

FIAF 2017 LOS ANGELES

Congress Report



**International Federation
of Film Archives**

**Fédération Internationale
des Archives du Film**

**Federación Internacional
de Archivos Fílmicos**



**Report of the
73rd FIAF CONGRESS**

**28 April – 3 May 2017
Los Angeles, USA**

Table of Contents

- 1) List of FIAF Affiliates Present or Represented at the Los Angeles General Assembly (GA)
- 2) Approved Agenda of the Los Angeles GA
- 3) Approved Minutes of the Los Angeles GA
- 4) FIAF President's Report to the GA
- 5) Cataloguing and Documentation Commission's Report to the GA
- 6) Programming and Access to Collections Commission's Report to the GA
- 7) Technical Commission's Report to the GA
- 8) Periodicals Indexing Project's Report to the GA
- 9) 2016-2017 FIAF Financial Reports
- 10) FIAF Training & Outreach Programme Report to the GA
- 11) Report on the Audio-Visual training and Outreach Summit organized by FIAF
- 12) ACE Report
- 13) CLAIM Report
- 14) Nordic Group Report
- 15) SEAPAVAA Report
- 16) FIAF Congress programme

TYPE	INSTITUTION	
CM	FUNDACION CINEMATECA ARGENTINA	Present
CM	NATIONAL FILM AND SOUND ARCHIVE	Present
CM	FILMARCHIV AUSTRIA	Present
CM	ÖSTERREICHISCHES FILMUSEUM / AUSTRIAN FILM MUSEUM	Present
CM	BANGLADESH FILM ARCHIVE	Present
CM	CINEMATHEQUE ROYALE DE BELGIQUE / KONINKLIJK BELGISCH FILMARCHIEF	Represented by proxy
CM	LA CINEMATHEQUE QUEBECOISE	Present
CM	TIFF FILM REFERENCE LIBRARY	Present
CM	CINETECA NACIONAL DE CHILE	Represented by proxy
CM	CHINA FILM ARCHIVE	Present
CM	HONG KONG FILM ARCHIVE	Present
CM	FUNDACION PATRIMONIO FILMICO COLOMBIANO	Represented by proxy
CM	CINEMATECA DE CUBA	Present
CM	NARODNI FILMOVY ARCHIV	Present
CM	THE DANISH FILM INSTITUTE	Represented by proxy
CM	KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI / NATIONAL AUDIOVISUAL INSTITUTE	Present
CM	CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA	Present
CM	CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE - DIRECTION DU PATRIMOINE CINÉMATOGRAPHIQUE	Present
CM	LA CINEMATHEQUE DE TOULOUSE	Present
CM	DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN	Present
CM	DEUTSCHES FILMINSTITUT - DIF	Present
CM	FILMUSEUM MÜNCHEN	Present
CM	TAINIOTHIKI TIS ELLADOS / GREEK FILM ARCHIVE	Present
CM	HUNGARIAN NATIONAL FILM ARCHIVE	Present
CM	NATIONAL FILM ARCHIVE OF INDIA	Present
CM	NATIONAL FILM ARCHIVE OF IRAN	Represented by proxy

CM	ISRAEL FILM ARCHIVE/JERUSALEM CINEMATHEQUE	Represented by proxy
CM	FONDAZIONE CINETECA DI BOLOGNA	Present
CM	LA CINETECA DEL FRIULI	Present
CM	FONDAZIONE CINETECA ITALIANA	Represented by proxy
CM	FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE	Present
CM	MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO	Present
CM	NATIONAL FILM CENTER - NATIONAL MUSEUM OF MODERN ART, TOKYO	Present
CM	CINEMATHEQUE DE LA VILLE DE LUXEMBOURG	Represented by proxy
CM	KINOTEKA NA MAKEDONIJA	Present
CM	CINETECA NACIONAL	Present
CM	FILMOTECA DE LA UNAM	Present
CM	EYE FILMMUSEUM	Present
CM	THE NATIONAL LIBRARY OF NORWAY - FILM AND BROADCASTING	Present
CM	FILMOTEKA NARODOWA / NATIONAL FILM ARCHIVE	Present
CM	CINEMATECA PORTUGUESA / MUSEU DO CINEMA	Present
CM	ARCHIVO DE IMAGENES EN MOVIMIENTO - ARCHIVO GENERAL DE PUERTO RICO	Present
CM	KOREAN FILM ARCHIVE	Present
CM	ARHIVA NACIONALA DE FILME - CINEMATECA ROMANA	Represented by proxy
CM	GOSFILMOFOND OF RUSSIA	Present
CM	SLOVAK FILM INSTITUTE	Present
CM	ARHIV REPUBLIKE SLOVENIJE / SLOVENSKI FILMSKI ARHIV (SFA)	Represented by proxy
CM	FILMOTECA DE CATALUNYA - ICEC	Present
CM	FILMOTECA ESPAÑOLA	Present
CM	CULTURARTS - IVAC	Represented by proxy
CM	SVENSKA FILMINSTITUTET	Present
CM	CINEMATHEQUE SUISSE	Present
CM	TAIWAN FILM ARCHIVE	Present

CM	FILM ARCHIVE (PUBLIC ORGANIZATION)	Present
CM	NATIONAL SCREEN AND SOUND ARCHIVE OF WALES	Represented by proxy
CM	BFI NATIONAL ARCHIVE	Present
CM	IMPERIAL WAR MUSEUMS - FILM ARCHIVE	Present
CM	NORTH WEST FILM ARCHIVE	Present
CM	ARCHIVO NACIONAL DE LA IMAGEN Y LA PALABRA - SODRE	Present
CM	UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE (BAMPFA)	Present
CM	INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE	Present
CM	LIBRARY OF CONGRESS - MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION (M/B/RS) NATIONAL AUDIO-VISUAL CONSERVATION CENTER	Present
CM	UCLA FILM & TELEVISION ARCHIVE	Present
CM	ACADEMY FILM ARCHIVE	Present
CM	THE MUSEUM OF MODERN ART - DEPARTMENT OF FILM	Present
CM	GEORGE EASTMAN MUSEUM	Present
CA	MUSEO DEL CINE PABLO C. DUCROS HICKEN	Present
CA	CINEMATHEQUE DE LA FEDERATION WALLONIE BRUXELLES	Represented by proxy
CA	FUNDACION CINEMATECA BOLIVIANA	Present
CA	KINOTEKA BOSNE I HERCEGOVINE	Present
CA	CINEMATECA DO MUSEU DE ARTE MODERNA	Present
CA	CINEMATHEQUE AFRICAINE DE OUAGADOUGOU - FESPACO	Present
CA	CINEMATECA DOMINICANA - DIRECCION GENERAL DE CINE	Present
CA	CINEMATECA NACIONAL DEL ECUADOR - CCE 'BENJAMIN CARRION'	Present
CA	FILM ARCHIVES OF THE NATIONAL ARCHIVES OF ESTONIA	Represented by proxy
CA	CINEMATHEQUE REGIONALE DE BOURGOGNE JEAN DOUCHET	Represented by proxy
CA	ARCHIVES AUDIOVISUELLES DE MONACO	Represented by proxy
CA	ICONOTHEQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE (INSEP)	Present
CA	INSTITUT JEAN VIGO / CINEMATHEQUE EURO-REGIONALE	Represented by proxy
CA	CINEMATHEQUE REGIONALE DE CORSE CASA DI LUME - COLLECTIVITE TERRITORIALE DE CORSE	Represented by proxy
CA	CINEMATHEQUE DES PAYS DE SAVOIE ET DE L'AIN	Represented by proxy

CA	FILMMUSEUM LANDESHAUPTSTADT DÜSSELDORF	Present
CA	KVIKMYNDASAFN ISLANDS	Present
CA	FILM HERITAGE FOUNDATION	Present
CA	FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE	Represented by proxy
CA	CENTRE NATIONAL DE L'AUDIOVISUEL	Present
CA	INSTITUTO MEXICANO DE CINEMATOGRAFIA (IMCINE)	Represented by proxy
CA	CENTRO DE CAPACITACION CINEMATOGRAFICA, A.C. (CCC)	Represented by proxy
CA	INSTITUTO NACIONAL DE AUDIOVISUAL E CINEMA (INAC)	Present
CA	NORWEGIAN FILM INSTITUTE	Present
CA	FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)	Present
CA	ASIAN FILM ARCHIVE	Represented by proxy
CA	LICHTSPIEL / KINEMATHEK BERN	Represented by proxy
CA	FONDATION DES CINÉMAS DU GRÜTLI	Represented by proxy
CA	OLYMPIC FOUNDATION FOR CULTURE AND HERITAGE	Present
CA	HARVARD FILM ARCHIVE / HARVARD UNIVERSITY	Present
CA	MOVING IMAGE RESEARCH COLLECTIONS (MIRC) - UNIVERSITY OF SOUTH CAROLINA	Present
CA	NILES ESSANAY FILM MUSEUM	Present
CA	WISCONSIN CENTER FOR FILM AND THEATER RESEARCH	Represented by proxy
CA	YALE FILM STUDY CENTER	Present
CA	SAN FRANCISCO SILENT FILM FESTIVAL	Present



2017 GENERAL ASSEMBLY

1-2 May 2017, Los Angeles

PROVISIONAL AGENDA

CHAIR: Michael Loebenstein

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. Adoption of the Minutes of the GA held in Bologna
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 2016 financial results by the Treasurer
- b. Presentation of the proposed revised 2017 budget
- c. Presentation of the proposed 2018 budget

CHAIR: Frédéric Maire

9. FIAF Commissions' Reports

- a. Cataloguing and Documentation Commission
- b. Technical Commission
- c. Programming and Access to Collections Commission

CHAIR: Esteve Riambau

10. Publications and other Projects

- a. FIAF Award
- b. *Journal of Film Preservation*
- c. *FIAF Bulletin Online*
- d. *2018 FIAF Directory*
- e. Affiliates' Annual Reports
- f. FIAF website and social media
- g. Distribution of FIAF publications
- h. Periodical Indexing Project
- i. Treasures from the Film Archives
- j. Training and outreach
 - i. Report on training events in the last year
 - ii. Report on the Audiovisual Archiving Training Summit
 - iii. Update on the Training and Outreach Programme and plans for the future
- k. UNESCO World Day For Audio-Visual Heritage
- l. Partnership with the Technès Project

CHAIR: Chalida Uabumrungjit

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

- a. CCAAA, UNESCO
- b. Reports by regional groups (ACE, SEAPAVAA, CLAIM, CNAFA, Nordic Group)

CHAIR: Fiora Cruz

12. FIAF Congresses

- a. 2017 FIAF Congress Travelling Fund
- b. Update on the 2018 Prague Congress
- c. Update on the 2019 Lausanne Congress
- d. Candidates' Presentations for the 2020 Congress and vote of the General Assembly

13. GA Vote on the Revised 2017 Budget and the 2018 Budget

CHAIR: Anna Fiaccarini

14. FIAF Executive Committee Elections

- a. Discharge of the outgoing EC
- b. Elections procedure, appointment of election officers
- c. Election of the FIAF President, Treasurer, Secretary-General
- d. Elections of the EC Members representing FIAF Members
- e. Elections of the EC Members representing FIAF Associates

CHAIR: Brian Meacham

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, March 2017



73rd FIAF CONGRESS: GENERAL ASSEMBLY Los Angeles, 1-2 May 2017

Approved Minutes

Monday afternoon, 1 May 2017

1. Opening of the FIAF General Assembly
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FIAF Secretary-General and Session Chair Michael Loebenstein formally opened the 2017 General Assembly (GA) and announced that the GA would start with the traditional confirmation of the voting status of the affiliates present or represented, and the official greeting of their representatives.

2. Confirmation of the status and voting rights of the affiliates present or represented by the Secretary-General
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Michael Loebenstein confirmed that the total number of FIAF affiliates as of 1 May 2017 stood at **164**, including **86 Members** and **78 Associates**. Under Article 13 of the *FIAF Statutes & Rules* a quorum of **44 Members** present or represented was therefore required to make the General Assembly valid. He announced that the quorum was reached, as a total of **62 Members** were present or represented. He informed the General Assembly that **35 Associates** were also present or represented, accounting for a total of **97 FIAF affiliates** present or represented at the GA.

Note: Following the late arrival of representatives of several affiliates and the approved change of status of several affiliates (see below), the final number of affiliates officially present or represented at the GA was 101 (69 Members and 32 Associates).

The Secretary-General informed the GA that André Gaudreault (Technès Project) and Rani Singh (Getty Research Institute) had requested permission to attend the General Assembly (Rule 25 of the FIAF Statutes and Rules) and that this permission had been granted to them.

The Secretary-General then summarized the recent statement issued by the FIAF Executive Committee about the executive order on immigration signed on 27 January 2017 by the President of the United States. He explained that as a result of that order several colleagues had not been able to make the trip to Los Angeles because of their nationality or birthplace. He therefore reaffirmed to all delegates present FIAF's values of openness and inclusiveness, and the full support of our Federation to all colleagues in our community, regardless of their nationality, ethnicity, gender, sexual orientation, political views, or religious convictions.

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 unanimously adopted.

4. Approval of the Minutes of the 2016 GA held in Bologna

The Secretary-General asked the GA delegates whether they had any questions or comments on the Provisional Minutes of the 2016 GA, which had been drafted by the Senior Administrator and the Administrative Assistant from the recordings of the meeting, and approved by him. The Provisional Minutes did not raise any questions. They were unanimously approved by a show of hands of all voting delegates.

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

The Secretary-General invited FIAF's President, Eric Le Roy, to present his Annual 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 issues

The Secretary-General introduced two institutions which had applied for Associate membership of FIAF since the last General Assembly. He informed the GA that they had been admitted as FIAF ASSOCIATES by the Executive Committee, in accordance with Rule 4 of the FIAF Statutes and Rules. The two institutions were:

- FUNDACION CINEMATECA NACIONAL (Caracas, Venezuela)
- OLYMPIC FOUNDATION FOR CULTURE AND HERITAGE (Lausanne, Switzerland)

The Secretary-General welcomed the new FIAF Associates and invited their representatives to introduce their institution to the General Assembly. Yasmin Meichtry of the OLYMPIC FOUNDATION FOR CULTURE AND HERITAGE took the stage and introduced her institution. The representatives of the FUNDACION CINEMATECA NACIONAL were not present.

The Secretary-General then introduced three new applications for upgrade from Associate to Member. In accordance with Rule 4 of the FIAF Statutes & Rules, he informed the GA that the Executive Committee recommended the upgrade of these

three applicants and that the GA would have to formally approve them by a vote of Members only. The three applicants were:

- FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUPC) (Lima, Peru)
- ICELAND FILM ARCHIVE (KVIKMYNDASAFN ISLANDS (Reykjavik, Iceland)
- HARVARD FILM ARCHIVE (Cambridge, U.S.A.)

The Secretary-General then invited Norma Rivera of PUPC, Erlendur Sveinsson of ICELAND FILM ARCHIVE and finally Haden Quest of HARVARD FILM ARCHIVE to explain briefly why their institutions were seeking an upgrade to full Membership. He then announced that the vote on these upgrades would take place at the end of the session.

The Secretary-General reported on the late and non-payment of affiliation fees. He was glad to inform the GA that the vast majority of FIAF affiliates had once again paid their fee in 2016, and as a result FIAF had been able to be engaged in important projects that benefitted the whole community. He explained that although there were some difficulties for a handful of affiliates, the Secretariat and the EC were monitoring the situation closely and were trying to find solutions with these affiliates. As a result, the EC had decided not to suspend any affiliate from FIAF in the last year.

The Secretary-General moved on to the topic of FIAF Honorary Members. He reminded the GA that the group of Honorary Members had shrunk significantly after the passing of several eminent colleagues over the last two years. He therefore encouraged all affiliates to nominate new personalities for this honour. He was also pleased to confirm that special medals had been made and were being presented to current FIAF Honorary Members.

B) Vote on affiliation issues

The Secretary-General then initiated the voting procedure on affiliation issues. He nominated Rutger Penne and Camille Blot-Wellens as vote counting officers, and Brian Meacham and Mike Mashon as official observers. The three nominations were put to the vote of the General Assembly (Members only).

The result of the vote on the upgrade to Member of the FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUPC) was as follows:

Took part in the vote: 65
For: 65
Against: 0
Abstentions: 0

The upgrade of the FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUPC) was ratified by the GA.

The result of the vote on the upgrade to Member of the ICELAND FILM ARCHIVE (KVIKMYNDASAFN ÍSLANDS) was as follows:

Took part in the vote: 65

For: 65

Against: 0

Abstentions: 0

The upgrade of the ICELAND FILM ARCHIVE (KVIKMYNDASAFN ÍSLANDS) was ratified by the GA.

The result of the vote on the upgrade to Member of the HARVARD FILM ARCHIVE was as follows:

Took part in the vote: 65

For: 64

Against: 1

Abstentions: 0

The upgrade to full membership of the HARVARD FILM ARCHIVE was ratified by the GA.

C) Update on FIAF Supporters programme

The Senior Administrator informed the GA of the continued success of the FIAF Supporters programme, now in its fourth year. The total number of Supporters (non-profit, commercial, and individual supporters) now reached 51 (from 42 at the last GA), which brought the Federation an additional income of more than 35,000€ to help fund FIAF projects and publications, in particular the FIAF Training and Outreach Programme.

7. FIAF Secretariat Report by the Senior Administrator

The Senior Administrator reported on the work of the Secretariat over the last year, and in particular on the reorganization of the work of the office since the departure of the part-time publications coordinator Baptiste Charles in 2016. He was glad to report that the Secretariat had been coping rather well with the new, more flexible approach which consisted in hiring a small group of highly-skilled and affordable freelance collaborators (JFP editor, graphic designer, web developer, proof-readers/translators) on specific tasks and projects.

8. Finances

A) Presentation and analysis of the 2016 financial results by the Treasurer

FIAF Treasurer Jon Wengström was pleased to report that for the fifth year in a row,

the FIAF + P.I.P operation had made a surplus of in 2016. He then provided further details on the 2016 financial results for FIAF, and explained in particular why the Federation's financial situation had been more positive than initially anticipated by the General Assembly in Bologna (an actual surplus of 25,000€ instead of a forecast deficit of 11,000€). He reported that the difference was mainly due to slightly lower staff costs than anticipated (the Training & Outreach Coordinator having started later than planned), and a higher income from affiliation and Supporter fees than expected (thanks to the growth of these two groups). He thanked the Senior Administrator for his work on FIAF's finances over the past year.

On the P.I.P. side, he reported that the final result for 2016 was close to what had been forecast and budgeted. The Treasurer explained that Ovid external sales had gone down but that ProQuest external sales were considerably higher than projected (thanks in particular to the strength of the dollar in 2016 - both Ovid and ProQuest are billing in this currency). He announced that a substantial part of this extra income (31,000 €) would be used over the next five years to finance additional freelance staffing needed for the indexing of e-journals.

He concluded that the overall surplus for FIAF/P.I.P. in 2016 therefore reached 41,000€. This meant that the Federation's reserve fund now amounted to a healthy 274,000€. He reaffirmed how important it was for our Federation to have regained the solid financial basis on which it could start implementing key new initiatives that can benefit the FIAF community and the film archive sector over the next few years.

As there were no questions about the 2016 financial results, the Treasurer asked the GA to formally acknowledge the 2016 FIAF & P.I.P. financial results by a show of hands. The GA acknowledged the 2016 results unanimously.

B) Presentation of the revised 2017 budget

The Treasurer introduced his revised budget for 2017. Although not significantly different from the one which the General Assembly had approved by the GA in Bologna (overall it remained balanced, with a minor surplus of 1,7000€), it took into account slight changes in the economic context and the additional funding of projects recently initiated by the Executive Committee.

The Treasurer proposed to slightly revise upwards FIAF's expenses for projects (in particular the FIAF website, *FBO*, Training and Outreach Programme), and to lower the budget for additional administrative support.

On the income side, he proposed a readjustment of our income projections from external sales of the FIAF Databases, bearing in mind the 2016 results. Also, given the excellent income figures of the P.I.P. in 2015, and that the forthcoming E-JOURNALS 5-YEAR PLAN 2017-2021 was already financed, he suggested that the annual contributions of the generous P.I.P. Supporters should be on hold in 2017.

C) Presentation of the 2018 budget

For 2018 the Treasurer once again put forward a balanced budget, which took into account the EC's latest priorities. Personnel expenses included 15,000€ for occasional administrative support in the office (rather than employing someone on a permanent basis), as well as 30,000€ for the continuation of post of Training and Outreach Coordinator in 2018, subject to the positive evaluation of phase one of the Training and Outreach Programme by the EC at the end of 2017.

Other budget items worth highlighting were the proposed slight increase in the Congress hosting subsidy (25,000€ instead of 23,000€) and a further increased budget to support the development of the training and outreach programme. Finally, for the P.I.P. he proposed to provisionally budget 6,000€ of income from P.I.P. Supporters, which will be re-evaluated (and possibly removed) once the 2017 results are known.

He concluded by emphasizing once again the importance of FIAF's much improved financial health, which now made possible the development of key new projects for the FIAF community. He confirmed that a number of projects were being discussed by the Executive Committee, while others were already being implemented, like the Training and Outreach Programme. 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.

Finally, he reminded the GA that as mentioned in the GA's agenda, the votes on the 2017 and 2018 budgets would be put to the GA at the end of the day, after the all presentations about FIAF's activities and projects.

9. FIAF's Commissions' Reports

This session was chaired by Frédéric Maire.

A) Technical Commission

Céline Ruivo, the new Head of the TC, thanked the previous Head of the TC David Walsh for his dedication, introduced the current TC members and greeted the new ones. She reported on the first two meetings of the new Commission held (in Lisbon and Los Angeles) since her appointment in November, and announced that the Commission's new projects would be presented during the TC workshop later in the week.

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

C) Programming and Access to Collections Commission

Meg Labrum, Head of PACC, admitted that the Commission had been in a transition period over the last few years. She confirmed and introduced the full and corresponding members of the Commission, and greeted new full members Brian Meacham and Massimo Benvegnù. She announced that the PACC workshop during the LA Congress would discuss issues of subtitling with two subtitling companies, and that corresponding member Antti Alanen would lead that session, as a long-time expert on the subject.

She announced that after four years as Head of PACC she has informed the Executive Committee of her desire to step down from that position, to enable a "refreshed" Commission to organize itself and initiate new discussions and projects for the future. She confirmed that the EC would call for nominations over the next few weeks, and that she would be happy to talk to anyone interested in the position.

Frédéric Maire expressed his heartfelt thanks to Meg on behalf of the EC for her work as PACC Head over the last few years.

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

B) Cataloguing and Documentation Commission (CDC)

Thelma Ross, Head of the CDC, highlighted the main points of her written Report to the GA.

She reported on the joint ACE/CDC workshop "Metadata Management in Film Archives" held in Potsdam, Germany on 29-30 March, attended by 80 participants. She explained that as a result of the great success of this workshop, the CDC aimed for an annual organisation in the future.

She also reported on the success of the *FIAF Moving Image Cataloguing Manual*, which was now available as a free PDF file on the FIAF website and was also available for purchase by the Secretariat and IUP in paper form and as an E-book. She was glad to inform the GA that a lot of constructive feedback had been received about the Manual (in particular at the Potsdam workshop).

She also reported on the CDC's new five-year Linked Open Data project, with a view to transforming FIAF vocabularies into Linked Open Data.

She also declared that the CDC had decided to submit proposals for presentations on cataloguing and metadata at each FIAF symposium in the future to ensure the fair representation of those topics in future symposia, and that talks with the organizers of the Prague Symposium were already taking place.

Thelma Ross also announced the forthcoming creation of a FIAF page on the FIAF website listing all available cataloguing software that implemented the EN 15907 standard.

She informed the EC that the CDC had come to realise that the issue of the overlap between machine-created metadata and human-created metadata should be discussed, and she was hoping that the CDC and the TC could come together in the near future to address this and provide information about, for instance, digital preservation metadata. She urged all colleagues interested in this topic, or that of Linked Open Data, to come forward and take part in the CDC's discussions.

She reported on the creation of a film preservation and restoration documentation taskforce, which is a joint project between the TC and the CDC to make available to the FIAF community resources about preservation and restoration documentation. Finally, she informed the GA of the current discussions about the "documentation" mission of the CDC, which had mainly focused on cataloguing topics over the last few years. She reminded the GA that there used to be two separate commissions, with the Documentation Commission's mandate being to tackle the preservation, and cataloguing of, and access to film-related documents. Nowadays, the preservation of, and access to non-film materials is no longer covered by the FIAF Commissions, and the CDC feels that it does not have the time, or the right

expertise, to include these topics as part of its remit, so it is suggested that perhaps the other two Commissions could then take over, or that a Documentation Commission should be established again, to take care of film-related documents. Although there has been no resolution yet, Thelma Ross thought that the GA should be informed of the current discussions.

CDC member Nancy Goldman explained that although the documentation side of the CDC has been neglected over the last decade, the Commission still looks after projects that the old Documentation Commission handled, such as the PIP or the Treasures database.

Thelma Ross informed the GA that the CDC had recently redrafted its mission statement, and that it emphasized its cataloguing mission rather than preservation or access ones.

Session Chair Frédéric Maire thanked Thelma Ross and the CDC for their hard work.

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

10. Publications and other Projects
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This session was chaired by Esteve Riambau.

A) FIAF Award

The Senior Administrator reminded the GA of the process that had led the Federation to present the 2017 FIAF Award to Christopher Nolan on Monday 1 May during a special ceremony at the Samuel Goldwyn Theater followed by a screening of his film *Interstellar* in 70mm.

He informed the GA that a call for nominations for the 2018 FIAF Award would be sent out to colleagues in FIAF archives in September and that a final selection would be made by the EC at their autumn meeting.

B) Journal of Film Preservation (JFP)

Elaine Burrows, Editor of the *JFP*, gave an overview of the last two issues of the Journal. She noted in particular that the content of the *JFP* is slightly shifting towards more articles on digital technology and fewer on analogue technology. She also lamented the lack of Spanish articles in the *JFP*. She encouraged the Spanish-speaking affiliates to contribute ideas and articles, so that the Journal could reflect the sheer diversity of the global community.

She reminded the GA that issue #100 of the *JFP* was due to come out in the spring of 2019, and that the Editorial Board was discussing ideas for a special issue. One of them was to ask each FIAF affiliate to send in a text of one page maximum in their own language on the theme "A message to film posterity". She said that she would have more detailed information about this in a year's time.

The Senior Administrator briefly reported on the production of the latest issue, and in particular that for the first time in its history the *JFP* had 32 pages in colour to accommodate articles that required colour. He explained that colour also helped sell advertising.

C) *FIAF Bulletin Online (FBO)*

The Senior Administrator briefly reported on the last two issues of the *FBO* dated June and December 2016. He reminded the GA that the next one would be out in mid-June. As before, he urged *all* affiliates to submit news items, especially those which rarely contribute anything, as it was a great platform for archives to make themselves visible to the FIAF community and beyond.

D) *2018 FIAF Directory*

The Senior Administrator informed the GA that the next *FIAF Directory* would be published in January 2018, with the Secretariat's campaign to update contact information of all affiliates and FIAF Supporters being carried out from September 2017. He explained that for the first time all affiliates would be asked to update their contact details via a simple online form.

E) *Affiliates' Annual Reports*

Christophe Dupin was pleased to inform the GA that as a result of the active campaigning by the Secretariat over the last few months, all of the 86 Members had send out their annual reports to the Secretariat before the General Assembly, probably for the first time in FIAF's history, while as many as 50 Annual reports had been received from the Associates (out of 75), giving a total of 16 Annual Reports received to date. He confirmed that they would be made accessible in the restricted area of the FIAF website shortly, both as individual reports and as a complete volume.

He also reminded all delegates present that FIAF affiliates were requested to fill in the 2017 statistical questionnaire online. He strongly encouraged all affiliates to take part in the survey, as it will enable FIAF to compile precious statistical data about our global archival community.

F) *FIAF website and social media*

Christophe Dupin reported on the work done on the new FIAF website over the last year, in particular the addition of many newly digitized historical documents (including audiovisual materials), various new e-resources and searchable databases (including the Treasures database, introduced in September 2016 and accessible to logged-in members of the FIAF community). He highly praised the Secretariat's developer for his great skills, responsiveness and availability.

Joseph Lindner supported the idea of documenting past FIAF Congresses on the website. He explained that he had received from the Secretariat a number of U-matic tapes about the 1995 FIAF Congress in Los Angeles, and that those will be preserved by the Academy and will eventually be accessible to the FIAF community.

G) *Distribution of FIAF publications*

Christophe Dupin updated the GA on the current agreement between FIAF and Indiana University Press for the distribution of the four FIAF best-sellers (*This Film Is Dangerous; The Advanced Projection Manual; The FIAF Digital Projection Guide; the FIAF Moving Image Cataloguing Manual*), which are promoted on the IUP website. He explained that this deal significantly increased the visibility of FIAF publications (and FIAF) in the US and beyond, although it did not generate as much income as could have been expected, because of the cost of shipping those publications from Europe to Indiana. He reminded the GA that the distribution deal with IUP was not exclusive, and that the Secretariat was still selling those publications directly. As for a future distribution deal with IUP about the *JFP*, he explained that those negotiations were on hold for now.

H) Periodicals Indexing Project (P.I.P.)

Rutger Penne, Editor of the P.I.P., reported on the latest developments of FIAF's Periodicals Indexing Project. In October 2016 five freelance indexers were hired to help with the indexing of e-journals. He informed the GA that he had presented a paper on the P.I.P. at the Film Librarians Conference which had taken place just before the LA Congress. He announced that there will be four regional indexing workshops in the USA hosted by FIAF affiliates in Bloomington, San Francisco, Washington, and New York. He pointed out that there are still minor problems with the publication of the *FIAF Databases* on the new ProQuest platform, but that these would be solved soon. He commented on the commercial success of the new PQ platform, which had led to considerable higher external sales in 2016. He confirmed that the annual contributions of the P.I.P. Supporters would be put on hold in 2017, given the excellent income figures of the P.I.P.

Finally, he warmly thanked all the P.I.P. collaborators and supporters.

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

I) Treasures from the Film Archives

Rutger Penne reported on the launch of a new search interface for the *Treasures from the Film Archives* database in the restricted area of the FIAF website in September 2016. He emphasized that this alternative publication platform of *Treasures* is an important benefit of FIAF membership.

J) Training and Outreach

- Update on the Training and Outreach Programme and plans for the future

Rachael Stoeltje, EC member in charge of the Training & Outreach Programme, reported on the work done over the past year. She reminded the GA of the recruitment process for the post of Training and Outreach Coordinator. After a thorough examination of the 13 received applicants, David Walsh, Head of Digital at the Imperial War Museums and former Head of the FIAF Technical Commission, had proved to be the best candidate for the job. He had started his 16-month tenure on 1 October 2016.

Christophe Dupin then provided information on the fillable Assistance Request Form available on the FIAF website in the three FIAF languages. He reported that 21 requests had been received so far in that way, ranging from very general pleas for help to fairly detailed requests for training and consultancy on specific topics. He reported that a number of these requests had already been dealt with or were in the process of being answered.

- Report on training events in the last year

David Walsh reported on the first event which he took part in as the new Training & Outreach Coordinator: the “Archives in Motion” workshop, which took place in Tirana from 17-28 October 2016, organised by the Albanian Cinema Project;

Christophe Dupin reported on the second FIAF/ Cinémathèque française Winter School on “Programming Film Heritage” which was held in Paris from 27-28 February 2017. He informed the GA that 50 people had registered for the course, which was taught by 15 lecturers, nearly all employees of FIAF archives. The School had received very positive feedback from the students, and discussions were already taking place with the Cinémathèque française about a possible third workshop next spring.

The Chair invited Cecilia Cenciarelli to the stage to report on the first Film Preservation & Restoration Workshop Latin America which took place from 27 March to 1 April 2017 in Buenos Aires – an intensive seven-day event organized by the Cineteca di Bologna and l’Immagine Ritrovata, in association with FIAF. The workshop was attended by a total of 50 students (half of them from Argentina, the others from other Latin-American countries) who had been selected from over 300 applicants. In her view, it proved a significant event that sowed the seeds of a regeneration of film archiving on the Latin American continent.

Rachael Stoeltje reported on the ACE/FIAF CDC “Metadata Management in film archives” which had taken place in Potsdam, Germany, on 29-30 March 2017 and had been attended by about 80 students. As a result of this successful event, the FIAF CDC hoped to liaise with the ACE to develop an annual cataloguing and metadata workshop in the future.

- Future training events

David Walsh presented the future training events scheduled to take place later in 2018:

- Film Preservation training workshop for ASEAN countries in collaboration with the Thai Film Archive;
- SOIMA 2017, two-week workshop organized by ICCROM/SOIMA and hosted in Accra, Ghana in July;
- A new Film Preservation and Restoration Workshop India, still in collaboration with the Film Heritage Foundation, due to take place in Chennai in October.

- Collaboration with others

Rachael Stoeltje then explained that the major aspiration of the Programme was to develop active collaborations with other players in the sector and to play a part in coordinating all training efforts around the globe. In that spirit, a one-day meeting, organized by the FIAF Training and Outreach Programme had taken place at the Cinémathèque française in Paris on 8 March 2017, involving 30 representatives from a wide variety of audiovisual archiving institutions who discussed ways of pooling training resources together and setting up a more coherent global training strategy for the future.

Hisashi Okajima commented that a number of courses were regularly organized in Japan, but that language was often a barrier. Rachael Stoeltje invited him to add Japanese training to the new online training event calendar on the CCAAA website.

K) 2015 UNESCO World Day for Audio-Visual Heritage

Christophe Dupin reported on the 2016 World Day for Audio-Visual Heritage. He explained that a form had been created on the FIAF website (managed by the FIAF Secretariat and FIAF's web programmer), and that all members of all the CCAAA associations had been invited to send in the programme of their celebrations, which then appeared on a list of events on the CCAAA website. He encouraged more affiliates to participate in this important advocacy event in the future and to share information about their celebrations via the simple CCAAA form.

L) Partnership with the Technès Project

Frédéric Maire, whose own archive was involved in the Technès Project, provided a brief introduction of the partnership between the Project and FIAF and the Cinémathèque suisse, and he invited André Gaudreault, Director of the Canadian section of Technès, to introduce the missions and progress so far of this seven-year Project, and to highlight the opportunities for FIAF and FIAF archives to collaborate with the Project, for the benefit of the Project as well as of FIAF archives.

Gaudreault reported on the progress made by the Project since the Bologna Congress. He explained that 18 international partners (including FIAF) were involved and that the goal was still to create an ambitious digital encyclopaedia of film technologies, but also a bilingual thesaurus on film equipment. He announced that a round-table discussion organised by the Project would take place during the Los Angeles Congress during the Second Century Forum and he invited the FIAF community to attend it.

Jean Gagnon took over and informed the GA about the start of the Master course on Film preservation, for the first time in French language, at the University of Montréal, with the collaboration of the Cinémathèque Québécoise. He also mentioned the Cinémathèque's involvement in a programme of digitization of printed documents, and of 3-D scanning of cameras.

11. Relations with UNESCO, CCAAA and other moving images archives associations and regional groupings
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The session was chaired by Chalida Uabumrungjit

A) CCAAA, UNESCO

Rachael Stoeltje, EC representative on the Board of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA), reported on FIAF's involvement in the CCAAA over the past year. She explained that one of FIAF's commitments was the creation and launch of a new, more modern CCAAA website, with the help of FIAF's web programmer and at the CCAAA's expense. The FIAF Senior Administrator would be managing the website, which had the same structure and back-office functionalities as the FIAF website.

Another FIAF involvement was to take a lead in the publication of the proceedings of the 2016 JTS, to be published by Indiana University Press, and which would be ready in the summer. FIAF also took a lead on training issues via the training summit which had taken place in Paris on 8 March 2017. As a reward for this active FIAF participation, the CCAAA last Board meeting had unanimously agreed that FIAF – officially represented by Rachael Stoeltje – should take over the Chair of the CCAAA Board in 2018.

A positive contact was re-established with UNESCO, which was represented at the last CCAAA Board meeting held at UNESCO HQ in Paris in March.

C) Reports by regional groups

Chalida Uabumrungjit invited the representatives of the various regional groups to the stage to report on their main activities over the past year.

CNAFA: Rachael Stoeltje reminded the GA that CNAFA was a very loose group of Northern American film archives that only met once a year during the Congress to discuss issues such as the lack of availability of certain prints, the sharing of information about equipment, etc.

ACE: Mikko Kuutti, Secretary General of the ACE, reminded the GA that the Association's current focus was three-fold: lobbying for policy and legislation, training, and fund raising for archives-related projects. He reported on the various training events which the ACE had organized over the last year, in line with its 30-year experience in that field. He explained that the ACE was also active in supporting local archives politically and technically. The latest of such initiatives had taken place in 2016 in Romania.

NORDIC GROUP: Mikko Kuutti also reported on the latest two-day annual Nordic meeting, which had taken place in Hafnarfjörður, Iceland on 14-15 September 2016 and had been attended by 26 representatives from the film archives of that region, who had shared knowledge and exchanged views on their respective institutions' new strategies, challenges and opportunities. He announced that the next annual

meeting would be held in Helsinki 2017 and the Baltic countries would receive an invitation to attend. Topics for discussion were still to be decided.

SEAPAVAA: Howard Yang reported on behalf of the newly-elected President, Irene Lim, about the Association's 40th Executive Council Meeting, which had taken place in February 2017 in Manila to prepare the 21th SEAPAVAA Conference, also held in Manila from 3-8 April 2017. The major theme of the Conference was "Imagining an AV Archive of the Future". During the General Assembly a new Executive Council was elected, and Irene Lim succeeded Mick Newnham as President. As is SEAPAVAA's tradition, four workshops were held in conjunction with the conference. He announced that a new book about Dr Ray Edmondson would be released in October 2017. He also reported on SEAPAVAA's new training strategy.

CLAIM: Norma Rivera reported on the reorganization of CLAIM since the Bologna Congress. She explained that a survey had been conducted among affiliates about it, followed by a meeting held in Guadalajara at the invitation of Iván Trujillo, where the future CLAIM constitution and action plan was discussed. 18 out of 33 archives (not only FIAF members) were present at the meeting. Edgardo Barona Durán, of Filmoteca de la UNAM made a two-fold proposal that was unanimously approved for a period of 6 years by the delegates present. The following people were elected as the CLAIM representatives for the next three years: Rito Torres (Executive Coordinator); Albino Álvarez (Technical Coordinator); Communications Coordinator (Blanca Rey).

She reported on the tribute which was paid during that meeting to the founders and promoters of the School on Wheels ("Escuela sobre ruedas") programme especially created by FIAF for Latin American archives. The people honoured on that special occasion were Iván Trujillo Bolio, former FIAF President and Director of the Filmoteca de la UNAM, Elena Vilardell, Technical and Executive Secretary of the Ibermedia Programme, and finally the late FIAF Senior Administrator Christian Dimitriu (in memoriam). Christian's diploma was handed over to the current Senior Administrator, who promised to send it to his predecessor's sister in Buenos Aires.

She summarized the recent discussions about CLAIM's overhaul, with a view to giving it a legal identity with rights and obligations. She highlighted CLAIMS's work plan for the next three years, which included an important programme for the recovery, preservation and restoration of the Latin-America film heritage, and the launch of a website. She also announced that a CLAIM directory had been completed and would be shared with the FIAF community on the FIAF website.

12. FIAF Congresses

This session was chaired by Fiora Cruz

A) 2017 Christian Dimitriu Fund

The Senior Administrator reported on the allocation of funding for the LA Congress, on behalf of the Selection Committee. He explained that fewer applications had been received than in the previous year. In the end grants were awarded to four colleagues: Diego Fabián Cadena Fuertes (Cinemateca Nacional del Ecuador); Marco

de Blois (Cinémathèque québécoise); Devleta Filipović (Kinoteka Bosne i Hercegovine); Donata Pesenti Campagnoni (Museo Nazionale del Cinema).

B) Update on the 2018 Prague Congress

Michel Bregant of the Národní Filmový Archiv reported on his institution's hosting of the 2018 Congress in Prague, on the occasion of the 75th anniversary of the archive. Bregant confirmed the exact dates of the Congress, which would take place from Sunday 22 April to Friday 27 April 2017. He explained that the general topic of the Symposium would be "Shared Heritage". He promised that a call for proposals and suggestions for the Symposium would be sent out to all affiliates by the end of the summer.

C) Update on the 2019 Lausanne Congress

Frédéric Maire highlighted the progress made by the Cinémathèque suisse with its preparations for the 2019 Congress. He was pleased to announce the dates of the Congress (7–13 April 2019). As for the topic of the Symposium, he explained that it would be two-fold: the history of film archives until now, and their future. He also reported that the Cinémathèque suisse would partner with the University of Lausanne, where historical research was being conducted on the topic of film archives.

D) Candidates' Presentations for the 2020 Congress and vote of the General Assembly

The Chair invited Juan José Mugni of the Archivo Nacional de la Imagen y la Palabra-Sodre to introduce his institution's proposal to host the 2020 FIAF Congress, with the help of the Cinemateca Uruguay and the support of the Ministry of Education and Culture, Ministry of Tourism. The proposal had initially been discussed in Bologna and research had since been carried out in Uruguay to assess the funding possibilities. It had been decided that a reserve fund would be created to secure the event. He reported that the Congress would be held at the Convention Centre of Punta del Este with a similar schedule as previous congresses. A cultural visit to Montevideo and to the two FIAF archives there would be included. He added that screenings would take place at a historical cinema (1951) in Maldonado and that the closing event would take place at the SODRE Auditorium with the screening of a restored classical film accompanied by live music.

The Chair invited **Martuza Ahmed of the Bangladesh Film Archive** to introduce to the GA the proposal of his institution to host the 2021 FIAF Congress in Dhaka, to coincide with the celebrations for the 50th anniversary of the country's independence. He noted the importance of Bangladesh's cultural film history and archiving. He followed his introduction with a short film about the Bangladesh Film Archive.

The Chair invited **Prakash Magdum of the National Film Archive of India** to introduce to the GA the proposal of his institution to host the Congress in 2021 or 2022.

The Chair invited Jean Gagnon of the **Cinémathèque québécoise** to introduce his institution's interest in hosting the 2023 FIAF Congress in Montréal, as it would

coincide with the completion of the Technès Project, with which his Cinémathèque was closely associated.

13. GA Vote on the Revised 2017 Budget and the 2018 Budget

The session Chair invited the Treasurer and the Secretary-General back on stage to organize the vote on the revised 2017 budget and the initial 2018 budget introduced earlier in the day by the Treasurer. The Secretary-General explained that now that all the existing and new FIAF projects and initiatives had been reported on and discussed, it was time for all affiliates present or represented to vote on both budgets separately by a show of hands.

The GA approved both the revised 2017 Budget and the initial 2018 Budget at a very large majority.

14. FIAF Executive Committee Elections

The session was chaired by Anna Fiaccarini.

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 thanked the outgoing Executive Committee with a warm round of applause.

B) Elections procedure, appointment of elections officers

Anna Fiaccarini reminded the GA of the voting procedures according to Rules 38-41 of the FIAF Statutes and Rules. In accordance with Rule 36, an election commission was appointed, consisting of Rutger Penne (P.I.P.), and Camille Blot-Wellens (TC member) under the supervision of three observers – Elaine Burrows (*JFP* Editor), Julien Faraut (INSEP, Paris) and Mariona Bruzzo (Filmoteca de Catalunya, Barcelona).

Anna Fiaccarini informed the GA there were now 69 Members and 32 Associates present or represented at the GA, after the late arrival of several representatives. According to FIAF Statutes and Rules, to be elected candidates would have to obtain the majority of the votes of the affiliates present or represented at the GA (i.e. 35 for Members and 17 for Associates).

C) Elections of the FIAF President, Treasurer, Secretary-General

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

Frédéric Maire was the only candidate. After he gave a short statement to the GA about his candidacy, the vote took place.

He was declared elected for a first term as FIAF President following a vote of 60 in favour, 3 against, and 2 abstentions (65 valid votes).

Secretary General

Michael Loebenstein was the only candidate. After he gave a short statement to the GA about his candidacy, the vote took place.

He was declared elected for a third term as Secretary General of FIAF following a vote of 57 in favour, 8 against, and 0 abstentions (65 valid votes).

Treasurer

Jon Wengström was the only candidate. After he gave a short statement to the GA about his candidacy, the vote took place.

He was declared elected as Treasurer of FIAF following a vote of 63 in favour, 2 against, and 0 abstentions (65 valid votes).

D) Elections of the seven EC Members representing FIAF Members

Chair Anna Fiaccarini reminded the delegates that the representative of Members present or represented would now be electing seven members representing them. The candidates were:

- Peter Bagrov, Gosfilmofond of Russia, Moscow;
- Michal Bregant, Narodni Filmový Archiv, Prague;
- Cecilia Cenciarelli, Fondazione Cineteca di Bologna, Bologna;
- Marisel Flores, Archivo de Imágenes en Movimiento – Archivo General de Puerto Rico, San Juan;
- Josef Lindner, Academy Film Archive, Los Angeles;
- 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 seven declared candidates (Rule 41). The seven candidates with the best results would be elected, provided that an absolute majority of the votes was reached for all of them.

The vote then took place. The Chair then declared the following candidates elected:

- Peter Bagrov (59 votes out of 67 valid ballot papers)
- Michal Bregant (57 votes out of 67 valid ballot papers)
- Josef Lindner (51 votes out of 67 valid ballot papers)

- Chalida Uabumrungjit (50 votes out of 67 valid ballot papers)
- Marisel Flores (48 votes out of 67 valid ballot papers)
- Rachael Stoeltje (46 votes out of 67 valid ballot papers)
- Cecilia Cenciarelli (42 votes out of 67 valid ballot papers)

E) Elections of the EC Members representing FIAF Associates

Chair Anna Fiaccarini reminded the delegates that the representative of Associates present or represented would now be electing three members representing them. The candidates were:

- Paula Felix Didier, Museo del Cine Pablo Ducros Hicken, Buenos Aires;
- Brian Meacham, Yale Film Study Center, New Haven;
- Shivendra Singh Dungarpur, Film heritage Foundation, Mumbai.

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.

30 valid ballot papers were cast. Candidates therefore needed 17 votes to be elected. The vote then took place. The Chair then declared that the three EC members elected were:

- Paula Felix Didier: 20 votes out of 30 valid ballots
- Brian Meacham: 25 votes out of 30 valid ballots
- Shivendra Singh Dungarpur: 15 votes out of 30 valid ballots

The Chair declared Paula Felix Didier and Brian Meacham elected. She then announced that a second round of voting was required to elect the third EC member representing Associates, as Shivendra Singh Dungarpur had not obtained the majority of votes of all the Associates present or represented at the GA.

A second vote then took place and Shivendra Singh Dungarpur was declared elected (yes: 25; no: 0; abstentions: 4).

The Chair congratulated all the new EC members on their election.

A) Registration & announcement of Open Forum subjects

Session Chair Brian Meacham introduced the registered speakers and the themes of their presentations. He then called them onto the stage to give their presentations.

B) Open Forum Session

Marion Hewitt and Steve Hawley of the North West Film Archive, (Manchester, UK) reported on the 40th anniversary of the North West Film Archive and reported on the archive's latest online resources.

Jon Wengström of the Swedish Film Institute, Stockholm talked about the expanded scope of the contractual deposit at the SFI in Sweden since January 2017. He explained that no legal deposit of film in original format existed in Sweden, but that since 1980 producers receiving subsidies from the Swedish Film Institute were obliged by contract to deposit certain elements with the archive in order to receive the full funding, and in order to be eligible for funding in the future. He said that since the transition to digital distribution, voluntary deposit of contemporary films had almost come to a complete halt, due to the issue of encryption. He reported on the actual expansion of the contractual deposit as of 1st January 2017, to cover films not only receiving production subsidies, but also films receiving various forms of distribution subsidies from the SFI. He concluded that this way, not only more Swedish films will be preserved for the future, but also a substantial part of international art-house films with Swedish subtitles.

Nancy Goldman of the UC Berkeley Art Museum & Pacific Film Archive elaborated on FIAF's plans to work on a new version of the special collections database (the old version of which was included in the FIAF Databases) and to make it available on the FIAF website. She announced that FIAF affiliates would be soon asked to provide information about their special collections via an online form.

Aboubakar Sanogo of the Cinémathèque africaine de Ouagadougou/FESPACO reported on the ambitious African Film Heritage Project (AFHP) which had been launched during the 2019 FESPACO festival in Ouagadougou, to tackle film preservation and the safeguarding of the African film heritage. He explained that the African Film Heritage Project was a partnership between the Pan-African Federation of Filmmakers (FEPACI), Martin Scorsese's Film Foundation, the Fondazione Cineteca di Bologna and UNESCO. He explained that the active involvement of all FIAF affiliates (for instance with identifying the whereabouts of African films and documentation about them) would be key to the success of this great new pan-African project.

Ana Gallego of the Filmoteca Española introduced herself as the new Director of the Filmoteca Española. She explained she would address major issues regarding cataloguing, research, restoration and educational activities over the next few years. Carlos Reviriego Boveda introduced himself as the new Deputy Director and

Head of programming and highlighted the future challenges that awaited him and his team.

Robert Rosen of UCLA Film and Television Archive reminded the FIAF community of its archival mission and urged his colleagues around the world to address the issue of the preservation digital works in a clear, urgent and committed way.

Marisel Flores of Archivo de Imagenes en Movimiento - Archivo General de Puerto Rico thanked the UCLA Film and Television Archive for recently helping her archive find a lost Puerto Rican film.

Heather Heckman of MIRC spoke about the 2016 edition of *NFPA40, Standard for the Storage and Handling of Cellulose Nitrate Film* published by the National Fire Prevention Agency, which provides complete guidance on safe storage and handling of still and motion picture cellulose nitrate-based film located in film cabinets, vaults, archival vaults, projection booths, laboratories, and handled at film exchanges.

16. Closing address by the FIAF President
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The newly-elected FIAF President Frédéric Maire expressed the Federation's warm thanks to the Academy Film Archive and the UCLA Film and Television Archive for hosting the 2017 GA and Congress, to the retiring EC Members, to the FIAF Secretariat for the work done over the past year, to the translators, and to all the delegates present in Los Angeles this week. He then officially declared the 73th FIAF Congress closed.

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



Michael Loebenstein
FIAF Secretary-General



Rapport du Président de la FIAF à l'Assemblée générale de Los Angeles

Chers amis et collègues, dear friends and colleagues, estimados amigos y colegas,

Même s'il ne s'est écoulé que 10 mois depuis la dernière Assemblée générale à Bologne fin juin dernier, cette courte année a été particulièrement remplie, et c'est avec beaucoup de plaisir que je vais passer en revue devant vous quelques-uns des projets importants que notre fédération a initiés, poursuivi et développé, grâce aux efforts du Comité directeur, de nos trois Commissions spécialisées, mais aussi bien sûr de notre Secrétariat à Bruxelles.

D'ailleurs, au risque de me répéter chaque année (mais cette fois-ci ce sera la dernière, c'est promis !), je tiens tout d'abord à féliciter chaleureusement l'équipe du Secrétariat, à savoir notre Administrateur délégué Christophe Dupin et son équipe, Rutger, Jacqueline, Christine et Anthony, qui assurent la bonne gestion quotidienne de notre Fédération et sont les garants de notre excellente santé financière et organisationnelle actuelle, ce qui nous permet d'envisager l'avenir avec beaucoup d'optimisme. Le secrétariat est aussi bien entouré de collaborateurs indépendants de grande qualité, comme Elaine Burrows, notre Rédactrice en cheffe, David Walsh, notre nouveau coordonnateur de formation, Lara Denil, notre graphiste, et Jean-Pascal Cauchon, notre programmeur web.

Ensuite, je tiens à remercier notre Secrétaire général, Michael Loebenstein, et notre Trésorier Jon Wengström pour leur dévouement au service de notre communauté, mais aussi tous les autres membres du Comité directeur, avec une mention particulière pour Rachael Stoeltje, à qui l'on doit beaucoup des succès de la FIAF ces derniers mois. Le Comité directeur, dans sa variété, et malgré les distances géographiques qui nous séparent et les agendas plus que comblés de chacun, a pu lors de ses trois réunions depuis l'AG de Bologne guider les orientations de notre Fédération, initier des projets et suivre nombre de dossier, tout en faisant le lien entre vous, les commissions, le secrétariat et nos divers partenaires extérieurs. Je ne doute pas que le Comité directeur élu demain saura poursuivre le formidable travail effectué par le groupe actuel depuis deux ans.

J'espère que ce bref rapport saura rendre compte d'un point de vue suffisant du travail du Comité directeur, des Commissions et de notre secrétariat au cours des dix derniers mois. L'ensemble des points seront comme d'habitude développés plus en détails par les différents intervenants qui se succéderont durant cette Assemblée générale.

Mais tout d'abord, comme chaque année, le rapport du Président se doit de rendre hommage à quelques collègues clé de notre communauté disparus dans l'année. Tous ne sont sans doute pas cités dans ce rapport, et je m'en excuse d'avance.

Après la disparition au printemps dernier de notre cher Christian Dimitriu, auquel nous avons rendu hommage à Bologne, ces derniers mois nous ont apporté à nouveau leur lot de très tristes disparitions.

Cette année, nous avons en effet perdu plusieurs de nos proches qui ont tous, à un moment, permis à la FIAF d'être ce qu'elle est. La première disparition, qui n'a pour des raisons personnelles extrêmement touché, est celle de Michelle Aubert, qui avait donné une grande partie de sa vie professionnelle et personnelle à notre Fédération, toujours avec passion. A Bologne il y a un an, notre Assemblée générale l'avait nommée Membre d'honneur de la FIAF. Christophe Dupin a pu durant l'été lui rendre visite dans son village du sud de la France pour lui remettre sa médaille, et je sais que cet honneur de la part de notre communauté l'a énormément touchée. J'ai pu moi-même passer quelques jours à ses côtés, quelques semaines avant qu'elle ne s'éteigne. J'ai représenté la FIAF à ses obsèques. Les deux hommages que vous trouverez dans le nouveau numéro du *Journal of Film Preservation* vous permettront je l'espère de la retrouver telle que vous l'avez tous connue : combattante, originale et passionnée.

Nous avons il y a quelques mois perdu un autre Membre honoraire de la FIAF, Peter Konlechner, qui avait fondé l'Austrian Film Museum avec Peter Kubelka dans les années 60. Pendant quarante ans, jusqu'à sa retraite en 2001, Konlechner a représenté le cinéma et son histoire en Autriche et à travers le monde. Il a été trésorier de la FIAF au début des années 70 et, plus tard, membre du Comité directeur, de 1997 à 2001.

Autre départ, en juillet dernier, celui de Ib Monty, autre membre honoraire de la FIAF et ancien directeur, de 1960 à 1997, du Filmmuseum danois devenu depuis le Danish Film Institute. Durant son mandat de 37 ans en tant que directeur, il a poursuivi le travail accompli initialement par son prédécesseur Ove Brusendorff (l'un des tout premiers membres honoraires de la FIAF). Ib Monty était un personnage respecté de la communauté de la FIAF. Entre 1961 et 1973, il a été membre du Comité exécutif de la Fédération et a été élu membre honoraire lors du Congrès de Carthagène (Colombie) en avril 1997.

Notre Fédération reste le réseau mondial incontournable des cinémathèques et archives du film. Depuis le Congrès de Bologne, deux nouveaux 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 deux admissions, qui portent le nombre total de nos affiliés à 164, un nouveau record. Cela montre bien en tous cas que la FIAF reste une organisation de référence dans notre champ d'activité, puisqu'elle continue d'attirer chaque année des institutions du patrimoine cinématographique partout dans le monde.

Trois de nos Associés ont également officiellement postulé pour leur passage du statut d'Associé à celui de Membre, comme le Comité directeur vous avait incité à le faire lors de la dernière Assemblée générale. Suite à l'examen approfondi de ces trois dossiers, le Comité directeur va recommander à l'Assemblée générale d'approuver ces demandes, mais ce sera à vous de voter un peu plus tard. Michael vous en dira plus sur le sujet.

Tout comme les années précédentes, il faut ici souligner la difficulté pour certains de nos affiliés de résister aux tempêtes financières et économiques qui ont un impact direct sur leurs activités, mais aussi sur leur manque d'implication dans notre communauté. Notre Fédération met tout en oeuvre, de par de travail complémentaire de notre Comité directeur, des Commissions et du Secrétariat, de renouer le contact avec ceux de nos affiliés qui se sont éloignés de notre communauté, et de trouver des réponses aux appels à l'aide.

L'année écoulée a été de nouveau marquée par des turbulences économiques, financières, climatiques et politiques, comme ici aux Etats Unis, Malgré cela, le dynamisme de nos institutions est toujours de mise : vos rapports annuels de

2016, qui sont d'ores et déjà, comme chaque année maintenant, disponibles en ligne sur le site de la FIAF, le démontrent, en notant l'enrichissement des collections films et non-films, la conservation des éléments photochimiques, la veille technologique sur le numérique, la recherche, les publications. Cette année encore, j'ai aussi pu constater par mes visites dans plusieurs cinémathèques de notre réseau, telles que la FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP) au Pérou, et à la JUGOSLOVENSKA KINOTEKA en Serbie, que la passion pour le patrimoine cinématographique n'a pas de frontière. Enfin, j'ai pu visiter il y a quelques semaines le centre du cinéma moldave, et j'ai pu constater que plusieurs stocks de films se trouvent dans une situation dramatique de conservation dans ce pays, comme dans bien d'autres pays. Ici comme ailleurs, les responsables en place travaillent à la création d'une archive de film, et c'est aussi le rôle de notre Fédération de les aider dans cette mission cruciale, puis de les accepter au sein de notre réseau.

Après les frères Dardenne en 2016 à Bologne, le Prix de la FIAF 2017 sera remis ce soir à Christopher Nolan, au Samuel Goldwyn Theater de l'Academy. La FIAF s'honore de ce choix car ce talentueux cinéaste et producteur mène une croisade pour la pérennité de la pellicule au sein de l'industrie du cinéma, aux Etats Unis et dans le monde. Nous lancerons cet automne, comme chaque année, un appel à nominations pour le Prix de l'an prochain, donc n'hésitez pas à nous faire part de vos suggestions.

Le *Journal of Film Preservation* maintient son rythme de croisière, avec ses deux numéros par an et des sommaires listant de nombreux textes de valeur – les vôtres, principalement – sous la direction efficace de Christophe Dupin et d'Elaine Burrows. J'invite tous nos collègues où qu'ils soient à proposer de des idées de textes qui permettront d'enrichir plus encore notre revue. Le Comité directeur a notamment noté le faible nombre d'articles rédigés en espagnol, pourtant une langue officielle du JFP. Je lance donc un appel à nos collègues hispanophones.

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 aurez durant

cette AG un aperçu de leurs travaux actuels à l'occasion de leurs ateliers. Les rapports des trois chefs de commission, auxquels vous avez accès sur le site de la FIAF, vous tiendront informés des progrès effectués tout au long de cette année. Je tiens ici à remercier particulièrement Céline Ruivo, qui a repris avec beaucoup de sérieux le poste de David Walsh, qui a mis un terme à son mandat de chef de la Commission Technique afin de se concentrer sur le programme de formation de la FIAF. Les défis de la Commission techniques ne manquent pas, aussi je lui souhaite bonne chance. Enfin, après de nombreuses années de dur labeur, la Commission de Catalogage et de documentation a finalisé et publié l'incontournable *FIAF Moving Image Cataloguing Manual*, accessible sous format PDF mais aussi en version imprimée.

Je tiens aussi à souligner l'importance du travail énorme mené par Rachael Stoeltje, David Walsh et Christophe Dupin pour développer l'ambitieux programme de formation et d'aide aux archives lancé il y a maintenant deux ans. C'est maintenant une mission essentielle de la Fédération, et je remercie à nouveau Rachael d'avoir mis toute son énergie à mener à bien cette belle mission.

Le secrétariat de Bruxelles a de nouveau réalisé un travail colossal durant les dix derniers mois. C'est devenu une habitude que vous le dire, mais vous en avez la preuve avec le professionnalisme de nos publications (JFP et FBO), la vitalité du site Internet, le suivi quotidien du contact avec l'ensemble des affiliés dans le monde entier, tout le travail lié aux finances et à l'administration de notre Fédération, le développement spectaculaire du programme des FIAF supporters, qui accueille maintenant 51 membres et nous permet de financer plusieurs projets-clés.

Comme vous l'avez constaté, le nouveau site internet de la FIAF, qui nous permet de communiquer encore mieux ensemble propose une mine d'informations et d'outils utiles à notre communauté, est devenu un outil incontournable, accessible à tous, mis à jour en temps réel.

Durant l'année écoulée, nous avons, Christophe et moi maintenu nos contacts réguliers très facilement en raison de la proximité entre Paris et Bruxelles.

Pour conclure, je voudrais vous exprimer ma gratitude à toutes et à tous de m'avoir fait confiance, depuis mon élection au Comité directeur à Ljubljana en

2005, puis lors de mes trois mandats de Président. Il est maintenant temps de passer le relais. Je souhaite à mon successeur, que vous élirez demain, le meilleur pour que la FIAF puisse garder une identité forte basée sur des principes et des objectifs hérités des pionniers de notre mouvement, tout en adaptant constamment notre réflexion au monde actuel. C'est je crois ce que le Comité directeur sortant s'attache à faire depuis deux ans. Je souhaite bon vent à mes collègues du Comité directeurs qui ont décidé de ne pas se représenter et je les remercie pour leur travail ces dernières années. Une pensée particulière pour Anna Fiaccarini, qui a énormément fait pour notre Fédération depuis 8 ans.

Quant à moi, je ne vous quitte pas pour autant, et j'espère participer à d'autres projets qui me tiennent à cœur au sein de la Fédération dans les mois et années qui viennent, et je resterai à votre écoute et à votre disposition pour vous aider.

Encore merci à tous, et je voudrais finir par une pensée émue et chaleureuse à ceux et celles qui m'ont soutenu et aidé toutes ces années, et qui nous ont malheureusement quitté trop tôt.

Il me reste à vous souhaiter une excellente Assemblée générale.

Merci à toutes et à tous,

Eric Le Roy

Los Angeles, le 1er mai 2017

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY

Los Angeles, May 2017

I. MEMBERSHIP AND MEETINGS

Confirmed members: Thelma Ross, Head (The Museum of Modern Art, New York), Nancy Goldman, Deputy Head (UC Berkeley Art Museum and Pacific Film Archive, Berkeley), Adelheid (Heidi) Heftberger (Brandenburg Center of Media Studies, Potsdam), Maria Assunta Pimpinelli (Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Roma), Gabriele Popp (BFI National Archive, London), Martine Vignot (Cinémathèque française, Paris), and Rutger Penne, Ex-officio (FIAF - P.I.P., Brussels).

- Corresponding members: Stephen McConnachie (British Film Institute, London), Natasha Fairbairn (British Film Institute, London), Jacques Ayroles (Cinémathèque française, Paris), Laurent Bismuth (Centre National du Cinéma et de l'Image Animée, Bois d'Arcy), Marian Hausner (Slovak Film Institute, Bratislava), Mats Skärstrand (Swedish Film Institute, Stockholm), Circe Itzel Sánchez González (Librarian and Cataloguer; formerly at Centro de Capacitación Cinematográfica, A.C., México); Stephen Danley (Cataloguer; Academy Film Archive, Los Angeles); and Rebecca Guenther (Metadata Services Consultant and adjunct professor, New York University's Moving Image Archiving and Preservation Program)

Meetings:

March 31-April 01, 2017; Potsdam, Germany

II. PRESENTATIONS/WORKSHOPS/ETC.

The CDC, in conjunction with ACE, coordinated a workshop on "Metadata Management in Film Archives" on March 29-30 in Potsdam, Germany. The workshop content focused on EN 15907 and *The FIAF Moving Image Cataloguing Manual*. There were approximately 80 attendees. Stephen McConnachie and Thelma presented on the implementation of EN 15907 at the BFI and the benefits of adopting the *Manual*, respectively. As a result of interest shown at the workshop, the CDC hopes to liaise with the ACE to develop an annual cataloguing and metadata workshop.

III. COMMISSION PROJECTS

FIAF Databases

Note that since 2016 the FIAF Databases package includes only three databases: the *International Index to Film Periodicals* (updated quarterly), the *International Index to Television Periodicals* (a 'closed' database), and the *Treasures from the Film Archives* (updated annually). The *Bibliography of FIAF Affiliates' Publications* and the *International Directory of Film/TV Documentation Collections* are no longer published on the Ovid and ProQuest platforms.

International Index to Film Periodicals

See Rutger's report for details.

Treasures from the Film Archives

Nancy provided a new data delivery (after eliminating a number of duplicate records) in March 2017 to Ovid, ProQuest, and the FIAF website. The Treasures database now holds 60,393 records on silent-era films held by 110 individual archives; 39,135 of these records also note holdings details on prints and elements.

In January 2017, the CDC hired a consultant to research, recommend companies, and implement moving *Treasures* to a hosted Filemaker server under FIAF's control. Consultant Daniel Burt, a Filemaker specialist, proposed four concrete hosting companies which were tested by Nancy and Platon. After the testing was completed, he delivered a final report in March, which was discussed at the meeting of the Cataloguing and Documentation Commission in Potsdam. The testing and report made clear that only one of the hosting options was feasible: FMPHost.org. Once FMPHost.org is confirmed as acceptable, *Treasures* will be migrated to it for approximately a year, at a cost of \$40 per month.

Rutger will implement a change from the 3-letter codes for each archive into a 4-letter code, with the actual system work coordinated by Nancy and undertaken by Platon, the *Treasures* database consultant.

Due to the additional costs it would create, the *Bibliography of FIAF Affiliates' Publications* and the *International Directory of Film/TV Documentation Collections* won't be hosted on FMPHost.org. They will go as data sets to FIAF to store and an additional copy will be kept with Nancy.

Bibliography of FIAF Affiliates' Publications

The CDC proposes to consider publishing this closed resource (1966-2010) as a database on the new FIAF website.

International Directory of Film/TV Documentation Collections

The *Directory* will be updated pending an investigation by Christophe to determine whether affiliates can use an online form on the FIAF website to provide information about their special collections. Nancy will coordinate with the Special Collections Task Force to create the form to send out to members in conjunction with the request for updated information for the *Directory*. The Task Force will submit a first draft report by the end of May.

The FIAF Moving Image Cataloguing Manual

The FIAF Moving Image Cataloguing Manual (2016) has been available for free as a PDF on the FIAF website since October 2016. At the same time, a print version was published, and every FIAF affiliate and FIAF Supporter received a complimentary copy. Approximately 81 copies of the print version have sold to date, and the download page on the website has around 4500 unique views. The *Manual* is also available for purchase via the FIAF Secretariat or Indiana University Press (with a 30% discount for FIAF affiliates via the Secretariat). Recently, IUP contacted Christophe suggesting that we publish the *Manual* as part of the ProQuest ebook catalog (the platform is for libraries/institutions). It would possibly generate some revenue for FIAF. We have agreed to this proposal but will still retain the PDF file for free access on the FIAF website.

A FIAF Moving Image Cataloguing Manual Task Force (MTF), to be headed by Natasha Fairbairn, was formed to specifically handle feedback and revision of the *Manual*. The MTF will define and propose a methodology and structure for a 5-year formal revision update plan, including soliciting feedback in advance from community, with deadline. The MTF will also propose a methodology and timescale for adding appendices / small-scale changes, prior to the agreed 5-year update.

Proposals to translate the *Manual* to Spanish, Italian, and Portuguese are in consideration by the CDC.

Glossary of Filmographic Terms

The *Glossary* is freely available on the FIAF website in a spreadsheet and database version.

Linked Data and FIAF vocabularies/glossaries

Thelma, Heidi, and Stephen are investigating the possibility and process of transforming the FIAF Technical and Filmographic terms to Linked Open Data.

The Linked Open Data Task Force (LoDTF) will draft a mission statement, based on a fully developed LoD resource to offer the FIAF Cataloguing community by the time of the 5 year update to the Manual, to replace current partial example term lists. The LoD resource is intended to offer content negotiation to give users HTML, XML or JSON based on user preference and technical capabilities. The LoD resource is intended to address all entities, properties and relationships in scope of the Manual / EN 15907. Heidi will liaise with Wikidata Germany to explore potential. Heidi and Stephen will research possible contacts in LoDLAM community to explore potential.

Future projects

1. CDC commitment to participation in Congress Symposium presentations

The CDC discussed and agreed to add to its agenda a commitment to submitting proposals for presentations at future Congresses to ensure representation and discussion of matters related to the cataloguing of moving images and moving image-related materials.

For FIAF Congress 2018: Potential CDC ideas for the 'digital humanities' focus of the Congress:

- How to approach the challenge of increasing technological requirements of all film archive activities, and the essentially cultural nature of training and career-building which delivers staff and skills to archives. How to bridge that gap and transition to a training and education landscape which helps archivists upskill in coding for documentation and digital preservation and access outcomes, system administration, data technologies, etc.
- Increasingly hybrid (machine derived and human) nature of cataloguing of digital moving image collections, and the potential offered by extracting metadata from self-describing media assets, to populate CMS / database fields or create side-car documents (XML etc). CDC may gather current practice, and consolidate into a sector-benefitting toolset or set of guidelines.

2. The CDC would like to create a webpage on the FIAF website with a list of available software for cataloguing which have implemented the CWS. The list will be limited to systems that archives can buy. The initial list will be of systems that we currently know about, and will be added to as we hear of or gather more information about other systems. Stephen McConnachie will circulate a link to an equivalent online comparison tool in the UK Museum sector, run by the Collections Trust, as a point of reference. Stephen will then draft a film system equivalent, and circulate for feedback.

3. Stephen McConnachie raised the topic of automating the capture and storage of technical metadata for digital assets in moving image archive collections. Several moving image archives are - separately - working on an approach which extracts embedded metadata from file headers to create sidecar XML or post to collections database, or both. This new automation model is also being explored in reverse direction: writing descriptive metadata to file headers - e.g. IPTC for image files, DPP headers in AS-11 MXF, etc.

- Stephen will prepare a briefing paper in consultation with Sound & Vision (Erwin Verbruggen), EYE (Annegien Schrier) and the Irish Film Archive (Kieran O'Leary). This briefing will also address PREMIS implementation within this broader discussion.
- It was noted that this could be the topic of the 2018 CDC Workshop in Prague.

4. Preservation/Restoration Documentation Task Force

Laurent Bismuth and Stephen McConnachie will work with the TC on a project to make available documents that relate to the documentation of Preservation/Restoration activities and preservation metadata.

5. To facilitate collaboration with the TC and PACC, the CDC will look for opportunities to meet with other Commissions during the Congress, where feasible and appropriate. Going forward, TC and PACC reports will be shared with CDC members to aid in better communication.

6. The CDC agreed to be more proactive about liaising with other organizations. A limited number of organizations with committees that focus on cataloguing will be contacted to request a member from their organization be assigned as liaison to the CDC, and to provide a report once a year summarizing their projects and topics of focus.

The following CDC members have been assigned to contact and follow up with the organizations listed below:

Thelma: AMIA and CLAIM

Stephen McConnachie: the FIAT Metadata commission

Heidi: ACE

Thelma Ross
Head of the FIAF Cataloguing and Documentation Commission
April 07, 2017

The Programming and Access to Collections Commission (PACC) Report to the FIAF Executive Committee Meeting - April 2017

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

- Meg Labrum (Head of Commission) – National Film and Sound Archive of Australia, Canberra
- Elaine Burrows, Consultant, London
- David Kehr, MOMA, New York
- Brian Meacham, Yale Film Study Center, New Haven

PROPOSED NEW MEMBER: Massimo Benvegnú, EYE Filmmuseum, Amsterdam **(to be confirmed with FIAF Executive Committee, LA Congress)**

- **Corresponding members:**
- Oliver Hanley – PhD post at the Film University Babelsberg
- May Haduong, Academy of Motion Picture Arts and Sciences (Public Access Officer), Los Angeles.
- Helen Edmunds, BFI, London
- Antti Alannen, National Audiovisual Institute, Helsinki

NOTE: Luca Giluliani, consultant Udine has very recently stepped down from PACC

EC Interlocutor: Brian Meacham

Commission meetings since 2016 Bologna Congress:

Pordenone one meeting October, 2016 (Meg, Elaine, Luca, Dave, Antti)

Commission issues:

Membership:

As the EC knows well, we have been rebuilding membership for PACC over recent years. Brian Meacham is a welcome new member and we are also recommending the confirmation of Massimo Benvegnú from Amsterdam as a full member, following on from a very positive approach from him directly, and very encouraging feedback from Brian's recent interaction with him. Luca Giuliani has just confirmed his resignation from PACC due to absence and other priorities.

Building momentum for the various significant issues relating to PACC is the next big challenge, with our LA subtitling panel a good trial for the capacity and energy available within the current, refreshed team. That momentum is growing and it seems a good moment to also consider a refresh in leadership for the commission. After four years in the role of Head of PACC, I have informed the FIAF Exec that I will step down from this role once the appropriate nomination and selection processes for a new Head are completed. I will remain a willing supporter of PACC's goals and

recommend the role of Head of PACC as a genuinely useful, and sometimes demanding means to actively contribute to FIAF's reason for being. It will be an exciting new phase for the commission.

Confirming current issues already in line of PACC attention, noting more recent additional suggestions re projection/handling updates yet to be considered.

Projects:

1. Subtitling:

Following on from the animated panel discussion in Bologna, **PACC is focussing on developing a panel session for the 2017 FIAF Congress which will include both FIAF members and key commercial subtitling interests, to debate the concerns raised in the 2016 discussion, and hopefully identify some solutions.** PACC has kept abreast of ongoing, informal subtitling networks and related issues for many years and welcomes the return of Antti Alannen as a corresponding member with much experience in this arena.

2. Legal Deposit and Voluntary deposit - - archives' negotiations with studios/distributors re voluntary deposit of unencrypted DCPs including the lodgement of foreign works

Following on from Bologna, we continue to receive interest from various archives keen to benefit from clarification and information sharing on this topic. No action has been possible as yet, but PACC will consider practicalities to pull together information and advice on the legal position regarding preservation and copying, restoration, reconstruction, digitisation and digital rights management, access for different purposes, presentation, and orphan works – all intended to be included in the original version. We also note the current work of other federations in this field.

3. Access as a fundamental FIAF principle

This topic highlights as a primary focus for us all, and is reflected in related discussions re subtitling and legal deposit. Core access issues remain: loans, appropriate fees, access to film prints in the digital age, archival responsibilities and a FIAF wide approach to maintaining dynamic film culture whilst recognising the practical realities of 21st century archival operations and digital essentials.

PACC Budget:

To date, the annual budget has not been expended.

Meg Labrum

Canberra, March 31 2017

**FIAF TECHNICAL COMMISSION
REPORT TO THE FIAF GENERAL ASSEMBLY
Los Angeles, May 2017**

I. Introduction of the new team

Head:

Céline Ruivo, Cinémathèque française, Paris

Members:

Albino Alvarez, Filmoteca de la UNAM, Mexico City

Camille Blot-Wellens, Consultant, Stockholm

Tiago Ganhão, Cinemateca Portuguesa / Museu do Cinema, Lisbon

Davide Pozzi, L'Immagine Ritrovata, Bologna

Ulrich Ruedel, HTW / University of Applied Sciences, Berlin

David Walsh, Imperial War Museums - Film Archive, London

Kieron Webb, BFI National Archive, London

II. First Meeting

On 12 January 2017, a meeting of the new TC team took place at the Cinemateca Portuguesa's analog and digital laboratory building, ANIM, located near Lisbon.

Two new members were welcomed: myself as the Head, and Tiago Ganhão of the Cinemateca Portuguesa, who is supervising the ANIM lab's daily operations. Joseph Lindner left the Commission.

This meeting in Lisbon has helped the group to define 4 priorities for the next Congress, enumerated below.

III. Projects

- *Digital Statement* (Digital Guidelines and Manifestations)

This will be a descriptive text intended to extend the FIAF Code of Ethics in the context of contemporary questions raised by digital practices in the film restoration field and to define a common FIAF vocabulary. This will also be helpful for film restorers and institutions eager to respect the aesthetics and technical characteristics of original sources and elements. It will also include recent research on encoding systems for the long-term archiving of files.

These recommendations will not exclude analog formats for both preservation and projection purposes.

The TC is aware that FIAF institutions have different budgets, capabilities, politics, and models, and our *Digital Statement* will try to recommend the best practices and standards for restoration and digitization according to the different limitations or missions of film archives.

Meanwhile, such material limitations should not restrain us from providing standards and guidelines in order to be closer to a proper reproduction of an original work of art.

This project will aim to provide a common vocabulary for the various levels of access (web access, cinema projection, DVDs or Blu-rays) and purposes of digital files. The diversity of digital elements stored in the archives will need to be designated as precise manifestations. This project will need to be conducted in conjunction with the FIAF Cataloguing and Documentation Commission (CDC) so that we can agree on terminologies.

This paper, which is still a work-in-progress, can also be considered as a support for non-profit institutions to communicate with the industry.

At present, the structure of the contents of the *Digital Statement* is as follows:

1. Scanning (resolution, machines, sensors, grain texture)
 2. Source Material
 3. Mastering / Digital Master: Which vocabulary can we use with our digital manifestations?
 4. How to keep the restored elements?
- Tests on film grain and scan resolution

Complementing our *Digital Statement* are tests on grey patches with both photochemical and digital workflows. This is a method to analyze the response and sensitivity of new emulsions, developed and printed differently. These emulsions will be compared to digital scans made on at least two different scanners, equipped with different sensors.

Tiago Ganhão, from the Cinemateca Portuguesa's ANIM, is supervising these tests and will present them at the Los Angeles FIAF Congress. This is the first set of a longer series that will be pursued for the next Congress.

- Preservation/Restoration Documentation Task Force with the CDC

Our aim will be to examine and find common practices in FIAF, to be synthesized in one final report, documenting the process of restoration and preservation, analyzing the elements, research, and treatment (scanning, printing) involved, as well as the new formats produced, up to the quality control of the restored elements.

Laurent Bismuth and Stephen McConnachie will work with Kieron Webb and Céline Ruivo on a project to make available documents that relate to the documentation of preservation/restoration activities and preservation metadata.

We will look for opportunities to meet during the Los Angeles Congress.

- Film Stock and Manufacture Identification Project

Pursuing the work started by Harold Brown at the BFI three decades ago, Camille Blot-Wellens is researching the history of film stock and manufacture, in order to make available new tools for the analysis and identification of collections. This has now been in progress for 4 years.

IV. Future Projects in 2017/2018

1. Compendium of Film Defects : coordinated by Ulrich Ruedel and Camille Blot-Wellens
2. Grain Tests : coordinated by Tiago Ganhão and Davide Pozzi
3. DCP Standards for Variable Speeds: coordinated by Davide Pozzi
4. Statement for Digital Manifestations : coordinated by Céline Ruivo, David Walsh, Camille Blot-Wellens, Kieron Webb, and Ulrich Ruedel
5. Translation of the *FIAF Projection Manual* into Spanish : Albino Alvarez

6. Documentation Report : coordinated by Céline Ruivo, Kieron Webb, and Albino Alvarez
7. Colour Measurement : coordinated by Ulrich Ruedel
8. With the cooperation of the CDC, the TC will work on non-film preservation issues.

PERIODICALS INDEXING PROJECT (P.I.P.)

REPORT TO GENERAL ASSEMBLY FIAF CONGRESS (Los Angeles 2017)

1. Free-lance Indexers

The five new free-lancers who we hired in October last year are now all working in the live database FIAFCat. Until December 2016 they were mainly doing tests in the tutor version of our indexing software in order to get familiar with our procedures and guidelines. This means of course that we only received a few invoices from them in 2016. Therefore, the E-JOURNALS 5-YEAR PLAN which was originally set up to start in 2016, is in reality starting in 2017. This is reflected in the 2016 financial results.

Two of the shortlisted (but not selected) candidates, who expressed an interest in doing volunteer work, are currently indexing back issues. I am very happy with the results of their contributions and they are both highly motivated, so I am considering to pay them in the (near) future. This might also be necessary since Linda Dunn, with whom I have been working for more than ten years, decided to retire recently.

Currently we are working with the following free-lance contributors:

- René Beauclair (based in Montréal, Canada)
- Kelly Burton (based in Seattle, USA) – Volunteer indexer
- Adelheid Heftberger (based in Berlin, Germany)
- Mariana Hristova (based in Barcelona, Spain)
- Nicola Mantzaris (based in Boston, USA) – Volunteer indexer
- Katherine Nagels (based in Wellington, New Zealand)
- Susan Peterson (based in Paris, France)
- Jasper Sharp (based in Ramsgate, UK)
- Betsy Sherman (based in Somerville, USA)
- Frank Verano (based in Bloomington, USA)

2. Indexing Workshops

My original plan was to organize a P.I.P. workshop during the 2017 FIAF Congress at the Margaret Herrick Library, but that seemed practically difficult. So instead I will present a paper on FIAF's Periodicals Indexing Project at the Film Librarians Conference. After the congress, I will take a road trip (or rather a train trip) which will bring me to San Francisco, Bloomington, Washington and New York. There will be regional workshops in these cities hosted by FIAF affiliates and this will enable me to meet all of the USA based indexers (both free-lancers and volunteers). For the contributors living outside the USA we have arranged alternative meetings in Europe.

3. Indexing Matters

In November 2016 we published a new edition (1.4) of the *FIAFCat Indexing Procedures* and the *P.I.P. Indexing Rules* on the occasion of the launch of a new version of our web based indexing software system FIAFCat, which is now fully compatible with the three main web browsers: Explorer/Edge, Firefox/Mozilla, and Chrome.

We continue to add in every batch new electronic journals, such as the non-English language open access journal *Nouvelles Vues* (Canada) and the UCP journal *Feminist Media Histories* (US). We also included new print journals, such as *Cinéma & Cie* (Italy), *Filmblatt* (Germany), *Kinopsis* (Macedonia), *Kino* (Bulgaria), and *Nang* (Italy).

4. FIAF Databases on the ProQuest Platform

There are still a number of bugs and problems which need to be solved on the new ProQuest platform, which was launched in 2016. ProQuest's Content and Platform team is currently focusing on two important aspects: 1) the inclusion of a pre-limit search for the *Treasures* database, and 2) the inclusion of a list of all indexed journals (until now only a list of full text titles is published). ProQuest promised to implement this before the FIAF Congress, so hopefully I will be able to inform the GA about these improvements. Meanwhile, we continue to offer FIAF affiliates an alternative access to *Treasures* through the restricted area of the FIAF website.

Despite these shortcomings, the new PQ platform is a commercial success. The external sales have increased considerably (see below) and it seems that part of this success is due to the introduction of a new package, *Screen Studies Collection (SSC)*, which includes besides the *FIAF Databases*, the *Film Index International (BFI)* and the *AFI Catalog*.

5. External Sales (Ovid & ProQuest)

Ovid sales remained stable on a first glance (in euro) but this is misleading because of the current strength of the dollar. If we have a look at the evolution of the sales in the original billing currency, the situation is slightly different. Compared to 2015, the income from Ovid sales in 2016 drops with 17 % (52,265 US\$ versus 63,000 US\$ last year). Note that the Ovid results for the fourth quarter of 2015 were exceptionally high due to the late payment of approximately 31,000 US\$ of royalties.

The total of revenue from ProQuest sales in 2016 has been higher than we had projected. The final figures show an 18% increase on 2015 royalties (173.866€ vs. 147.481€). This excellent news is due to the already mentioned strength of the dollar but also due to the popularity of the new ProQuest platform and the development of *Screen Studies Collection*.

Looking at the overall income from royalties we can conclude the following:

- 1) For the first time the income from ProQuest sales is sufficient to finance the P.I.P. This is important because at some point Ovid will probably decide to end our partnership.
- 2) For the second time in a row the income from external sales is exceptionally high. This enabled us to provision an additional 31.000€ in the 'E-JOURNALS 5-YEAR PLAN 2017-2021' fund which will be used over the next five years to finance the extra freelance staffing which is needed for the indexing of e-journals.

Taking into account that 2016 is the third year that the P.I.P. has no income from sales for the annual volume, these good figures prove that FIAF's Periodicals Indexing Project is doing very well. But it is important to remember the situation of FIAF and the P.I.P. in 2012, when we stood at the edge of bankruptcy. The P.I.P. is largely depending on income from external sales which means we remain vulnerable to fluctuations in the euro-dollar exchange rates and the economic situation in general.

6. P.I.P. Support

Given the excellent income figures of the P.I.P. in 2016, we decided to put the annual contributions of the generous P.I.P. Supporters on hold in 2017, just like we did last year. After the closure of the 2017 results we will evaluate whether we ask the P.I.P. Supporters for extra funds in 2018.

7. Access to the Treasures Database through the FIAF Website

Following the EC's approval to publish a new standalone version of the *Treasures from the Film Archives* database on the FIAF website we announced the news at the general assembly in Bologna. During the Summer, I created a new master list of participating archives based on information in the Imis membership database in Brussels. Nancy and Platon implemented the updated institution names in Filemaker, and this resulted in a new export of the database by the end of August, which was used by our web developer Jean-Pascal Cauchon to build the new version.

On 7 September 2016, we launched officially a [new search interface for Treasures](#) in the members-only area of the FIAF website. This standalone version is only accessible to registered and logged-in members of the FIAF community. On this occasion, Christophe also designed a new logo for the standalone version. This alternative publication platform of Treasures is in my view an important benefit of FIAF membership. We have now also the opportunity to publish more regularly updates of Treasures in the future, so we are no longer limited to the annual updates provided by Ovid and ProQuest.

Rutger Penne
P.I.P. Editor
03/04/2017

Cabinet d'expertises comptables et fiscales

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

* Associé Expert-Comptable / Conseil Fiscal

F.I.A.F.

Mr Wengström

Rue Blanche, 42

1050 BRUSSELS

Bruxelles, le 11/04/2016

Vref :

Nref : IVAN/FIAF/LFIAF003

Dear Mr. Wengström,

Concerne : FIAF 2016 - Financial Statements

ACCountants Team SPRL has been in charge of the accounting and the financial reporting for your Federation for the year 2016.

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 2016.

As external chartered accountant of the Federation, it is my pleasure to inform you that the Federation has once again maintained its financial health in 2016. The Federation's overall surplus for the year 2016 reached 41,043.70€. As a consequence, the reserves available at the end of 2015 amounted to 274,158.18€.

This is first and foremost the result of the continuation of the efforts made by the FIAF Secretariat, under the authority of the Executive Committee, to keep personnel and operational costs to a minimum, while maximising revenue from the Federation's commercial and sponsorship activities (advertising in the Journal of Film Preservation, the expanding FIAF Supporters programme). 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 2016.



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The level of reserves now at the Federation's disposal should give the Federation ample latitude to initiate new projects or develop existing ones further for the benefit of the FIAF community over the next few years. I nevertheless advise you to continue to work towards balanced budgets, as circumstances can change rapidly.

I note in particular, and approve, your decision to record a further amount of 31,000€ as deferred revenue as part of the '2017-2021 E-Journals Plan', to finance the extra freelance staffing needed for the indexing of e-journals over the next few years, as this project is key to the ongoing development of the FIAF Databases and therefore to the PIP business model. Its funding is made possible by the continued high income from external sales of the FIAF Databases in 2016, in particular via the ProQuest publishing platform.

Yours sincerely,

Ivan VILASECA VANOEKEL
Chartered Accountant



FIAF/P.I.P.

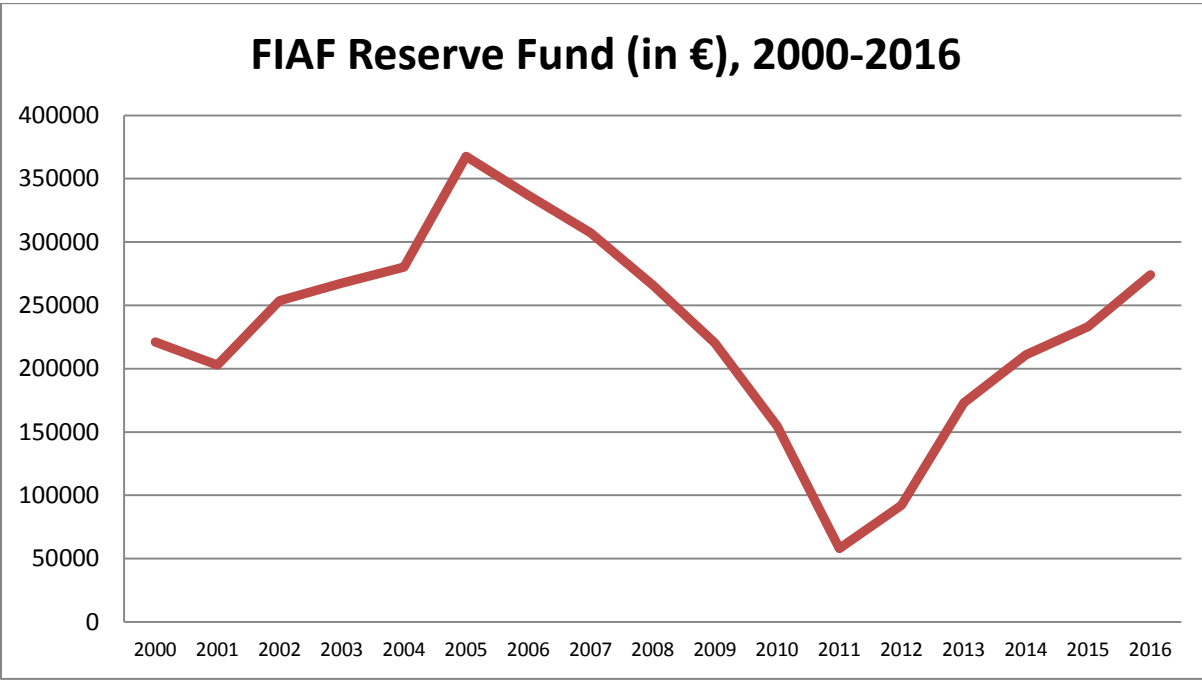
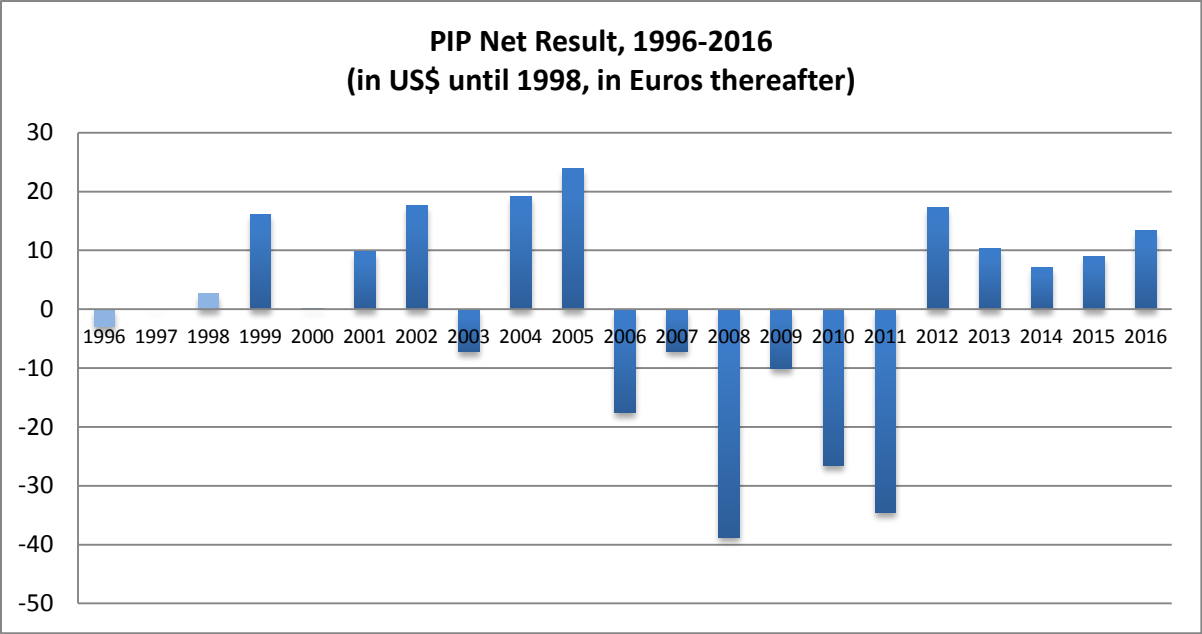
<u>ASSETS</u>	<u>31/12/2012</u>	<u>31/12/2013</u>	<u>31/12/2014</u>	<u>31/12/2015</u>	<u>31/12/2016</u>
<u>Tangible assets</u>					
Leasing and other similar rights	6.102,24	336,07	1.757,61	2.179,41	3.015,33
Total Tangible assets	6.102,24	336,07	1.757,61	2.179,41	3.015,33
<u>Receivables</u>					
Members & other	72.761,25	130.286,80	130.640,02	161.391,04	148.741,17
Provision bad debts	-8.800,00	-3.180,68	-5.399,70	-4.749,70	-1.354,00
Total Receivables	63.961,25	127.106,12	125.240,32	156.641,34	147.387,17
<u>Cash & Banks</u>					
Deposit account €	33.883,39	5.547,62	9.212,95	22.857,51	40.800,70
Current account €	178.944,46	202.719,09	258.882,77	267.924,00	261.061,39
Current account \$	15.659,50	53.482,79	19.093,52	44.719,35	92.201,97
Current account GBP	449,78	33,91	33,91	33,91	34,06
Lloyd GBP	417,36	769,90	164,79	1.057,87	19.142,36
Petty cash	57,51	138,61	160,78	170,75	121,14
Total Cash & Banks	229.412,00	262.691,92	287.548,72	336.763,39	413.361,62
Accruals	5.288,88	119,00	2.587,81	0,00	0,00
TOTAL ASSETS	304.764,37	390.253,11	417.134,46	495.584,14	563.764,12
<u>LIABILITIES</u>					
<u>Debts</u>					
Suppliers & Provisions	176.081,78	186.713,21	183.301,31	185.195,64	184.871,48
Salaries related	20.074,45	18.385,74	21.399,31	22.360,12	19.734,46
Other	8.736,54	10.639,95	0,00	913,90	0,00
Total Debts	204.892,77	215.738,90	204.700,62	208.469,66	204.605,94
<u>Prepaid</u>					
Unesco	0,00	0,00	0,00	0,00	0,00
Ibermedia V + VI + VII	0,00	0,00	0,00	0,00	0,00
Goethe Institut	7.836,35	1.602,34	1.602,34	0,00	0,00
E-Journals 5 Year Plan 2017-2021	0,00	0,00	0,00	54.000,00	85.000,00
Total Prepaid	7.836,35	1.602,34	1.602,34	54.000,00	85.000,00
Total Reserve Fund	92.035,25	172.911,87	210.831,50	233.114,48	274.158,18
TOTAL LIABILITIES	304.764,37	390.253,11	417.134,46	495.584,14	563.764,12
	0,00	0,00	0,00	0,00	0,00
	33.966,46	80.876,62	37.919,63	22.282,98	41.043,70

FIAF								
	2014 Result	2015 Result	2016 Result	%	2016 Revised Budget (GA, 06/2016)	2017 Budget (GA, 06/2016)	Revised 2017 Budget (04/2017)	Initial 2018 Budget (04/2017)
DETAIL OF EXPENSES	303.443,84	323.331,08	329.227,88	1,8%	355.631,00	363.867,00	371.207,23	378.645,38
PERSONNEL AND EXTERNAL SERVICES	177.542,60	191.940,96	176.619,80	-8,0%	202.181,00	210.567,00	204.457,23	212.745,38
FIAF ADMINISTRATOR (C. Dupin, 100%)	87.323,71	86.869,36	93.572,99	7,7%	88.606,00	90.378,00	91.800,00	93.636,00
PUB. COORDINATOR (B. Charles, 50% from 09/2012)	30.016,25	30.177,70	10.434,63	-65,4%	20.000,00			
TRAINING / OUTREACH COORDINATOR (from Summer 2016)			3.000,00		15.000,00	30.000,00	30.000,00	30.000,00
ADMINISTRATIVE ASSISTANT (C. Maes, 50%)	15.913,80	26.512,54	26.602,12	0,3%	27.042,00	27.582,00	27.134,16	27.676,85
ACCOUNTING & HR COORDINATOR (J. Renaut, 60%)	37.451,44	36.373,73	36.794,57	1,2%	37.100,00	37.842,00	37.530,46	38.281,07
EXTRA STAFFING (FREELANCE ADMIN. SUPPORT)	6.000,00	2.700,00	1.200,00	-55,6%	5.000,00	15.000,00	10.000,00	15.000,00
COMPUTER EXPERTS (IMIS DATABASE, IT SPECIALIST)	1.373,76	2.115,46	1.084,37	-48,7%	2.000,00	2.000,00	2.500,00	2.500,00
ACCOUNTING (ACC)	5.447,77	5.675,08	3.841,23	-32,3%	5.500,00	5.700,00	3.918,05	3.996,42
CLEANING (F. Velasquez)	1.389,59	1.601,85	1.494,66	-6,7%	1.633,00	1.665,00	1.524,55	1.555,04
LEGAL AID, LUNCH VOUCHERS AND OTHER	2.672,19	2.447,49	2.379,73	-2,8%	2.600,00	2.700,00	2.700,00	2.700,00
INSURANCES	7.392,82	7.951,03	6.395,72	-19,6%	8.000,00	8.000,00	7.500,00	7.500,00
OTHER STAFF COSTS	561,27	516,72	819,78	58,7%	700,00	700,00	850,00	900,00
PIP PARTICIPATION TO FIAF STAFF EXPENSES	-18.000,00	-11.000,00	-11.000,00	0,0%	-11.000,00	-11.000,00	-11.000,00	-11.000,00
OPERATING COSTS	36.395,56	26.023,33	33.006,54	26,8%	34.550,00	34.800,00	35.650,00	36.200,00
RENT & CHARGES	9.992,19	6.490,86	6.219,58	-4,2%	7.000,00	7.000,00	6.750,00	7.000,00
TEL/FAX/INTERNET	2.095,49	1.976,38	1.728,75	-12,5%	2.500,00	2.500,00	2.000,00	2.200,00
POSTAGE	1.052,40	458,01	743,13	62,3%	1.200,00	1.200,00	1.200,00	1.200,00
PRINTING	1.109,11	1.868,54	1.402,10	-25,0%	1.300,00	1.300,00	1.400,00	1.500,00
OFFICE SUPPLIES	464,27	938,46	536,36	-42,8%	800,00	800,00	800,00	800,00
IT EQUIPMENT/SOFTWARE (INCL. DEPRECIATION)	2.508,05	2.581,58	3.956,38	53,3%	3.000,00	3.000,00	3.500,00	3.500,00
TAXES (INCL. NON-DEDUCTIBLE VAT)	18.529,60	12.984,06	15.603,31	20,2%	18.000,00	18.000,00	18.000,00	18.000,00
BANK COSTS & EXCHANGE RATE DIFFERENCES	644,45	-1.274,56	2.816,93	-321,0%	1.000,00	1.000,00	2.000,00	2.000,00
MEETINGS CONGRESS MISSIONS	40.692,77	50.817,27	50.588,82	-0,4%	55.400,00	56.000,00	54.100,00	55.700,00
EC	1.600,34	2.435,45	3.571,97	46,7%	2.500,00	2.500,00	3.000,00	3.000,00
COMMISSION TECHNIQUE	3.061,82	4.011,76	3.004,64	-25,1%	4.000,00	4.000,00	4.000,00	4.000,00
COMMISSION PROGRAMMATION & ACCESS	945,79	2.209,89	569,69	-74,2%	4.000,00	4.000,00	4.000,00	4.000,00
COMMISSION CATALOGUE & DOCUMENTATION	2.309,85	3.788,88	3.166,08	-16,4%	4.000,00	4.000,00	4.000,00	4.000,00
CONGRESS	28.083,09	29.442,47	27.832,62	-5,5%	28.500,00	28.500,00	28.000,00	28.000,00
CONGRESS TRAVELLING FUND		1.800,00	4.785,92	165,9%	4.400,00	5.000,00	3.600,00	5.000,00
CCAAA	1.196,90	2.712,01	3.587,66	32,3%	3.500,00	3.500,00	3.500,00	3.500,00
SECRETARIAT (GENERAL)	3.494,98	4.416,81	4.070,24	-7,8%	4.500,00	4.500,00	4.000,00	4.200,00
PROJECT / ACTIVITIES	48.812,91	54.549,52	69.012,72	26,5%	63.500,00	62.500,00	77.000,00	74.000,00
PROMOTION - PR (inc. FBO)	360,20	830,00	1.969,36	137,3%	1.000,00	1.000,00	2.000,00	2.000,00
WEBSITE	3.428,20	7.708,58	6.319,10	-18,0%	3.000,00	3.000,00	6.000,00	6.000,00
EXTRANET / MEMBERSHIP DATABASE					2.500,00	2.500,00	2.500,00	2.500,00
JOURNAL OF FILM PRESERVATION	21.311,56	20.561,19	20.787,31	1,1%	22.000,00	22.000,00	22.000,00	22.000,00
FIAF PUBLICATIONS	845,42	5.015,41	8.757,14	74,6%	6.500,00	1.500,00	2.000,00	2.000,00
FIAF DIRECTORY / ADMINISTRATIVE PUBLICATIONS	0,00	3.254,90	206,10	-93,7%	500,00	3.500,00	3.500,00	500,00
FIAF SUMMER SCHOOL & TRAINING	6.000,00	4.971,50	17.789,12	257,8%	12.000,00	15.000,00	25.000,00	25.000,00
FIAF DIGITAL PROJECTION GUIDE								
FILM IDENTIFICATION PROJECT			2.997,45		3.500,00	3.500,00	3.500,00	3.500,00
TREASURES DATABASE	5.000,00	5.000,00	5.000,00	0,0%	5.000,00	5.000,00	5.000,00	5.000,00
FIAF AWARD	2.988,49	4.900,59	2.761,02	-43,7%	3.500,00	3.500,00	3.500,00	3.500,00
FIAF ARCHIVES / ORAL HISTORY PROJECT	147,53	47,00	519,12	1084,5%	2.000,00	2.000,00	2.000,00	2.000,00
FIAF OFFICE MOVE	8.731,51							
SPECIAL EVENTS		2.260,35	1.907,00	-15,6%	2.000,00			
DETAIL OF INCOME	-334.202,18	-336.621,21	-356.881,78	6,0%	-344.555,00	-344.955,00	-352.980,00	-359.105,00
INCOME FROM AFFILIATES	-312.873,98	-317.141,16	-337.210,37	6,3%	-326.575,00	-326.575,00	-335.900,00	-341.925,00
DOUBTFUL RECEIVABLES	3.850,00	2.400,00	1.300,00	-45,8%		6.000,00		6.000,00
RECOVERY OF DOUBTFUL DEBTS	-1.630,98	-650,00	-650,00	0,0%			6.000,00	
BAD DEBTS	1.900,00		1.714,63					
CAT. A	-145.430,00	-147.178,13	-148.195,00	0,7%	-148.195,00	-148.195,00	-148.195,00	-148.195,00
CAT. B	-61.200,00	-59.350,00	-66.300,00	11,7%	-66.300,00	-66.300,00	-66.300,00	-68.050,00
CAT. C	-54.733,00	-51.650,00	-51.650,00	0,0%	-51.650,00	-51.650,00	-51.650,00	-51.650,00
CAT. D	-15.000,00	-13.750,00	-13.625,00	13,8%	-13.750,00	-13.750,00	-15.625,00	-17.600,00
CAT. E	-23.100,00	-24.783,03	-25.475,00	2,8%	-26.600,00	-26.600,00	-26.600,00	-26.600,00
DONORS/SUPPORTERS	-16.950,00	-21.600,00	-32.000,00	48,1%	-25.750,00	-25.750,00	-33.000,00	-35.000,00
IFS	-580,00	-580,00	-330,00	-43,1%	-330,00	-330,00	-530,00	-830,00
PART. FIAF EXPENSES (Congress stands & registration)	-2.700,00	-638,97	-1.600,00	150,4%	-2.000,00	-2.400,00	-1.600,00	-1.600,00
INCOME PUBLICATIONS (JFP subs & advertising, royalties)	-15.604,39	-16.348,28	-16.036,75	-1,9%	-13.480,00	-13.480,00	-13.480,00	-13.480,00
JOURNAL OF FILM PRESERVATION FIAF	-2.767,46	-3.348,94	-2.432,86	-27,4%	-3.500,00	-3.500,00	-3.000,00	-3.000,00
SPECIAL PUBLICATIONS FIAF	-1.027,91	-3.619,00	-2.726,86	-24,7%	-1.500,00	-1.500,00	-2.000,00	-2.000,00
ADMINISTRATIVE PUBLICATIONS FIAF	-128,30	-40,00	-186,45	366,1%	-100,00	-100,00	-100,00	-100,00
ROYALTIES fiaf JFP	-79,51	-100,04	-95,58	-4,5%	-80,00	-80,00	-80,00	-80,00
ADVERTISING IN JFP	-10.742,68	-8.940,30	-10.445,00	16,8%	-8.000,00	-8.000,00	-8.000,00	-8.000,00
SERVICES TO COMMERCIAL COMPANIES	-750,00	-300,00	-150,00	-50,0%	-300,00	-300,00	-300,00	-300,00
FIAF DIGITAL PROJECTION GUIDE SALES	-108,53							
OTHER INCOME (postage, interests, etc)	-3.023,81	-2.492,80	-2.034,66	-18,4%	-2.500,00	-2.500,00	-2.000,00	-2.100,00
SHIPPING COSTS	-1.003,59	-1.244,56	-1.268,69	1,9%	-1.000,00	-1.000,00	-1.200,00	-1.200,00
CAPITAL INCOME	-2.020,22	-1.248,24	-765,97	-38,6%	-1.500,00	-1.500,00	-800,00	-900,00
<small>CORRECTION 2013</small>								
FIAF RESULT	-30.758,34	-13.290,13	-27.653,90	108,1%	11.076,00	18.912,00	18.227,23	19.540,38
	surplus	surplus	surplus	deficit	deficit	deficit	deficit	

P.I.P.	2017-2021							
	2014 Result	2015 Result	2016 Result	%	2016 Revised Budget (GA, 06/2016)	2017 Budget (GA, 06/2016)	Revised 2017 Budget (04/2017)	Initial 2018 Budget (04/2017)
DETAIL OF EXPENSES	188.506,07	191.742,29	193.872,19	1,11%	202.076,00	210.498,00	218.809,05	222.806,09
1. PERSONNEL AND EXTERNAL SERVICES	139.191,70	131.248,87	133.945,11	2,05%	142.246,00	149.888,00	153.349,05	155.529,42
PIP EDITOR (RP 100%)	71.705,12	71.541,26	72.189,37	0,91%	72.972,00	74.431,00	73.633,00	75.105,00
PIP ASSOCIATE EDITOR (AB 50%)	29.751,18	29.567,69	29.408,25	-0,54%	30.159,00	30.762,00	29.996,00	30.596,00
EXTRA STAFFING (FREELANCE INDEXER)	7.121,53	5.121,56	8.702,11	69,91%	8.000,00	8.000,00	8.000,00	8.000,00
EXTRA STAFFING (E-JOURNALS 5-YEAR PLAN)			0,00	#DIV/0!	5.400,00	10.800,00	17.000,00	17.000,00
COMPUTER EXPERTS (IMIS)	637,51	1.216,07	821,88	-32,42%	1.300,00	1.350,00	1.500,00	1.500,00
ACCOUNTING	5.204,86	5.675,06	3.965,24	-30,13%	6.000,00	6.200,00	3.918,05	3.996,42
CLEANING	1.234,88	1.602,62	1.472,74	-8,10%	1.665,00	1.445,00	1.502,00	1.532,00
LEGAL AID, LUNCH VOUCHERS AND OTHER	1.699,15	1.670,72	1.531,52	-8,33%	1.700,00	1.750,00	1.750,00	1.750,00
INSURANCES	3.415,16	3.496,38	4.396,87	25,75%	3.550,00	3.600,00	4.500,00	4.500,00
OTHER STAFF COSTS	422,31	357,51	457,13	27,86%	500,00	550,00	550,00	550,00
PIP PARTICIPATION TO FIAF STAFF EXPENSES	18.000,00	11.000,00	11.000,00	0,00%	11.000,00	11.000,00	11.000,00	11.000,00
2. OPERATING COSTS	13.837,82	10.891,13	10.627,85	-2,42%	12.350,00	13.310,00	13.360,00	13.810,00
RENT & CHARGES	9.754,76	6.155,83	6.126,70	-0,47%	6.500,00	7.000,00	6.500,00	6.500,00
TEL/FAX/INTERNET	1.468,04	828,53	654,06	-21,06%	1.000,00	1.300,00	1.000,00	1.200,00
POSTAGE	112,27	270,69	394,00	45,55%	300,00	300,00	400,00	400,00
PRINTING	847,57	1.550,63	1.052,05	-32,15%	1.700,00	1.750,00	1.500,00	1.750,00
OFFICE SUPPLIES	421,61	163,29	423,38	159,28%	500,00	500,00	500,00	500,00
IT EQUIPMENT/SOFTWARE (INCL. DEPRECIATION)	1.048,02	1.034,87	2.118,55	104,72%	1.200,00	1.300,00	2.300,00	2.300,00
TAXES	49,18	0,00	0,00		50,00	60,00	60,00	60,00
BANK COSTS & EXCHANGE RATE DIFFERENCES	75,05	827,86	-200,32	-124,20%	1.000,00	1.000,00	1.000,00	1.000,00
OTHER	61,32	59,43	59,43	0,00%	100,00	100,00	100,00	100,00
3. MEETINGS CONGRESS MISSIONS	1.312,38	3.629,29	2.501,51	-31,07%	4.800,00	3.000,00	7.000,00	5.100,00
COMMISSION CATALOGUE & DOCUMENTATION	0,00	802,45	0,00	-100,00%	800,00	500,00	500,00	600,00
FIAF CONGRESS	1.196,38	2.826,84	1.496,76	-47,05%	3.000,00	1.500,00	4.000,00	2.000,00
GENERAL TRAVEL & PUBLIC RELATIONS	116,00	0,00	1.004,75	#DIV/0!	1.000,00	1.000,00	2.500,00	2.500,00
4. PROJECT / ACTIVITIES	34.164,17	45.973,00	46.797,72	1,79%	42.680,00	44.300,00	45.100,00	48.366,67
IVS OVID SERVICE FEE (ROYALTY SHARE)	8.082,24	14.325,54	7.979,04	-44,30%	8.000,00	7.500,00	7.500,00	6.666,67
IVS PROQUEST SERVICE FEE (ROYALTY SHARE)	15.056,27	20.647,46	27.818,68	34,73%	23.680,00	24.000,00	25.600,00	29.700,00
IVS SOFTWARE ANNUAL FEE + HOSTING	11.000,00	11.000,00	11.000,00	0,00%	11.000,00	11.000,00	11.000,00	11.000,00
PRINT VOLUME PRODUCTION + SHIPPING	25,66	0,00	0,00		0,00	0,00	0,00	0,00
TREASURES DATABASE HOSTING						1.800,00	1.000,00	1.000,00
DETAIL OF INCOME	-195.667,36	-200.735,14	-207.261,99	3,25%	-217.400,00	-227.800,00	-238.750,00	-243.000,00
INCOME FROM AFFILIATES (FIAF DATABASES ONLIN	-15.							

FIAF - P.I.P. FINANCIAL REPORT - TOTALS
April 2017

SUMMARY FIAF	Actual 2011 Result	Actual 2012 Result	Actual 2013 Result	Actual 2014 Result	Actual 2015 Result	Actual 2016 Result	Variation 2016/2015	2017 Budget (GA, 05/16)	Revised 2017 Budget (04/2017)	2018 Budget (04/2017)
DETAIL OF EXPENSES	332.990,22	282.178,00	278.592,92	303.443,84	323.331,08	329.227,88	1,82%	363.867,00	371.207,23	378.645,38
DETAIL OF INCOME	270.982,28	298.834,19	349.213,01	334.202,18	336.621,21	356.881,78	6,02%	344.955,00	352.980,00	359.105,00
FIAF RESULT	-62.007,94 <i>deficit</i>	16.656,19 <i>surplus</i>	70.620,09 <i>surplus</i>	30.758,34 <i>surplus</i>	13.290,13 <i>surplus</i>	27.653,90 <i>surplus</i>	108,08%	-18.912,00 <i>deficit</i>	-18.227,23 <i>deficit</i>	-19.540,38 <i>deficit</i>
SUMMARY P.I.P.	Actual 2011 Result	Actual 2012 Result	Actual 2013 Result	Actual 2014 Result	Actual 2015 Result	Actual 2015 Result		2017 Budget (GA, 05/16)	Revised 2017 Budget (04/2017)	2018 Budget (04/2017)
DETAIL OF EXPENSES	206.764,44	202.953,84	194.601,63	188.506,07	191.742,29	193.872,19	1,11%	210.498,00	218.809,05	222.806,09
DETAIL OF INCOME	172.169,68	220.264,11	204.858,16	195.667,36	200.735,14	207.261,99	3,25%	227.800,00	238.750,00	243.000,00
P.I.P. RESULT	-34.594,76 <i>deficit</i>	17.310,27 <i>surplus</i>	10.256,53 <i>surplus</i>	7.161,29 <i>surplus</i>	8.992,85 <i>surplus</i>	13.389,80 <i>surplus</i>	48,89%	17.302,00 <i>surplus</i>	19.940,95 <i>surplus</i>	20.193,91 <i>surplus</i>
FIAF + P.I.P. TOTAL EXPENSES	539.754,66	485.131,84	473.194,55	491.949,91	515.073,37	523.100,07	1,56%	574.365,00	590.016,28	601.451,47
PERSONNEL & EXTERNAL SERVICES	299.031,45	301.264,58	279.826,87	316.734,30	323.189,83	341.126,00	5,55%			
OPERATING COSTS	63.639,72	54.656,10	50.129,12	50.233,38	36.914,46	54.233,00	46,92%			
MEETINGS / CONGRESS / MISSIONS	57.921,95	40.035,63	35.711,56	42.005,15	54.446,56	48.700,00	-10,55%			
PROJECTS / ACTIVITIES	119.161,54	89.175,53	107.527,00	82.977,08	100.522,52	82.256,00	-18,17%			
FIAF + P.I.P. TOTAL INCOME	443.151,96	519.098,30	554.071,17	529.869,54	537.356,35	564.143,77	4,99%	572.755,00	591.730,00	602.105,00
FIAF+ P.I.P. RESULT	-96.602,70 <i>deficit</i>	33.966,46 <i>surplus</i>	80.876,62 <i>surplus</i>	37.919,63 <i>surplus</i>	22.282,98 <i>surplus</i>	41.043,70 <i>surplus</i>	84,19%	-1.610,00 <i>deficit</i>	1.713,72 <i>surplus</i>	653,53 <i>surplus</i>
FIAF RESERVE FUND	58.068,79	92.035,25	172.911,87	210.831,50	233.114,48	274.158,18	17,61%			



FIAF Training and Outreach Programme: Report to the General Assembly

April 2017

Recruitment of a FIAF Training and Outreach Coordinator

As promised to the General Assembly at the end of June 2016, the job offer for fixed-term, one-day-a week freelance position was advertised on 18 July (on the FIAF website and Facebook page, and via an email to all FIAF affiliates). By the closing date on 12 August, the Selection Committee (consisting of EC member Rachael Stoeltje and Senior Administrator Christophe Dupin) had received 13 applications. It rigorously evaluated and ranked each applicant, and after much discussion, narrowed down the list to three candidates to interview. These were Skype-interviewed on 29 August. David Walsh, Head of Digital at the Imperial War Museums and then Head of the FIAF Technical Commission, proved to be the best candidate. The Selection Committee recommended his appointment to the three FIAF officers, who supported its choice. David Walsh accepted the position and signed the contract. He began his 16-month appointment as Training and Outreach Coordinator on 1 October.

Requests for Assistance

Requests for assistance are now all channelled through our Assistance Request Form, available on the FIAF website. These are recorded in an action log so that we can track progress. Currently we have recorded 21 separate requests (some of which pre-date the creation of the online form), ranging from unspecific pleas for some kind of help to fairly detailed requests for training courses and consultancy. Of these, five are now planned events (see below), and several are likely to lead to a training event. In other cases we are attempting to match the request with a suitable expert to provide individual consultancy.

For internal management purposes, we created a spreadsheet of all requestors with names, institutions, contact information, needs and follow up action items consolidated and sorted.

Training Events

The following events have already taken place:

- 17-28 October 2016, Archives in Motion, organised by the Albanian Cinema Project (ACP), Tirana.
- 27 - 28 February 2017: Second FIAF/Cinémathèque française Winter School on "Programming Film Heritage", Paris. The School welcomed 50 students who were taught by 15 speakers, including three Executive Committee members. The feedback from students was on the whole excellent. Discussions are already taking place about a possible third Winter School to be held before the next "Toute la mémoire du monde" festival at the Cinémathèque française next spring. A report on the School will be published in the next issue of the *Journal of Film Preservation*.
- 27 March – 1 April: Film Preservation & Restoration School Latin America, in association with Cineteca di Bologna and l'Immagine Ritrovata, Buenos Aires. David Walsh designed the course programme with Davide Pozzi. David and

Camille Blot-Wellens taught at the School. FIAF awarded scholarships to two colleagues from Latin-American archives attending the School.

- 29-30 March: ACE/FIAF CDC “Metadata Management in Film Archives” Workshop, Potsdam, attended by about 80 students from Europe and beyond. As a result of this very successful event, the FIAF CDC hopes to liaise with the ACE to develop an annual cataloguing and metadata workshop. A report on the workshop will be published in the next issue of the *Journal of Film Preservation*.

The following events are at an advanced planning stage :

- June 2017: Film preservation training workshop for ASEAN countries, in collaboration with the Thai Film Archive, Bangkok.
- 9-23 July 2017: SOIMA 2017, a two-week workshop organized by ICCROM/SOIMA and hosted in Accra, Ghana by the University of Ghana. We are in discussion with the organizer to see whether FIAF can bring a contribution to the course and offer scholarships.
- October 2017: Film preservation and restoration school, in collaboration with the Film Heritage Foundation of India, Chennai.

The following are in discussion:

A technical training course for Francophone archives, to be held in regional France in 2017/2018, possibly in association with CNC. This is in response to a request from the Cinémathèque régionale de Bourgogne Jean Douchet, a FIAF Associate member.

A training course held in the Dominican Republic for archives in Central America. This is in response to a request from the Cinemateca Dominicana, a FIAF Associate.

An African training event. In this case there are a potentially two initiatives in north and in West Africa, but nothing concrete yet has developed. The Cinémathèque de Tanger has confirmed that they would be interested in hosting such an event for the archives of that region.

Trainers

An [online form](#) has been created and is available on the FIAF website for potential trainers in the FIAF community. This is to allow us to create and maintain a database of potential trainers in all regions and disciplines.

Collaboration and coordination

A major aspiration of the Programme is to develop active collaborations with other players in the sector, and to play a part in coordinating all training efforts around the globe. The first, and very important, step is the staging of a meeting of representatives of organisations actively involved in global training in the audio-visual sector. A day-long discussion was held in Paris on 8 March 2017, and involved 30 representatives from a wide variety of institutions, including ACE, APEX/NYU, FIAT-IFTA, IASA, ARSC, FOCAL, AMIA, SEAPAVAA, SOIMA, INA, Netherlands Institute for Sound and Vision, and the Cineteca di Bologna. Hosted by the

Cinémathèque française, it was chaired by Rachael Stoeltje. A lot of useful information about existing training programmes was exchanged and the group then discussed ways of pooling training resources together and setting up a more coherent global training strategy in the future. One first tangible outcome is the creation of an online calendar of all forthcoming audiovisual archiving training events in the world, to be hosted on the CCAA and FIAF websites.

Next Steps

- To try and secure external funding in order to ensure the sustainability of the programme (and its development) over the next few years;
- To develop core training curricula that would be used for a variety of training events around the world;
- Follow up on all outstanding requests not yet properly addressed;
- A thorough evaluation of the first phase of the Programme to be conducted at the end of the Training and Outreach Coordinator's current contract in December 2017.

Rachael Stoeltje

FIAF EC Member in charge of the FIAF Training and Outreach Programme

Christophe Dupin

FIAF Senior Administrator

David Walsh

FIAF Training & Outreach Coordinator

April 2017

Audio-Visual Training and Outreach Summit: Event Summary

Rachael Stoeltje, April 2017

On March 8, 2017 in Paris, France, FIAF's Training and Outreach committee hosted a summit of individuals involved in the current worldwide programs participating in training, education and providing outreach and support for video, audio, film and digital preservation in our collective fields today.

The intent of this one-day meeting was to bring together CCAA organizations, as well as other individuals involved in training and outreach efforts, as an attempt to begin to work in a more collaborative manner on this important topic and to make a greater impact in the future.




Attendees included: Thomas Christensen representing ACE, Andrea Kalas and Laura Rooney representing AMIA, Mona Jimenez representing NYU's APEX, Matt Barton representing ARSC, Cecilia Cenciarelli representing Cineteca di Bologna/ L'Immagine Ritrovata, (Rachael Stoeltje, Christophe Dupin and David Walsh, Eric LeRoy and Michael Loebenstein representing FIAF, Brid Dooley and Brecht Declercq representing FIAT, Sue Malden representing FOCAL, Ilse Assmann, Kurt Degeller and Pio Pellezzri representing IASA, David Iglésias Franch representing ICA, Daniel Teruggi, Christine Braemer, and Delphine Wibaux representing INA, Aparna Tandon representing ICCROM/ SOIMA, Erwin Verbruggen and

Johan Oomen representing Netherlands Institute for Sound and Vision, Mick Newnham and Irene Lim representing SEAPAVAA, Catherine Lacken representing CCAAA, Dietrich Schuller representing UNESCO's Memory of the World and Pauline de Raymond representing the Cinémathèque française and the CF/ FIAF Winter School on Programming.

The Cinémathèque française very graciously hosted us for the day. FIAF Administrator, Christophe Dupin made arrangements with the Cinémathèque for the use of their facilities and boardroom, arranged for all participants' early pre-opening entry, printed all meeting documents, organized coffee breaks and an exceptionally lovely lunch. Christophe also made event bags which contained information, the most recent JFP notepads and pens, chocolates and other items for guests to take home. These special, planned details made the event exceptionally pleasant and special for all on top of a productive day of individuals with common goals and interests.



The work and discussion of the day followed the planned agenda which was as follows:

- A five-minute presentation by each group describing their efforts and training programs that they currently run.
- 
- Assessment of training needs
 - Description of what the needs are today and who is meeting those needs today.
 - Discussion
 - Sharing resources and efforts: resources, trainers, data, where can we partner?
 - Discussion on strategic framework for collaboration
- Funding sources for larger collaborative efforts
 - Concrete plans for next steps: partnerships, funding, programs, global coordination and a development of a working group from those interested in a more formal next step.

Detailed notes about the discussions brilliantly taken by Erwin Verbruggen and Johan Oomen of the Netherlands Institute for Sound and Vision. These live notes, mind maps, charts, questions here: <http://bit.ly/avtraining>

Outcome:

We are working towards four distinct goals. The first has already been achieved thanks to Christophe Dupin who has brought together all events of the organizations' events on one page under the CCAAA and FIAF webpages.

The screenshot shows the CCAAA website with a navigation bar at the top containing links: CCAAA, WHO ARE WE, WHAT WE DO, EVENTS CALENDAR, NEWS & ACTIVITIES, and POLICIES & STANDARDS. The main content area is divided into two columns. The left column contains 'NEWS & ACTIVITIES' with links to CCAAA News, Joint Technical Symposium, and News Archive. Below this is 'LATEST NEWS' with two entries: '2017 FIAF Congress in Los Angeles' (dated 28/04/2017) and '2017 FIAT-IFTA World Conference' (dated 10/04/2017). The right column features a large image of hands holding a film strip, followed by the heading 'Calendar of Forthcoming Training Events'. Below the heading is a brief description of the calendar's purpose and a link to 'Add a new training event'. A table lists several events with columns for Date, Event, and Location.

Date	Event	Location
08-09 June 2017	8th edition of FIAT/IFTA's "Changing Sceneries, Changing Roles" Seminars This year's theme is: "Embracing automation, enhancing discoverability"	Lugano, Switzerland
19-23 June 2017	FRAME training course session 1 Session 1, organized at Ina, is dedicated to the preservation and management of audiovisual media.	Bry-sur-Marne/Paris, France
09-23 July 2017	SOIMA 2017: Sustaining Sound and Image Collections This advanced workshop will bring together a group of committed professionals to address the challenges of collecting, preserving, and using (and re-using) sound, still and moving image content within the broader context of rapidly changing technology and shrinking resources.	Accra, Ghana
07-14 October 2017	2017 Film Preservation and Restoration Workshop India Following the success of the Film Restoration and Preservation School in Mumbai in February 2015, the Film Heritage Foundation and FIAF decided to join forces with the National Film Archive of India.	Chennai, India
06-10 November 2017	FRAME training session 2 FRAME training session 2 is dedicated to the innovative uses of digital contexts, metadata and rights management.	Hilversum, Netherlands

All other work is proceeding accordingly and will be announced when as collaborative work progresses.

Information sheet on activities 2016

In 2016 ACE's activities continued following guidelines defined in its Strategic Plan. Focus remained on:

- a. **Lobbying for Policy and Legislative actions,**
- b. **Training, and**
- c. **fund raising for archives-related projects.**

Lobbying, Policy and Legislative actions / Discussions continue on Copyright reforms in certain areas relating to the Digital economy. ACE is lobbying in order to introduce legislation favorable to archival activities. Specific exceptions for archives (as in-situ consultation, copying for preservation, educational use, Orphan Works legislation and others) were introduced in the past years thanks to ACE's lobbying. Unfortunately, these exceptions are not mandatory in all countries and therefore not implemented in all EU countries. ACE is trying to make their adoption mandatory in all EU countries.

ACE also succeeded in advocating that the EU Commission undertake a study about the economic value of film heritage in the current, digital distribution environment, and also on the use of collections for research and education. The political objective is to establish that film preservation and restoration must be funded because of their positive impact on culture, but also the film industry.

Fund raising for archival projects

Currently, roughly 4M€ are being allocated via different EU-funding programs to archives-related projects across the EU.

They focus on Film Literacy and education, and on online availability of films from our collections or of metadata about collections in EU archives.

ACE is now focusing its efforts to open up further possibilities of funding to support online DCP distribution of films restored by its members, and on training and education for the archival domain.

Training and Workshops

In line with its 30-year long tradition and experience in training, ACE has been focusing on training for archives in the Region and beyond. It organized workshops for archives' management on a variety of topics in the past years. Three such workshops were organized in 2016: one on programming ("Showing Film is Not Enough – Cinema Programming in the Digital Era"), and two on Film Literacy.

At its General Assembly (June 29th) ACE launched a new calendar of training events, and of internships within its members.

In March 2017 a joint training event was organized with FIAF's Cataloguing Commission.

ACE is also very active in supporting local archives politically (by engaging governments or other institutions), and technically (e.g. consulting on archival or organizational issues, also via audits and Public Reports). The latest of such initiatives took place in 2016 in Rumania. But the field of action is not limited to the European Union.

Nicola Mazzanti, President, ACE

www.ace-film.eu

Actividades 2015 - 2016

La dirección de la Coordinadora de Archivos de Imágenes en Movimiento CLAIM, estuvo a cargo del Comité Transitorio, presidido por Norma Rivera, de la Filmoteca PUCP y Juan José Mugni, del Archivo Nacional de la Imagen y la Palabra – SODRE.

En el Foro de Asociados y Miembros Regionales de FIAF, reunidos en Palazzo Re Enzo, Piazza del Nettuno, en el 72 Congreso de FIAF en Bolonia, el Comité Directivo CLAIM, finalizó sus funciones y, le fue encargado al Comité Transitorio la formalización jurídica de la Coordinadora. Tema al que le dedicó atención y trabajo.

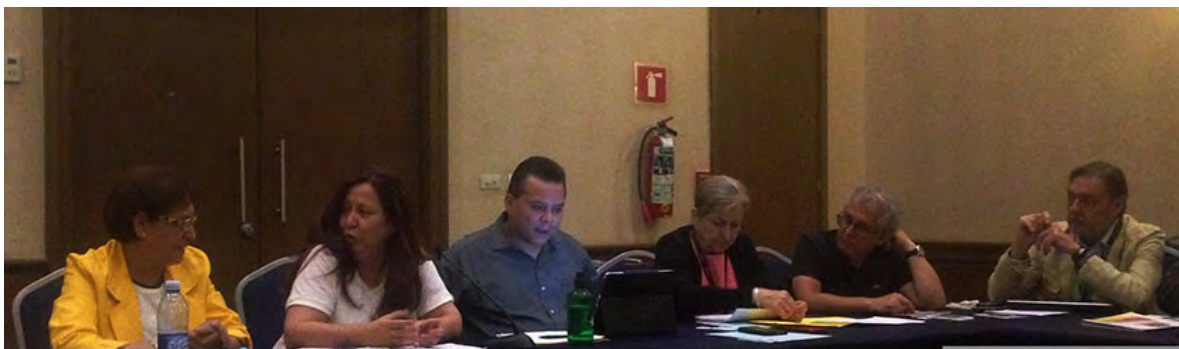
El propósito de los integrantes de la Coordinadora era hacer de CLAIM una organización más dinámica, gestora de proyectos comunes y colaboraciones mutuas, con una directiva generadora de actividades y eventos a corto y largo plazo, asimismo capaz de conseguir y administrar fondos internacionales y nacionales para los fines que el plenario CLAIM apruebe.

Formalización:

Para conocer la opinión de cada uno de los archivos CLAIM, se realizó una encuesta, la misma que se hizo llegar a sus directores, con temas abiertos facilitando de este modo a cada participante la sustentación de sus propuestas. Asimismo, recibir la aprobación o negativa a la realización de un reconocimiento a “Escuela sobre ruedas”.

Participaron: Fundación Cinemateca Argentina, Museo del Cine Pablo Ducros Hicken y la Videoteca del Departamento de Artes Audiovisuales de la Facultad de Bellas Artes de la Universidad Nacional de la Plata (Argentina). Fundación Cinemateca Boliviana. Archivo Nacional, Cinemateca Museo de Arte Moderno – MAM y Cinemateca Brasileira (Brasil). Cineteca Nacional de Chile, Centro Costarricense de Cine y Video, Cinemateca de Cuba, Cinemateca Nacional del Ecuador. Fundación Museo de la Palabra y la Imagen (El Salvador). Centro de Capacitación Cinematográfica, A. C., Instituto Mexicano de Cinematografía – IMCINE, Fideicomiso para la Cineteca Nacional, Filmoteca de la UNAM, Cineteca Nuevo León y Cineteca Zacatecas (México). Filmoteca PUCP (Perú), Archivo de Imágenes en Movimiento de Puerto Rico, Cinemateca Dominicana. Archivo Nacional de la Imagen y la Palabra – SODRE y el Archivo Audiovisual “Profesora Dina Pintos” Centro Audiovisual de la Universidad Católica del Uruguay (Uruguay).

No respondieron a la encuesta los archivos miembros de FIAF: Cinemateca Distrital de Bogotá, Fundación Patrimonio Fílmico Colombiano y Cinemateca Uruguay.



Filmoteca de la UNAM a través del Mtro. Edgardo Barona Durán, Jefe de Análisis y Regularización de la Proveniencia del Patrimonio de la UNAM, elaboró dos propuestas de Constitución, una jurídica y otra de colaboración.

Propuesta de “Estatutos” o Asociación Civil.
Programa de Colaboración Internacional CLAIM.

Ambas propuestas se hicieron llegar a todos los directores de los archivos CLAIM, para su estudio, revisión y proposición de modificación.

En el mes de agosto de 2016, en el marco del Festival de Cine de Lima, Norma Rivera, junto con Alejandro Pelayo, Director General de Cineteca Nacional de México, tuvieron una muy positiva reunión con Iván Trujillo Bolio, Director del Festival Internacional de Guadalajara, quien al conocer el proyecto en el que venía trabajando el Comité Transitorio, ofreció colaborar propiciando una reunión para marzo del 2017 en Guadalajara.

Es así como 18 de los 33 archivos CLAIM se hicieron presentes en Guadalajara, donde el Mtro. Edgardo Barona, explicó las posibilidades de ejecución de cada una de las propuestas.

Por unanimidad los directores y representantes de los archivos CLAIM aprobaron y suscribieron el “Programa de Colaboración Internacional CLAIM” (con una vigencia de seis años), de igual forma la elección de la Coordinación General, compuesta por una Coordinación Ejecutiva, una Coordinación Técnica y una Coordinación de Comunicaciones, para el periodo 2017 – 2020. Fueron elegidos en los cargos antes descritos:

Representantes CLAIM 2017 - 2020

Coordinador Ejecutivo: Rito Torres Moya, Subdirector Técnico de la Fundación Patrimonio Fílmico Colombiano (Miembro FIAF).

Coordinador Técnico: Albino Álvarez Gómez, Subdirector de Rescate y Restauración de la Dirección General de Actividades Cinematográfica – Filmoteca de la UNAM (Miembro FIAF).

Coordinadora de Comunicaciones: Blanca Rey González. Presidenta de la Fundación Cinemateca Nacional de Venezuela (de reciente reincorporación a CLAIM y ex Miembro FIAF).

En caso el titular del cargo dejara de trabajar en el archivo CLAIM, sus funciones serán asumidas por la persona que lo reemplace en dicha institución.

Para contribuir en el desempeño del cargo cada Coordinador eligió un colaborador en:

Coordinación Ejecutiva: Norma Rivera, de la Filmoteca PUCP.

Coordinación Técnica: Edgar Torres, del Fideicomiso para la Cineteca Nacional.

Coordinación en Comunicaciones: Javier Morett, de Filmoteca Michoacana.



Participaron de la reunión CLAIM / GUADALAJARA 2017 los archivos FIAF: Museo del Cine Pablo Ducros Hicken, Fundación Cinemateca Boliviana. Archivo Nacional do Brasil, Cinemateca Museo de Arte Moderno – MAM y Cinemateca Brasileira. Cinemateca de Cuba, Cinemateca Nacional del Ecuador. Instituto Mexicano de Cinematografía – IMCINE, Fideicomiso para la Cineteca Nacional, Filmoteca de la UNAM, Filmoteca PUCP (Perú). Cinemateca Dominicana, Archivo Nacional de la Imagen y la Palabra – SODRE.

Archivos CLAIM no afiliados a FIAF: la Videoteca del Departamento de Artes Audiovisuales de la Facultad de Bellas Artes de la Universidad Nacional de la Plata, Argentina; Filmoteca Michoacana, México; Fundación Cinemateca Nacional de Venezuela, Cineteca de Derechos Humanos Pukañawi de Sucre, Bolivia.

Reconocimiento “Escuela sobre ruedas”



Iván Trujillo Bolio, Elena Vilardell y Guadalupe Ferrer.

El martes 14 de marzo, a las 9:30 horas se realizó el reconocimiento público a “Escuela sobre ruedas” FIAF – IBERMEDIA, a través de sus gestores y promotores Iván Trujillo Bolio, en su calidad de Presidente de la Federación Internacional de Archivos Fílmicos y Director de la Filmoteca de la UNAM (1999/2003 – 1989/2008), Christian Dimitriu (en memoria) en su calidad de Senior Administrator (1995 - 2011) y Elena Vilardell, Secretaria Técnica y Ejecutiva del Programa Ibermedia, por sus destacados aportes en la capacitación, preservación de la memoria audiovisual y puesta en valor del patrimonio fílmico y cultural de los archivos CLAIM.

Asimismo se entregó un Diploma de Honor como Personalidad Meritoria en la Preservación del Patrimonio Audiovisual a la Filmoteca de la UNAM, por su sostenido aporte a la capacitación, preservación y puesta en valor del patrimonio fílmico, documental y cultural de los Archivos Latinoamericanos.

Cabe anotar que el reconocimiento a Christian Dimitriu (en memoria), por “Escuela sobre ruedas”, será entregado por Norma Rivera, en el 73 Congreso FIAF en Los Angeles.

Conferencia de Autoridades Cinematográficas de Iberoamérica (CACI)



La señora Elena Vilardell, Secretaria Técnica y Ejecutiva del Programa Ibermedia, expresó su voluntad de seguir colaborando con los archivos CLAIM y, recomendó enviar una carta a la dirección de la Conferencia de Autoridades Cinematográficas de Iberoamérica (CACI), solicitando se incorpore a la Coordinadora en los proyectos de formación profesional y contribuir de esta forma con la preservación del patrimonio audiovisual de las naciones iberoamericanas. La XIII Reunión extraordinaria del Comité Intergubernamental del programa Ibermedia y CACI se realizará el próximo 25 de abril en la ciudad de Lisboa.

Referencias:

El Archivo Nacional de la Imagen y la Palabra – SODRE en colaboración con Cinemateca Uruguay, presentará su postulación para realizar en Punta del Este el 76 Congreso FIAF, 2020. Cuenta con el apoyo de todos los archivos CLAIM.

Fundación Cinemateca Nacional (Venezuela), ha solicitado su reinserción a la Federación Internacional de Archivos Fílmicos – FIAF. Cuenta con el apoyo de todos los archivos CLAIM.

Directorio CLAIM

Norma Rivera, de la Filmoteca PUCP y Juan José Mugni, del Archivo Nacional de la Imagen y la Palabra – SODRE, integrantes del Comité Transitorio, hacen entrega a todos los archivos de la Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento el Directorio CLAIM, integrado por archivos afiliados a FIAF, archivos independientes y los Archivos y Acervos Audiovisuales Brasileiros (actualizado al 5 de abril del 2017).



Un agradecimiento especial a Filmoteca de la UNAM por contribuir gratuitamente con la foto de la portada. "Tren de sombras" de Gabriel García Moreno. México, 1926.

REGIONAL REPORT NORDIC GROUP 2017

In 2016 the annual Nordic archive meeting was held in Iceland the 14th and 15th of September. The meeting took place in Hafnarfjörður, the hometown of the National Film Archive of Iceland (Kvikmyndasafn Íslands), 10 km south of Reykjavík.

Once again all countries in the Nordic group were represented: Iceland, Finland, Sweden, Norway and Danmark - 26 colleagues from Filmarchives and Cinematheques:

Sweden, SFI/The Swedish Film Institute.

Finland, KAVI/The National Audiovisual Institute.

Denmark, DFI/The Danish Film Institute.

Iceland, Kvikmyndasafn Íslands/National Film Archive of Iceland..

Norway, Nasjonalbiblioteket (NB)/The National Library of Norway.

Norway, Norsk Filminstitut (NFI)/The Norwegian Film Institute.

On the agenda on the first day of the meeting was news from the film institutions. Each archive shared what developments had taken place since previous year. (Please find details about developments in the individual FIAF report from each country at www.fiafnet.org).

Among the other topics during the 2-day meeting was a discussion on how to deal with on the one hand to provide an outgoing service to the film industry, citizens and cultural institutions, and on the other hand to find enough time for the daily operation and caretaking of preservation and registration work.

It is gratifying that digitization makes it possible to disseminate film heritage easier than ever.

But the archives recognizes the need to “run fast” because the analog work continues and analog materials are still delivered to the archives.

Another discussion focused on the importance of Cinematheques, which can put the whole film history in perspective though access to newer films has extended online and worldwide.

At the fiafnet.org website Erlendur Sveinsson, host and director of the National Film Archive of Iceland, wrote about some of the other experiences and activities that took place:

In the afternoon of the first meeting day, the Mayor of the host town Hafnarfjörður, gave a reception in the 71 years old municipal cinema Bæjarbíó (the former cinemateque of the Kvikmyndasafn). In the evening the participants went to a church and saw the two oldest short films from the very beginning of regular cinema operation in Iceland which started 2nd of Nov in 1906 and listened to some film historic facts related to this upcoming anniversary. The church organist played life on a barock organ under the screenings of the films. On the second day the Cultural minister of Iceland, Mr. Illugi Gunnarsson, payed us a visit.

The annual Nordic archive meeting 2017 will take place at KAVI – Kansallinen Audiovisuaalinen Institute - in Helsinki, Finland in the autumn. The topics are still to be decided.

2017, April 7th

Lene Halvor Petersen from The Danish Film Institute **on behalf of the Nordic Group**

Head of Archives and Digitization

SEAPAVAA 2016/17 Report

2017 is SEAPAVAA's 21st year and we will mark the beginning of our third decade in Manila, Philippines, where it all began in 1996.

20th SEAPAVAA Conference and General Assembly

The venue for our 20th Conference was Guam, a small island in Micronesia and a territory of the United States of America. This conference was very different to the usual SEAPAVAA events. Apart from being held in the Pacific the other main difference was we didn't have a local member and so all the organisation was through a local host, the Micronesian Area Research Centre at the University of Guam, and the venue hotel, the Guam Hilton Resort. The theme was Intellectual Property, Rights and Audiovisual Archives: Reframing Boundaries and Possibilities. It was a broad theme that attracted a wide range of topics. The topic that resonated most strongly was that of Indigenous Cultural Intellectual Property a field that had not been discussed at length in any av archiving conference before. Papers were presented from all parts of our SEAPAVAA constituency and even from Africa where there are similar conditions and issues to our region and SEAPAVAA is being used as a model for African av archives. The African connection was enabled by Rei Foundation Limited (RFL), who has again provided travel sponsorship for our conference. Our heartfelt thanks to RFL for their continued support.

As for all our conferences there was a practical workshop held in conjunction. The workshop was jointly presented by Prof Ray Jiing and his team from the Tainan National University of Arts and Mr Kevin Tan from SONY.

40th Executive Council Meeting

In February the Executive Council convened in Manila for our 40th Executive Council meeting to plan for our annual conference and update our current activities.

The focus was on the conference preparations as well as general business and interviewing for a selecting a replacement for our current Administrative Officer, Ms Loren Bustos, who will be leaving to continue her studies later this year. We wanted to have the new person on board before Loren left so there could be a seamless handover of responsibilities.

The SEAPAVAA Awards scheme, which has languished over the past few years, was reinvigorated by a review of the selection process and closer liaison with the SEAPAVAA Fellows.

Training Strategy

SEAPAVAA has always had a strong focus on training from multiple week intensive courses to half day workshops. Over the years our training has become more refined and targeted. This is exemplified by the Training Needs Analysis Survey we conducted in 2012 and from which the Disaster Recovery Workshop was organised in Laos in 2014. Along the way we have thought about the best ways to provide training in a way that is less dependent upon language by greater use of case studies and group work. Now to capitalise on the preceding work SEAPAVAA has developed a Training Strategy to help guide SEAPAVAA's training into the future to ensure that we can keep providing the most useful training in the most effective way.

CCAAA Meeting

SEAPAVAA President Mick Newnham and Secretary General Ms Irene Lim, attended the Coordinating Council of Audiovisual Archive Associations (CCAAA) Board meeting that was held at the UNESCO HQ in Paris. This location enabled the CCAAA to meet with UNESCO representatives and discuss the relationship between UNESCO and the various

SEAPAVAA 2016/17 Report

associations, which has not been as productive as we would have wished over the past few years. Other topics of discussion included a wrap up of JTS2016 and the members of CCAAA congratulated SEAPAVAA and our partner the National Archive of Singapore on presenting such a successful symposium.

Training Summit

Immediately preceding the CCAAA meeting SEAPAVAA took part in the Training Summit organised by FIAF. The summit was attended by representatives of the CCAAA members as well as other organisations that provide training to the av archiving sector, such as New York University and ICCROM. This was the first meeting of this type and the aim was to share experiences and thoughts on ways to make training for av archivists more accessible. The major outcome has been not only a general agreement to work more collaboratively but also a site where training information can be shared among the interested parties.

Changes in SEAPAVAA Secretariat

The SEAPAVAA Secretariat is located in Manila, Philippines. The Secretariat including the records and SEAPAVAA's archive has moved to the University of the Philippines, Library and Information Studies (UPLIS).

Ms Loren Bustos is leaving SEAPAVAA to continue her studies. The new contact point for SEAPAVAA's Secretariat is Ms Micheala Navato (Michii), and can be contacted on admin@seapavaa.net.

21st SEAPAVAA Conference and General Assembly

The 21st Conference is to be held in Manila, Philippines from the 3-8 April, 2017. The venue is the Cultural Centre of the Philippines. The theme is *Imagining an AV Archive of the Future*.

The program is full with a Community Archive Workshop sponsored by AMIA prior to the conference and three workshops:

- Personal Digital Archiving
- Handling AV Collections for Libraries
- Oral History

Papers have been received from across the SEAPAVAA region as well as from as far away as Norway, making SEAPAVAA's annual conference once again a truly international event.

More details can be found at www.seapavaaconference.com

Mick Newnham
President SEAPAVAA
March 2017



FIAF . 17

LOS ANGELES, CALIFORNIA
APRIL 28 - MAY 3

THE ACADEMY FILM ARCHIVE AND
UCLA FILM & TELEVISION ARCHIVE
ARE PROUD TO HOST THE 2017 FIAF CONGRESS
IN LOS ANGELES, CALIFORNIA.



VENUE INFORMATION

Congress Venue:
Academy Film Archive,
Pickford Center for
Motion Picture Study
1313 Vine Street
Los Angeles, CA 90028
Contact:
310-247-3016 ext.3337

Samuel Goldwyn Theater
8949 Wilshire Blvd
Beverly Hills, CA 90211
Contact:
310-247-3000

MOBILE PHONES AND PAGERS

As a courtesy to other
delegates and speakers,
please be sure to turn
off (or silence) all
mobile devices during
sessions and social
functions.

NAME BADGES

Badges are required for
entry to all Congress
sessions, tours,
lunches, screenings and
special activities. In
cases where a ticket is
provided, please check
your registration packet.

TRAVEL

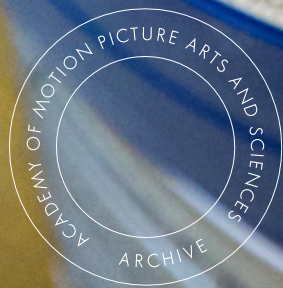
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United Taxi
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LA City Cab
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For information
on places to
eat and drink, visit
Fiaf2017.Oscars.org/Travel



ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

The Academy of Motion Picture Arts and Sciences is a global community of more than 7,000 of the most accomplished artists, filmmakers and executives working in film. In addition to celebrating and recognizing excellence in filmmaking through the Oscars®, the Academy supports a wide range of initiatives to promote the art and science of the movies, including public programming, educational outreach and the upcoming Academy Museum of Motion Pictures, which is under construction in Los Angeles.



ACADEMY FILM ARCHIVE

Dedicated to the preservation, restoration, documentation, exhibition and study of motion pictures, the Academy Film Archive is home to one of the most diverse and extensive motion picture collections in the world, including the personal collections of such filmmakers as Alfred Hitchcock, Cecil B. DeMille, George Stevens, Fred Zinnemann, Sam Peckinpah and Jim Jarmusch.

The Academy of Motion Picture Arts and Sciences was founded in 1927 and began acquiring film material in 1929. The Academy Film Archive, established in 1991, holds over 190,000 items, including all of the Academy Award®-winning films in the Best Picture category, all the Oscar®-winning documentaries and many Oscar-nominated films in all categories.

UCLA FILM & TELEVISION ARCHIVE

The UCLA Film & Television Archive is one of the largest repositories of moving image materials in the world, with more than 450,000 holdings, including independent and studio works, local and network TV programming, and 27 million feet of newsreel footage. A unique resource for media study, the Archive coordinates thousands of individual viewing appointments annually in support of projects that use moving images to illuminate aesthetic, historical and social questions.

The UCLA Film & Television Archive's online access efforts include a research area featuring 21 seasons of the LGBT public television series "In the Life" and the UCLA KTLA Newsfilm Collection, which contains clips of Los Angeles news footage from 1958 to 1981.

The UCLA Film & Television Archive also advances the understanding and appreciation of moving images through its commitment to theatrical exhibition, screening 400 titles each year in its own theater. The Archive also loans materials from its collection to venues and festivals around the world and organizes international touring programs.

Through its aggressive preservation program, the Archive has rescued hundreds of deteriorating works, including "Different from the Others" (1919, Richard Oswald), "Trouble in Paradise" (1932, Ernst Lubitsch), "An Evening with Fred Astaire" (NBC, 10/17/58) and "Daughters of the Dust" (1991, Julie Dash).

7 - 11

Welcome

12 - 13

Program at a Glance

14 - 19

Symposium Program

21

Second Century Forum

22 - 25

Screenings & Evening Programs

26 - 27

Afternoon Activities & Tours

28 - 32

FIAF Affiliates

33 - 34

FIAF Supporters

35

2017 Congress Supporters

Dear Colleagues,

It is with great pleasure that we meet again in Los Angeles on the occasion of the 73rd meeting of our Federation, 22 years after the last FIAF Congress in North America, when our beloved Michelle Aubert was elected President of FIAF.

This year, the Congress will allow us the opportunity to visit preeminent institutions of film heritage in a region which, for cinephiles the world over, represents the mecca of cinema, the place where an unparalleled motion picture industry was forged by pioneers from the four corners of the globe who made the films that form part of the collective imagination. We will also be able to discover the Academy Film Archive and the UCLA Film & Television Archive at the Packard Humanities Institute in Santa Clarita, as well as the Getty Center and Paramount Studios.

The Symposium will be an occasion to approach Hollywood cinema from the specific angle of Spanish-language production, and to study in depth this lesser-known aspect of film history thanks to the contributions of Latin-American film scholars and our colleagues from FIAF-affiliated archives in Latin America. We will examine the dissemination of this cinema by analyzing its conservation, restoration and valorization.

Over the past few months, our American colleagues in the Academy Film Archive and the UCLA Film & Television Archive have worked to assure the success of this "Hollywood" Congress. I would like to congratulate them, as well as others in Los Angeles, Brussels and elsewhere, who have also worked tirelessly to organize this event, and thank them for their warm and professional welcome, especially in these politically charged times when we will surely miss certain colleagues who are unable to travel to the United States.

This week we will enjoy our regular meetings, including the Symposium and the Second Century Forum, whose theme "Curating Cinema Artifacts" promises to be enlightening. We will also take part in workshops from our three specialized commissions, regional group meetings and, finally, our General Assembly, where we will have the opportunity to elect a new Executive Committee (and to choose a new president!). This, of course, does not include the numerous screenings, film presentations and other special events that will highlight once more the vitality of our global community. We should take advantage of this all-too-rare occasion to gather together to exchange ideas and points of view, and to initiate projects that I hope will not only enrich our respective archives but also give FIAF the means to continue playing a vital role in the conservation and advocacy of our world cinema heritage.

I wish you all a 2017 Congress filled with hard work, energy, friendship and exchanges in this City of Angels that makes cinephiles like us dream.

Eric Le Roy



FIAF President

Chers collègues,

C'est avec un plaisir non dissimulé que nous nous retrouvons à nouveau à Los Angeles à l'occasion du 73^{ème} congrès de notre Fédération, vingt-deux ans après le dernier Congrès de la FIAF sur le continent nord-américain, et lors duquel notre regrettée Michelle Aubert avait été élue Présidente de la FIAF.

Cette année, le Congrès va nous permettre de visiter d'éminentes institutions du patrimoine cinématographique dans une région qui, pour tous les cinéphiles du monde entier, représente le temple du cinéma, le lieu d'une industrie cinématographique sans égal qui a pu se constituer notamment grâce à des pionniers venus des quatre coins du globe pour réaliser des films qui font partie de notre imaginaire collectif. Nous pourrons ainsi découvrir les sites de l'Academy Film Archive à Los Angeles, celui de l'UCLA Film & Television Archive au Packard Humanities Institute à Santa Clarita, mais aussi le Getty Center et Paramount Studios.

Le Symposium sera l'occasion d'aborder le cinéma hollywoodien sous l'angle spécifique de sa production en langue espagnole, et d'étudier en profondeur ce pan assez méconnu de l'histoire du cinéma grâce aux contributions de spécialistes du cinéma latino-américain et de nos collègues des archives latino-américaines affiliées à la FIAF. Nous nous posons j'espère la question de la transmission de ce cinéma, en abordant les questions de sa conservation, restauration et valorisation.

Tout au long de ces derniers mois, nos collègues américains de l'Academy Film Archive et de l'UCLA Film & Television Archive se sont mobilisés pour assurer le succès de ce Congrès «hollywoodien». Je tiens à les féliciter, ainsi que tous ceux qui, à Los Angeles, Bruxelles et ailleurs, ont aussi travaillé d'arrache-pied à ces préparations, et à les remercier pour leur accueil à la fois professionnel et chaleureux, dans un contexte politique pourtant controversé qui va sans nul doute nous amener à déplorer l'absence de certains collègues qui se seront vus refuser l'accès aux États-Unis.

Nous vivrons cette semaine de Congrès au rythme des rendez-vous habituels que sont le Symposium, le Second Century Forum (dont le thème de 'la conservation des artefacts cinématographiques' nous promet de riches échanges), les ateliers de nos trois commissions spécialisées, les réunions des groupes régionaux, et enfin notre Assemblée Générale, qui sera l'occasion pour vous d'élire un nouveau Comité directeur (et de vous choisir un nouveau Président!). Sans oublier les nombreuses projections, présentations de films et d'autres événements spéciaux qui démontreront une nouvelle fois la vitalité de notre communauté mondiale. Nous devons valoriser cette occasion trop rare de nous retrouver ensemble pour échanger des informations et des points de vue, et d'initier de nouveaux projets qui, je l'espère, pourront profiter à nos archives respectives, mais donneront aussi à la FIAF les moyens de continuer à jouer un rôle de premier plan dans le secteur de la conservation et de la valorisation du patrimoine cinématographique mondial.

Je vous souhaite à toutes et à tous une édition 2017 pleine de travail, d'énergie, d'amitié et de rencontres dans cette «Cité des Anges» qui fait tant rêver les cinéphiles que nous sommes.

Eric Le Roy



Président de la FIAF

Estimados colegas,

Es un verdadero placer encontrarnos de nuevo en Los Ángeles con motivo del 73^a edición del Congreso de nuestra Federación, veintidós años después del último Congreso de la FIAF en Norteamérica, donde Michelle Aubert fue elegida presidente de la FIAF.

Este año, el Congreso nos permitirá visitar eminentes instituciones del patrimonio cinematográfico en una región que, para los cinéfilos del mundo entero, representa el templo del cine, el destino de una industria de cine sin igual, constituida en especial gracias al trabajo de pioneros que vinieron desde todos los puntos del globo para realizar películas que forman parte de nuestro imaginario colectivo. En consiguiente, podremos así descubrir la sede del Academy Film Archive, en Los Ángeles; la del UCLA Film & Television Archive, localizada en el Instituto de Humanidades Packard en Santa Clarita; y también las sedes del Museo Getty y de los estudios de la Paramount.

El Simposio ofrecerá la oportunidad de abordar el cine de Hollywood desde el ángulo específico de su producción realizada en el idioma español, y de estudiar en profundidad la historia de este cine, relativamente desconocido, gracias a las contribuciones de especialistas del cine latinoamericano, y de nuestros colegas de archivos latinoamericanos afiliados a la FIAF. Esperamos poder plantear cuestiones relacionadas a la difusión de este cine, abordando temas de su conservación, restauración y valorización.

Durante los pasados meses, nuestros colegas americanos del Academy Film Archive y del UCLA Film & Television Archive se han movilizado para asegurar el éxito de este Congreso "hollywoodense". Me gustaría felicitarles, como también a todos aquellos que en Los Ángeles, Bruselas y otros lugares, han trabajado arduamente en su organización, y a quienes quiero agradecer por su profesionalismo y cálida bienvenida, en un contexto político controversial que sin duda nos hace sentir la ausencia de colegas que no han podido venir.

Durante la semana del Congreso tendremos las reuniones habituales, que incluyen el Simposio, el Foro del Segundo Siglo (cuyo tema "Conservación de Artefactos de Cine" prometerá intercambios enriquecedores), los talleres de nuestras tres comisiones especializadas, las reuniones de grupos regionales, y la conclusión con nuestra Asamblea General, la cual dará ocasión para la elección de un nuevo Consejo Directivo (¡y la de un nuevo presidente!). No olvidemos las numerosas proyecciones, presentaciones de películas y otros eventos especiales que han demostrado nuevamente la vitalidad de nuestra comunidad mundial.

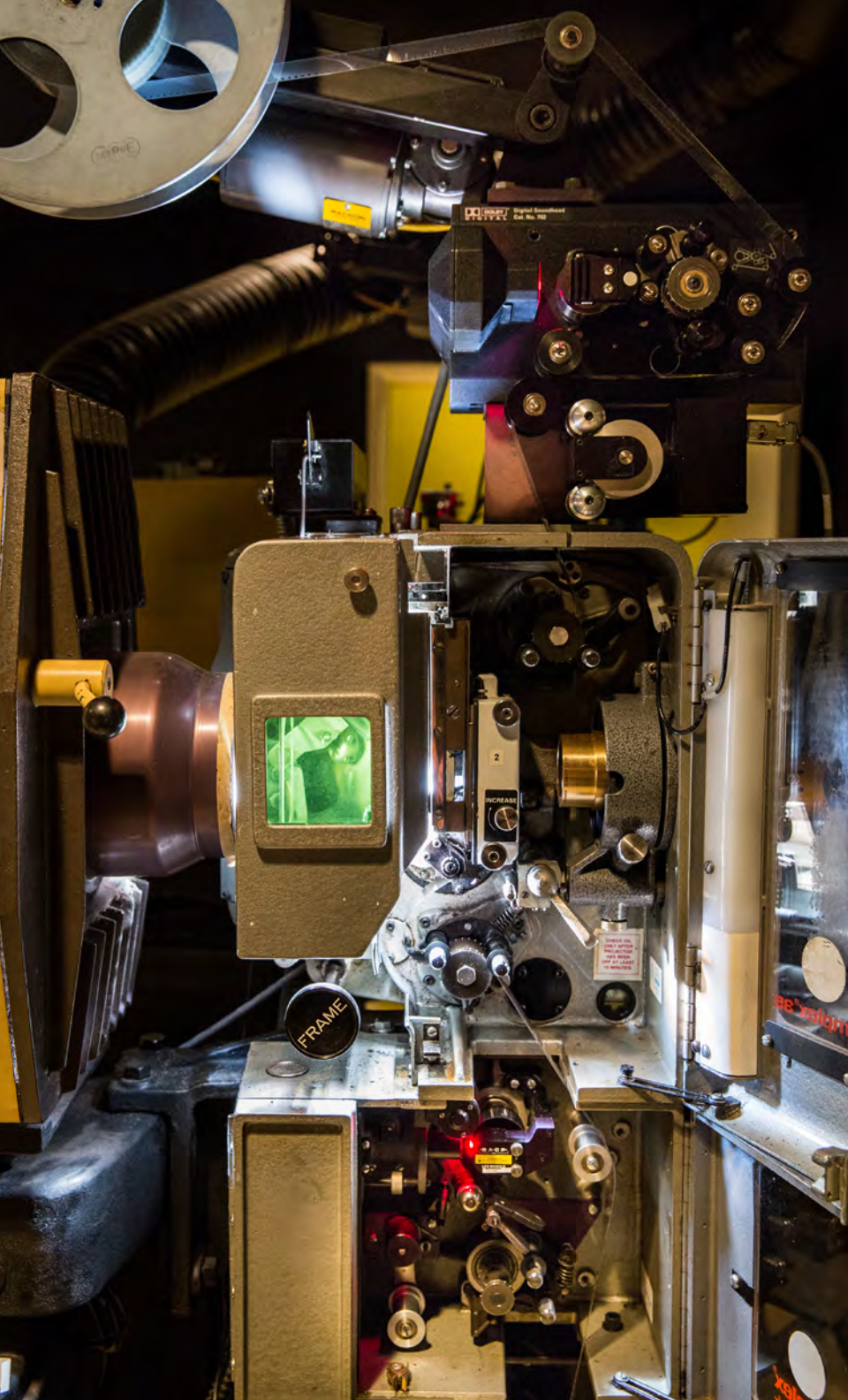
Hemos de apreciar la rareza que la ocasión ofrece de podernos reunir en conjunto para intercambiar información y puntos de vista, e iniciar nuevos proyectos que espero puedan beneficiar a nuestros archivos respectivamente, y que también sirva para que la FIAF continúe desempeñando un papel importante en el campo de la conservación y la valorización del patrimonio cinematográfico mundial.

Os deseo a todos una edición 2017 plena de trabajo, de energía, de amistad, y de reencuentros en esta "Ciudad de los Ángeles" que tanto ha hecho soñar a cinéfilos como nosotros.

Eric Le Roy



Presidente de la FIAF



Dear FIAF Delegate,

Los Angeles has a reputation of being a city without a past. For decades, historical points of interest were torn down with abandon to make way for the new, whether the Brown Derby or the Pan-Pacific Auditorium. In Los Angeles, nothing was built to last. Not the architecture, not the landscape, not the movies. But that has significantly changed since our last L.A.-based FIAF Congress in 1995. Today, the Academy Film Archive and UCLA Film & Television Archive, in association with the Packard Humanities Institute and the Getty Research Institute, welcome you to our future of film preservation.

We hope that FIAF 73 will be an opportunity for delegates to inform themselves about our many private-public partnerships between studios, rights holders, public archives and commercial laboratories. Most are members of the Association of Moving Image Archivists, our host for our opening night celebration at Paramount Studios, one of the oldest intact studio operations in Hollywood.

Highlighting Los Angeles' new film historical consciousness, FIAF delegates are invited to tour the Academy Museum of Motion Pictures, presently under construction; the new PHI Stoa, home to both the UCLA Film & Television Archive and the Packard Humanities Institute; and the Getty Museum, whose foundation is the sponsor of our symposium, "Hollywood Goes Latin: Spanish-language Cinema in Los Angeles."

Featuring some of Latin America's finest film scholars, our FIAF Symposium will focus on the deep interrelationships between Hollywood's Spanish-language film production, the growth of native film industries in Mexico, Argentina and Cuba, and the creation of a first-run theater market in Los Angeles. The recuperation of L.A.'s native Spanish film culture is of course dependent on preserving its material culture, so it is fitting that this year's Second Century Forum be dedicated to non-film artifact collections in our Federation archives.

Finally, you have Los Angeles itself at your feet, to experience or explore, whether you take the studio tour at Paramount, see a film at the storied Egyptian Theatre or just take a walk on the beach at Santa Monica.

Welcome to L.A. as the movie says.

Jan-Christopher Horak
UCLA Film & Television Archive

Michael Pogorzelski
Academy Film Archive

THURSDAY, APRIL 27

9:00am – 2:00pm Executive Committee Meetings
2:00pm – 5:00pm Academy Museum Site Tours*

FRIDAY, APRIL 28

9:00am – 3:30pm Registration Desk Open
9:00am – 4:00pm Executive Committee Meetings
10:00am – 12:00pm Walking Tours with John Bengtson*
3:00pm – 4:00pm Margaret Herrick Library Tour*
6:30pm – 9:00pm AMIA Welcomes FIAF to an Evening Reception and Screening at Paramount Studios*

SATURDAY, APRIL 29

8:15am – 5:30pm Registration Desk Open
9:15am – 10:45am **Symposium:** Los Angeles Production of Spanish-language Films
10:45am – 11:15am Coffee & Tea Break
11:15am – 12:30pm **Symposium:** Spanish-speaking Filmmakers in Hollywood I
12:30pm – 1:45pm Lunch Break
1:45pm – 3:15pm **Symposium:** Spanish-speaking Filmmakers in Hollywood II
3:15pm – 3:45pm Coffee & Tea Break
3:45pm – 5:15pm **Symposium:** Latin Actors in and around Hollywood
5:15pm – 6:15pm Regional Meetings
5:30pm – 9:30pm Academy Foundation Reception and Tours*

SUNDAY, APRIL 30

8:00am – 5:30pm Registration Desk Open
8:30am – 11:30am Academy Museum Site Tours*
10:00am – 12:00pm Walking Tours with John Bengtson*
12:00pm – 1:15pm Lunch Break
1:15pm – 3:00pm **Symposium:** Reception of Hollywood "Cine Hispano" Films in Latin America and Spain
3:00pm – 4:15pm **Symposium:** Film Analyses
4:15pm – 4:45pm Coffee & Tea Break
4:45pm – 6:00pm **Symposium:** Preserving and Screening Spanish-language Cinema
7:30pm – 10:30pm **Screenings:** ¡ASEGURE A SU MUJER! (1935), 35mm; CASTILLOS EN EL AIRE (1938), DCP

MONDAY, MAY 1

8:00am – 4:30pm Registration Desk Open
8:30am – 11:00am **Second Century Forum:** Session One
11:00am – 11:30am Coffee & Tea Break
11:30am – 12:45pm **Second Century Forum:** Session Two
12:45pm – 2:00pm Lunch Break
2:00pm – 3:45pm **General Assembly:** Session One
3:45pm – 4:15pm Coffee & Tea Break
4:15pm – 5:15pm **General Assembly:** Session Two
7:30pm – 11:00pm FIAF Award / Christopher Nolan Screening at the Samuel Goldwyn Theater

TUESDAY, MAY 2

8:00am – 10:30am Registration Desk Open
8:30am – 10:30am **General Assembly:** Session One
10:30am – 11:00am Coffee & Tea Break
11:00am – 12:45pm **General Assembly:** Session Two
12:45pm – 2:00pm Lunch Break
2:00pm – 3:30pm **General Assembly:** Session Three
3:30pm – 4:00pm Coffee & Tea Break
4:00pm – 7:00pm **General Assembly:** Session Four
7:00pm – 9:00pm Free Night

WEDNESDAY, MAY 3

8:00am – 10:30am Registration Desk Open
8:30am – 11:00am Commission Workshops
12:00pm – 3:00pm Packard Humanities Institute's Stoa / UCLA Film & Television Archive Open House (Lunch provided)*
3:00pm – 5:00pm Getty Museum Open to Visit
4:00pm – 5:00pm Newly Elected EC Meeting at the Getty
5:30pm – 6:30pm Getty Closing Cocktail Reception*
7:00pm – 9:30pm Getty Closing Event*

THURSDAY, MAY 4

2:00pm – 5:00pm Academy Museum Site Tours*

* Prior registration required.
Please see the Daily Schedule for details and exact timing.

SATURDAY, APRIL 29

Hollywood Goes Latin:

Spanish-language Cinema in Los Angeles

Hollywood Goes Latin:

Cine hispanohablante en Los Angeles

SESSION ONE: 9:15AM – 10:45AM

Los Angeles Production of Spanish-language Films

In the 1920s, Los Angeles enjoyed a buoyant homegrown culture of Spanish-language entertainment comprised of local and itinerant stock companies that produced zarzuelas, stage plays and variety acts. Following the advent of film talkies in 1928, Hollywood studios began to hire local and international talent from Latin America and Spain for the production of films in Spanish. Parallel to these productions, a series of films were financed by independent producers who contributed to the foundation of a Spanish-language film culture. This panel will present a survey of that time period.

Producción de cine en español en Los Ángeles

En la década de los años veinte, la ciudad de Los Ángeles disfrutaba de una efervescente cultura de entretenimiento en español compuesta por compañías artísticas, locales e itinerantes, que producían representaciones de zarzuela, obras de teatro y espectáculos de variedades. A partir del comienzo del cine sonoro, en 1928, los estudios de Hollywood comenzaron a contratar talento local e internacional de Latinoamérica y España para la producción de películas en español. A la par de estas producciones, una serie de películas fueron financiadas por productores independientes que contribuyeron a establecer una cultura cinematográfica en español. Este panel presentará un repaso de esta época.

Moderator: Roberto Esteban Green Quintana, UCLA Film & Television Archive

Presenter: Bob Dickson, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences (USA)

Title: Origins and Development of "Cine Hispano" in Hollywood / Los orígenes y desarrollo del "Cine Hispano" en Hollywood

Presenter: Lisa Jarvinen, La Salle University (USA)

Title: Mass Market for Spanish-language Films: Los Angeles, Hybridity, and the Emergence of Latino Audiovisual Media / El mercado en masa de las películas hispanohablantes: Los Ángeles, hibrididad, y la emergencia el desarrollo de un medio audiovisual latinos

Presenter: Marisel Flores-Patton, Archivo General de Puerto Rico (Puerto Rico)

Title: A Story of Success: Rafael Ramos y Cobián / Una historia de éxito: Rafael Ramos y Cobián

Presenter: Jan-Christopher Horak, UCLA Film & Television Archive (USA)

Title: Cantabria Films and the L.A. Film Market (1938-1940) / Cantabria Films y el mercado del cine en Los Ángeles (1938-1940)

SESSIONS TWO & THREE:

11:15AM – 12:30PM AND 1:45PM – 3:15PM

Spanish-speaking Filmmakers in Hollywood I & II

In the 1930s, the Hollywood film studios trained Latino filmmakers and technicians for its "Cine Hispano" productions, and many of them contributed significantly to the establishment of national cinemas in Latin America. This section will highlight the lives and careers of these pioneers.

Cineastas hispanohablantes en Hollywood I & II

En la década de los años treinta, los estudios de cine de Hollywood se convirtieron en centros de aprendizaje para los cineastas y técnicos de las producciones del "Cine Hispano", muchos de los cuales contribuyeron a establecer cinematografías nacionales en Latinoamérica. Esta sección repasará la vida y carrera de estos pioneros.

Hollywood I

Moderator: Alejandra Espasande Bouza, Academy Film Archive

Presenter: Paula Félix-Didier, Museo del Cine Pablo Ducrós Hicken (Argentina)

Title: Three Argentineans in 1930s Hollywood / Tres argentinos en el Hollywood de los 1930s

Presenter: María Elena de las Carreras, UCLA/CSUN (USA)

Title: Carlos Borcosque: Learning the Ropes in Hollywood (1927-1938) / Carlos Borcosque: El aprendizaje de un oficio en Hollywood (1927-1938)

Presenter: Luciano Castillo, Cinemateca de Cuba (Cuba)

Title: Ramón Peón: A Cuban in the Babel of Languages / Ramón Peón: un cubano en la Babel de los idiomas

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Hollywood II

Moderator: María Elena de las Carreras, UCLA/CSUN

Presenters: Xóchitl Fernández de Agrasánchez, Agrasánchez Film Archive (USA);
María Esperanza Vázquez Bernal, Researcher (Mexico)

Title: Gabriel García Moreno: Mexican Technician and Inventor in Hollywood /
Gabriel García Moreno: técnico e inventor mexicano en Hollywood

Presenter: Alejandra Espasande Bouza, Academy Film Archive (USA)

Title: From Quintanar to Hollywood: Romualdo Tirado and Spanish-language
Cinema in Los Angeles (1919-1963) / De Quintanar a Hollywood: Romualdo
Tirado y el cine hispanohablante en Los Ángeles (1919-1963)

Presenter: Rogelio Agrasánchez, Jr., Agrasánchez Film Archive (Mexico)

Title: Guillermo Calles: A Mexican Film Pioneer in California / Guillermo Calles:
un Mexicano pionero del cine en California

Presenter: César Fratanoni, Researcher (USA)

Title: Carlos Gardel's Éxito Productions, Inc.: Hispanic Independence within
the Studio System? / Carlos Gardel y Éxito Productions, Inc.: ¿Independencia
hispana dentro del sistema de estudios?

SESSION FOUR: 3:45PM – 5:15PM

Latin Actors in and around Hollywood

The demand for Spanish-speaking actors to work in the "Cine Hispano"
productions attracted Hollywood talent, local stage performers and international
actors who collaborated in the making of a very diverse American cinema that
showcased the idiosyncrasies, traditions and cultures of Latin America and Spain,
and that presented an on-screen reflection of U.S. Hispanic identity that has not
been equaled since the advent of film talkies.

Actores latinos en Hollywood

*La necesidad de actores que hablaran español para la realización de películas
del "Cine Hispano", atrajo el talento de estrellas de Hollywood, el de actores
de teatros locales, y el de artistas internacionales que colaboraron en crear un
cine americano de gran diversidad que mostró las idiosincrasias, tradiciones y
culturas de Latinoamérica y España, y que presentó un reflejo cinematográfico de
la identidad hispana de los Estados Unidos que no se ha vuelto a repetir desde el
comienzo del cine sonoro.*

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

Presenter: Rosario Vidal Bonifaz, Universidad de Guadalajara (Mexico)

Title: The Jalisco Tenor Who Conquered Hollywood: José Mojica, Hispanic Fox

Film Star / El tenor jalisciense que conquistó Hollywood: José Mojica, estrella
hispana de la Fox Film

Presenter: Núria Bou Sala, Universitat Pompeu Fabra (Spain)

Title: Spanish and U.S. Reception of a "Star": Conchita Montenegro in Hollywood
/ La recepción española y norteamericana de una 'star': Conchita Montenegro en
Hollywood

Presenter: Mar Díaz Martínez, Filmmaker (Spain)

Title: Antonio Moreno: The Star Who Returned to Spain without Leaving Hollywood
/ Antonio Moreno: La estrella que volvió a España sin salir de Hollywood

Presenter: Bernd Hausberger, El Colegio de México (Mexico)

Title: The Frustrated Career of Celia Villa Peña in the Hispanic Cinema /
La frustrada carrera de Celia Villa Peña en el Cine Hispano

SUNDAY, APRIL 30

SESSION ONE: 1:15PM – 3:00PM

Reception of Hollywood "Cine Hispano" Films in Latin America and Spain

Hollywood's "Cine Hispano" was exhibited in U.S. theaters and distributed to the
mass market of Spanish-speaking countries where it competed with the emergence
of national film productions. This section will focus on the international promotion
and reception of this cinema.

Recepción de películas del "Cine Hispano" de Hollywood en Latinoamérica y España

*El "Cine Hispano" de Hollywood fue exhibido en teatros de los Estados Unidos
y distribuido a los mercados de países hispanohablantes donde compitió con la
emergente producción de cinematografías nacionales. Esta sección se enfocará
en la promoción y recepción de este cine.*

Moderator: Michael Ramos Araizaga, Film Archivist

Presenter: Carmen Jaimes Aldave, Filmoteca de la Pontificia Universidad Católica
del Perú (Peru)

Title: Hollywood Hispanic Cinema and Spanish-language Movie Theaters in
Mexico and Argentina: Confluences and Disagreements / El cine hispano de
Hollywood y los cines en castellano en México y Argentina: confluencias y
desencuentros

Presenter: Esteve Rimbau Möller, Filmoteca de Catalunya (Spain)

Title: No, Thanks! The Spanish Versions (1929-1931) as Seen through *Cinelandia*
Magazine / ¡No, gracias! Las 'Spanish versions' (1929-1931) según la revista
Cinelandia

Presenter: Tzutumatzin Soto Cortés, Cineteca Nacional (Mexico)

Title: Fully Spoken in Spanish: Hollywood Film Publicity in Mexico City Movie Theaters from 1920 to 1930 / Hablada totalmente en español: Publicidad cinematográfica de películas de Hollywood en cines de México, D.F., 1920-1930

Presenter: Violeta Nuñez Gorriti, Los Angeles Film Historian (USA)

Title: Hollywood Spanish-language Movies in Lima, the Cities of the South American Pacific Coast, and Mexico City / Películas hispanohablantes de Hollywood en Lima, las ciudades de la costa pacífica de América del Sur, y Ciudad México.

SESSION TWO: 3:00PM – 4:15PM

Film Analyses

This section will present analyses of film works of Hollywood's "Cine Hispano," specifically highlighting the "double versions" (adaptations of English-language films into Spanish-language versions that were shot employing the same sets and wardrobe), the shaping of national identity in a hybrid cultural space, and the rivalry between competing cinemas.

Análisis de películas

Esta sección analizará películas del "Cine Hispano" de Hollywood, enfocándose específicamente en las "dobles versiones", adaptaciones al español de películas en inglés que empleaban los mismos plató cinematográficos y vestuario; la formación de una identidad nacional en un espacio híbrido cultural, y la rivalidad de otros cines en español.

Moderator: Iván Trujillo Bolio, Guadalajara International Film Festival

Presenter: Bernd Desinger, Filmmuseum Düsseldorf (Germany)

Title: A Comparison between the English and the Spanish Versions of "Dracula" (1931) / Una comparación entre las versiones en inglés y español de 'Dracula' (1931)

Presenter: Eduardo de la Vega Alfaro, Universidad de Guadalajara (Mexico)

Title: Competing against the "Cine Hispano" in Its Own Territory: The Case of "Contrabando" / Competir contra el cine hispano en su propio terreno: el caso de 'Contrabando'

Presenter: Marcela Cassinelli, Fundación Cinemateca Argentina (Argentina)

Title: Carlos Gardel: The Permanence of a Myth through Cinema / Carlos Gardel: La permanencia de un mito a través del cinema

SESSION THREE: 4:45PM – 6:00PM

Preserving and Screening Spanish-language Cinema

Archivists and restorationists will reflect upon current challenges of preserving, restoring and exhibiting Spanish-language cinema in the United States and Latin America.

Preservación y exhibición de cine en español

Archivistas y restauradores reflexionarán sobre los retos actuales de preservar, restaurar y exhibir cine en español en Latinoamérica y los Estados Unidos.

Moderator: Otto Padrón, Meruelo Media

Presenter: Roberto Esteban Green Quintana, UCLA Film & Television Archive (USA)

Title: The Preservation of Spanish-language Films at UCLA Film & Television Archive / UCLA Film & Television Archive y la preservación de películas en español

Presenter: Albino Álvarez Gómez, Filmoteca de la UNAM (Mexico)

Title: "Castillos en el aire" (1938): preservation and restoration by Filmoteca de la UNAM / 'Castillos en el aire' (1938): rescate y restauración en la Filmoteca de la UNAM

Presenters: Sergio Rentero and Gabriela Alejandra Plazas, Fundación Cinemateca Argentina / GOTIKA (Argentina)

Title: Three Case Studies of Industrial Processes for the Preservation and Distribution of Argentinean Audiovisual Heritage / Tres casos de procesos industriales de preservación y distribución del patrimonio audiovisual argentino

Presenters: Juana Suárez and Pamela Vizner Oyarce, Second Run Media Preservation (Colombia/Chile)

Title: Activating the Latin American Collections: A Collaborative Digital Humanities Project / Activando las colecciones latinoamericanas: Un proyecto colaborativo de humanidades digitales

MONDAY, MAY 1

Second Century Forum: Curating Cinema Artifacts

This year's forum will focus on Curating Cinema Artifacts, and will be comprised of short presentations from FIAF affiliates and a round table discussion hosted by the TECHNÈS project. **All events will take place at the Pickford Center.**

SESSION ONE: 8:30AM – 11:00AM

Presenter: Dawn Aveline, UCLA Library

Title: High Speed Turns: Digitizing 1,341 Cuban Cinema Posters in 3.5 Days

Presenter: Marco de Blois, Cinémathèque Québécoise (Canada)

Title: The Gertie Project: "Reconstruction" of the Lost Stage Version of Winsor McCay's "Gertie the Dinosaur" (1914)

Presenters: Jenny Romero, Margaret Herrick Library; Heather Linville, Academy Film Archive; Karen Barcellona, Digital Management Services, Academy of Motion Picture Arts and Sciences (USA)

Title: Ask Margaret: Collaborations between the Academy's Library and Film Archive

Presenter: Sofía Arévalo Gallardo, Cineteca Nacional (Mexico)

Title: Dolores del Río Dresses the Archive of the Cineteca Nacional / Dolores del Río viste el Acervo de Cineteca Nacional

Presenter: Theresa Scandiffio, TIFF Bell Lightbox (Canada)

Title: TIFF's Film Reference Library's Artistic Pillars on Display at TIFF Bell Lightbox

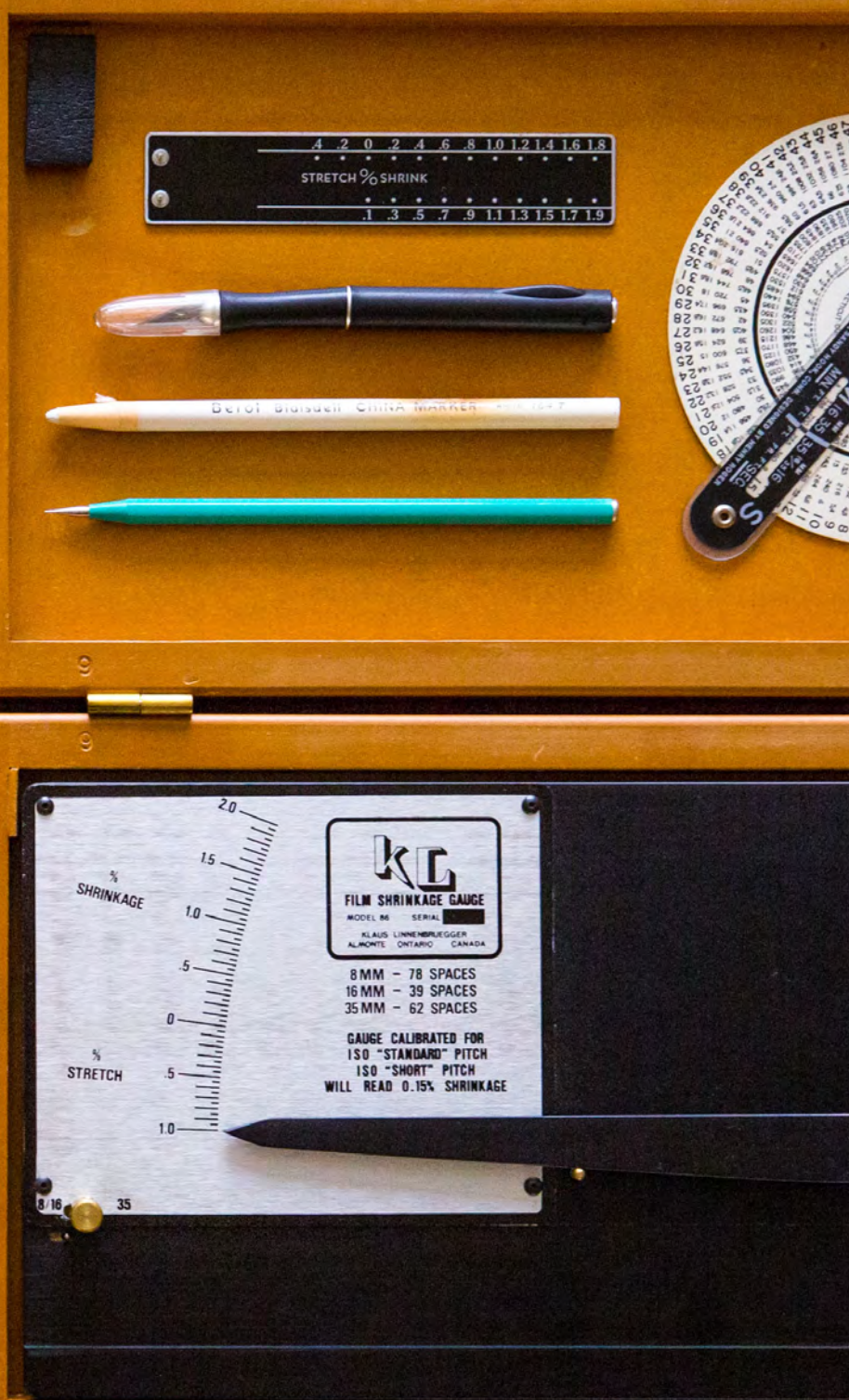
Presenter: Rainer Rother, Deutsche Kinemathek (Germany)

Title: Objects in Film Exhibitions and Online Archives – The Deutsche Kinemathek as a Case Study

SESSION TWO: 11:30AM – 12:45PM

Presenters: Paolo Cherchi Usai, George Eastman Museum; Jean Gagnon, Cinémathèque Québécoise; André Gaudreault, Université de Montréal

Title: TECHNÈS Round Table Discussion



FRIDAY, APRIL 28
6:30PM - 9:00PM
Opening Night Celebration
Paramount Studios

The Association of Moving Image Archivists (AMIA) is pleased to welcome the International Federation of Film Archives (FIAF) to an evening of archival celebration on the Paramount lot. Renowned film critic and tireless supporter of classic films Leonard Maltin will host an evening that mimics the long-standing AMIA tradition "Archival Screening Night." Clips will demonstrate the amazing depth and breadth of collections and archivists within AMIA. The event will take place at the Paramount Theater on the Paramount Studios lot in Hollywood.

SATURDAY, APRIL 29
5:30PM - 9:30PM
Academy Foundation Tours
and Screening
Pickford Center for
Motion Picture Study

Enjoy refreshments on the patio and tour the Academy's inner workings, including seeing recent technological advances spearheaded by the Academy's Science and Technology Council and viewing special objects from the Academy Museum of Motion Pictures. After a short screening of highlights from the Archive's collection, a special guest near and dear to the Academy will join us for delegates to meet.

SUNDAY, APRIL 30
7:30PM - 10:30PM
Hollywood Goes Latin:
Spanish-language Cinema in
Los Angeles
Pickford Center for
Motion Picture Study

In the early days of sound cinema, Hollywood had to determine how the "talkies" could be sold around the world. While dubbing and, to a lesser extent, subtitles, eventually became the norm, the first decade of sound saw an extraordinary experiment: an attempt to reach the Spanish-language market by producing movies in Spanish that were sometimes originals and sometimes adaptations of English-language productions. These movies featured prominent Latin American and Spanish actors and actresses, and many of the directors and technicians went on to have major careers in their own countries. Many of these films have been lost, and those that remain are rarely seen or studied. These two films are an excellent introduction to this fascinating period of early sound production in Hollywood.

¡ASEGURE A SU MUJER!
(INSURE YOUR WIFE!) (1935)
35mm, b/w, 83 minutes
Spanish with English subtitles.
Preserved by the Academy Film
Archive and 20th Century Fox

This Fox Film comedy – based on a play by Argentinean writer Julio Escobar – features an international cast that includes actor and singer Raúl Roulién; his fiancée in both the movie and real life, actress and

dancer Conchita Montenegro; former Hollywood silent movie star Antonio Moreno, who was also the director of Mexico's first talkie, "Santa" (1932); and sultry actress Mona Maris, perhaps best remembered for her work with singer Carlos Gardel in "Cuesta Abajo" (1934). The plot centers on Ricardo Randall (Roulién), who concocts a scheme to establish an insurance policy to protect men from their wives' infidelity. The plot thickens when Ricardo's secretary and love interest, Camelia Cornell (Montenegro), is faced with the return of Rita Martín (Maris), a former lover of Ricardo, whose husband Eduardo (Moreno) has purchased an insurance policy on her. The film features songs performed by Roulién, with lyrics by Spanish playwright Enrique Jardiel Poncela, who also collaborated on the film's screenplay.

Esta comedia de los estudios Fox – basada en una obra teatral del escritor argentino Julio Escobar – muestra un elenco internacional que incluye al actor y cantante Raúl Roulién; a su futura esposa, la actriz y bailarina Conchita Montenegro; a la estrella del cine silente de Hollywood, Antonio Moreno – también director de la primera película sonora del cine mexicano, 'Santa' (1932); y a la seductora actriz Mona Maris – mejor conocida por su trabajo con Carlos Gardel en 'Cuesta Abajo' (1934). La trama se centra en la idea de un negocio concebida por Ricardo Randall (Roulién) de establecer una póliza de seguro que proteja a los hombres contra la infidelidad de sus esposas. Los amoríos del pasado de

Ricardo le causan conflictos cuando su secretaria, y prospecto amoroso, Camelia Cornell (Montenegro) es confrontada con el regreso de Rita Martín (Maris), ex amante de Ricardo, cuyo esposo Eduardo Martín (Moreno) la ha asegurado con una póliza. La película muestra canciones – interpretadas por Roulién – con letra escrita por el dramaturgo español Enrique Jardiel Poncela, quien también colaboró en la adaptación cinematográfica.

CASTILLOS EN EL AIRE
(CASTLES IN THE AIR) (1938)
DCP, b/w, 82 minutes
Spanish with English subtitles.
Restored by Filmoteca de la UNAM
and UCLA Film & Television Archive

After winning a trip to Hollywood, office typist Lolita Álvarez (Cristina Téllez) travels to the city of dreams on an ocean liner in the company of her aunt Gertrudis (Pilar Arcos). During the trip, she meets and falls for banker Alberto Guzmán (Rafael Alcayde), mistaking him for a prince while she herself pretends to be a well-travelled socialite. The film features a flamenco-inspired tap dancing scene performed by dancer Edith Davis. Before becoming a prolific filmmaker in the Mexican film industry, Spanish-born Jaime Salvador made his directorial debut with "Castillos en el aire." The film was an independent production financed by Salvador's then brother-in-law, Eduardo Albacini Gastine (aka Eddie Le Baron), an orchestra leader born in Venezuela and partly raised in Mexico, whose Latin-inspired music was popular throughout the Americas.

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The film was based on an original idea by Salvador and adapted for the screen by Miguel de Zárraga, a reporter for *Cine-Mundial* who was a dialogue writer and director of Spanish-language productions in Hollywood. The film also starred Spanish opera singers Andrés de Seguro and Emilia Leovalli and stage comedian José Peña "Pepet."

Después de ganar un viaje a Hollywood, la mecanógrafa Lolita Álvarez (Cristina Téllez) viaja en barco a la ciudad de los sueños acompañada por su tía Gertrudis (Pilar Arcos). Durante el viaje, conoce y se enamora de un banquero de personalidad inmadura, llamado Alberto Guzmán (Rafael Alcayde), a quien confunde con un príncipe mientras ella se hace pasar por una mujer adinerada. La película incluye una escena de claqué, a lo flamenco, interpretada por la bailarina Edith Davis. Antes de convertirse en un prolífico cineasta en la industria del cine mexicano, Jaime Salvador comenzó su carrera con la dirección de 'Castillos en el aire' (1938), una producción independiente financiada por su entonces cuñado, Eduardo Albacini Gastine (mejor conocido como Eddie Le Baron), director de banda nacida en Venezuela de padres sirios, y parcialmente criado en México, quien ganó fama con la interpretación de música latina en el Trocadero Café, club nocturno que regentó en la ciudad de Los Angeles. El guión de la película está basado en una idea original de Jaime Salvador que fue adaptada al cine en colaboración con Miguel de Zárraga,

reportero cinematográfico de la revista Cine-Mundial, y escritor de diálogos – y director – de las películas del "Cine Hispano" en Hollywood. La película marca el debut de los intérpretes Rafael Alcayde y Cristina Téllez quienes aparecen junto a un elenco de actores españoles: los cantantes de ópera Andrés de Seguro y Emilia Leovalli; y el comediante José Peña "Pepet", artista conocido por su trabajo en el teatro hispanohablante de Los Ángeles.

MONDAY, MAY 1

7 : 30 PM

**FIAF Award Night
Christopher Nolan with a
Screening of INTERSTELLAR
in 70mm**

Samuel Goldwyn Theater

FIAF has honored three-time Oscar nominee Christopher Nolan with the annual FIAF Award. FIAF celebrates individuals "whose experience and personal commitment in the field of cinema underlines the missions of the Federation, by presenting them with a FIAF Award. The FIAF Award recognizes in particular their dedication and contribution to the preservation of, and access to, the world film heritage, for the pleasure of today's audiences, as well as for the benefit of future generations." Past recipients of the award have included Martin Scorsese (2001), who received the inaugural award, Ingmar Bergman (2003), Hou Hsiao-hsien (2006), Liv Ullmann (2010) and Agnès Varda (2013).

Nominated for five Academy Awards, and winning an Oscar for Visual Effects, "Interstellar" was directed by Christopher Nolan and written by Jonathan and Christopher Nolan.

In the not-too-distant future when planet Earth has become nearly uninhabitable, a team of scientists must figure out a way to travel through space and time to alternate galaxies in order to save humanity.

WEDNESDAY, MAY 3

5 : 30 PM

**Getty Reception and Archive Night
Film Preservation in Latin America:
Pasado, Presente, Futuro
Getty Center's Harold M. Williams
Auditorium**

Film preservation is critical for the world's cultural heritage and is in serious danger of becoming obsolete. As film labs are closing worldwide, funding remains an ongoing challenge, and restoration efforts often need to be done collaboratively with support from multiple outside organizations. This event will bring together representatives from Latin American archives to showcase restored films and new archival "discoveries" from their collections as well as discussing the difficulties in maintaining their country's cinematic legacy. Confirmed participants include Albino Álvarez Gómez, Assistant Director of Film Preservation and Restoration, Filmoteca de la UNAM; Norma Rivera Valdivia, General Coordinator at the Filmoteca PUCP; Cecilia Cenciarelli, Cineteca di Bologna and World Cinema Foundation; Paula Félix-Didier, Directora, Museo del Cine Pablo C.

Ducrós Hicken; and Rani Singh, Principal Project Specialist & Consulting Curator, the Getty Research Institute.

About the Getty Research Institute

The Getty Research Institute is dedicated to furthering knowledge and advancing understanding of the visual arts and their various histories through its expertise, active collecting program, public programs, institutional collaborations, exhibitions, publications, digital services and residential scholars programs. Its Research Library and Special Collections of rare materials and digital resources serve an international community of scholars and the interested public. The Institute's activities and scholarly resources guide and sustain each other and together provide a unique environment for research, critical inquiry and scholarly exchange.



Tours of the Academy Museum of Motion Pictures

THURSDAY, APRIL 27, 2:00PM - 5:00PM

SUNDAY, APRIL 30, 8:30AM - 11:30AM

THURSDAY, MAY 4, 2:00PM - 5:00PM

The Academy of Motion Picture Arts and Sciences is building the world's premier movie museum in the heart of Los Angeles. Located in the historic May Company building at Wilshire and Fairfax, the Academy Museum will explore the history and magic of what happens on screen as well as behind it. The museum is scheduled to open in 2019. This tour will visit the Museum site and allow delegates to explore, at their leisure, the LACMA campus. Details and bus information can be found in the Daily Schedule.

A Closer Look: Exploring the Academy's Fairbanks Center for Motion Picture Study

FRIDAY, APRIL 28, 3:00PM - 4:00PM

Journey through film history and get a behind-the-scenes look at this world-renowned research facility. Since its earliest days, the Academy has maintained a reference library dedicated to documenting the history and development of the motion picture as an art form and as an industry. Established in 1928 and now located in Beverly Hills, the library is open to the public and used year-round by students, scholars, historians and industry professionals. Details and bus information can be found in the Daily Schedule.

Walking Tours of Hollywood

FRIDAY, APRIL 28, 10:00AM AND 11:00AM

SUNDAY, APRIL 30, 10:00AM AND 11:00AM

Film historian and author John Bengtson will lead walking tours of silent-era Hollywood. The excursion will feature stops at several silent-era locations in Hollywood, including sites featured in films by Harold Lloyd, Charlie Chaplin and Buster Keaton. Details can be found in the Daily Schedule.

The Packard Humanities Institute's Stoa and the UCLA Film & Television Archive

WEDNESDAY, MAY 3, 12:00PM - 3:00PM

The 64-acre campus of The PHI Stoa, home to the UCLA Film & Television Archive, is located in the famed Newhall Ranch area where hundreds of Westerns and other movies have been made since the 1910s. Activities include a luncheon reception, a tour of the Stoa building, vaults, screening rooms, film lab and grounds. Presentations will be given on UCLA and PHI preservation projects, including The Hearst Newsreel Project, a collaborative effort between PHI and UCLA to digitize and make publicly available the surviving 27 million feet of film produced by one of the largest U.S. newsreel companies in the 20th century. Details and bus information can be found in the Daily Schedule.

About the Packard Humanities Institute's Stoa

The PHI Stoa was especially designed to provide space for the UCLA Film & Television Archive. For many years, the Packard Humanities Institute has been a major funder and collaborator of the UCLA Archive. The PHI Stoa is the West Coast complement to the Packard Campus of the Library of Congress in Culpeper, Virginia. Both are dedicated to the storage, conservation and study of our audiovisual heritage, and both are dedicated to providing broader public access. The Packard Humanities Institute is a nonprofit foundation dedicated to archaeology, music, film preservation and historical archives.

ALBANIA

Member
ARKIVI QENDROR
SHTETEROR I
FILMIT (AQSHF) / CENTRAL
STATE'S FILM ARCHIVE

ALGERIA

Associate
LA CINEMATHEQUE
ALGERIENNE – CENTRE
ALGERIEN DE LA
CINEMATOGRAPHIE

ARGENTINA

Member
FUNDACION CINEMATECA
ARGENTINA
Associate
MUSEO DEL CINE PABLO
C. DUCROS HICKEN

AUSTRALIA

Associate
AUSTRALIAN CENTRE
FOR THE MOVING IMAGE
(ACMI)
Associate
AUSTRALIAN
CINEMATHEQUE,
QUEENSLAND ART
GALLERY / GALLERY OF
MODERN ART
Associate
NATIONAL ARCHIVES
OF AUSTRALIA – AUDIO-
VISUAL PRESERVATION
SECTION
Member
NATIONAL FILM AND
SOUND ARCHIVE

AUSTRIA

Member
FILMARCHIV AUSTRIA
Member
ÖSTERREICHISCHES
FILMMUSEUM / AUSTRIAN
FILM MUSEUM

AZERBAIJAN

Associate
STATE FILM FUND OF
AZERBAIJAN /
AZERBAIJAN DÖVLET FILM
FONDU

BANGLADESH

Member
BANGLADESH FILM
ARCHIVE

BELGIUM

Associate
CINEMATHEQUE DE LA
FEDERATION
WALLONIE-BRUXELLES
Member
CINEMATHEQUE ROYALE
DE BELGIQUE / KONINKLI-
JK BELGISCH FILMARCHIEF

BOLIVIA

Associate
FUNDACION CINEMATECA
BOLIVIANA

**BOSNIA AND
HERZEGOVINA**

Associate
KINOTEKA BOSNE I
HERCEGOVINE

BRAZIL

Associate
ARQUIVO NACIONAL
Member
CINEMATECA BRASILEIRA
Associate
CINEMATECA DO MUSEU
DE ARTE MODERNA

BULGARIA

Member
BULGARSKA NACIONALNA
FILMOTEKA

BURKINA FASO

Associate
CINEMATHEQUE
AFRICAIN DE
OUAGADOUGOU –
FESPACO

CAMBODIA

Associate
BOPHANA AUDIOVISUAL
RESOURCE CENTER –
CENTRE DE RESSOURCES
AUDIOVISUELLES

CANADA

Member
LA CINEMATHEQUE
QUEBECOISE
Member
TIFF FILM REFERENCE
LIBRARY

CHILE

Member
CINETECA NACIONAL
DE CHILE

CHINA

Member
CHINA FILM ARCHIVE
Member
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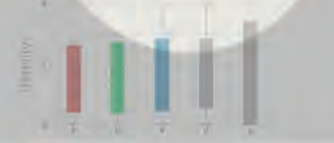


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