Executive Committee in its discussion can take into account the information provided by existing affiliates in the country where a candidate operates in its consideration of the merits of the applicant, although existing affiliates have no right of veto over a candidate's application.</p>	<p>Rule 12</p> <p>When a candidate for admission operates in a territory where one or more affiliates already exist, the Secretary-General shall request the written opinion of those existing affiliates on the merits of the application.</p> <p>The Executive Committee will be guided in its discussion by the opinions expressed by existing affiliates in the territory where a candidate operates, although existing affiliates have no right of veto over a candidate's application.</p>	<p>Having heard the arguments put forward at the Skopje General Assembly, the Executive Committee has decided not to submit a new version of Rule 12, which therefore remains as is.</p>
<p>Rule 25</p> <p>Persons or organisations outside the Federation may be invited to attend the General Assembly, subject to advance approval of all the following:</p> <p>(a) the President and/or the Secretary-General of the Federation;</p> <p>(b) the Archive organising the General Assembly;</p> <p>(c) the affiliates of the country of origin of the invited person or national</p>	<p>Rule 25</p> <p>Individuals or organisations outside the Federation, including FIAF Supporters, may attend the General Assembly, subject to permission of the President and/or the Secretary-General of the Federation.</p> <p>Permission needs to be sought, and approval granted in writing, at least 24 hours before the scheduled start of the General Assembly.</p>	<p>Rule 25</p> <p>Individuals or organizations outside the Federation, including FIAF Supporters, may exceptionally be invited to attend the General Assembly, subject to the permission of the President and/or the Secretary-General of the Federation, after consultation with the Archive organizing the General Assembly and the affiliates of the country of origin of the invited person or organization.</p> <p>Permission needs to be</p>	<p>The modifications proposed by the EC intend to reaffirm that the FIAF General Assembly is a meeting where potentially sensitive FIAF internal matters are discussed by FIAF affiliates. To ensure that it remains a safe discussion forum for affiliates, inviting outsiders to the GA should remain exceptional. The proposed modified Rule also abolishes on-the-spot permissions to attend, to ensure that the decision to invite a non-FIAF affiliate to attend is a reasoned and well-informed decision.</p>

<p>organisation.</p> <p>Invitations are issued by the President or the archive which is organising the Congress, but always in the name of FIAF.</p>		<p>sought, and approval granted in writing, including email, at least 24 hours before the scheduled start of the General Assembly.</p>	<p>The EC also recognizes that the GA being a meeting of FIAF affiliates, only the FIAF President and/or Secretary-General, elected by the GA, should have the right to give permission to attend. However, the EC also recognizes that the officer granting the permission should consult the organizing archive and other affiliates in the country of the invited party, to ensure that he/she is made aware of possible behind-the-scenes controversies between an affiliate and a third party invited to attend.</p>
<p>Rule 33</p> <p>In conformity with the terms of Article 13 of the Statutes, each affiliate of the Federation present or represented at the General Assembly shall have the right to one vote, on condition that its affiliation fees up to and including the last financial year have been paid, and that it has submitted its annual report by the end of the February preceding the Congress. Votes shall be cast by a show of hands, except in those cases provided for in the Statutes and Rules, namely:</p> <p>(a) votes on decisions affecting the admission, change of status, or expulsion of individual Members under the terms of Rule 34;</p> <p>(b) election of members to the Executive Committee;</p> <p>(c) election of Honorary Members in recognition of their services to the Federation if required under Rule 42;</p> <p>(d) affiliation to another</p>	<p>Rule 33</p> <p>In conformity with the terms of Article 13 of the Statutes, each affiliate of the Federation present or represented at the General Assembly shall have the right to one vote, on condition that its affiliation fees up to and including the last financial year have been paid, and that it has submitted its annual report by the end of the February preceding the Congress. Votes shall be cast by a show of hands, except in those cases provided for in the Statutes and Rules, namely:</p> <p>(a) votes on decisions affecting the admission, change of status, or expulsion of individual Members under the terms of Rule 34;</p> <p>(b) election of members of the Executive Committee;</p> <p>(c) election of Honorary Members in recognition of their services to the Federation if required under Rule 42;</p> <p>(d) affiliation to another</p>	<p>Rule 33</p> <p>In conformity with the terms of Article 13 of the Statutes, each affiliate of the Federation present or represented at the General Assembly shall have the right to one vote, on condition that its affiliation fees up to and including the last financial year have been paid, and that it has submitted its annual report by the end of the February preceding the Congress. The Executive Committee reserves the right not to accept an Annual Report received by the Secretariat after the statutory deadline without fair justification, or not deemed to comply with the prescribed form and content requirements for that Report.</p> <p>An affiliate will under no circumstances be given the right to vote if its Annual Report is received less than seven days before the start of the General Assembly.</p> <p>Votes shall be cast by a show of hands, except in those cases provided for in the Statutes and Rules, namely:</p>	<p>Having heard the GA's feedback, the EC agrees that the end-of-February deadline should remain – and the consequences of its non-respect clarified. The EC also wishes to take into account comments about the recent lack of quality of the Annual Reports, and in particular of the ones which are written at the last minute before the GA.</p> <p>The modification of the sentence under (b) clarifies the fact that "member" is understood here as "EC member" rather than "FIAF Member".</p>

<p>international organisation;</p> <p>(e) dissolution of the Federation.</p> <p>A General Assembly may decide to make other matters subject to vote by secret ballot, if a motion to this effect is agreed by the Assembly.</p>	<p>international organisation;</p> <p>(e) dissolution of the Federation.</p> <p>A General Assembly may decide to make other matters subject to vote by secret ballot, if a motion to this effect is agreed by the Assembly.</p>	<p>(a) votes on decisions affecting the admission, change of status, or expulsion of individual Members under the terms of Rule 34;</p> <p>(b) election of officers and members of the Executive Committee;</p> <p>(c) election of Honorary Members in recognition of their services to the Federation if required under Rule 42;</p> <p>(d) affiliation to another international organisation;</p> <p>(e) dissolution of the Federation.</p> <p>A General Assembly may decide to make other matters subject to vote by secret ballot, if a motion to this effect is agreed by the Assembly.</p>	
<p>Rule 35</p> <p>In the case of an equal vote, a second vote shall be taken; if then the vote is still equal, the President will resolve the issue by his/her own casting vote, or propose a motion to refer the issue to the Executive Committee.</p>		<p>Rule 35</p> <p>To count the votes, a commission of three persons shall be appointed by the General Assembly. The members of this commission shall be chosen from among the delegates not taking part in the vote.</p>	<p>The EC proposes to exchange Rules 35 and 36 for increased clarity. The new Rule 35 will be the same as the former Rule 36.</p>
<p>Rule 36</p> <p>To count the votes, a commission of three persons shall be appointed by the General Assembly. The members of this commission shall be chosen from among the delegates not taking part in the vote.</p>		<p>Rule 36</p> <p>In the case of an equal vote in all matters other than elections, a second vote shall be taken; if then the vote is still equal, it will be resolved by the President casting a vote, or proposing a motion to refer the issue to the Executive Committee.</p> <p>In the case of an equal vote in an election, an additional vote shall be conducted; if then the vote is still equal, the outcome of the election will be determined by random drawing carried out by one of the members of the</p>	<p>The new Rule 36 is a modified version of former of Rule 35.</p> <p>This new text aims to solve the problem of EC election ties between several candidates, to avoid the recurrence of past difficulties.</p>

		commission appointed by the General Assembly under Rule 35.	
<p>Rule 41</p> <p>Voting shall take place in successive stages. First of all, the following shall be elected:</p> <p>(a) the President;</p> <p>(b) the Secretary-General;</p> <p>(c) the Treasurer.</p> <p>The election of the other members of the Executive Committee shall then follow. Members of the Federation shall select their representatives from a list of all those nominated, voting for not more than 6 candidates. Notwithstanding Rule 37, in the event that a majority vote is not reached by the second ballot in the election of the other members of the Executive Committee, the President shall ask the General Assembly to authorise by show of hands a final ballot where candidates are elected by relative majority.</p>	<p>Rule 41</p> <p>Voting shall take place in successive stages. First of all, the following shall be elected:</p> <p>(a) the President;</p> <p>(b) the Secretary-General;</p> <p>(c) the Treasurer.</p> <p>For each of these positions, a separate secret-ballot vote of Members only will take place. If no candidate obtains an absolute majority of votes cast, then the two candidates with the most votes proceed to a second round. The candidate achieving an absolute majority of votes cast in the second round is declared elected.</p> <p>The election of the other members of the Executive Committee shall then follow. Members of the Federation shall select their representatives from a list of all those nominated, voting for not more than five candidates. The seven candidates receiving the highest number of votes will be elected as EC members representing the Members.</p> <p>Associates of the Federation shall then select their representatives from a list of all those nominated, voting for not more than two candidates. The three candidates receiving the highest number of votes will be elected as EC members representing the Associates.</p>	<p>Rule 41</p> <p>Voting shall take place in successive stages. First of all, the following shall be elected:</p> <p>(a) the President;</p> <p>(b) the Secretary-General;</p> <p>(c) the Treasurer.</p> <p>The election of the other members of the Executive Committee shall then follow. Members of the Federation shall select their representatives from a list of all those nominated, voting for not more than 6 candidates. Notwithstanding Rule 37, in the event that a majority vote is not reached by the second ballot in the election of the other members of the Executive Committee, the President shall ask the General Assembly to authorise by show of hands a final ballot whereby candidates are elected by relative majority.</p>	<p>The EC considers that it needs more time to figure out a better, simpler and faster EC election system, as well as one that is compatible with the introduction of electronic voting. This will be investigated, and a formal proposal put forward to affiliates by the EC in time for next year's General Assembly.</p> <p>The EC's proposal concerning Rule 35, however, which aims to solve the issue of a tie between several candidates in EC elections, is submitted this year.</p>
<p>Rule 64</p> <p>The Secretariat shall be under the direction of the Senior Administrator of the</p>		<p>Rule 64</p> <p>The Secretariat shall be under the direction of the Senior Administrator of the</p>	<p>This is being added to help the Senior Administration in his day-to-day management of the Federation's finances, as</p>

<p>Federation appointed by the Executive Committee, who, on the authorisation of the Executive Committee and under the supervision of the Secretary-General, shall act in the capacity of:</p> <p>(a) permanent and responsible manager of the day-to-day activities of the Federation;</p> <p>(b) chief of the administrative personnel of the Secretariat and other employees of the Federation.</p>		<p>Federation appointed by the Executive Committee, who, on the authorisation of the Executive Committee and under the supervision of the Secretary-General, shall act in the capacity of:</p> <p>(a) permanent and responsible manager of the day-to-day administration and financial management of the Federation;</p> <p>(b) chief of the administrative personnel of the Secretariat and other employees of the Federation.</p> <p>(c) permanent legal representative of the Federation in the country of residence of the Secretariat.</p>	<p>otherwise a number of simple bank transactions currently require not only the signature of the Officers, but also their presence in person in Brussels to sign the documents ! It is a request from FIAF's bank in Belgium.</p>
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Michael Loebenstein

FIAF Secretary-General, on behalf of the FIAF Executive Committee

16 March 2015




10. 2014 FIAF Financial Reports



Cabinet d'expertises comptables et fiscales

Moro Mukota Muteba *
Rudi Vandrepotte *
Ivan Vilaseca Vanoekel *
Gilles Bénicourt *
Christophe Lanoy **

* Associé Expert-Comptable / Conseil Fiscal
** Associé

F.I.A.F. AISBL

M. Wengström

Rue Blanche, 42

1060 BRUXELLES

Bruxelles, le 30/03/2015

Vref :

Nref : FIAF/IVAN/LFIAF002

Dear M. Wengström,,

Concerne : FIAF 2014 - Financial Statements

ACCcountantsTeam SPRL has been in charge of the accounting and the financial reporting for your Federation for the year 2014.

We have received from the FIAF Secretariat 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 FIAF's financial situation as of 31 December 2014.

As a external chartered accountant of the Federation, it is my pleasure to inform you that, following the positive results of the 2012 and 2013 financial years, the Federation has further improved its financial health in 2014. The Federation's overall surplus for the year reached 37,919.63€. As a consequence, the reserves available at the end of 2014 amounted to 210,831.50€.

This is first and foremost the result of the continuation of the great efforts made in the last three years by the FIAF Secretariat under the authority of the Executive Committee, to keep structural expenditure to a minimum, while maximizing revenue from the Federation's commercial activities. These efforts were once again matched by those of the FIAF-affiliated institutions, the vast majority of which paid their membership dues for the year 2014. The 2014 surplus can also be partly explained by special circumstances, such as the favourable exchange rate Euro/US Dollar, since the



agrée sous le
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Belfius BE24 2682 2831 9738
KBC BE60 7350 0732 2070
ING BE10 310 00544 3204

commercial revenue from the FIAF Databases online is generated in US \$, and the late appointment of the Secretary's new administrative assistant. As for FIAF's office move, even though it represented an additional expenditure in 2014, it will save a significant amount of money in future years thanks to the cheaper rent of the new offices.

The level of reserves now at the Federation's disposal, thanks to the added surplus of the last three years, has reached a satisfactory level. This should give the Federation some latitude to implement new projects important projects which have been put on hold in recent years.

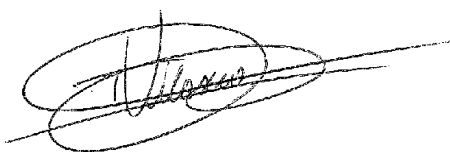
It is, however, essential that the Federation continue to make every effort to work towards balanced budgets over the next few years, as a significant part of the Federation's income remains uncertain and difficult to anticipate, especially in the continuing tough economic climate.

I would like to once again recommend that FIAF continue to actively seek new external funders/partners for its special projects, at a time when the funds from the Ibermedia programme and the Goethe Institut are about to run out and will not be renewed.

Finally, I would like to inform you of the introduction towards the end of 2014 of a new, web-based accounting system which will facilitate processing of financial data by the Secretary's accounting staff, and will allow the Senior Administrator to better monitor the evolution of the Federation's finances throughout the year.

Yours sincerely,

Ivan VILAS ECA VAN O EKE
Chartered Accountant



FIAF/P.I.P.

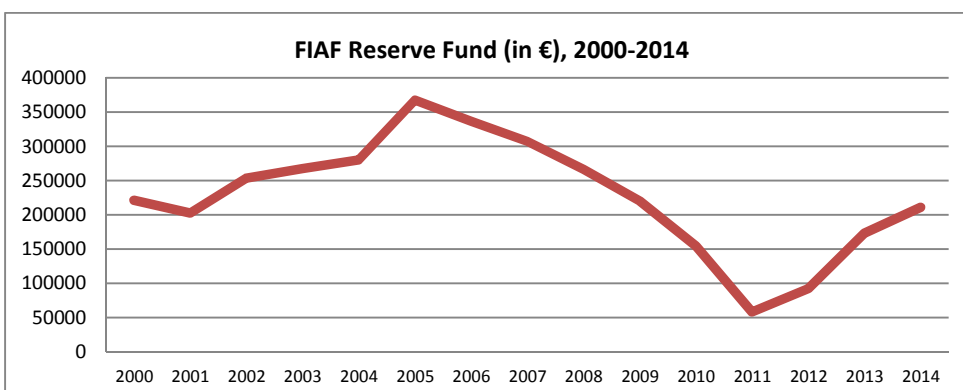
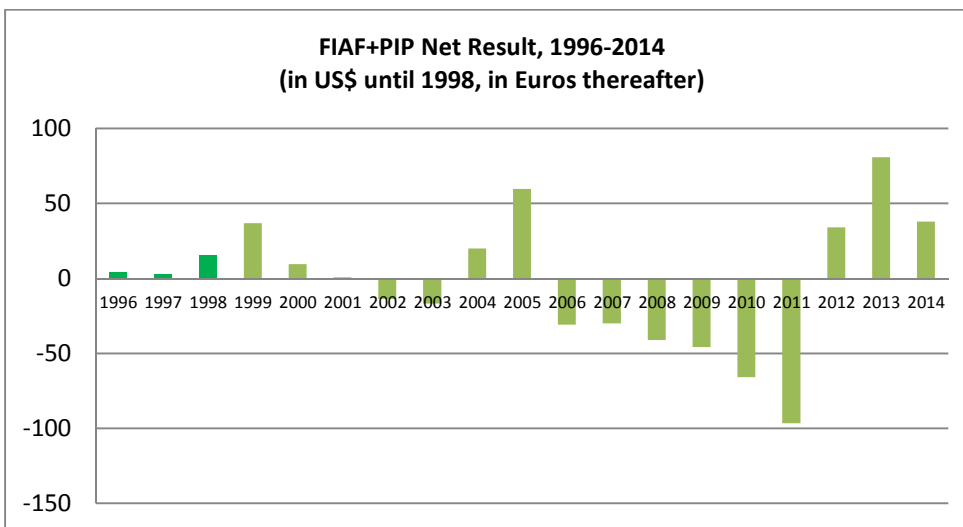
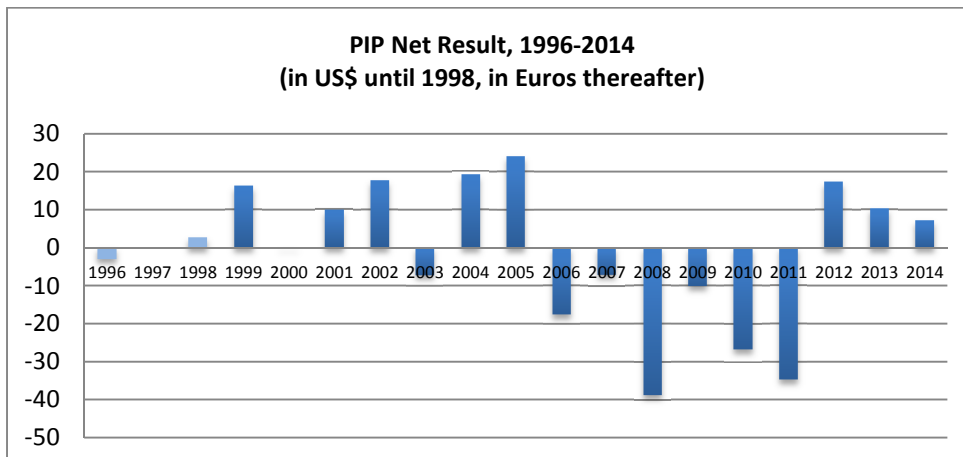
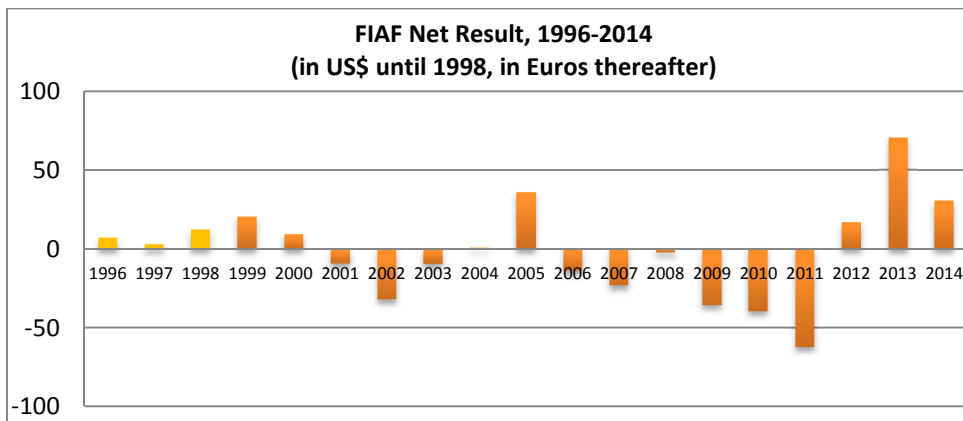
<u>ASSETS</u>	<u>31/12/2010</u>	<u>31/12/2011</u>	<u>31/12/2012</u>	<u>31/12/2013</u>	<u>31/12/2014</u>
<u>Tangible assets</u>					
Leasing and other similar rights	6.904,99	9.478,91	6.102,24	336,07	1.757,61
Total Tangible assets	6.904,99	9.478,91	6.102,24	336,07	1.757,61
<u>Receivables</u>					
Members & other	156.835,59	139.547,21	72.761,25	130.286,80	130.640,02
Provision bad debts	-4.423,00	-13.300,00	-8.800,00	-3.180,68	-5.399,70
Total Receivables	152.412,59	126.247,21	63.961,25	127.106,12	125.240,32
<u>Cash & Banks</u>					
Deposit account €	232.544,77	45.382,43	33.883,39	5.547,62	9.212,95
Current account €	37.320,48	110.882,83	178.944,46	202.719,09	258.882,77
Current account \$	29.251,47	27.527,99	15.659,50	53.482,79	19.093,52
Current account GBP	1.081,04	941,55	449,78	33,91	33,91
Lloyd GBP	1.660,53	3.350,56	417,36	769,90	164,79
Petty cash	364,48	82,96	57,51	138,61	160,78
Total Cash & Banks	302.222,77	188.168,32	229.412,00	262.691,92	287.548,72
Accruals	5.794,32	205,30	5.288,88	119,00	2.587,81
TOTAL ASSETS	467.334,67	324.099,74	304.764,37	390.253,11	417.134,46
<u>LIABILITIES</u>					
<u>Debts</u>					
Suppliers & Provisions	145.704,99	173.752,20	176.081,78	186.713,21	183.301,31
Salaries related	14.465,80	15.201,03	20.074,45	18.385,74	21.399,31
Other	51.614,23	30.919,69	8.736,54	10.639,95	0,00
Total Debts	211.785,02	219.872,92	204.892,77	215.738,90	204.700,62
<u>Prepaid</u>					
Unesco	11.568,41	0,00	0,00	0,00	0,00
Ibermedia V + VI + VII	36.225,41	5.287,88	0,00	0,00	0,00
Goethe Institut	53.084,34	40.870,15	7.836,35	1.602,34	1.602,34
Total Prepaid	100.878,16	46.158,03	7.836,35	1.602,34	1.602,34
Total Reserve Fund	154.671,49	58.068,79	92.035,25	172.911,87	210.831,50
TOTAL LIABILITIES	467.334,67	324.099,74	304.764,37	390.253,11	417.134,46

FIAF	2013 Result	2014 Result	Variation 2014/2013	Initial 2015 Budget (04/2014)	2015 Budget (revised 03/2015)	2016 Budget (03/2015)
DETAIL OF EXPENSES	278.592,92	303.443,84	8,92%	337.941,00	336.130,00	338.742,00
PERSONNEL AND EXTERNAL SERVICES	147.452,03	177.542,60	20,41%	203.017,00	197.140,00	199.442,00
FIAF ADMINISTRATOR (C. Dupin, 100%)	82.736,52	87.323,71	5,54%	93.249,00	88.196,00	90.842,00
ASSISTANT (B. Charles, 100% then 50% from September 2012)	29.562,27	30.016,25	1,54%	32.595,00	30.316,00	31.225,00
ASSISTANT (50%)		15.913,80		25.750,00	29.000,00	29.870,00
ADMIN. SECRETARY (Jacqueline Renaut, 60%)	37.140,18	37.451,44	0,84%	39.541,00	37.825,00	38.960,00
EXTRA STAFFING (FREELANCE ADMIN. SUPPORT)		6.000,00		3.000,00	3.000,00	
COMPUTER EXPERTS (iMIS)	1.556,25	1.373,76	-11,73%	3.000,00	1.500,00	1.600,00
ACCOUNTING (ACC)	4.128,74	5.447,77	31,95%	5.665,00	5.500,00	5.000,00
CLEANING (F. Velasquez)	1.160,48	1.389,59	19,74%	1.231,00	1.403,00	1.445,00
LEGAL AID, LUNCH VOUCHERS AND OTHER	2.300,09	2.672,19	16,18%	2.642,00	2.700,00	2.800,00
INSURANCES	6.577,91	7.392,82	12,39%	6.894,00	8.000,00	8.000,00
OTHER STAFF COSTS	289,59	561,27	93,82%	450,00	700,00	700,00
PIP PARTICIPATION TO FIAF STAFF EXPENSES	-18.000,00	-18.000,00	0,00%	-11.000,00	-11.000,00	-11.000,00
OPERATING COSTS	36.028,13	36.395,56	1,02%	41.434,00	36.000,00	36.300,00
RENT & CHARGES	11.379,79	9.992,19	-12,19%	12.360,00	7.000,00	7.500,00
TEL/FAX/INTERNET	1.806,19	2.095,49	16,02%	1.854,00	2.500,00	2.500,00
POSTAGE	334,25	1.052,40	214,85%	412,00	1.100,00	1.200,00
PRINTING	1.137,95	1.109,11	-2,53%	1.236,00	1.200,00	1.300,00
OFFICE SUPPLIES	130,04	464,27	257,02%	412,00	1.200,00	800,00
IT EQUIPMENT/SOFTWARE (INCL. DEPRECIATION)	2.151,74	2.508,05	16,56%	3.000,00	3.000,00	2.500,00
TAXES (INCL. NON-DEDUCTIBLE VAT)	18.347,10	18.529,60	0,99%	20.600,00	19.000,00	19.500,00
BANK COSTS & EXCHANGE RATE DIFFERENCES	741,07	644,45	-13,04%	1.500,00	1.000,00	1.000,00
OTHER				60,00		
MEETINGS CONGRESS MISSIONS	34.674,69	40.692,77	17,36%	44.200,00	52.200,00	52.500,00
EC	1.467,21	1.600,34	9,07%	2.200,00	2.500,00	2.500,00
COMMISSION TECHNIQUE	2.215,58	3.061,82	38,19%	3.000,00	3.500,00	3.500,00
COMMISSION PROGAMMATION & ACCESS	768,80	945,79	23,02%	3.000,00	3.500,00	3.500,00
COMMISSION CATALOGUE & DOCUMENTATION	2.258,72	2.309,85	2,26%	3.000,00	3.500,00	3.500,00
CONGRESS EXERCICE	26.832,95	28.083,09	4,66%	29.500,00	30.000,00	28.500,00
CONGRESS TRAVELLING FUND					3.000,00	4.000,00
CCAAA		1.196,90		1.500,00	2.700,00	3.500,00
SECRETARIAT (GENERAL)	1.131,43	3.494,98	208,90%	2.000,00	3.500,00	3.500,00
PROJECT / ACTIVITES	60.438,07	48.812,91	-19,23%	49.290,00	50.790,00	50.500,00
PROMOTION - PR (inc. FBO)	1.894,02	360,20	-80,98%	1.000,00	1.500,00	1.000,00
WEBSITE	10.500,00	3.428,20	-67,35%	3.000,00	3.000,00	3.000,00
EXTRANET / MEMBERSHIP DATABASE				5.000,00	2.500,00	2.500,00
JOURNAL OF FILM PRESERVATION	23.849,03	21.311,56	-10,64%	22.290,00	22.290,00	22.500,00
SPECIAL PUBLICATIONS/ORAL HISTORY PROJECT	400,85	845,42	110,91%	1.500,00	1.500,00	1.500,00
ADMINISTRATIVE PUBLICATIONS	4.399,00	0,00		3.500,00	3.500,00	500,00
SUMMER SCHOOL & TRAINING	922,59	6.000,00	550,34%	3.000,00	5.000,00	8.000,00
FIAF DIGITAL PROJECTION GUIDE	9.682,98					
FILM IDENTIFICATION PROJECT						2.000,00
TREASURES DB	5.072,44	5.000,00	-1,43%	5.000,00	5.000,00	5.000,00
FIAF AWARD	3.717,16	2.988,49	-19,60%	5.000,00	3.500,00	3.500,00
FIAF ARCHIVES		147,53			1.000,00	1.000,00
FIAF OFFICE MOVE		8.731,51				
FILM STOCK SUMMIT				0,00	2.000,00	

FIAF	2013 Result	2014 Result	Variation 2014/2013	Initial 2015 Budget (04/2014)	2015 Budget (revised 03/2015)	2016 Budget (03/2015)
DETAIL OF INCOME	-349.213,01	-334.202,18	-4,30%	-328.280,00	-328.010,00	-329.510,00
INCOME FROM AFFILIATES	-313.398,86	-312.873,98	-0,17%	-307.480,00	-309.830,00	-309.830,00
DOUTFUL RECEIVABLES	3.180,68	3.850,00		10.000,00	8.000,00	8.000,00
RECOVERY OF DOUBTFUL DEBTS	-3.500,00	-1.630,98				
BAD DEBTS	350,00	1.900,00		0,00	0,00	0,00
CAT. A	-146.400,00	-145.430,00		-152.500,00	-146.400,00	-146.400,00
CAT. B	-58.650,00	-61.200,00		-58.650,00	-63.750,00	-63.750,00
CAT. C	-55.350,00	-54.733,00		-55.500,00	-53.650,00	-53.650,00
CAT. D	-14.583,25	-15.000,00		-13.750,00	-15.000,00	-15.000,00
CAT. E	-24.033,29	-23.100,00		-22.750,00	-21.450,00	-21.450,00
DONORS/SUPPORTERS	-14.083,00	-16.950,00		-14.000,00	-17.000,00	-17.000,00
IFS	-330,00	-580,00		-330,00	-580,00	-580,00
PART. FIAF EXPENSES (Congress stands & registration)	-2.100,00	-2.700,00	28,57%	-2.000,00	-900,00	-2.400,00
INCOME PUBLICATIONS (JFP subs & advertising, royaltie)	-26.826,15	-15.604,39	-41,83%	-13.500,00	-14.180,00	-14.180,00
JOURNAL OF FILM PRESERVATION FIAF	-3.373,67	-2.767,46		-3.500,00	-3.000,00	-3.000,00
SPECIAL PUBLICATIONS FIAF	-3.034,73	-1.027,91		-1.500,00	-1.500,00	-1.500,00
ADMINISTRATIVE PUBLICATIONS FIAF	-15,00	-128,30			-100,00	-100,00
ROYALTIES fiaf	-66,69	-79,51		-200,00	-80,00	-80,00
ADVERTISING IN JFP	-11.293,14	-10.742,68		-8.000,00	-9.000,00	-9.000,00
SERVICES TO COMMERCIAL COMPANIES		-750,00		-300,00	-500,00	-500,00
FIAF DIGITAL PROJECTION GUIDE SALES	-9.042,92	-108,53				
OTHER INCOME (postage, interests, etc)	-6.888,00	-3.023,81	-56,10%	-5.300,00	-3.100,00	-3.100,00
SHIPPING COSTS	-2.396,53	-1.003,59		-1.800,00	-1.000,00	-1.000,00
CAPITAL INCOME	-4.490,73	-2.020,22		-3.500,00	-2.100,00	-2.100,00
CORRECTION 2013	-0,74					
FIAF RESULT	-70.620,09	-30.758,34	-56,45%	9.661,00	8.120,00	9.232,00
	surplus	surplus		deficit	deficit	deficit

P.I.P.	2013 Result	2014 Result	Variation 2014/2013 %	2015 Budget (04/2014)	2015 Budget (revised 03/2015)	2016 Budget (03/2015)
DETAIL OF EXPENSES	194.601,63	188.506,07	-3,13%	194.334,00	184.880,00	184.998,66
1. PERSONNEL AND EXTERNAL SERVICES	132.374,84	139.191,70	5,15%	138.109,00	134.674,00	138.456,00
PIP EDITOR (RP 100%)	71.103,26	71.705,12	0,85%	75.065,00	72.422,00	74.595,00
PIP ASSOCIATE EDITOR (AB 50%)	29.438,32	29.751,18	1,06%	30.848,00	30.049,00	30.950,00
EXTRA STAFFING (FREELANCE INDEXER)	1.218,67	7.121,53	484,37%	5.000,00	7.000,00	8.000,00
COMPUTER EXPERTS (IMIS)	1.037,50	637,51	-38,55%	2.000,00	1.000,00	1.066,00
ACCOUNTING	4.128,67	5.204,86	26,07%	5.665,00	5.500,00	5.000,00
CLEANING	1.168,03	1.234,88	5,72%	1.231,00	1.403,00	1.445,00
LEGAL AID, LUNCH VOUCHERS AND OTHER	1.625,44	1.699,15	4,53%	1.800,00	1.800,00	1.900,00
INSURANCES	4.316,47	3.415,16	-20,88%	5.000,00	4.000,00	4.000,00
OTHER STAFF COSTS	338,48	422,31	24,77%	500,00	500,00	500,00
PIP PARTICIPATION TO FIAF STAFF EXPENSES	18.000,00	18.000,00	0,00%	11.000,00	11.000,00	11.000,00
2. OPERATING COSTS	14.100,99	13.837,82	-1,87%	18.159,00	12.416,00	12.826,00
RENT & CHARGES	10.663,69	9.754,76	-8,52%	12.360,00	7.000,00	7.500,00
TEL/FAX/INTERNET	1.483,66	1.468,04	-1,05%	1.236,00	1.666,00	1.666,00
POSTAGE	108,53	112,27	3,45%	206,00	200,00	300,00
PRINTING	818,69	847,57	3,53%	900,00	900,00	1.000,00
OFFICE SUPPLIES	118,63	421,61	255,40%	270,00	500,00	500,00
IT EQUIPMENT/SOFTWARE (INCL. DEPRECIATION)	579,28	1.048,02	80,92%	2.000,00	1.500,00	1.200,00
TAXES	0,00	49,18		47,00	50,00	60,00
BANK COSTS & EXCHANGE RATE DIFFERENCES	198,98	75,05	-62,28%	1.000,00	500,00	500,00
OTHER	129,53	61,32	-52,66%	140,00	100,00	100,00
3. MEETINGS CONGRESS MISSIONS	1.036,87	1.312,38	26,57%	4.500,00	4.500,00	3.000,00
COMMISSION CATALOGUE & DOCUMENTATION	0,00	0,00		500,00	500,00	500,00
FIAF CONGRESS	599,64	1.196,38	99,52%	3.000,00	3.000,00	1.500,00
GENERAL TRAVEL & PUBLIC RELATIONS	437,23	116,00	-73,47%	1.000,00	1.000,00	1.000,00
4. PROJECT / ACTIVITIES	47.088,93	34.164,17	-27,45%	33.566,00	33.290,00	30.716,66
IVS OVID SERVICE FEE (ROYALTY SHARE)	8.411,87	8.082,24	-3,92%	6.666,00	7.000,00	6.666,66
IVS PROQUEST SERVICE FEE (ROYALTY SHARE)	16.205,19	15.056,27	-7,09%	15.600,00	15.240,00	13.000,00
IVS SOFTWARE ANNUAL FEE + HOSTING	11.000,00	11.000,00	0,00%	11.000,00	11.000,00	11.000,00
PRINT VOLUME PRODUCTION + SHIPPING	11.471,87	25,66	-99,78%	300,00	50,00	50,00
DETAIL OF INCOME	-204.858,16	-195.667,36	-4,49%	-192.370,00	-190.000,00	-192.000,00
INCOME FROM AFFILIATES (FIAF DATABASES ONLIN	-15.560,00	-15.705,00	0,93%	-16.000,00	-15.000,00	-16.000,00
OVID ROYALTIES (FIAF DATABASES ONLINE)	-49.436,97	-48.493,45	-1,91%	-40.000,00	-42.000,00	-40.000,00
PROQUEST ROYALTIES (FIAF DATABASES ONLINE)	-115.751,39	-125.468,91	8,40%	-130.000,00	-127.000,00	-130.000,00
PRINT VOLUME	-16.273,00	0,00		-320,00	0,00	0,00
PIP SUPPORT	-5.750,00	-6.000,00	4,35%	-5.750,00	-6.000,00	-6.000,00
OTHER INCOME (POSTAGE, etc.)	-2.086,80	0,00		-300,00	0,00	0,00
PIP RESULT	-10.256,53	-7.161,29	-30,18%	1.964,00	-5.120,00	-7.001,34
	surplus	surplus		deficit	surplus	surplus

SUMMARY FIAF						
	Actual 2011 Result	Actual 2012 Result	Actual 2013 Result	Actual 2014 Result	2015 Revised Budget (03/15)	2016 Budget (03/15)
DETAIL OF EXPENSES	332.990,22	282.178,00	278.592,92	303.443,84	336.130,00	338.742,00
DETAIL OF INCOME	270.982,28	298.834,19	349.213,01	334.202,18	328.010,00	329.510,00
FIAF RESULT	-62.007,94 deficit	16.656,19 surplus	70.620,09 surplus	30.758,34 surplus	-8.120,00 deficit	-9.232,00 deficit
SUMMARY P.I.P.						
DETAIL OF EXPENSES	206.764,44	202.953,84	194.601,63	188.506,07	184.880,00	184.998,66
DETAIL OF INCOME	172.169,68	220.264,11	204.858,16	195.667,36	190.000,00	192.000,00
P.I.P. RESULT	-34.594,76 deficit	17.310,27 surplus	10.256,53 surplus	7.161,29 surplus	5.120,00 surplus	7.001,34 surplus
FIAF + P.I.P. TOTAL EXPENSES	539.754,66	485.131,84	473.194,55	491.949,91	521.010,00	523.740,66
FIAF + P.I.P. TOTAL INCOME	443.151,96	519.098,30	554.071,17	529.869,54	518.010,00	521.510,00
FIAF+ P.I.P. RESULT	-96.602,70 deficit	33.966,46 surplus	80.876,62 surplus	37.919,63 surplus	-3.000,00 deficit	-2.230,66 deficit
FIAF RESERVE FUND	58.068,79	92.035,25	172.911,87	210.831,50		



11. Sydney/Canberra Congress Schedule

CONGRESS PROGRAM

DAY	TIME	ACTIVITY
Friday 10 April		Executive Committee Members arrive in Sydney
Saturday 11 April	9am – 5pm	Executive Committee Meeting – Day 1 <i>Meeting Room, NFSA Sydney Office</i>
Sunday 12 April	9am – 5pm	Executive Committee Meeting Day 2 <i>Meeting Room, NFSA Sydney Office</i>
	9:30am – 1pm	Registration of delegates <i>Australian National Maritime Museum</i>
	2:30pm – 5:30pm	Registration of delegates <i>NFSA Sydney Office, Lvl 2</i>
	6:30pm – 9:30pm	Official Opening night event <i>Simmer on the Bay</i>
Monday 13 April	7:30am – 9am	Registration of delegates <i>Australian National Maritime Museum</i>
	9am – 5pm	Symposium – Day 1 <i>Australian National Maritime Museum</i>
	6:30pm – 9:30pm	Cocktail Reception and launch of anzacsightsound.org <i>Australian National Maritime Museum</i>
Tuesday 14 April	9:15am – 5pm	Symposium – Day 2 <i>Australian National Maritime Museum</i>
	5pm – 6pm	Exhibitors' Cocktail Reception <i>Australian National Maritime Museum</i>
Wednesday 15 April	9am	Bus trip to Southern Highlands
	12pm – 2pm	Lunch in Berrima <i>Surveyor General Inn</i>
		Bus trip to Canberra
	6:30pm – 9pm	Star Gazing Cocktail Reception <i>Mt Stromlo, Canberra</i> <i>In partnership with the National Archives of Australia</i>

DAY	TIME	ACTIVITY
Thursday 16 April	9am – 12 noon	2nd Century Forum <i>National Film and Sound Archive</i>
	12pm – 1pm	Lunch <i>NFSA Gallery</i>
	1pm – 3pm	Commission Workshops <i>National Film and Sound Archive</i>
	3pm – 3:30pm	Afternoon Tea <i>NFSA Gallery</i>
	3:30pm – 5pm	Regional Association Forums
	6pm – 8:30pm	Cocktail reception and screening of <i>German Concentration Camps Factual Survey</i> <i>Australian Parliament House</i>
Friday 17 April	9am – 5pm	General Assembly <i>National Film and Sound Archive</i>
	5.30pm	Screening of <i>Rendez-Vous à Melbourne</i> <i>National Film and Sound Archive</i>
	7.30pm	Assault of the Rebel Girls AKA Cuban Rebel Girls <i>National Film and Sound Archive</i>
Saturday 18 April	9am – 12:30pm	General Assembly <i>National Film and Sound Archive</i>
	12:30pm – 1:30pm	Lunch
		Optional Activity
	2pm	Option 1. Tour of the NFSA Storage Vaults and facilities
	2pm	Option 2. Tour of Tidbinbilla Nature Reserve
	6.30pm	Closing Night Reception <i>National Film and Sound Archive</i>

SYMPOSIUM PROGRAM

MONDAY 13 APRIL 2015

THEME	TIME	TITLE OF PRESENTATION PRESENTER	MODERATOR
Welcome	9am – 9:30am	<i>Michael Loebenstein, National Film and Sound Archive of Australia</i>	
Key Note Speech	9:30am – 10:30am	The Future of Memory: Disrupting the Archives to Save It <i>Rick Prelinger, The Internet Archive</i>	Michael Loebenstein, National Film and Sound Archive of Australia
	10:30 – 11am	Morning Tea	
A/V collections in the digital environment	11am – 11:20am	Mostly Lost: An Exploration of Orphan Film Works <i>Gregory Lukow and Hope O'Keeffe, Library of Congress</i>	Meg Labrum, National Film and Sound Archive of Australia
	11:20am – 11:40am	'In the Life' Online <i>Jan-Christopher Horak, Todd Wiener, UCLA Film & Television Archive</i>	Meg Labrum, National Film and Sound Archive of Australia
	11:40 – 12pm	A Licence to Digitise <i>Nicola Mazzanti, The Association of European Cinémathèques (ACE) / Cinémathèque Royale de Belgique</i>	Meg Labrum, National Film and Sound Archive of Australia
	12pm – 12:30pm	Discussion	
	12:30pm – 1:30pm	Lunch break	
Politics and Ethics	1:30pm – 1:50pm	Do the Right Thing! <i>Michael Loebenstein, National Film and Sound Archive of Australia</i>	Esteve Riambau i Möller, Filmoteca de Catalunya
	1:50pm – 2:10pm	Preservation archives and film ownership: a case for a new deal <i>Jose-Manuel Da Costa, Cinemateca Portuguesa – Museu do cinema</i>	Esteve Riambau i Möller, Filmoteca de Catalunya
	2:10pm – 2:30pm	Partnering with Rights Holders <i>Gregory Lukow and Hope O'Keeffe, The Library of Congress</i>	Esteve Riambau i Möller, Filmoteca de Catalunya
	2:30pm – 3pm	Discussion	
	3pm – 3:30pm	Afternoon Tea Break	

THEME	TIME	TITLE OF PRESENTATION PRESENTER	MODERATOR
Copyright and the Competitive Environment Pt 1 – Legal Deposit	3:30pm – 3:50pm	'End of Deposits' in the Digital Age <i>Danish Film Institute / Thomas Christensen, The Association of European Cinémathèques (ACE)</i>	Adam Flynn, National Film and Sound Archive of Australia
	3:50pm – 4:10pm	Archiving National Film Heritage Without Legal Deposit <i>Akira Tochigi, National Film Centre, the National Museum of Modern Art, Tokyo</i>	Adam Flynn, National Film and Sound Archive of Australia
	4:10pm – 4:30pm	Depot légal <i>Eric Le Roy, Archives françaises du film du CNC, Bois d'Arcy - Paris</i>	Adam Flynn, National Film and Sound Archive of Australia
End of Day 1	4:30pm – 5pm	Discussion and wrap up	

SYMPOSIUM PROGRAM

TUESDAY 14 APRIL 2015

THEME	TIME	TITLE OF PRESENTATION PRESENTER	MODERATOR
Welcome	9:15am - 9:30am		
Copyright and the competitive environment	9:30am - 9:50am	Acceso y uso de las producciones originales del Centro de Capacitación Cinematográfica, sus implicaciones legales, retos y soluciones <i>Caroline Figueroa, Centro de Capacitación Cinematográfica, A.C. (CCC) - México</i>	Joe Lindner, Motion Picture Academy
	9:50am - 10:10am	Towards a level playing field: Copyright, archival collections and the attention economy <i>Bronwyn Dowdall, Shevaun O'Neill, National Film and Sound Archive of Australia</i>	Joe Lindner, Motion Picture Academy
	10:10am - 10:30am	I'll Show you mine if you show me yours: Future of film archive search <i>Stephen McConnachie, British Film Institute</i>	Joe Lindner, Motion Picture Academy
	10:30am - 11am	Open discussion	
	11am - 11:30am	Morning Tea	

THEME	TIME	TITLE OF PRESENTATION PRESENTER	MODERATOR
A/V collections in the digital environment – Part 2	11:30am – 11:50am	How to digitise 10,000 films from 10 archives in 5 years and live to tell the story <i>Stephen McConnachie and Helen Edmunds, British Film Institute</i>	Rachael Stoeltje, Indiana University Libraries Moving Image Archive
	11:50am – 12:10pm	Dutch Solutions to Clear Legal Obstacles <i>EYE Filmmuseum Amsterdam, The Netherlands / Leontien Bout, ACE - Association des Cinémathèques Européennes</i>	Rachael Stoeltje, Indiana University Libraries Moving Image Archive
	12:10pm – 12:30pm	Digitizing analogue collections –selection and curatorial policies <i>Jon Wengström, Swedish Film Institute</i>	Rachael Stoeltje, Indiana University Libraries Moving Image Archive
	12:30pm – 1pm	Discussion	
	1pm – 2:30pm	Lunch	
	2:30pm – 3:45pm	Panel debate <i>Key representatives from the symposium reflect and consider implications of discussions</i>	Katrina Sedgwick, Australian Centre for the Moving Image
	3:45pm – 4:15pm	Afternoon Tea	
	4:15pm – 4:45pm	Closing speech	

12. Symposium Paper Abstracts

2015 FIAF Symposium

“Fairly Legal - Intellectual property, content regulation and film archiving: where are we heading?”

DAY 1: Monday 13 April 2015

Speaker: Michael Loebenstein, National Film and Sound Archive of Australia

Opening and welcome

Moderator: Michael Loebenstein, National Film and Sound Archive of Australia

Speaker: Rick Prelinger, The Internet Archive

Title of the presentation: Keynote speech: The Future of Memory: Disrupting the archives to save it.

Abstract: In recent years traditional moving image archives have faced dramatic and disruptive externalities: the turn to digital production and distribution; the effective end of photochemical preservation technology; the marginalisation of the theatrical viewing experience; and the emerging public demand for universal, instant and free access to media. While each of these developments has the power to complicate the work of (and even threaten) the existence of established archives, archives are more resilient than many think. In recent years, many archives and other cultural heritage institutions have actively questioned unexamined beliefs and assumptions and begun to experiment with new workflows, new forms of access and new economic models.

This keynote sets out a number of possible visions for the future, many of which already exist today. The goal of this “radically traditionalist” talk is to address some of the paralysing uncertainties that currently afflict archives and archivists and suggest that archives can innovate without fear and survive without anxiety.

Moderator: Meg Labrum, National Film and Sound Archive of Australia

Speakers: Gregory Lukow, Chief, National Audio-Visual Conservation Center – Packard Campus and Head of the Library of Congress Motion Picture, Broadcast, and Recorded Sound Division, and Hope O’Keeffe, Library of Congress Associate General Counsel for Collections.

Title of the presentation: Mostly Lost: An Exploration of Orphan Film Works

Abstract: This session will explore orphan works issues in film archives, including “marketplace orphans” as well as traditional orphan works. Mr. Lukow and Ms. O’Keeffe will describe two film archive case studies involving orphan works: the Library of Congress’ experience with crowdsourcing film identification of silent films, and its collection of amateur home movies. They will also discuss the orphan works and related issues in the creation of the American Archive of Public Broadcasting. They will outline the LC’s tri-partite strategy for orphan works: fair use for making orphan works accessible (see, e.g., <http://www.cmsimpact.org/fair-use/best-practices>); use of archival exceptions, risk management, and negotiation with stakeholders regarding marketplace orphans; and MBRS’s involvement in regulatory and legislative reform efforts.

Moderator: Meg Labrum, National Film and Sound Archive of Australia

Speaker: Jan-Christopher Horak, UCLA Film & Television Archive

Title of the presentation: “In the Life” online

Abstract: UCLA Film & Television Archive recently put online several seasons of *In the Life* (1992-2012) and will over time make available all surviving episodes, as well as outtakes and extended interviews. This project began when producers of the first and longest running LGBT television program on American television came to UCLA to discuss the show’s donation, so that the program will live online and be accessible to all audiences interested in LGBT issues. Happily, the producers were also donating “rights” to the program, so we at UCLA were enthusiastic about creating an interactive portal for *In the Life*.

We began work on the collection, cataloguing episodes, beginning the process of digitisation, and constructing a robust website that would be able to stream digital content on demand. That technical work kept the Archive busy for the first 18 months of the project, but once we began organising shows for streaming, we realized that the legal situation was complicated. The “rights” given by the producers proved to be more elusive than we at first imagined, due to a maze of short-term rights clearances, and the fact that the program made liberal use as a news program. However, this “news program” is now considered entertainment, so that fair use protection no longer applied and we had to dig deeper into rights before going online. Our only choice was to pull clips from other programming, in order to avoid complete pull-down notices.

Moderator: Meg Labrum; National Film and Sound Archive of Australia

Speaker: Nicola Mazzanti, The Association of European Cinematheques (ACE) and Cinémathèque Royale de Belgique.

Title of the presentation: A licence to Digitise.

Abstract: In early 2013, the European Commission initiated a series of negotiations among different categories of stakeholders on a number of copyright related issues connected to the advent of digital technologies. Several workgroups were set up and worked over approximately 10 months. Thanks also to the years-long ACE’s lobbying and campaigns, the Commission decided to

set up a specific workgroup to discuss whether and how negotiated agreements among copyright owners and non-profit archives and institutions could simplify and encourage projects focusing on digitisation and restoration of audiovisual works. In other words, it was implicitly acknowledged that the copyright clearing process is a significant factor in slowing down efforts to digitise and/or restore large film collections. After months of negotiation, the workgroup on audiovisual licensing produced a document that defines common principles for contracts between archives and rights holders. The document is a blueprint of contracts between rights holders and archives for the digitisation/restoration of one film, or a collection of films. The document is endorsed and signed by the ACE, Association des Cinémathèques Européennes, FERA- Federation of European Film Directors, FIAPF- International Federation of Film Producers Associations and SAA- Society of Audiovisual Authors. The presentation will discuss the negotiating process and the key points of the text that, albeit signed in an European context, can easily be applied to other countries.

Moderator: Esteve Riambau i Möller, Filmoteca de Catalunya

Speaker: Michael Loebenstein, National Film and Sound Archive of Australia.

Title of the presentation: Do the Right Thing!

Abstract: Explaining the complexity of legal issues a film (and sound, and broadcast) archive like the NFSA faces in its mission to collect, preserve and share audiovisual heritage usually earns you yawns, glazed looks or worse — indifference. With a few notable exceptions most of our audiences, and many of our users, donors and depositors, are blissfully unaware of the often arcane, outdated and prohibitive copyright framework we operate under in Australia. A recent review by the Australian Law Reform Commission enabled the NFSA to articulate some of the blockages we face under current legislation, and operating in what is called the ‘digital economy’. My presentation will demonstrate a few examples where ‘doing the right thing’ according to best archival practice and the FIAF recommendations causes conflict with the Copyright Act. The question is: how can we turn our conundrums into a societal debate?

Moderator: Esteve Riambau i Möller, Filmoteca de Catalunya

Speaker: José Manuel Costa, Cinemateca Portuguesa – Museu do Cinema

Title of the presentation: Preservation archives and film ownership: a case for a new deal

Abstract: The lack of ownership over the works that were protected and promoted by the film archives since the inception of their institutional field certainly has been the major historical contradiction and shortcoming in this area. The fact that many archives soon undertook limited acquisition or restoration agreements cannot hide the long-term problematic impact of the building of large collections preserved without the corresponding control of their use. Film heritage institutions became the only modern museums that do not really possess, or control, the core of their “belongings” – this meaning that a consolidated professional tradition, an established public service and in many cases a national film culture, were all installed under that contradiction. In the face of it, archives tried a variety of initiatives, none of which really succeeded in smoothing their action or creating a new collective environment – the resulting scenario today being, in fact,

a bigger and bigger internal division of the field (out of our different financial capability to cope with ownership demands) and, in the weaker cases, the downgrading of its cultural offer. The purpose of this paper therefore is to question our willingness to still try and change this environment, as much as our strategy while doing it. Being a case for a new global negotiation path, it is however a proposal to change our own approach to it, based on the differentiation, rather than the identification of the archive field in regard to the larger area of the heritage players, as well as on a clearer, materially defined network and scope of public activity.

Moderator: Esteve Riambau i Möller, Filмотeca de Catalunya

Speakers: Gregory Lukow, Chief, National Audio-Visual Conservation Center – Packard Campus and head of the Library of Congress Motion Picture, Broadcast, and Recorded Sound Division, and Hope O’Keeffe, Library of Congress Associate General Counsel for Collections.

Title of the presentation: Partnering with Rights Holders

Abstract: Mr. Lukow and Ms. O’Keeffe will describe the Library of Congress’ collaborations on rights issues with different parts of the film ecosystem: film companies, other archives, presenters, educational institutions, and filmmaker/collectors. First, the LC is working with the film industry, including on direct funding and funded staff for preservation and cataloguing of archived materials; joint distribution agreements for preserved films; and access initiatives for films with limited marketplace value. Second, the LC is working with other film archives, particularly on international exchanges and repatriations of American films with mutual quit-claims, but also on educational and access partnership initiatives and fair use best practices. Third, LC has an extensive loan program and is working with a local theater on joint series. Fourth, LC is working extensively with educational institutions, both at the K-12 and university levels. Finally, LC has developed best practices for acquiring rights from filmmakers and other donors and sellers of film collections: obtaining rights not only for the archive, but for its patrons and for the general public; working with Creative Commons and similar licenses; and negotiating with content owners to assure the best balance between protection of the work and public access, including technological solutions that permit at least some remote access.

Moderator: Adam Flynn, National Film and Sound Archive of Australia

Speaker: Thomas Christensen, Danish Film Institute / the Association of European Cinematheques (ACE)

Title of the presentation: “End of deposits” in the Digital Age

Abstract: As the complete chain of cinema has become digital, the deposit of theatrical release elements is drying out as a source for archival film collection, at least for international films. However, while this is naturally a concern in regards to collection building, it is also a lifting of obligations and burdens, which might then be applied to other important tasks.

We might consider the consequences in regards to three subtopics:

1. Preservation: This is typically a national obligation already. Since assets/elements are cheaper to create, there may already be better and more national elements coming in for preservation to FIAF affiliates, which have OASIS compliant storage. FIAF might be the place to discuss which important national cinemas are not collected and preserved by trustworthy institutions.

2- Future availability (also in regards to language versions); Will no doubt suffer from the centralisation of sources and encryption of release elements. An effort to ensure the collection and deposit of local versions and subtitles should be considered and might not be as sensitive an issue as the moving images, but is also not a small task.

3- What might the film archival community do to proactively address the potential gaps created by the end of deposits; A clear identification of real needs would be a good start to identify actual solution models; i.e. if foreign print deposit was really a question about cinematheque screening elements, then a global DCP catalogue and classics distribution is maybe a solution.

Moderator: Adam Flynn, National Film and Sound Archive of Australia

Speaker: Akira Tochigi, National Film Centre, the National Museum of Modern Art, Tokyo

Title of the presentation: Archiving National Film Heritage without Legal Deposit.

Abstract: Against the backdrops where legal deposit is not applicable to motion picture film, National Film Center (NFC) of Japan has built up collections to more than 70,000 films as the national film archive. Since archiving the national film heritage depends upon a separate agreement with each donor and holder of original materials, frequent negotiations with film industries and communities are always required. Naturally, copyright is one of the key issues in the negotiations.

This presentation first gives an overview of the copyright status of motion picture film in Japan, and focuses on several elements, some of which are unique to the Japanese copyright law, as follows:

- Protection years of the copyright and its starting point of reckoning;
- Separation of authorship and rights holder;
- Differences between the current copyright law (effective as of 1971) and the former law;
- Limited application of fair use status;
- Administrative regulations of orphan works.

The presentation then articulates NFC's basic policy on handling the film collections, which covers long-term storage, suitable preservation and limited authorization of use for academic and educational screenings on the premises while duplication and screenings out of the premises require the rights holder's approval in principle.

With drastic digital shift and diversified digital access, however, the hybridisation of preservation is urgently required while the hardships of making independent film production sustainable increases the possible risk of neglect, disposal and orphanage of invaluable film heritage. Taking into consideration the new phase which faces film archiving, this presentation finally introduces NFC's recent efforts to negotiate with rights holders for demanding expanded authorization.

Moderator: Adam Flynn, National Film and Sound Archive of Australia

Speaker: Eric Le Roy, Archives françaises du film du CNC, Bois d'Arcy - Paris

Title of the presentation: Dépôt Légal

Abstract: Cette communication se propose de présenter l'histoire et la situation actuelle du dépôt légal en France, les occasions manquées pour le cinéma entre 1924 et 1977, et son instauration depuis le décret de 1977, qui l'a placé sous la responsabilité de la Bibliothèque nationale jusqu'en 1993, plaçant le CNC à partir de cette date comme l'unique organisme juridiquement en charge du dépôt légal des films sur support photochimique.

Enfin, le Code du patrimoine, entre en vigueur en 2004, a actualisé la loi et régit, dans sa partie législative, le dépôt légal en France.

Le CNC est donc chargé de mettre en œuvre la collecte et la conservation des films et des documents publicitaires (affiches, photos, press-books...), le catalogage et la diffusion des données documentaires ainsi que la consultation des films déposés au titre du dépôt légal auprès des chercheurs.

Depuis l'origine, le dépôt légal des films est une obligation réglementaire qui a pour objectif la préservation du patrimoine cinématographique. Il doit être effectué dans un délai de deux mois à compter de la date d'obtention du visa d'exploitation. A cette occasion, sera également abordée l'inscription au Registre public des films français ou étrangers avant fait l'objet d'une exploitation en salles en France depuis 1944, la mise en ligne et l'accès aux documents numérisés formant la chaîne des droits d'un film. Outil unique, le RCA permet de retracer la vie juridique des œuvres cinématographiques sur le territoire national.

DAY 2: Tuesday 14 April 2015

Moderator: Joe Lindner, Motion Picture Academy

Speaker: Caroline Figueroa Fuentes, Centro de Capacitación Cinematográfica, A.C. (CCC) - México

Title of the presentation: Acceso y uso de las producciones originales del Centro de Capacitación Cinematográfica A.C., sus implicaciones legales, retos y soluciones.

Abstract: Desde su fundación en 1975, el Centro de Capacitación Cinematográfica A.C. ha fungido en México como una de las principales escuelas para directores, cinefotógrafos, guionistas, y recientemente, productores; contando con alumnos de diversas nacionalidades. En los últimos tiempos, el CCC ha adquirido una funcionalidad mixta como escuela, archivo, productora y promotora de sus propias producciones. El archivo del CCC se encuentra constituido por varias colecciones (materiales filmicos cinematográficos, videoteca, fototeca e iconografía), integradas por materiales que se generan a partir de ejercicios que realizan los alumnos como parte de su formación académica. En cuestión del Derecho de Autor, nos hemos enfrentado a solicitudes no sólo para la exhibición sin fines de lucro de las producciones originales del CCC en ciclos y festivales, sino también para la utilización integra o de fragmentos de sus contenidos,

dentro del contexto de nuevas producciones cinematográficas, programas de televisión, trabajos periodísticos, o incluso para el uso personal por parte de los involucrados en la realización de la película (directores, fotógrafos, actores, etc.). Mediante el uso de ejemplos, se expondrán los retos que han significado a nivel jurídico el uso de dichas obras o fragmentos y las soluciones que se han planteado hasta el momento para abordar estos casos, como el otorgamiento de licencias y el desarrollo de políticas generales para la atención a este tipo de solicitudes.

Moderator: Joe Lindner, Motion Picture Academy

Speaker: Bronwyn Dowdall and Shevaun O'Neill, National Film and Sound Archive of Australia.

Title of the presentation: Towards a level playing field: Copyright, archival collections and the attention economy.

Abstract: The attention economy has largely been dominated by big commercial and transnational players like Google, YouTube and Facebook. In a dogged pursuit of 'views' and 'likes' these players have set an agenda where success is defined by visitor numbers and the associated advertising revenue.

Archives are fundamentally different organisations with radically different objectives. Archives offer something unique through providing access to rich collections that are curated; that is, interpreted, contextualised and then shared through collaboration with donors, creators and copyright holders.

There are significant challenges to carrying out our legislative mandate to provide access to a national collection of programs, including complex copyright legislation, collective licensing and orphan works. But there are ways in which archives can, and do, meet those challenges to become meaningful participants in the attention economy.

While archives and other cultural institutions can't compete with large commercial organisations in terms of resources or scale we can influence a shift in the attention economy towards qualitative rather than quantitative values. In doing that, we move toward creating and shaping a new, more level playing field.

Moderator: Joe Lindner, Motion Picture Academy

Speaker: Stephen McConnachie, British Film Institute

Title of the presentation: I'll show you mine if you show me yours: a vision for the future of film archive search

Abstract: A horizon-scanning exercise, describing an ambitious vision for a scaleable, dynamic film archive collections information architecture which would enable the community to:

- search across all peer collections, to interrogate holdings based on shared data models and API architecture, linked open data frameworks and shared unique identifiers
- surface a dynamically aggregated collections search and display offer to public users, based on the architecture outlined above
- automate comparison of holdings for specific films, directors, actors, production companies and genres across multiple archives, using Linked Open Data principles and unique identifiers

There are three major developments in the film archive domain, which make possible a radical transformation of collections information sharing and access:

1. Shared film metadata model: EN 15907, with the conceptual framework it embodies, makes it possible to understand our databases in like for like terms, for the first time
2. Collections Management Systems with open APIs: the growth of systems featuring API technologies enables new models of information exchange and querying
3. Unique identifiers for moving image works: the exponential growth of ISAN / EIDR registrations, and their interoperability, enables film collection systems to share information about the same film with confidence, and without labour

Together, these make possible a scaleable aggregation of holdings metadata across all film archives, with no requirement for a central data store, or manual aggregation. Instead we can imagine applications which call APIs dynamically, to retrieve holdings using the unique ID as the key and the shared data model as the map.

Moderator: Rachel Stoeltje, Indiana University Libraries Moving Image Archive

Speaker: Stephan McConnachie and Helen Edmunds, British Film Institute

Title of the presentation: How to digitise 10,000 films from 10 archives in 5 years and live to tell the story.

Abstract: A walk through the workflow stages within the BFI's Unlocking Film Heritage mass film digitisation programme, which will digitise 5,000 films from the BFI National Archive collection and 5,000 from the collections of 11 other UK film archives, and make the digitised films available to view online via the BFI Player platform.

The presentation will address these elements of the programme:

- Selection: the tools and processes which enable the selection of films by BFI Curators using the Collections Information Database API
- Rights analysis: the innovative risk assessment model aimed at achieving scaleable rights clearance workflow, and associated research practices (e.g. death date research, access to wills)
- Digitisation: the Technical Standards & Deliverables, a best practice model for mass digitisation emerging from collaboration between BFI, partner archives and the framework of digitisation partners in the commercial sector
- Metadata: the project workflows including creation of records in advance to inform robust file naming practices; a template for external metadata supply; API tools for checking internal selections against metadata requirements; geographic location metadata work to map the films
- Access: BFI Player file and metadata delivery workflows including file delivery, backend database using CID API, automation of link between file and record
- Lessons learned and next steps.

Moderator: Rachel Stoeltje, Indiana University Libraries Moving Image Archive

Speaker: Leontien Bout, EYE Filmmuseum Amsterdam / Association of European Cinematheques (ACE)

Title of the presentation: Dutch Solutions to clear legal obstacles

Abstract: As it becomes ever more clear (in Europe) that copyright legislation {on every level} will not change any time soon in favour of archives, it is up to the archives themselves to come up with creative solutions in order to fulfil their missions, especially disclosing their collections to the public.

At EYE, while being confronted with the impact of copyright related matters on daily archival practices, and especially during the mass digitisation project “Images for the Future” we have found different ways to deal with it. We will present some of these solutions so they hopefully can serve as an inspiration for archives around the world facing similar challenges.

Moderator: Rachel Stoeltje, Indiana University Libraries Moving Image Archive

Speaker: Jon Wengström, The Swedish Film Institute

Title of the presentation: Digitizing analogue collections – selection and curatorial policies.

Abstract: The Swedish Film Institute (SFI) received additional funding of € 4,5M to digitize 500 films from its collection 2014-18. For reasons of curatorial control, the SFI decided to spend the money by acquiring equipment and hiring new staff to carry out the work in-house. To guide the work two policies were adopted, one dealing with selection criteria and relations with rights holders, and one dealing with ethical issues involved in treatment of sound and image. This curatorial policy was a crucial step to have old and new members of the team adhering to a set of common principles.

13. Second Century Forum Agenda



Second Century Forum

The relation between affiliates and what FIAF aspires to be: Revising Rules 95-109 of the FIAF Statutes & Rules

As announced at the Congress in Skopje last year, FIAF EC members Jon Wengström and Josef Lindner were appointed to form a working group to propose a revision of Rules 95-109 of the FIAF Statutes & Rules. These specific sets of rules (Chapter IX-X) deal with the relation between Members and Associates, procedures covering acquisitions and print loans, and the use of collections and the offering of publications.

The working group found some of the current rules unclear, some of them irrelevant and some of them covered by, and better formulated in, the FIAF Code of Ethics. The working group made a draft revision, which included a differentiation between different kinds of loans, and detailed propositions of what a lending affiliate could expect from a borrowing affiliate in exchange.

This draft proposal was sent to individual members of our community for review and comments. The comments received mainly focused on the fact that for every numeration of loans and possible ways of offering something in exchange other possible scenarios are invariably left out, which would make the revised rules becoming obsolete again in the near future. Instead of making a set of very detailed rules, it was suggested that it would be better to formulate what is expected of a FIAF affiliate on a more principal level.

Since the suggested paths (detailed rules vs. principles) differ in conception, and since this set of rules deal with the core of what it means to be a FIAF affiliate, the working group and the Executive Committee decided not to finalize a detailed proposition of revision to be voted on at the General Assembly in Canberra, but instead have it as the topic for the Second Century Forum.

On the basis of the outcome of the discussion at the Second Century Forum, the working group will proceed and have a finalized proposal for revision of Rules 95-109 ready to be voted on at the 2016 congress in Bologna.

Thursday April 16th, 2015, 09.00h-12.00h

Moderator: Michael Loebenstein, National Film and Sound Archive (Canberra)
Panelists: Josef Lindner, Academy Film Archive (Los Angeles)
Nicola Mazzanti, Cinémathèque Royale / Koninklijk Film Archief (Bruxelles)
Jon Wengström, Svenska Filminstitutet (Stockholm)

14. List of Congress Delegates

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Full Registration

Name	Position	Organization	State	Country	Name Badge	P/C
Complimentary - full registration						
Arneil, Mr Chris	Curatorial Officer - Radio	National Film & Sound Archive of Australia	VIC	AUSTRALIA	Chris Arneil	G
Baker, Dr Jeannine		Macquarie University	NSW	AUSTRALIA	Jeannine Baker	G
Blot-Wellens, Mrs Camille	Employee	FIAF	STOCKHOLM	SWEDEN	Camille Blot-Wellens	G
Bonanno, Mr Andrew		Future Reality Services	NSW	AUSTRALIA	Andrew Bonanno	G
Bradley, Mr Kevin	Senior Curator	National Library of Australia	ACT	AUSTRALIA	Kevin Bradley	G
Breslin, Ms Annie	Senior Curatorial Officer	National Film & Sound Archive of Australia	NSW	AUSTRALIA	Annie Breslin	G
Burrows, Ms Elaine	Editor, Journal of Film Preservation	FIAF		UNITED KINGDOM	Elaine Burrows	G
Cardew-Hall, Denise		NFSA Staff				G
Charles, Mr Baptiste	Communication Officer	FIAF		BELGIUM	Baptiste Charles	G
Cruikshank, Jane		NFSA Staff				G
Davies, Matt		NFSA Staff				G
Dingwall, Mr Craig	Telecine Archivist	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Craig Dingwall	G
Di Rocco, Ms Kathrin	Acting Senior Curatorial Officer	National Film & Sound Archive of Australia	NSW	AUSTRALIA	Kathrin Di Rocco	G
Dowdall, Ms Bronwyn	Licensing And Rights Coordinator	National Film & Sound Archive of Australia	NSW	AUSTRALIA	Bronwyn Dowdall	G
Doyle, Louise		National Archives of Australia	ACT	AUSTRALIA	Louise Doyle	G
Dupin, Ms Christophe	Senior Administrator	FIAF	BRUXELLES	BELGIUM	Christophe Dupin	G
Elieff, Tessa		NFSA Staff				G
Flynn, Mr Adam	Principal Legal Counsel	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Adam Flynn	G
Gill, Miss Heather	Curatorial Officer - Film	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Heather Gill	G
Gonzalez, Miguel		NFSA Staff				G
Guest, Mr Special		National Archives of Australia	ACT	AUSTRALIA	Special Guest	G
Guest2, Ms Special		National Archives of Australia	ACT	AUSTRALIA	Special Guest2	G
Guest3, Mr Special		National Archives of Australia	ACT	AUSTRALIA	Special Guest3	G
Guest4, Ms Special		National Archives of Australia	ACT	AUSTRALIA	Special Guest4	G
Heslin, Mr Paul		NFSA	ACT	AUSTRALIA		G
Jackson, Ms Sally	Assitant Curator, Film	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Sally Jackson	G
Keading, Thorsten		NFSA Staff				G
Lake, Ms Gayle	Curator - Film	National Film & Sound Archive of Australia	NSW	AUSTRALIA	Gayle Lake	G
Marynowsky, Mrs Tara	Senior Curatorial Officer - Film	National Film & Sound Archive of Australia	NSW	AUSTRALIA	Tara Marynowsky	G
McCormack, Amanda		NFSA Staff				G
Morgan, Alec		Macquarie University	NSW	AUSTRALIA	Alec Morgan	G

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Norton, Clare		NFSA Staff				G
O'Neill, Ms Shevaun	Licensing And Rights Coordinator	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Shevaun O'Neill	G
Painter, Ms Denise		Preferred Media	NSW	AUSTRALIA	Denise Painter	G
Penne, Mr Rutger	Editor Periodicals Indexing Project	FIAF		BELGIUM	Rutger Penne	G
Pocknall, Ms Krista	A/g Governance Officer	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Krista Pocknall	G
Prelinger, Mr Rick	Key Note Speaker - FIAF Symposium	The Internet Archive	CALIFORNIA	UNITED STATES	Rick Prelinger	G
Richards, Mr Neil		National Film & Sound Archive of Australia	ACT	AUSTRALIA		G
Robertson, Melinda		Australian National Maritime Museum			Melinda Robertson	G
Smith, Mr Simon	Senior Curatorial Officer - Television	National Film & Sound Archive of Australia	VIC	AUSTRALIA	Simon Smith	G
Tully, Ms Helen	Broadcast Curator	National Film & Sound Archive of Australia	VIC	AUSTRALIA	Helen Tully	G
Walsh, Miss Jemma	Events Coordinator	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Jemma Walsh	G
White, Peter		NFSA Staff				G

Number Attending: 43

Exhibitor full registration

Edgar, Mr David	Managing Director	Future Reality Services	NSW	AUSTRALIA	David Edgar	I
Grzyb, Ms Gosia	Colorist	Fixafilm	MAZOWIECKIE	POLAND	Gosia Grzyb	P
Janio, Mr Wojtek	Ceo	Fixafilm	MAZOWIECKIE	POLAND	Wojtek Janio	P
Lantz, Bjorn		Digital Vision		UNITED KINGDOM	Bjorn Lantz	G
Morgan, Patrick		Digital Vision		UNITED KINGDOM	Patrick Morgan	I
Pozzi, Mr Davide	Director	L'Immagine Ritrovata	BO	ITALY	Davide Pozzi	I
Smith, Carlton		TransMedia Dynamics		UNITED KINGDOM	Carlton Smith	I

Number Attending: 7

FIAF Associate - full registration (complimentary two

Abou Chacra, Maha	Cinematheque Department Executive	Ministry of Culture - Lebanon		LEBANON	Maha Abou Chacra	G
Bassil, Hares	Responsible Of The National	Ministry of Culture - Lebanon		LEBANON	Hares Bassil	G
Bernard, Ms Lynda	Collections Access Team Leader	Australian Centre for the Moving Image	VIC	AUSTRALIA	Lynda Bernard	G
Cruz, Miss FIORA	Director	Cinematheca Dominicana	NACIONAL	DOMINICAN REPUBLIC	Fiora Cruz	G
Desinger, Mr Bernd	Director	Filmmuseum Düsseldorf		GERMANY	Bernd Desinger	G
Felice, Mr Fabricio	Head of Documentation	Cinematheca Do Museu De Arte Moderna Do Rio De	RJ	BRAZIL	Fabricio Felice	G
Figueroa Fuentes, Ms	Film Conservator	Centro De Capacitación Cinematográfica	DISTRITO FEDERAL	MEXICO	Caroline Figueroa Fuentes	G
Frank, Ms Sylvia	Director, Film Reference Library	Toronto International Film Festival		CANADA	Sylvia Frank	G
Guerrero Canto, Mr Boni	Head of Legal Department	Dirección General de Cine		DOMINICAN REPUBLIC	Boni Guerrero Canto	G
Halvorsen, Miss Irene Torp	Programmer, Cinematheket	Norwegian Film Institute		NORWAY	Irene Torp Halvorsen	G
Jaimes, Miss Carmen	Management Coordinator	Filmoteca PUCP		PERU	Carmen Jaimes Aldave	G

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José, Mr Alcidio	Chefe De Departamento	Cinemateca De Moçambique		MOZAMBIQUE	Alcidio José	G
Lourenço, Mr Djalma	Director Do Inac - Cinemateca De	Cinemateca De Moçambique		MOZAMBIQUE	Djalma Lourenço	G
Malika, Chaghal	Deleguee Generale	Cinematheque De Tanger		MOROCCO	Chaghal Malika	G
Meacham, Mr Brian	Archive & Special Collections Manager	Yale Film Study Center	CT	UNITED STATES	Brian Meacham	G
Mlchnowska, Mrs Anna	Chief	Silesian Film Archive	SILESIA	POLAND	Anna Mlchnowska	G
Naripea, Ms Eva	Director	Film Archives of the National Archives of Estonia		ESTONIA	Eva Naripea	G
Rivera Valdivia, Miss Norma	Coordinadora General	Filmoteca PUCP		PERU	Norma Rivera Valdivia	G
Tecl-Szubert, Mrs Agata	Vice Chief	Silesian Film Archive	SILESIA	POLAND	Agata Tecl-Szubert	G

Number Attending: 19

FIAF Member - full registration (complimentary four

Ahmed, Martuza	Secretary	Ministry of Information		BANGLADESH	Martuza Ahmed	G
Alvarez, Mr Albino	Deputy Director	Filmoteca Unam		MEXICO	Albino Alvarez	G
Ashworth, Miss Caroline	Assistant Director Audiovisual	National Archives of Australia	NSW	AUSTRALIA	Caroline Ashworth	G
Bagrov, Mr Peter	Senior Curator	Gosfilmofond of Russia	MOSCOW REGION	RUSSIA	Peter Bagrov	G
Bigongiali, Ms Valeria	Assistant To Director	L'Immagine Ritrovata	BO	ITALY	Valeria Bigongiali	G
Bochkov, Mr Oleg	Head of Filmography & Foreign	Gosfilmofond of Russia	MOSCOW REGION	RUSSIA	Oleg Bochkov	G
Bout, Ms Leontien	Legal Advisor	EYE Film Institute Netherlands		THE NETHERLANDS	Leontien Bout	G
Bregant, Mr Michal		National Film Archive		CZECH REPUBLIC	Michal Bregant	G
Butler, Mr Rod	Senior Curator, Sound & Broadcast	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Rod Butler	G
Carrillo Caminal, Ms Laura	Head of Cataloguing Services	Filmoteca Española	MADRID	SPAIN	Laura Carrillo Caminal	G
Cheng, Mr Bede		L'Immagine Ritrovata	BO	ITALY	Céline Stéphanie Pozzi	G
Cheng, Mr Bede		L'Immagine Ritrovata	BO	ITALY	Bede Cheng	G
Cheng, Mr Bede		L'Immagine Ritrovata	BO	ITALY	Bede Cheng	G
Cheong, Ms Youn Joo		Korean Film Archive		SOUTH KOREA	Youn Joo Cheong	G
Cherchi Usai, Dr Paolo	Senior Curator, Moving Image	George Eastman House	NY	UNITED STATES	Paolo Cherchi Usai	G
Chotirosseranee, Mr Sanchai	Deputy Director	Thai Film Archive		THAILAND	Sanchai Chotirosseranee	G
Christensen, Mr Thomas	Curator	Danish Film Institute		DENMARK	Thomas Christensen	G
Coombes, Ms Jennifer	Curator	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Jennifer Coombes	G
Cruz, Ms Mercedes	Directora CCR/Fondos Filmicos	Filmoteca Española		SPAIN	Mercedes De La Fuente	G
Davies, Mr Matthew	A/g Manager Of Preservation &	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Matthew Davies	G
Dawson, Mr Daniel	Manager Audio Visual Preservation	National Film & Sound Archive	ACT	AUSTRALIA	Daniel Dawson	G
Den Hamer, Mrs Sandra	CEO	EYE Film Institute Netherlands		THE NETHERLANDS	Sandra Den Hamer	G
Droessler, Mr Stefan		Filmmuseum Muenchen	BAVARIA	GERMANY	Stefan Droessler	G
Edmunds, Ms Helen	Collections Manager	British Film Institute	HERTFORDSHIRE	UNITED KINGDOM	Helen Edmunds	G

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Fairall, Mr Charles	Head of Conservation	British Film Institute	HERTFORDSHIRE	UNITED KINGDOM	Charles Fairall	G
Fiaccarini, Ms Anna	Responsible of Library & Non Film	Fondazione Cineteca Di Bologna	ITALIA	ITALY	Anna Fiaccarini	G
Frykberg, Nina	Senior Manager, Communications	National Film & Sound Archive of Australia	NSW	AUSTRALIA	Nina Frykberg	G
Gamble, Ms Robyn	Director Audiovisual Preservation	National Archives of Australia	NSW	AUSTRALIA	Robyn Gamble	G
Gaustad, Mr Lars		National Library of Norway	NORDLAND	NORWAY	Lars Gaustad	G
Ge, Ms Xiangbei	Deputy Director of Technology	China Film Archives		CHINA	Xiangbei Ge	G
Gherdevich, Ms Sonia	Senior Manager, Collection	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Sonia Gherdevich	G
Gjorgoska Ilievska, Mrs Mimi	Director	Cinematheque of Macedonia		REPUBLIC OF MACEDONIA	Mimi Gjorgoska Ilievska	G
Goldman, Ms Nancy	Head, PFA Library	Berkeley Art Museum & Pacific Film Archive	CALIFORNIA	UNITED STATES	Nancy Goldman	G
Hanley, Mr Oliver	Curator	Österreichisches Filmmuseum		AUSTRIA	Oliver Hanley	G
Hanssen, Mr Eirik Frisvold	Head of Film & Broadcasting Section	National Library of Norway		NORWAY	Eirik Frisvold Hanssen	G
Hennessey, Mrs Belinda	Assistant Director Preservation	National Archives of Australia	NSW	AUSTRALIA	Belinda Hennessey	G
Horak, Mr Jan- Christopher	Director	UCLA Film & Television Archive	CALIFORNIA	UNITED STATES	Jan- Christopher Horak	G
Hossain, Dr Mohammad	Director General	Bangladesh Film Archive		BANGLADESH	Mohammad Jahangir	G
Huang, Ms Hui Min	International Coordinator	Taiwan Film Institute		TAIWAN	Hui Min Huang	G
Hunt, Ms Belinda	A/g Curator, Documents & Artefacts	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Belinda Hunt	G
Jiing, Mr Yng Ruey		Taiwan Film Institute		TAIWAN	Yng Ruey Jiing	G
Ju, Mr TokSong	Manager	The National Film Archive of the DPR of Korea		DPR KOREA	TokSong Ju	G
Kehr, Mr Dave	Adjunct Curator, Dept. Of Film	Museum of Modern Art	NEW YORK	UNITED STATES	Dave Kehr	G
Kowalski, Mr Tadeusz	Director	Filmoteka Narodowa	MAZOWIECIE	POLAND	Tadeusz Kowalski	G
Labrum, Ms Meg	General Manager Collection	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Meg Labrum	G
Lean, Jamie	Head of Standards	Nga Taonga Sound & Vision	WELLINGTON	NEW ZEALAND	Jamie Lean	G
Lee, Mr Byung Hoon	Director	Korean Film Archive		SOUTH KOREA	Byung Hoon Lee	G
Le Roy, Mr Eric		Direction Du Patrimoine Cinématographique		FRANCE	Eric Le Roy	G
LI, Mr Xin	Deputy President	China Film Archives	BEIJING	CHINA	Xin Li	G
Lin, Mr Wenchi	Director	Taiwan Film Institute	TAIWAN	TAIWAN	Wenchi Lin	G
Lindner, Mr Josef	Preservation Officer	Academy Film Archive	CA	UNITED STATES	Josef Lindner	G
Loacker, Mr Armin		Filmarchiv Austria		AUSTRIA	Armin Loacker	G
Loebenstein, Mr Michael	Chief Executive Officer	National Film & Sound Archive of Australia	ACT	AUSTRALIA	Michael Loebenstein	G
Lovas, Mr Lajos	Director-General	Hungarian National Digital Archive and Film Institute		HUNGARY	Lajos Lovas	G
Lukow, Mr Gregory	Chief, NAVCC - Packard Campus	Library of Congress	VIRGINIA	UNITED STATES	Gregory Lukow	G
Maake, Mr Dennis	FIAF Member	National Film, Video and Sound Archives	GAUTENG	SOUTH AFRICA	Dennis Maake	G
Magdum, Mr Prakash	Director	National Film Archive of India	MAHARASHTRA	INDIA	Prakash Magdum	G
Maire, Mr Frédéric	Director	Cinémathèque Suisse	VAUD	SWITZERLAND	Frédéric Maire	G

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Matsuyama, Ms Hitomi	Researcher	National Film Center	TOKYO	JAPAN	Hitomi Matsuyama	G
Mazzanti, Mr Nicola	Director - Conservateur	Cinémathèque Royale De Belgique		BELGIUM	Nicola Mazzanti	G
McConnachie, Mr Stephen	Head Of Data	British Film Institute		UNITED KINGDOM	Stephen McConnachie	G
Meca, Mr Maxim	Head of Department-Preservation	National Films Archive	BUCURESTI	ROMANIA	Maxim Meca	G
Moniruzzaman, Mr Md	Assistant Director	Bangladesh Film Archive		BANGLADESH	Md Moniruzzaman	G
Montal, Mr Fabrice	Director of Programming and Curation	Cinematheque Quebecoise	QUEBEC	CANADA	Fabrice Montal	G
Muraca, Mr Felipe	Application Engineer	Digital Vision	VIC	AUSTRALIA	Felipe Muraca	G
Naves, Mrs Sylvia	Coordenadora Geral De	Cinematheca Brasileira - Ministério Da Cultura Do	DF	BRAZIL	Sylvia Naves	G
Neill, Ms Karen	Head of Partnership	Nga Taonga Sound & Vision	CANTERBURY	NEW ZEALAND	Karen Neill	G
Nguyen Hung, Mr Vu	Deputy Director	Vietnam Film Institute		VIETNAM	Vu Nguyen Hung	G
O'Keeffe, Ms Hope	Associate General Counsel For	Library of Congress	DC	UNITED STATES	Hope O'Keeffe	G
Oh, Ms Sungji		Korean Film Archive		SOUTH KOREA	Sungji Oh	G
Pelayo Rangel, Mr Alejandro	Director General	Cineteca Nacional		MÉXICO	Alejandro Pelayo Rangel	G
Pellow, Mr Jackson	Brand & Marketing Manager	Australian National Maritime Museum	NSW	AUSTRALIA	Jackson Pellow	G
Pesenti Campagnoni, Ms	Vice Director - Chief Curator	Museo Nazionale Del Cinema		ITALY		G
Petersen, Lene Halvor	Head of Archives	Danish Film Institute		DENMARK	Lene Halvor Petersen	G
Pivac, Ms Diane	Head of Audience	Nga Taonga Sound & Vision	WELLINGTON	NEW ZEALAND	Diane Pivac	G
Prayoonsuk, Miss Tippawan	Head Of Documentation	Film Archive		THAILAND	Tippawan Prayoonsuk	G
Ri, Mr Hong	Chief of Technical Department	The National Film Archive of the DPR of Korea		DPR KOREA	Hong Ri	G
Ri, Mr KumChol	Director	The National Film Archive of the DPR of Korea		DPR KOREA	KumChol Ri	G
Riambau Möller, Mr Esteve	Director	Filmoteca De Catalunya		SPAIN	Esteve Riambau Möller	G
Ross, Ms Thelma	Moving Image Cataloger	Academy Film Archive	CA	UNITED STATES	Thelma Ross	G
Sedgwick, Ms Katrina	Director & CEO	Australian Centre for the Moving Image	VIC	AUSTRALIA	Katrina Sedgwick	G
Shinners, Ms Melisia	E C Member	National Film, Video and Sound Archives	GAUTENG	SOUTH AFRICA	Melisia Shinners	G
Stoeltje, Ms Rachael	Director	Indiana University Libraries Moving Image Archive	INDIANA	UNITED STATES	Rachael Stoeltje	G
Taylor, Mr James	Research Co-ordinator	Nga Taonga Sound & Vision	WELLINGTON	NEW ZEALAND	James Taylor	G
Thanh Tung, Mr Tran	Deputy Director	Sub Archive of Vietnam Film Institute		VIETNAM	Tran Thanh Tung	G
Tochigi, Mr Akira	Curator Of Film	The National Museum of Modern Art	TOKYO	JAPAN	Akira Tochigi	G
Tseng, Mr Chi-Hsien	Assistant Professor	Taiwan Film Institute		TAIWAN	Chi-Hsien Tseng	G
Turnour, Mr Quentin	Manager, Film Preservation	National Archives of Australia	NSA	AUSTRALIA	Quentin Turnour	G
Uabumrungjit, Miss Chalida		Thai Film Archive		THAILAND	Chalida Uabumrungjit	G
Ujvarossy, Mr Andor	Head Of Office	Hungarian National Digital Archive and Film Institute		HUNGARY	Andor Ujvarossy	G
Ukris, Mrs Warapa	Board Of Directors	Film Archive		THAILAND	Warapa Ukris	G
Vajanarojana, Kesorn	Head of Administration	Film Archive		THAILAND	Kesorn Vajanarojana	G

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Walsh, Mr David	Head of Digital Collections	Imperial War Museums		UNITED KINGDOM	David Walsh	G
Wengström, Mr Jon	Curator	Svenska Filminstitutet		SWEDEN	Jon Wengström	G
Wharerau, Mr Lawrence	Kairangahau - Researcher	Nga Taonga Sound & Vision	WELLINGTON	NEW ZEALAND	Lawrence Wharerau	G
Wiener, Mr Todd	Motion Picture Archivist	UCLA Film & Television Archive	CA	UNITED STATES	Todd Wiener	G
Xu, Ms Hui	Deputy President of Contemporary	China Film Archives	BEIJING	CHINA	Hui Xu	G
Young, Ms Janet	Head	Hong Kong Film Archive	HONG KONG SAR	CHINA	Janet Young	G

Number Attending: 98

FIAF Member or Associate Member Additional Rep -

Barnetta, Ms Pamela	Reference Officer	National Archives of Australia	NSW	AUSTRALIA	Pamela Barnetta	K
Ciabarra, Ms Roberta	Film Programmer	Australian Centre for the Moving Image	VIC	AUSTRALIA	Roberta Ciabarra	P
Giakoumatos, Mr Angelo	Film Preservation Officer	National Archives of Australia	NSW	AUSTRALIA	Angelo Giakoumatos	K
King, Ms Sara	Curator	National Archives Of Australia	SA	AUSTRALIA		P
Matheson, Ms Kristy	Senior Film Programmer	Australian Centre for the Moving Image	VIC	AUSTRALIA	Kristy Matheson	P
Scales, Mr Brian	Manager, Access And	National Archives of Australia	NSW	AUSTRALIA	Brian Scales	N
Simmons, Rodney	Film Sound Preservation Officer	National Archives of Australia	NSW	AUSTRALIA	Rodney Simmons	K

Number Attending: 7

Visitor Registration (excluding General Assembly)

Boyle, Ms Stephanie	Senior Curator Photographs Film &	Australian War Memorial	ACT	AUSTRALIA	Stephanie Boyle	P
Elvy, Rebecca		NGA Taonga: Sound & Vision		NEW ZEALAND	Elvy	G
Green, Mr Michael		Axiell	NSW	AUSTRALIA	Michael Green	P
Hickie, Ms Caitlin		Special Broadcasting Corporation	NSW	AUSTRALIA	Caitlin Hickie	N
Karp, Ms Daryl	Director	Museum of Australian Democracy at Old Parliament	ACT	AUSTRALIA	Daryl Karp	P
Leggio, Ms Angeletta	Partnerships Programs Manager	Australian National Data Service	VIC	AUSTRALIA	Angeletta Leggio	P
Nagels, Katherine	Preservation Technician	Archives New Zealand		NEW ZEALAND	Katherine Nagels	P
Wong, Miss Swee Cheng	Audiovisual Conservator	State Library of Queensland	QLD	AUSTRALIA	Swee Cheng Wong	P

Number Attending: 8

FIAF Supporter - full registration

Alvarez, Ms Rahnee		National Archives of Australia		AUSTRALIA		K
Besser, Dr Howard	Associate Director and Professor	NYU Moving Image Archiving & Preservation		UNITED STATES	Howard Besser	P
Booth, Mr Shane	Preservation Storage Officer	National Archives of Australia	NSW	AUSTRALIA	Shane Booth	K
Crowe, Mr Jason	Digital AV Preservation Manager	National Archives of Australia	NSW	AUSTRALIA	Jason Crowe	K
Davies, Mr Simon		National Archives of Australia	NSW	AUSTRALIA	Simon Davies	K
Ford, Ms Samantha		National Archives of Australia	NSW	AUSTRALIA	Samantha Ford	K
Hagop, Mr Anton		National Archives of Australia	NSW	AUSTRALIA	Anton Hagop	K

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Hundleby, Mr Dominic	Film Digitisation Officer	National Archives of Australia	NSW	AUSTRALIA	Dominic Hundleby	K
Mead, Ms Joanna	Film Preservation Officer	National Archives of Australia	NSW	AUSTRALIA	Joanna Mead	K
Murray, Ms Norah	Film Preservation Officer	National Archives of Australia	NSW	AUSTRALIA	Norah Murray	K
Paterson, Ms Jane	Audio Preservation Officer	National Archives of Australia	NSW	AUSTRALIA		K
Paterson, Ms Judith		National Archives of Australia		AUSTRALIA		K
Ravic, Mr Tony	AV Preservation Officer	National Archives of Australia	NSW	AUSTRALIA	Tony Ravic	K
Watson, Mrs Grace	Preservtaion Storage Officer	National Archives of Australia	NSW	AUSTRALIA	Grace Watson	K
Wood, Mr Paul		National Archives of Australia	NSW	AUSTRALIA	Paul Wood	K

Number Attending: 15

Student Registration (excluding General Assembly)

Curham, Ms Louise	PhD Candidate, Faculty of Art &	University of Canberra	ACT	AUSTRALIA	Louise Curham	P
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Number Attending: 1**Total Attending: 198**

REGISTRATION DETAILS LIST

FIAF Congress 2015

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Day Registration

Name	Position	Organization	State	Country	Name Badge	P/C
Monday						
Smith, Michael		NFSA Staff				G
Stuetz, Terry		NFSA Staff				G
					Number Attending:	2
Tuesday						
Smith, Michael		NFSA Staff				G
					Number Attending:	1
Thursday						
Brady, John		NFSA Staff				G
Doyle, Martanne		NFSA Staff				G
Kennedy, Cris		NFSA Staff				G
					Number Attending:	3
					Total Attending:	6

REGISTRATION DETAILS LIST

FIAF Congress 2015

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Symposium Or General Assembly Only

Name	Position	Organization	State	Country	Name Badge	P/C
Sydney Symposium Only						
Barnett, Bronwyn		NFSA Staff				G
Carter, Richard		NFSA Staff				G
Cooney, Imelda		NFSA Staff				G
Dee, Siobhan		NFSA Staff				G
Drake, Simon		NFSA Staff				G
Fine, Jacqui		NFSA Staff				G
Groenewegan, Stephen		NFSA Staff				G
Karris, Michael		NFSA Staff				G
McLeod, Kathryn		NFSA Staff				G
Murphy, Bronwyn		NFSA Staff				G
Nolan, Anna		NFSA Staff				G
North, Jacqui		NFSA Staff				G
Preslin, Annie		NFSA Staff				G
Ree, Harry		NFSA Staff				G
Slack-Smith, Ms Amanda	Associate Curator	Australian Cinematheque	QLD	AUSTRALIA	Amanda Slack-Smith	G
Szucs, Zsuzsi		NFSA Staff				G
Taylor, Beth		NFSA Staff				G

Number Attending: 17

Total Attending: 17

Grand Total Attending: 221