

FIAF CONGRESS PRETORIA 2011

CONGRESS REPORT

67th

fiaf

Congress

2011

Pretoria



arts and culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



**Fédération internationale
des archives du film**

**International Federation
of Film Archives**

**Federación Internacional
de Archivos Fílmicos**

**Report on the
67th FIAF Congress**

**10-16 May 2011
Pretoria, South Africa**

67th FIAF CONGRESS REPORT

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General Assembly

List of Delegates

Agenda of the General Assembly

Minutes of the General Assembly



List of Delegates

Pretoria 2011 - Congress Participants

General Assembly restricted to FIAF Affiliates
(Honorary Members, Members and Associates)

Voting delegates in bold

HONORARY MEMBERS

| | | |
|--------------------|-----------------|-------------------|
| Bloomington | Honorary Member | Mr. DAVID FRANCIS |
| Berlin | Honorary Member | Ms. EVA ORBANZ |

MEMBERS

| | | |
|------------------|---|---|
| Barcelona | Filmoteca de Catalunya | Mr. ESTEVE RIAMBAU Ms. MARIONA BRUZZO I LLABERIA |
| Beijing | China Film Archive | Mr. FU HONGXING Mr. LIU DONG Ms. JING ZHAO Ms. LAN ZHANG Mr. BO GU |
| Berkeley | Pacific Film Archive | Ms. NANCY GOLDMAN |
| Bologna | Cineteca del Comune di Bologna | Ms. ANNA FIACCARINI |
| Canberra | National Film and Sound Archive | Ms. MEG LABRUM Ms. TENILLE HANDS |
| Culpeper | Library of Congress USA | Mr. PATRICK LOUGHNEY |
| Hanoi | Vietnam Film Institute | Ms. LAN NGUYEN THI Mr. BA LUU HOANG Mr. PHUONG LE DINH Mr. QUYNH LE HUONG |
| Helsinki | National Audiovisual Archive / Finnish Film Archive | Mr. MATTI LUKKARILA Mr. ANTTI ALANEN |
| Kobenhavn | Danish Film Institute | Mr. THOMAS CHRISTENSEN |
| Lisbonne | Cinematheca Portuguesa – Museu do Cinema | Mr. JOSÉ MANUEL COSTA |
| Madrid | Filmoteca Española | Mr. JOSÉ MARÍA PRADO GARCÍA Ms. MARÍA GARCÍA BARQUERO Mr. MIGUEL DEL VALLE-INCLÁN ALSINA |
| México | Filmoteca de la Unam | Ms. GUADALUPE FERRER ANDRADE Mr. FRANCISCO GAYTAN FERNANDEZ |

| | | |
|-------------------|--|---|
| México | Cineteca Nacional | Ms. DORA EUGENIA MORENO BRIZUELA |
| Montréal | Cinémathèque Québécoise | Ms. YOLANDE RACINE |
| München | Filmmuseum München | Mr. STEFAN DRÖSSLER |
| New York | The Museum of Modern Art | Mr. RAJENDRA ROY |
| Oslo | National Library of Norway | Mr. JON ARILD OLSEN |
| Paris | Cinémathèque française | Ms. CAMILLE BLOT-WELLENS |
| Paris | Archives françaises du Film - CNC | Mr. ÉRIC LE ROY |
| Praha | Narodni Filmovy Archiv | Mr. VLADIMIR OPELA |
| Seoul | Korean Film Archive | Ms. LEE BYUNG-HOON Ms. SUNGJI OH |
| Skopje | cinematheque of Macedonia | Ms. MIMI GJORGOSKA-IIIEVSKA |
| Stockholm | Svenska Filminstitutet | Mr. JAN-ERIK BILLINGER |
| Tokyo | National Film Center | Mr. HISASHI OKAJIMA |
| Valencia | IVAC - La Filmoteca (Instituto Valenciano de Cinematografía) | Mr. JUAN IGNACIO LAHOZ RODRIGO |
| Wellington | New Zealand Film Archive | Ms. HUIA KOPIA |
| Wien | FilmArchiv Austria | Mr. ARMIN LOACKER |
| Wien | Oesterreichisches Filmmuseum | Mr. MICHAEL LOEBENSTEIN |

ASSOCIATES

| | | |
|-------------------|--|---|
| Amsterdam | Haghefilm Foundation | Mr. PAOLO CHERCHI USAI |
| Bangkok | Film Archive | Ms. CHALIDA UABUMRUNGIJT Ms. TIPPAWAN PRAYOONSUK |
| Düsseldorf | Filmmuseum Landeshauptstadt Düsseldorf | Mr. BERND DESINGER |
| Luanda | Cinematca Nacional de Angola | Mr. AFONSO ANTONIO Mr. FELISBERTO SUMBO XINGO |
| Oslo | Norwegian Film institute | Ms. LISE GUSTAVSON |

FIAF SECRETARIAT

| | | |
|-----------------|----------|-------------------------------|
| Brussels | FIAF | Mr. CHRISTIAN DIMITRIU |
| Brussels | FIAF | Mr. BAPTISTE CHARLES |
| Brussels | FIAF-PIP | Mr. RUTGER PENNE |

DONOR

| | | |
|-----------------|---------------------|--------------------------|
| New York | New York University | Mr. HOWARD BESSER |
|-----------------|---------------------|--------------------------|

SUMMERSCHOOL STUDENTS

| | |
|----------------------|----------------------------|
| NANA AKWASI AMANKWAH | LUCKY MATSILELE |
| MICHELLE BOSHOFF | JACOB MOGALE |
| LUANA BREWIS | MAIOME MOHLALOWA |
| SAMUEL CHABIKWA | TREVOR MOSES |
| DICKSON CHIGARIRO | DAN MOYANA |
| JOSEPH DLAMINI | DAN MOYANA |
| WESLEY FRANCIS | FANA MPUMZI |
| MUSSA FUMBUKA | HUMBELANI MUDUA |
| THIANI GAKUMO | FRANCIS MWANGI |
| STANLEY GONDWE | MARTHA NAKANYALA |
| CHRISTOPHER GROVE | MOTUNYE NAMANYANA |
| BRIGHT BRIGGS JOSHUA | LUBI NDABA |
| MERCIA KATJIVERI | VICTOR NDUNA |
| LILIAN KEKANA | NKHOLEDZENI NETSHAKHUMA |
| LEKOKO KENOSI | SIDNEY NETSHAKHUMA |
| ITUMELENG KHADAMBI | MZONTSUNDU NGCEBA |
| TEARS KHOZA | JABU NKATINGI |
| NKWENKWEZI LANGUZA | WINNIE NKHUNA |
| BONGANI MABASO | STANLEY OPOKU-YEBOAH |
| ANNAH MAFINYA | MERRIAM RASAKANYA |
| SEIPEI MASHISHI | HARUNA KOMBO SANGO |
| BEAUTY MATONGO | VINCENT VILAKAZI |

Agenda of the General Assembly



**67th FIAF CONGRESS
GENERAL ASSEMBLY
PRETORIA, 15 - 16 APRIL 2011**

Agenda

FIRST SESSION

15 April 2011, 9:00 am

1. Opening of the FIAF General Assembly
2. Confirmation of the status and voting rights of the affiliates present or represented
3. Adoption of the Agenda
4. Approval of the Minutes of the GA held in Oslo
5. Report of the President on behalf of the Executive Committee
6. Affiliation
 - a. Report of the Secretary General on Current Affiliation
 - b. New Affiliates
 - c. Other
7. Specialised Commissions and Working Groups
 - a. Cataloguing and Documentation Commission
 - b. Programming and Access to Collections Commission
 - c. Technical Commission
 - d. Africa Working Group
 - e. Other

8. Publications and other Projects

- a. FIAF Awards 2011-2013
- b. 27 October – UNESCO World Day For Audiovisual Heritage
- c. Journal of Film Preservation
- d. Professional Training
 - FIAF Summer School 2011
 - Next FIAF Summer Schools
 - Latin America – School on Wheels Ibermedia
 - Other Educational Programs Africa / Asia
- e. Periodical Indexing Project / The FIAF Database
- f. FIAF Website, Intranet and Social Media
- g. Update of the Cataloguing Rules and translations
- h. FIAF Oral History
- i. Charter of Film Restoration
- j. Reel Emergency Project
- k. Oslo Joint Technical Symposium
- l. Other

9. Relations with UNESCO, International and Regional Organisations

- a. Relations with UNESCO, CCAAA and other Moving Images Archives Associations and Regional Groupings (FIAF and non-FIAF)
- b. Other

10. Future Congresses

- a. 2012: Beijing
- b. 2013: Barcelona
- c. 2014 and later

11. Financial Reports 2010 - 2012

- a. Accounts 2010
- b. Comments on 2011
- c. Budget 2012

12. Elections of the Executive Committee

- a. Discharge of the outgoing EC
- b. Elections Procedures
- c. Elections of the FIAF EC Officers
- d. Elections of the EC Members of Member Archives
- e. Elections of the EC Members of Associate Archives

13. Open Forum
 - a. Registration/Announcement Open Forum Subjects
 - b. Open Forum Session
 - Cultural Programming in the Age of Transition - Debate
 - Other Open Forum Topics

14. Closure of the 67th FIAF Congress

Minutes of the General Assembly



Minutes of the General Assembly

FIRST SESSION

15 April 2011

1. Opening of the FIAF General Assembly

Session Chair Lise Gustavson formally opened the 67th FIAF General Assembly and asked the Secretary General to confirm the voting status of the affiliates present or represented.

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

Meg Labrum, FIAF Secretary General, confirmed that the total number of FIAF affiliates was 153, including 83 members. A quorum of 42 members was therefore required to make the General Assembly valid.

She informed that GA that Adrian Wood, a FIAF Donor, had been authorised by the Executive Committee to attend the General Assembly as an observer.

Meg Labrum checked the list of present and represented affiliates.

The quorum was reached (the count of votes and proxies showed a total of **70** valid votes for delegates of Members and **18** valid votes for delegates of Associates).

Two sets of “voting cards” were handed out to the present Members and Associates for the session of topics submitted to a vote.

See list of delegates in Congress Report

3. Adoption of the Agenda

The Chair asked the delegates to vote on the adoption of the General Assembly Agenda by show of hands.

The Agenda was adopted.

The Chair also confirmed the names of the people selected to chair the different GA session and those selected to count the votes.

See Agenda of the General Assembly in Congress Report

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

The Chair asked for questions or comments on the Minutes of the last GA. The Minutes of the GA held in Oslo, Norway in 2009 did not raise any questions. They were approved by show of hands.

See Minutes of the General Assembly in the Oslo Congress Report

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

The Chair of the session invited the FIAF President to present his Report to the GA. Hisashi Okajima presented his Report on behalf of the Executive Committee.

See Report of the President in Appendix 4

6. Affiliation

The General Assembly in Pretoria was informed about the decisions taken by the Executive Committee last year in Culpeper, who examined and unanimously approved the application of the following new affiliates as ASSOCIATES:

- Melbourne : The ACMI (Australia)
- México: The Centro de capacitación cinematográfica (México)

In Pretoria, the EC examined and unanimously approved the application for affiliation of the following institutions, as ASSOCIATES:

- Monte-Carlo: LES ARCHIVES AUDIOVISUELLES DE MONACO.
- México: INSTITUTO MEXICANO DE CINEMATOGRAFIA (IMCINE).
- Washington, DC: The MOTION PICTURE, AUDIO/VIDEO BRANCH AND PRESERVATION LABS OF THE US NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA), USA

The GA was notified of the unanimous approval of the new requests for affiliation.

Furthermore, 2 Archives have applied for change of status: and have been accepted as FIAF MEMBERS by the General Assembly:

- Bangkok: The application for change of status from Associate to Member of the FILM ARCHIVE in Phutthamonthon has been approved unanimously by the EC.
- Oslo: The application for change of status from Member to Associate of the NORSK FILM INSTITUTE FILM ARCHIVE in Oslo has been approved unanimously by the EC.

The institutions under consideration are the Indiana University Libraries Film Archive, with a broader expression of interest from Maputo. FIAF is still awaiting further information from the Shanghai Film Archive.

The Secretary also announced that there have been withdrawals from FIAF: the Library and Archives Canada from Ottawa, the Fondazione Federico Fellini in Rimini and the Fondazione Ansaldo in Genova. For various reasons they have ceased to feel that the time is right for them to continue to be involved with FIAF.

The General Assembly adopted the set of affiliation decisions made by the Executive Committee.

7. Specialised Commissions and Working Groups

a. Cataloguing and Documentation Commission

Nancy Goldman, Head of the Commission, reported on the main subjects included in the Report to the General Assembly as it was circulated in advance of the GA. The work of Nancy Goldman and the Cataloguing and Documentation Commission (CDC) was thankfully acknowledged by the GA. Nancy Goldman was reconfirmed for another 2-year period.

See Report of CDC in Appendix 5.1.

b. Programming and Access to Collections Commission

Antti Alanen, Head of the PACC, commented on the main subjects included in the Report to the General Assembly as it was circulated in advance of the GA. The work of Antti Alanen and the Programming and Access to Collections Commission (PACC) was thankfully acknowledged by the GA. Antti Alanen was reconfirmed for a 1-year period.

See Report of PACC in Appendix 5.2.

c. Technical Commission

Thomas Christensen, Head of the TC, presented his Report to the General Assembly. The work of Thomas C. Christensen and the Technical Commission (TC) was thankfully acknowledged by the GA, in particular for their contribution to the FIAF-NSFVA Summer School in Pretoria. Thomas C. Christensen stepped down of his position as Head of the Commission. It was announced that David Walsh had been proposed to (and accepted by) the EC as new Head of the Commission.

See Report of TC in Appendix 5.3.1.

See TC Preservation Best Practice in Appendix 5.3.2.

See TC D-Cinema Delivery Specification in Appendix 5.3.3.

d. Africa Working Group

Meg Labrum confirmed that in the past year the main focus of the Working Group had been on the preparation for the Pretoria Symposium and Summer School, and that there has been a lot of enthusiasm from all concerned about these projects. She highly praised the group of students who attended the Summer School. She said she was glad that this next generation of African film archivists were beginning to appreciate ideas about continental identity and also the benefits of being involved with FIAF.

SECOND SESSION

15 April 2011

8. Publications and other Projects

a. FIAF Awards 2011-2013

The second session's president, Eric Le Roy, invited Hisashi Okajima to say a few words about the 2011 FIAF Award recipient Kyoko Kagawa, and about her life-long interest in film archives and film preservation. He announced that the Award would be given at a special ceremony during the Tokyo International Film Festival in October.

b. 27 October – UNESCO World Day For Audiovisual Heritage

Vladimir Opela reported on the last edition of the UNESCO World Day for Audiovisual Heritage on “& October 2010. He described the wide range of events organised by FIAF affiliates on that day, from screenings to conferences, lectures, and panel discussions dedicated to the preservation and restoration of audio-visual heritage. However, Opela regretted that only 20 FIAF affiliates had provided information on their own celebration and he encouraged more archives to participate next year.

See Report by Vladimir Opela in Appendix 6.2.1.

See Program of 27 October 2010 in FIAF Archives in Appendix 6.2.2.

c. *Journal of Film Preservation*

Christian Dimitriu reported on the work of the Secretariat on the *Journal of Film Preservation*. He paid tribute to the JFP's Chief Editor Robert Daudelin, who had recently decided to step down after many years at the helm of the journal (for which he had given an enormous amount of energy – always for free). Christian welcomed the new Chief Editor Catherine Surowiec, who in the past edited FIAF's major book *This Film is Dangerous*.

He introduced the recently finished issue #84 and informed the General Assembly that the big change from previous issues was the lack of summaries in the other two languages, for budgetary reasons. He called for affiliates to submit more articles (and to send them on time). The Chair added that it was important that affiliate promote the *Journal* in their own institution.

Another decision re: the *Journal* was that the editorial should from now on be written by a member of the Executive Committee.

A number of delegates present criticised the decision to give up the summaries. It was therefore decided to try and re-introduce them in the next issue. One delegate asked whether the JFP would some time in the future only be made available online. Christian reminded him that previous issues of the *Journal* were already available on the FIAF website as PDFs.

d. Professional Training

- FIAF Bologna Summer School 2011

Anna Fiaccarini reported on the programme of the 2011 Bologna Summer School. Being aware of the difficult financial situation FIAF was in, she explained that Bologna offered to the Executive Committee to organise the 2012 Summer School without FIAF money.

- Pretoria Summer School

Nkwenkwezi Languza, one of the students of the Summer School, reported on the School and read a statement written by the students, making a number of recommendations. They called for FIAF to encourage actively African film archives to join the FIAF community, and urged film archives around the world to help African film archives to come up with urgent strategies to save the African audiovisual heritage before it is too late. They emphasized in particular the importance of training African film and video archivists and preservation technicians.

See Presentation of the Project by Mandy Gilder in Appendix 6.3.1.

See Program of the FIAF SummerSchool in Pretoria in Appendix 6.3.2.

See Report on the FIAF SummerSchool by the Acting National Archivist of South Africa in Appendix 6.3.3.

See Statement and Report by the 2011 FIAF SummerSchool Participants in Appendix 6.3.4.

See List of Participants in Appendix 6.3.5.

e. Periodical Indexing Project / The FIAF Database

Rutger Penne reported on the PIP's work since the last congress and commented on the Project's current financial difficulties, linked to the post-2008 recession. As a result the working time of the Associate has been reduced from 60% to 50%. Rutger warned that any more cuts would hit the Project badly and might go against the Project's contractual obligations. He recommended that the EC should look seriously into the possibility of integrating the PIP into the affiliation fees. He also offered to re-negotiate the terms of contracts with PIP's partners ProQuest and Ovid, and to approach other possible distributors.

Rutger also appealed to FIAF affiliates to offer more volunteer indexing and reminded them of the potential financial benefits to their organisation.

See Periodicals Indexing Project Report in Appendix 6.6.

f. FIAF Website, Intranet and Social Media

Baptiste Charles explained that after having worked on the design of the future intranet system, presented at the Congress last year, the Secretariat was now investigating the software possibilities to manage both the intranet and the membership database. The Chair explained that despite the difficult financial context, the intranet should remain a spending priority for FIAF as it could become a key communication tool between FIAF affiliates, the Secretariat, the EC and Commissions.

A Facebook account was launched during the year, but did not yet generate a lot of activity.

A report on the survey on FIAF affiliates' online access was given, based on the 23 replies received by the Secretariat.

g. FIAF Oral History

Eric Le Roy encouraged FIAF affiliates to carry out interviews, and reminded them to follow the interview guidelines published on the FIAF website. He said that ideas for new interviews were always welcome.

See List of personalities to be interviewed in the framework of the FIAF Oral History Project in Appendix 6.1.

h. Charter of Film Restoration

Anna Fiaccarini presented the Charter, a project initiated in the 1990s and drafted in its current form by Vladimir Opela and Vittorio Boarini. It was published in #83 of the *Journal of Film Preservation*. A number of people criticised the fact the charter had been published in the *JFP* in a mis-edited form, and that the charter as presented did not acknowledge the digital revolution the impact it may have on ethical issues around film preservation.

See Charter of Film Restoration in Appendix 6.5.

9. Relations with UNESCO, International and Regional Organisations

a. Relations with UNESCO, CCAAA and other Moving Images Archives Associations and Regional Groupings (FIAF and non-FIAF)

The representatives of the organisations mentioned above reported on their latest developments.

UNESCO: Vladimir Opela urged FIAF affiliates to work with national UNESCO Commissions in their country in order to maximise our chances of a productive collaboration with UNESCO at an international level.

Guadalupe Ferrer and Olga Fudemma talked about CLAIM's latest projects and events, and in particular their collaboration with Ibermedia. CLAIM wished to officially thank Christian Dimitriu for all his work in favour of Latino-American countries within FIAF over the last 15 years.

SEAPAAVA: Adrian Wood reported on the work of SEAPAAVA, and in particular on their latest Congress in Bangkok and on the next one in Kuala Lumpur. He mentioned SEAPAAVA's intention to engage more with the Pacific. He admitted that his SEAPAAVA was facing the same financial difficulties as FIAF, perhaps on a bigger scale.

FAFA: Hisashi Okajima gave a brief report on FAFA, a rather informal forum only meeting once a year during FIAF congresses.

The Chair urged FIAF to engage more with SEAPAAVA and FAFA to set up summer schools in that region, possibly with UNESCO funding.

Nordic Film Archives: Lise Gustavson reported in particular on the great success of the organization's last annual meeting and workshops in the fall.

ACE: Thomas Christensen introduced the work of the ACE over the past year, its big current project being the European Film Gateway. The ACE was also involved in discussions on copyrights, and in particular on orphan works.

CCAAA: It was reported that the CCAAA were going through an identity crisis and that there were current discussions on what direction the organisation should take. CCAAA were considering charging fees to its member-organisations. The FIAF EC was not presently willing to start paying fees to CCAAA.

AMIA: The report on AMIA's activities in the last year focused on AMIA's work on a manual to help non-FIAF venues or non-archival venues to properly present so-called heritage materials. AMIA has also worked on a questionnaire called "Venue Information to Archives". The background to this is to assess ways of providing transport statistical information for archives in regard to venues who still want to show analogue film.

See Report by Vladimir Opela on relation with UNESCO in Appendix 8.1.

See Report by Vladimir Opela on ACE activities in Appendix 8.2.

10. Future Congresses

a. 2012: Beijing

Mr Fu of the China Film Archive reported on the progress made by his archive with the preparations for the 2012 congress. It was confirmed that the theme of the Symposium would be "animation". A questionnaire was sent to all FIAF affiliates to try and know more about animation holdings in FIAF archives. Eric Le Roy begged affiliates to fill in and return the questionnaires only 12 replies had been received so far. He also invited affiliates to submit ideas for animation screening programmes.

See Newsletter #1 of Beijing Congress in Appendix 7.1.

b. 2013: Barcelona

Esteve Riambau confirmed the wish of the Filmoteca de Catalunya to host the 2013 Congress, as a way to celebrate the completion of their new premises (new headquarters and new preservation centre). They proposed to hold the Congress from 21 to 28 April 2013, the theme of the symposium being “multi-versions”.

c. 2014 and later

The Chair informed the General Assembly that no formal proposals to hold the 2014 or later congresses had been received so he urged affiliates to think about whether they would like to host the 2014 Congress.

THIRD SESSION

16 April 2011

11. Financial Reports 2010 - 2012

The Treasurer Patrick Loughney acknowledged that FIAF's financial situation was becoming increasingly serious, as the Federation's reserve fund was getting smaller and smaller. The expected 77000€ deficit for 2011 was largely due to the organisation of the Pretoria Congress and Summer School, but this was an important project for FIAF. Serious cuts in the 2012 budget were decided at the EC meetings in Culpeper and Pretoria (amounting to 79000€), leading to a balanced budget for the FIAF side and a slight deficit for the PIP in 2012. This should allow FIAF to go on for many more years. The Treasurer urged FIAF affiliates to look at the accounts carefully and come to the next Congress next year in Beijing with a clearer idea of where further cuts should be made and what the core missions of FIAF should be in the future. He wondered for instance whether the *Journal of Film Preservation* should become an e-journal only.

The Deputy Treasurer Michael Loebenstein made a presentation of the proposed solutions to balance the budget in 2012 and beyond:

Recommendations for 2012-2014: Expenses

- A further look into office expenses including getting comparative quotes for services (software, accounting etc.)
- JFP: look into production costs (e.g. printing costs)
- Administrative publications and reports (costs of printing and mail delivery vs. digital delivery via intranet)

Recommendations for 2012-2014: Additional revenue

- “FIAF+” – membership packages that include database access as an added value
- JFP: selling adds from 2012 (issue #86)
- Acquire and manage funds more efficiently (e.g. UNESCO, Haghefilm Foundation grant to Treasures database) to strengthen cultural projects particularly in disadvantaged regions
- Develop a new P.I.P. business plan to increase revenue.

The GA then approved by show of hands the 2010 FIAF – P.I.P. Financial Reports, the revised 2011 FIAF–P.I.P. Budget the 2012 FIAF–P.I.P. Budget.

See Account and Budget in Appendix 9.

12. Elections of the Executive Committee

Chair: Karl Griep

a. Discharge of the outgoing Executive Committee

Karl Griep explained to the assembly the functioning of the session and started the procedure. The outgoing Members of the Executive Committee were formally given discharge by show of hands and thankfully acknowledged for their contributions to the development of FIAF. The General Assembly warmly thanked the outgoing Executive Committee with heartfelt applause.

The outgoing Executive Committee included the following EC Members: Hisashi Okajima (President), Meg Labrum (Secretary General), Patrick Loughney (Treasurer), Luca Giuliani (Vice-President), Éric Le Roy (Vice-President), Vladimir Opela (Vice-President), Lise Gustavson (Vice-Secretary General), Anna Fiaccarini (Vice-Treasurer), Olga Toshiko Futemma, Vittorio Boarini, Guadalupe Ferrer, Sylvia Frank and Michael Loebenstein.

b. Election Procedures

Karl Griep reminded members of the voting procedures according to the Statutes and Rules.

An election commission in conformity with Rule 36 was chosen, including Baptiste Charles (FIAF, Brussels), Rutger Penne (P.I.P. Brussels) and Tenille Hands (National Film and Sound Archive, Canberra).

The Chair of the session proceeded to the counting of present and represented Affiliates. According to the article 16 of the FIAF Statutes and Rules, “a Member may delegate his vote to another Member and an Associate may delegate his vote to a Member or to another Associate, but no affiliate shall vote on behalf of more than 2 absent affiliates.”

After a double checking by the Chair and the Secretariat, it appeared that an affiliate has sent a proxy by email 48 hours before the election, but was not in the final list of represented affiliates. It was directly added.

There were 70 Members and 18 Associates present or represented. The quorum was attained.

c. Elections of the FIAF EC Officers

President

Two candidates ran for the FIAF Presidency: Hisashi Okajima (previous President) and Éric Le Roy (previous Vice-President). A first poll took place. 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”.

The result of the first poll showed 35 votes in favor of Éric Le Roy, 34 votes in favor of Hisashi Okajima and 1 abstention (70 valid votes).

After a discussion about the notion of “majority” and the procedure to follow, the Chair proposed to the assembly to adopt a motion to organize a second poll. The motion was accepted.

The result of the second poll showed 36 votes in favor of Éric Le Roy, 34 votes in favor of Hisashi Okajima and no abstention (70 valid votes).

The newly elected president warmly thanked the Assembly and said a few words about his new function.

Secretary General

Meg Labrum was the only candidate. She was elected for a fifth term as Secretary General of FIAF by a vote of 56 in favour, 5 against, and 9 abstentions (70 valid votes).

Treasurer

Patrick Loughney was the only candidate. He was elected for a third term as Treasurer of FIAF by a vote of 63 in favour, 3 against, and 4 abstentions (70 valid votes).

d. Elections of EC Members representing FIAF Members

Karl Griep reminded the delegates that they had to elect 8 Executive Committee Members out of the 8 following candidates by absolute majority:

Anna Fiaccharini, Cineteca del Comune di Bologna, Bologna, Italy
Olga Toshiko Futemma, Cinemateca Brasileira, São Paulo, Brazil
Francisco Gaytan, Filmoteca de la UNAM, México D.F., Mexico
Mimi Gjorgoska-Ilievska, Kinoteka Na Makedonija, Skopje, Macedonia
Dennis Maake, South African National Film, Video and Sound Archives, Pretoria, South Africa

Hisashi Okajima, National Film Center/National Museum of Modern Art, Tokyo, Japan

Vladimir Opela, Národní Filmový Archiv, Prague, Czech Republic

Mr. Esteve Riambau, Filmoteca de Catalunya – Icic, Barcelona, Spain

The Chair invited the candidates to present themselves and their aims as EC Members verbally.

The candidates introduced themselves and presented their mission statements to the delegates.

It was asked that every delegate of a FIAF Member's institution choose a maximum of 6 candidates out of the 8 candidates. The 8 candidates who have the best results will be elected. An absolute majority is needed to be elected.

70 ballot papers were cast at the first voting session. Candidates therefore needed 36 votes to be elected.

At the first poll, 7 EC Members were directly elected with an absolute majority:

Hisashi Okajima (61 votes out of 69 valid ballot papers – 1 invalid)

Anna Fiaccarini (58 votes out of 69 valid ballot papers – 1 invalid)

Esteve Riambau (51 votes out of 69 valid ballot papers – 1 invalid)

Vladimir Opela (49 votes out of 69 valid ballot papers – 1 invalid)

Olga Toshiko Futemma (47 votes out of 69 valid ballot papers – 1 invalid)

Francisco Gaytan (42 votes out of 69 valid ballot papers – 1 invalid)

Mimi Gjorgoska-Ilievska (41 votes out of 69 valid ballot papers – 1 invalid)

Karl Griep informed the Assembly that a second poll needed to be organized, in order to elect the last EC Member by an absolute majority. The remaining candidate was:

Dennis Maake, South African National Film, Video and Sound Archives, Pretoria, South Africa

At the second poll, Dennis Maake was elected by a vote of 53 in favour, 17 against, and no abstention (70 valid votes).

e. Elections of EC Members representing FIAF Associates

Karl Griep reminded the delegates that they were to elect 2 Executive Committee Members out of the 3 following candidates by absolute majority.

The candidates for EC positions representing FIAF Associates were the following:

Sylvia Frank, Cinematheque Ontario/The Film Reference Library, Toronto, Canada

Lise Gustavson, Norsk Filminstitutt, Oslo, Norway

Guillaume Poulet, Cinematheque de Grenoble, Grenoble, France

The three candidates made an introductory presentation to the General Assembly.

Only the delegates of the FIAF Associates' institutions could vote for the EC Members representing the FIAF Associates. It was asked that every delegate of a FIAF Associate's institution choose 2 EC candidates out of the 3 candidates. An absolute majority is essential to be elected.

18 ballot papers were cast at the first voting session. Candidates therefore needed 10 votes to be elected.

The following Members of the Executive Committee representing the FIAF Associates were elected with the requested majority:

Lise Gustavson (13 votes out of 18 valid ballot papers)

Sylvia Frank (11 votes out of 18 valid ballot papers)

FOURTH SESSION

16 April 2011

13. Open Forum

- David Walsh of the Imperial War Museum in London announced the retirement of Janet McBain from the Scottish Screen Archive.

- Nigel Algar of the BFI took the delegates through some of the changes at the BFI in the last 18 months. He announced that from April 2011 the BFI had taken over the responsibilities of the UK Film Council, which significantly altered the nature of the BFI. Although it is too early to know what impact this will have on the BFI National Archive, what is sure is that the BFI suffered a 15 percent cut in its budget this year. He then criticised the current functioning of FIAF, and its difficulty to adapt to a changing world (the two examples he gave top support his argument were the "voting debacle" of the Pretoria GA and the fact that the new restoration charter failed to mention digital restoration). Finally he explained the reasons behind the BFI's decision to start charging other FIAF affiliates for the loan of prints. The first is that in the current context the BFI can no longer afford to loan 339 prints to FIAF affiliates a year for free. The other reason is that two thirds of these loans are for Hollywood films. For Nigel Algar the BFI should not be the main source for those films, especially since major North American archives already charged for the loan of such prints.

A number of affiliates then spoke out to criticise the BFI's decision, and in particular the fact that this decision had been made unilaterally, without any consultation with FIAF.

- New Membership Model: it was proposed that the EC would prepare and send out to all affiliates proposals for affiliation options to be voted on in Beijing. A number of delegates present thought the debate should be broadened to include FIAF's future identity and core missions.

- Low attendance at the Congress: Various EC members reflected on the low attendance this year, and on how to ensure future congresses would attract more delegates representing more affiliates.

- Voting system: The General Assembly discussed problems raised during the EC election at this year's Congress, and some suggested the introduction of electronic voting in time for the next EC election in 2013, in order to save precious GA time for more productive things than endless election procedures. One delegate suggested that the terms of EC members and officers should be increased to 3 or 4 years.

- Proxies: Many delegates admitted that there was a serious problem with the way in which the proxies were allocated. Although it seemed that nobody had broken the FIAF rules, things had not been done in a very ethical way. There was a consensus about the need to improve and clarify the conditions of proxy assignment in the FIAF Statutes and Rules by the next Congress.

- An appeal was made to affiliates to convince them to share their own collection policy, following discussions on the subject during the Second Century Forum in Oslo. So far only 9 responses had been received, so affiliates were once again urged to share their collection policies with the FIAF community.

- The idea of introducing FIAF standards for print loans, print handling and projection was discussed, as well as the idea of limiting the number of loans of one print each year, one of the benefits of which would be to extend its life.

14. Closure of the 67th FIAF Congress

The new FIAF President expressed FIAF's warm thanks to the hosts of the Pretoria Congress and looked forward to the next Congress in Beijing. He then officially closed the 67th FIAF Congress.

Appendices

1. Program of the 67th FIAF Congress – Pretoria 2011
2. Symposium: «*Indigenous Film Collections in Africa and the World*»
 - 2.1. Schedule and Abstracts of Day 1 and Day 2
 - 2.2. Keynote speech (introduction of the Symposium)
Repatriation: The Return of Indigenous Cultural Content
by Seipati Bulane - Hopa
3. Second Century Forum: « *New FIAF Membership Model*»
 - David Francis' paper on the *New FIAF Membership Model*
4. Report of the President on Behalf of the Executive Committee
5. Report of the Specialised Commissions
 - 5.1. Cataloguing and Documentation Commission
 - 5.2. Programming and Access to Collections Commission
 - 5.3. Technical Commission
 - 5.3.1. Report of the Technical Commission
 - 5.3.2. FIAF Technical Commission Preservation Best Practice
 - 5.3.3. FIAF Technical Commission D-Cinema Delivery Specification
6. Publications & Projects
 - 6.1. List of personalities to be interviewed in the framework of the FIAF Oral History Project
 - 6.2 UNESCO World Day for Audiovisual Heritage:
 - 6.2.1. Report by Vladimir Opela
 - 6.2.2. Program of 27 October 2010 in the FIAF Archives

6.3. FIAF Summer School 2011 in South Africa

6.3.1. Presentation of the Project by Mandy Gilder (email)

6.3.2. Program of the FIAF SummerSchool in Pretoria / 27 March–15 April 2011

6.3.3. Report on the FIAF SummerSchool by the Acting National Archivist of South Africa

6.3.4. Statement and Report by the 2011 FIAF SummerSchool Participants

6.3.5. List of Participants

6.4. Charter of Film Restoration

6.5. Periodicals Indexing Project Report

7. Future Congresses

7.1. 2011 – Beijing – Newsletter #1 (English – French – Spanish)

8. Relation with UNESCO and other International Organisations

8.1. Report by Vladimir Opela on relation with UNESCO

8.2. Report by Vladimir Opela on ACE activities

9. Financial Reports: Account and Budget

1. Program of the 67th FIAF Congress – Pretoria 2011

FIAF CONGRESS 2011 PRETORIA

PROGRAM

| DAY | TIME | ARRANGEMENT | VENUE |
|------------------------------|----------------------------|--|------------------------|
| Friday 08 April | 09:00-17:00 | FIAF Executive meeting | NLSA |
| Saturday 09 April | 09:00-17:00 | FIAF Executive meeting | NLSA |
| Sunday 10 April | 09:00-17:00 | FIAF Executive meeting Arrival/Registration for delegates | NLSA |
| | 18:00-22:00 | Evening Welcome Function/ Reception | NLSA |
| Monday 11 April | 09:00-17:30 | Official Opening of Congress 1 st Day of Symposium* | NLSA |
| | 18:00-19:00 | Screening session | NLSA/ NFVSA |
| Tuesday 12 April | 09:00-17:30 18:00-19:00 | 2 nd Day of Symposium* Screening session | NLSA NLSA/ NFVSA |
| Wednesday 13 April | 09:00-17:30 | Workshops (TC/PACC and CDC) Second Century Form Regional meetings | NLSA |
| | | Screening session | NLSA/ NFVSA |
| Thursday 14 April | Whole day | Excursion Apartheid Museum and Soweto | JHB |

FIAF CONGRESS 2011 PRETORIA

PROGRAM

| DAY | TIME | ARRANGEMENT | VENUE |
|-----------------------------|-------------|--|----------------|
| Friday 15 April | 09:00-17:30 | General Assembly* Formal Business | NLSA |
| | | Screening session | NLSA/ NFVSA |
| | 18:00-24:00 | Evening Farwell Function / Reception | NASA |
| Saturday 16 April | 09:00-17:00 | General Assembly* Elections Open Forum | NLSA |
| | 17:00-18:00 | FIAF Executive meeting | |
| Sunday 17 April | | Departure of delegates | |

NLSA

National Library of South Africa
228 Proes Street, Pretoria, 0001

NFVSA

National Film, Video and Sound Archives
239 Vermeulen Street, Pretoria, 0001

NASA

National Archives and Records Services of South Africa
24 Hamilton Street, Arcadia,
Pretoria, 0001

2. Symposium:

«*Indigenous Film Collections in Africa and the World*»

2.1. Schedule and Abstracts of Day 1 and Day 2

2.2. Keynote speech (introduction of the Symposium)
Repatriation: The Return of Indigenous Cultural Content
by Seipati Bulane - Hopa

2.1. Schedule and Abstracts of Day 1 and Day 2

DAY 1: 11 APRIL 2011

FIAF SYMPOSIUM: INDIGENOUS FILM COLLECTIONS IN AFRICA AND THE WORLD

Day 1: 11 April 2011

09:00-10:30 WELCOME AND KEYNOTE SPEECH

FIAF Congress welcome and associated speeches

Chair: Ms. Mandy Gilder, Acting National Archivist of South Africa, Pretoria

Speakers:

1. Mr. Hisashi Okajima, FIAF President, Tokyo
2. Clr. K Ramokgopa, Executive Mayor of the City of Tshwane
3. **Key note speaker:** Ms. Seipati Bulane-Hopa, Secretary General of the PAN African Federation of Filmmakers, Ouagadougou:

Context and examples of Indigenous collections and their challenges

4. **Key note and Opening:** Mr. Joe Phaahla, Deputy Minister of Arts and Culture of South Africa:
-

10:30-11:00 Tea Break

11:00-12:30 **Session 1 (panel session)**

Topic: What are Indigenous Collections? How and why do we distinguish them from the rest of the film collection?

Chair: Ms. Meg Labrum, NFTVA, Canberra

Speakers:

1. Ms. Melisia Shinnars, NFVSA Representative, Pretoria
2. Ms. Huia Kopua, New Zealand Film Archives, Wellington
3. Ms. Silja Sombay, Sami Film Center, Oslo

Questions / Discussion

12:30-14:00 Lunch

14:00-15:30 **Session 2 (panel session)**

Topic: Case studies of Indigenous collections from Africa and the World

Chair: Michael Loebenstein, Oesterreichisches Filmmuseum, Wien

Speakers:

1. Dr. Jacqueline Maingard, University of Bristol, Edinburgh
2. Mr. Ivan Murambiwa, National Archive of Zimbabwe, Harare
3. Mr. Gakumo Thiani, Department of Film Services, Nairobi

Questions/discussion

15:30-16:00 Tea Break

FINAL SESSION DAY 1:

16:00-17:30 **Session 3 (case studies)**

Chair: Mr. Eddie Mbalo, National Film and Video Foundation, Johannesburg

Speakers:

1. Mr. José Manuel Costa, Cinemateca Portuguesa, Lisbon
2. Ms. Hoang Mai, Vietnam Film Institute, Hanoi
3. Mr. Eric Le Roy, Archives Françaises du Film / CNC, Paris

Questions/discussion

RESTITUTION / REPATRIATION / HISTORY AND THE FUTURE FOR INDIGENOUS COLLECTIONS

09:00-10:30 **Session 4**

Repatriation. Colonial perspectives, Practicalities and the return of control over Indigenous filmed records

Chair: Ms. Antonia Lant, New York University, USA

Speakers:

1. **Mr. Paolo Cherchi Usai, Hagefilm Foundation, Amsterdam**
"Concept Theory and Practicalities of Repatriation"

2. **Ms. Seipati Bulane-Hopa, Federation of Pan African Filmmakers, Ouagadougou**
"Practicalities and the return of control over Indigenous filmed records"

3. **Mr. Dennis Maake, National Film Video and Sound Archives, Pretoria**
"Repatriation of film collections held elsewhere, projects done and future projects"

10:30-11:00 Tea Break

11:00-12:30 **Session 5**

Indigenous collections today to outline the challenges in Africa – film versus digital, etc.

Chair: Ms. Melisia Shinnars, National Film Video and Sound Archives, Pretoria

Speakers:

1. **Mr. Karl Griep, Bundesarchiv - Filmarchiv, Berlin**
"Challenges in Africa: Surveys and ideas for the future"

2. Ms. Eva Orbanz, Berlin

"Africa Holdings / Collections around the world"

3. Mr. Herbert Vilakazi, Representative of South Africa, Pretoria

"Indigenous Cultures, Film, and Problems of the 21ST Century"

**4. Ms. Karen Son, National Film and Video Foundation,
Johannesburg**

"Indigenous Film Funding"

12:30-14:00 Lunch

14:00-15:30 **Session 6**

Access to Indigenous collections. How do archives deal with traditional rights/sensitive material/commercial/academic demand for such footage etc.

Chair: Mr. Luca Giuliani, Museo Nazionale del Cinema, Torino

Speakers:

1. Professor John Botha, North West University, Potchefstroom (SA)
2. Mr. Adrian Wood, Independent Film Researcher and Archival Expert, Beds (UK)
3. Ms. Meg Labrum, NFSA, Canberra
4. Mr. Devin Herd, Doxa Productions – Visual History Explorer (VHX), Cape Town

15:30-16:00 Tea Break

16:00-17:30 **Session 7**

FINAL SESSION DAY 2:

Summary session and discussion about FIAF's role in supporting Indigenous film collections. What is the role of FIAF and audiovisual archives overall in supporting, collecting, preserving and accessing indigenous film collections? Is repatriation a genuine opportunity? How can we support both the principles of archives which have traditionally collected and used this material and the needs and moral rights of Indigenous communities and their associated archives?

Chair: Ms. Mandy Gilder, Acting National Archivist of South Africa, Pretoria

Panel:

- 1 Mr. Hisashi Okajima, FIAF President, Tokyo
2. Professor John Botha, North West University, Potchefstroom (ZA)
3. Professor Herbert Vilakazi, Representative of South Africa, Pretoria
4. Ms. Huia Kopua, New Zealand Film Archives, Wellington
5. Mr. Karl Griep, Bundesarchiv – Filmarchiv, Berlin
6. Mr. Jon-Arild Olsen, National Library of Norway, Oslo
7. Mr. António Afonso, Cinemateca Nacional De Angola, Luanda
8. Mr. Paolo Cherchi Usai, Haghefilm Foundation, Amsterdam

2.2. Keynote speech (introduction of the Symposium):
Repatriation: The Return of Indigenous Cultural Content
by Seipati Bulane - Hopa

Repatriation: The Return of Indigenous Cultural Content

Seipati Bulane-Hopa

On 17 December 2010, under the rays of the African sky, where the sun shines for both the poor and the rich, young Mohamed Bouazizi, worried about his siblings, and whether he would sell enough fruit for the day to put bread on the table, steadily peddled his fruit and vegetable wheelbarrow down the familiar road he travelled daily to the marketplace – where the poor gathered to sell whatever was potentially sellable to make ends meet. Little did he know that a dark cloud was about to descend on him, that before the sun made its way back to the horizon, he would have ended his life and sparked a social catharsis resulting in what became a rolling mass action such as the world had never witnessed before, provoking and instigating a revolution that would erupt like an inflamed volcano against Africa's political dynasties.

Bouazizi, like many of our martyrs and many of those unsung heroes of Africa, is another of those whose history will only be told by those outside our shores; those of us from within desiring to tell his story may only be able to do so with the help and support of foreign aid. Since his death, it is rumoured that a square in Paris will be named after him, that a film may be made about him, and that a Kuwaiti businessman wants to buy his wheelbarrow. This shows the emotional impact and significance that an act of an angry young man, stifled by poverty, has had on others. This is a life that had not even begun to live itself to the full, and, as suddenly as lightning strikes, it was over.

If we may dare ask, many of us, how the much-televised revolution of Tunisia, Egypt, Yemen, Bahrain, and Libya started, we may be met with various interpretations and analysis, all of which may not even mention the name and plight of Bouazizi, whose suicide became the signature that raised the ire of the poor and the downtrodden. When in the future the story of Bouazizi is told, with varied interpretations and analysis – are we going to allow, yet again, this legacy of Africa's histories, expressions, and experiences to be articulated by others? If this Kuwaiti businessman buys Bouazizi's wheelbarrow, the wheelbarrow may have to be repatriated later for historical purposes, when it should be preserved for posterity now.

For thousands of years an ancient Kingdom of Mapungubwe lay hidden in the hills of Limpopo, obscured from the rest of the world. The indigenous people living in this area regarded the hill as a sacred place, home to ancestral spirits whose powers were known to look after the sacred treasures

of the ancient ancestral kingdom, guarding the graves of the dead kings and queens. The spiritual reverence of the indigenous people of the Mapungubwe kept the hill safe from invasion until the 1890s, when a French explorer in South Africa discovered the hill and found treasures of gold – some of which he took home. In the 1930s another invasion on the Mapungubwe took place, by university students, later resulting in the genesis of an archaeological exploration of the kingdom. A substantial amount of treasures were again stolen, although some were returned by those who could not live with the conscience of stealing a heritage of artefacts and other exquisite treasures that were unique and rare.

These excavations unearthed a collection of the most magnificent artefacts, made of the finest of gold, with intricate master-crafting in beadwork, sculpting, and pottery, showing the sophistication of the civilization in that kingdom during the Iron Age. While some of these lost treasures have not been recovered, Mapungubwe is now under government protection, and while excavations are still ongoing, discoveries are made under expert supervision.

Timbuktu, a distinct symbol of academia and a treasure trove of the African scholars who authored the famous Timbuktu manuscripts, is among the great African institutions whose archives and ancient manuscripts were sold for next to nothing by the poor just to put bread on the table, attesting to the hypothesis that the poor see no value in heritage. A documentary film on the restoration of the Timbuktu archive raised new interest in the importance of Timbuktu. It remains of extreme importance that Timbuktu continues to receive sustained supervision and financing for the ongoing protection and preservation of these manuscripts, which will hopefully be translated into modern languages to release information and knowledge about African intellectuals of that time.

Today, in the early days of the 21st Century, we speak about repatriation and the return of the indigenous content of Africa's heritage. In this meeting, focusing on the return of film recordings to their traditional origins, we see this as a politically appropriate thing to do. We should also speak about repatriation in an economic sense, where we focus not only on the reception of the return of the vast film archives to Africa, but look at the expertise and economic capabilities needed in making proper preparations for not only the return but the reception of these materials, ensuring their appropriate storage and expert treatment and management.

Repatriation by definition implies opposing forces: the colonized versus the colonizers; the invaders with superior arms versus indigenous communities with antiquated arms; the rich versus the poor. All this shows conflict, and an unhappy history that still has to be dealt with.

Repatriation of our heritage and memory in film recordings documented and produced in colonized Africa happened because other races exercised political and economic domination, which resulted in the wanton appropriation of image, language, and social spaces, as well as political practices found within indigenous nations. If, as a congregation of cultural practitioners gathered here today, we say, because of the express declarations by the UNESCO Cultural Convention and recommendations to the EU for the return of indigenous heritage and memory of their traditional owners, that we do want the return of the bones of our ancestors, our obelisks, our artefacts, our film footage, our myths and legends, what mechanisms are we putting in place to receive this heritage?

We need to take note that museums exist within a unique framework of museum language and technology. We also need to note that the treatment of heritage and any archival material is managed with a certain amount of sophistication and expertise. Therefore we need to be very circumspect in demanding repatriation, as we need to know what we are going to do with repatriated items.

In 2009 film archives stored in Africa's film library in Burkina Faso were damaged by floods. Burkina Faso needed support from all of us as African Union member states to help in the restoration of the damaged archives. This request for support was legitimate, since the archives were derived from a diverse body of works of film practitioners who came from different parts of Africa, thereby implicating and committing African countries as associated custodians and stakeholders to contribute to the restoration of this critical collection of African films. Sadly, I know of no serious collective effort within the continent that has since been made to help restore these archives. This was, at least for me, an acid test for our governments. They were weighed and found wanting. It is, however, understandable that most African governments have more pressing requirements than assisting a fellow government to recover film material. If our governments cannot help a fellow government recover its film material, why should we expect them to pursue repatriation of all artistic forms of African creativity? Most of our governments have yet to grasp the historical value in the restoration of such important film archives.

The return of indigenous heritage must not be seen as a mere propagation of a certain type of political, ideological, or emotional exercise, where the focus is mainly on getting back that which is lost and that which we are trying to retrieve. Repatriation is a spiritual journey that needs a country's preparedness in the creation of well-resourced institutions, which must function not only as receptive platforms of museums, art galleries, public universities, and other relevant social establishments, but also as administrative-managing institutions in the treatment and care of the heritage materials received. For instance, the digitization of analogue films needs sufficient capital, and the films would then need to be well archived and adequately stored. Repatriation is about the mental and economic preparedness of the receiver of lost heritage, as well as infrastructural and institutional preparedness.

What has been instructive is the experience that we have had here in South Africa in terms of land restitution. Our post-apartheid government set aside certain funds to repatriate ancestral land that was taken from indigenous people over a period of 300 to 400 years. Laws were put in place, people were sensitized, evidence of dispossession received. The existing owners were bought out by government for repatriation – and with the use of these funds the previously dispossessed were relocated to the repatriated land. There are documented cases whereby the new acquirers abandoned the land within a few months for various reasons, some of them being the economic unpreparedness of the acquirers. This commendable project therefore had several impediments which hindered its success.

More than 80% of film and other art-forms in colonial and post-colonial Africa are mainly resident on private and public archival shelves far from our shores. The desire to bring back these archives remains strong. What has to be considered are the reasons why we need these archives back, and a rationale as to why we need them, so that their return is not just a symbolic political gesture and cultural manifestation, but an important cleansing ritual to affirm and restore the dignity of those affected.

Archival materials dating back to the days of the invaders and explorers of Africa reside offshore, as well as images of Africa's colonial wars, post-independence civil and political wars, famine, disease, customs, and cultures, all of which adorn the shelves of both private and public proprietors in Europe, with some extensions to North America. For instance, through the critical recordings of just one ethnographic French filmmaker, collections of various documentaries of sacred rituals and other customary practices of French-speaking Africa reside in France, as privatized properties under the protection and custody of the French government.

Many national film archives are stacked with film footage of colonized Africa from the 1940s, when film as a practice was starting out as a visual recording of life. Foreign television broadcast stations in England have a big catalogue of films of Africa's social and political history, depicting its cultures and its liberation movements, ranging from the migration of Africa's labour force to the mines, to images of the social and political landscapes of previously segregated and oppressed Africa – a filmed collection of its artefacts, its worship, hunting expeditions, its wildlife, and other aspects of Africa's day-to-day life.

In South Africa, the Sharpeville massacre of the 60s, the burning of passports, the riots of the 1970s, detention without trial in the 80s, unionized political events and political demonstrations by the united democratic front, interviews with political prisoners and political activists, teachers, and clergy, journalist ceremonies – these are all much-recorded events of people and their activities, and they have invariably become propertied images of Africa's men and women, who have no right of free access to the use of these images, as they have become copyrighted materials, protected by international laws of copyright and patents.

For instance, when African practitioners make historical films which require the use of archival footage, the price for just a second of an insert can hurt the otherwise very small budgets most African filmmakers work with. These international laws of copyright and patents were made for developing communities and countries in the First World, I believe. They did not take into account the revolutionary nature the cultures of those not in the First World were undergoing, and the implications for those progressing into the First World's way of life.

It is not unusual for foreign media multinationals to bring foreign television formats to the developing world for domestic consumption and profitable commercial purposes. These formats hinder local audiovisual industry development. Such trade relations, which most of Africa has adopted with foreign broadcasters and distributors, is a propagation of Africa's continued economic deprivation in creating fully developed cultural productions by willing domestic broadcasters, who, bereft of ideas and short-sighted in their outlook, see discounted costs as a seductive lure to divest local productions. These superficial cost savings add to the perpetuation of the economic advantage, power, and domination of corporate foreign multinationals, whose production-sector economies continue to flourish while Africa's largely remain stunted. This then disrupts the much-needed creation and production of domestic cultural works, and the critical investment needed from both the public and private sector to ensure their sustained development and promotion as a cultural industry.

Television is a literal testimonial of the influence of foreign content control and its imposed supremacy and dominance of indigenous domestic markets. The downside of these very common practices of the commercial world of local African broadcasting engaged in such defeatist trade practices is that Africa continues, in post-colonialism, to serve the economic interests of highly developed audiovisual economies, aided and abetted by our unstrategic local broadcasting bureaucrats, who more than likely aspire to be part of the developed world, regardless of the consequences.

These very same broadcasting bureaucrats will also buy ethnographic film material being shown on the Discovery, National Geographic, Wildlife, and other such channels, and the BBC, TV5, and many others, where images of Africans are liberally taken with free access to communities and the capturing of their images is broadcast without any legal restraints. No foreign filmmaker would be allowed to do the same in America or Europe. Rather than either levelling the playing field or favouring the indigenous filmmaker, most of our bureaucrats prefer the “low road” of assiduously and unthinkingly acquiescing to overseas filmmakers, where buying discounted overseas cultural content is a priority. How do we then become custodians of repatriated film content, when we invest so much, in the long term, in someone else’s?

This phenomenon of capturing images in Africa, as and when anyone outside the continent deems it necessary, is mostly done with the assistance of Africans themselves, who help the recorders of these images with translations and explanations of the life of indigenous people. Sacred places and customs are revealed to the rest of the world, often with no full understanding as to how far these images of their sacred places will travel in today’s digital world. If Africa still allows, half a century after the reclamation of her liberation and almost two decades into South Africa’s post-liberation history, other nations the power of acquisition, ownership, and control of images of indigenous local communities, whose customs, languages, and spirituality are privatized and exported for personal gain, why then are policies on repatriation required, and necessary?

It has been said that Africa at the moment is like one big quarry. Mines are opening up all over the place, with very little thought or control of where or why mining licences are provided. Africa is preoccupied with physical mining, and neglects the intellectual mining of its citizens’ mines, that is, their brains, which can be critically achieved through the creation of more empowered universities, colleges, research institutions, and other institutions of educational relevance.

In a continent of about 800 million people, Africa only has about 300 universities and colleges. In the U.S., a country of about 350 million people, there are well over 2,200 universities and colleges. Therefore, in reality, to catch up, Africa should have at least three times the number of universities and colleges. In South Africa in 1994 the population of the country stood at approximately 36 million people; 16 years later, its population had escalated to approximately 50 million, juxtaposed with the formal employment of people capable of paying taxes standing at 6 million, supporting the treasury. Remember that in the 1960s, the Transkei province was by far wealthier than South Korea in terms of GDP per capita. Today, four decades on, South Korea, without the natural resources of mineral and vegetation that the Transkei has, has now surpassed the province in wealth, and is among the most competitive economies in the automobile and electronics industries in the world.

If this country, which has had a history of colonization with a cumulative effect of poverty, has pulled itself out of that to a point where it has built up enough capital and material wealth, which has in turn built a substantial intelligentsia with the knowledge and the ability to appreciate its history and heritage, the privilege they have now in being a viable and prosperous economy should give them the power and advantage to repatriate and then preserve in an assertive manner. The same goes for China and India. When countries are economically prosperous, repatriation becomes an important field of self-actualization. Africa must first prioritize and fast-track economic prosperity and the development of a critical base of its intelligentsia. Repatriation will then become a priority for that intelligentsia, as they would now have the wherewithal to repatriate, institutionalize, and preserve their historical civilization to the same extent as those in privileged economies do at the moment.

In 2005, during an assignment I had chosen for my Master's degree, depicting my life as an African living under institutionalized racism, I had to conduct a search for archival materials I needed to construct my story and bring to the imagination memories and illustrations of my life **then** during that era of racial segregation, and my life **now** in post-apartheid democratic South Africa. The depiction of this story naturally demanded that I do an audiovisual excavation of life that lay buried in the memorial cemetery of apartheid archives conserved in the vaults of the South African Broadcasting Corporation. I approached the SABC for use of some of the materials I needed, which ranged from the 1950s to the 1990s. I had the privilege of being given the required film footage without having to pay for it, and returned the SABC's support by giving them a thank-you credit in my film.

My story was unique in that my film was just an ordinary educational assignment specifically meant to satisfy and fulfil an academic requirement. I did not battle as much compared to the many unbelievable stories of excruciating struggles and pain I hear filmmakers go through when making historical films.

I know that we had many photographers of note in our townships who used to take photos as a social hobby, as well as for some a money-making pastime, but to find these individuals would take time, and one was not sure what kind of condition those photographs would be in, so it was best to approach an archive of still photography. As anticipated, I found variations of photos appropriate for what I needed. However, the kind of money I was asked to pay for their use was relatively astronomical. While this was an important part of the visual documentation and illustration needed to make my story complete, I decided to forego the use of these photographic archives, as I felt paying for these pictures was morally inappropriate, and that by all social and cultural ethical standards, the appropriation of people's faces, bodies, and habitations was, and still is, a serious violation and transgression of people's basic rights to the upholding of their dignity, self-love, self-respect, and self-preservation.

This experience was a classic case, which shows the long-enduring tendency of the power of the *élite* to privatize and liberally commercialize that which does not belong to them. My experience signified a further attribution of a successfully sustained colonial culture, where violations of basic human rights are done with impunity, especially within an environment where there were no apparent public administration regulations to monitor such random violations of the wanton commercialization of the life of the dispossessed, the poor, and the socially vulnerable. Critical to my experience and observation was that copyrighting these pictures advantaged a small *élite* clique, who made capital gain without the knowledge nor the permission of those whose images were taken, and continue to be taken, so freely displayed, so freely liberated, and appropriated. This revelation was just a microcosm of what we know happens globally regarding the exploitation of audiovisual indigenous cultural content and photographic imagery, which, as an important reiteration, is mostly done for capital gain and or academic egocentric purposes, to serve the interests of an ever-present supremacist *élite*.

Having said that, the global discourse on repatriation is not enough, and will not be wholly effective and efficiently dealt with if the concentration of the debate centres only around the political imperatives. The discourse on repatriation is not just about the return of the memory of a nation, it is not only about the return of the image of the captured, it is not only about the

return of the remains of our ancestors museum-ized or mummified in foreign institutions. Repatriation is also a spiritual journey of nation-cleansing, which has to take place, and should be a symbol of rehabilitation and reconciliation that needs no intellectual diatribe or jargon.

What power lies in the word “repatriation”? Repatriation means the return to our fatherland of that which belongs to us – in fact, it may even be more appropriate to call the entire process of the return of any lost heritage *re-matriation* – which would mean the return of what was lost to its *motherland*. The issue at hand is: why do we want repatriation of lost heritage? Of what value will it be to the receivers? What are we going to do with it? Where will we place it, and how? And who will take care of it?

The filmic recordings of the life of indigenous Africa and of life elsewhere are reputed to make substantial amounts of return on investment. I call this return on investment, because this is the perception offshore film archives are selling to filmmakers, who are forced to buy back their images at lucrative amounts. This selling of stock footage to indigenous people has made some unable to continue making films, as the lack of sufficient budgets prevents them from buying it.

A particular case of interest occurred when a South African political activist imprisoned in Robben Island in the early 1980s was released into a democratic South Africa, and decided to make a biographical documentary on his life and in memory of his deceased activist friend. He found a newspaper article of his story, as well as a picture showing him being shoved into a police van, which vividly brought back memories of that time. Of course this was an important archival document, but he was refused the right to use the picture without paying for it. The filmmaker used the picture all the same, and vowed to meet his opponents in court.

These are the kinds of issues we need addressed and resolved, where ownership, control, and management of recordings of film and print images of indigenous people are concerned. As much as those who capture such images are paying for materials used, and investing personal time in capturing such images, it still remains unethical and immoral to copyright an image of someone and then go on to exploit it for personal commercial interests.

When the young South African woman Sarah Baartman was coaxed into leaving South Africa for Europe in the early 19th century, her captives made her sign a contract, which they attested she agreed to. Sarah signed a contract that was written in a western language she did not understand, and contained terms and conditions alien to her as an African living in a society

where contracts of a western nature were not common or even known in her community, where the legalities of what she was signing were foreign and unanticipated.

The atrocious treatment of Sarah is candidly captured in a biographical documentary film, in which the return of her remains is captured through amazing landscapes of Khoi villages, whose culture is used as a canvas that illustrates the ancient civilization of Khoi rock paintings, with the film's narration caressed by Khoi musical sounds and rhythms. The return of Sarah's remains was metaphorical, and became a symbolic manifestation of a renaissance of Africa, where repatriation was important as a reconciliatory rehabilitating process and a necessary ritual to help us heal wounds of the past.

Today, as we mark this important day of the gathering of this unique congregation of film practitioners, cultural activists, academics, broadcasters, legislators, educators, and archivists, we must bring to the conscience of FIAF the necessity of creating a legislative framework and administrative infrastructure which will allow constructive dialogue within nations, especially those that are in possession of indigenous cultural film recordings, a constructive dialogue that is strategically focused on the return of film archives that have been for decades housed in foreign territories, and the necessity of bringing these materials back to their original territories, within a framework of preparedness and readiness by their legitimate recipients.

The Federation of African Film-makers, FEPACI, recognizes the assumption that more than 80% of films are under the control, ownership, and management of their foreign counterparts. In response to this critical assumption, FEPACI is mandated to conduct a feasibility study, which will, among other things, identify their legal status in terms of control, ownership, and copyright. FEPACI is therefore exploring tangible options for the establishment of a FEPACI Institute, which, if established, will become not only home to a FEPACI Media Channel, but a Center of Film Research and Archives. Responsive interregional strategies as represented by the African Union (AU) and capable of negotiating with the relevant countries, as well as relevant institutions such as the World Trade Organization (WTO) and the World Intellectual Property Organization (WIPO), are more than a necessity, as the UNESCO Culture and Diversity Conference supports the return of indigenous heritage to its rightful owners.

The challenge facing Africa's world of film and television is that we do not have coherent regional trade cultural policies made through regional and/or continental consensus. We are a fragmented continent, divided by our

demographics, languages, politics, and ideologies, and we have for decades supported and sustained the creation and entrapment of colonial borders that to date remain our main dividing barrier lines. The regional divide we have creates difficulty in us reaching consensus on policies for change, and this invariably hinders the implementation of focused repatriation strategies.

This tendency of national and regional territorialism has worked against us over the years. It has weakened our political power base and debased our intellectual force, which could have been and still can be a powerful collective, effective in bringing tangible and rapid changes related to issues of the return of indigenous content, and more. Some of us refuse to see part of the world of cinema as a serious business that needs serious business acumen to manage it. Some of us prefer to see it as a calling, mainly because we have been socialized to see it that way – in the same manner that masses of our people are socialized to see poverty not as a the greatest sin committed to mankind, but as something that people can and are made to accept and live with.

Buying film stock or footage of the dead and the imprisoned shows just how serious the business of filmmaking has been made by our counterparts outside our continent. This industry is about a war of cultures and domination as well as perceptions. Treating this art-form and this industry as anything different is an error, for which we have paid a massive price. If we do not act to remedy this weakness, we will not be able to reverse consciously the invasion of opportunistic capital-oriented tendencies to dominate this landscape without much participation and control of ownership from our side. This is a tendency that can further allow a willy-nilly invasion of our communities by the *voyeurs* whose curiosity about others has remained typically persistent. It is only in Africa where I have seen any Tom, Dick, and Jane coming into a township or a rural area and being allowed to make a documentary without any serious interrogation of why, or any serious inquiry on where and how the captured images of the people will be used. Tom, Dick, and Jane also claim intellectual property rights on recording what they did not create.

The same tendency would never be allowed anywhere in Europe or Northern countries. There the protection of people's images is enforced through several regulatory measures, such as co-production treaties and other trade cultural policies, and one can hardly consider making a film in these countries without proper work permits.

The Western world has, over hundreds of years, built their public institutions, museums, broadcasters, film industries, and film libraries, as well as the necessary expertise and legislation to manage the preservation of

all these institutions. The Western world has built a large pool of intelligentsia, and has a long history of an appreciation of the arts. Europe and the U.S. have also built and tested a considerable amount of best practice in a variety of fields. Africa, on the other hand, is in the infant stage of building such best practices among its member countries. I dare say that Europe and the U.S. will probably have very little experience in repatriation, as most times they have been the aggressors and beneficiaries of ill-gotten artefacts from either Africa or Asia. Colonizers do not repatriate, other than their war dead, left behind when they were retreating.

Where do we go from here, then? First of all, guidelines and regulatory frameworks should be set, regarding how much people should charge for images of others that they did not create. This is not their intellectual property. This will assist filmmakers and documentarians from developing countries to rise to the challenge and compete intellectually with their counterparts across the world. This will assist repatriation.

Introspection by the developing world is very important. How wisely are they using their natural resources in order to benefit the majority of their citizens? How are they fast-tracking the creation of a large pool of well-to-do intelligentsia in their countries? What plans are in place for moving their people rapidly through Maslow's theory of hierarchy of needs, in order for its peoples to reach the top need [creativity and self-actualization]? Only then will repatriation be a compelling and necessary need that requires strategic and focused implementation. Conditions in many countries in the developing world still do not intellectually and economically favour repatriation yet, as we still have very little infrastructure or the financial wherewithal to sustain the accumulation and presence of this heritage.

For example, in South Africa today, there is a lot of indigenous and traditional contemporary music authentic to indigenous spaces, and little of it is being recorded. So far the trend has been that most of what is recorded has been appropriated by private corporations, who inherently copyright this heritage and exploit it for private commercial gain.

Rural women and men are known for their unique and rare indigenous fashion designs, architecture, arts and crafts, and illustrative colour schemes and design fusions. Several magazines and books on Africa have made extensive recordings of a varied range of indigenous fashion, architectural designs, and artefacts – indigenous works that have over time inspired leading world fashion creators and innovators. While these professionals may sometimes give due credit to where their inspirations are coming from, they too extract this intellectual property, and brand and label it, habitually infringing on others' intellectual property without any regulation or

compulsion. Repatriation starts in the recognition of who we are and what we have, and what we need to historicize by investing in written and filmic recordings for posterity.

Nations of the world are all makers of history – some record it, while others don't. At the end of the day, for all of us to evolve beyond where we are now, we need to progress as humanity, with better values and a better understanding of who we all are. None of us know what the next millennium holds for humanity, but knowing the secrets of the past from every corner of the world will guide us to make better decisions about our collective future. The end-game should be one in which repatriation is just a word in a dictionary but requires no implementation, as by then hopefully humanity should have overcome its difficulties and become a world with low levels of inequality.

Repatriation is not only about the return of heritage – it is also about the return of the mind that was colonized and made to assimilate. We must bring the African mind back to its original birthplace, and make it adequately equipped to manage the physical repatriation of its heritage. The body is present in Africa, and so should the mind be.

3. Second Century Forum: « *New FIAF Membership Model* »

David Francis' paper on the New FIAF Membership Model

FIAF Membership

It is difficult to get agreement in an organization that represents large film archives in the United States and Europe, fledgling archives in Africa and Asia, government funded and private archives and regional and specialist archives; to mention just the major categories. Every archivist has their own perspective based on the problems they face on a day-to-day basis. All expect FIAF to help overcome them.

However, the identity of the Federation is determined by its membership. The November issue of the 1995 Journal of Film Preservation contained a number of articles about the Future of FIAF. The hundredth anniversary of the cinema was an obvious time for reflection about both the past and the future. In his introductory remarks former Federation President Wolfgang Klaue expressed concern that “at the end of the first century of cinema the preservation of the moving image heritage, seen from a global perspective, is still an unsolved problem”- a significant statement from the former President of an organization whose main role is to ensure the preservation of an access to the world film heritage. He then listed the issues that needed to be addressed and came up with an action plan.

The Second Century Forum has been discussing the issues raised he raised and other perceived problems ever since but the long term plan Wolfgang envisaged has still not reached the drawing board. I am heartened, however, that the challenge delivered from the platform in Buenos Aires has been heeded enthusiastically by the Executive Committee and I have every hope that we will have to dust off the drawing board in the not-too-distant future.

It was however the next three articles in the November Journal that are specifically relevant to us today. It was here that Federation members Roger Smither, Jan-Christopher Horak, and Hoos Blotkamp – all interestingly from large European or American Archives-presented their views of the Federation of the future. Membership featured prominently in all three contributions. I will start with Chris Horak because he presents the traditionally held view of Federation membership. Roger Smither retains the traditional ideals but incorporates them into a more expansive and moderate approach. Hoos Blotkamp then makes a strong case for a broad based membership.

Jan-Christophe Horak describes his view as the Traditionalists View. He reminds us that the founders of the Federation envisioned “a mini-United Nations atmosphere” when they only allowed one film archive per country to join FIAF. This didn’t last long because the Federation was really “a private club of film collectors and enthusiasts who had contrived to have their collections nationalized or had taken positions in national archives”. Like all private clubs, the members wanted to ensure that all the other members were like them. They therefore produced numerous complicated statutes and rules that would deter outsiders. They felt “that only FIAF members loved cinema enough to save it. Only FIAF members were qualified to protect the holy grail of film art. Only FIAF members were competent enough to screen films under proper

films, using copies specially made for this purpose, running a cinema library, publishing books, periodicals and programs, collecting and exhibiting museum objects relating to cinema. Legally, Members have a range of different statutes; government institutions, foundations, private associations, museums, universities. This flexibility derives from FIAF's history which has seen the convergence of very diverse initiatives in pursuit of the common ideal: film preservation.”

The Associates are non-profit institutions that have significant preservation programs in areas related with film preservation (moving image museums, television and video archives, documentation centers etc) or non- profit institutions that hold major collections of prints and support the goals of film preservation ,but may have limited or no film preservation programs. Specialized archives of various kinds would typically be Associates. Associates must endorse and uphold the principles expressed in the FIAF Code of Ethics.

Other institutions and individual persons who feel committed to the preservation and dissemination of the audio-visual heritage and that are not eligible for affiliation with FIAF(film museums, corporations, laboratories, study centres, researchers etc,) might join and support FIAF as an external adherent and become FIAF Donors

The original intention of the Code of Ethics was to replace the Statutes and Rules except where such Statutes were legal requirements. Mandatory adherence to the Code of Ethics and an active and visible enforcement procedure, the results of which would be made available to the entire membership, would open the gates for a significant broadening of membership. If this is the eventual will of the existing membership, it might make more sense to modify the Code of Ethics to satisfy the proposed new identity of the Federation rather than to change the Statutes and Rules yet again. We could then eliminate the Rules altogether, A combination of the information contained in the membership application, the annual reports which should be mandatory and roughly parallel the original membership application, adherence to the Code of Ethics and enforcement of significant breaches should be all that is necessary.

In some ways it would be attractive to have a membership statement like AMIA. “AMIA's members range from those who work solely with moving images to organizations where moving images are only a small part of their collection to individuals who want to protect their personal home movie or video collection” or a Mission Statement that says “AMIA is a dynamic professional association dedicated to advancing the preservation, collection and use of moving images through public and professional education”.

FIAT has another approach. It lists the benefits to archive members first, then the benefits to sponsors. Only then does it describe membership categories. It makes one feel honored to join the Federation or give it financial assistance.

IASA's membership page is also refreshingly straightforward. After listing the benefits of membership it says “ as an IASA Member you can help set standards and best practices for sound and AV, make digital mainstream in sound and AV archives, learn, network and exchange

cinematic conditions. Only FIAF members were prepared to make sacrifices, beyond the crass commercial considerations of the film companies."The days of the exclusive club are over and the first generation of archivists has been replaced by directors who spend more time obtaining funding, dealing with personnel issues and attending meetings, than they do writing about or watching films. However traces of these days are still visible in the Federation's Statutes and Rules and still influence discussions on membership

Chris himself feels the central mission of FIAF should remain "film preservation, film restoration, film exhibition of preserved films". Film preservation means dealing with celluloid-based photographic moving images. Although Chris recognizes that cinema as we know it will cease to exist in the early part of the 21st century, he sees no problem that "film archives would become institutions for the preservation of specific history, without any contemporary mission". He is happy with a situation like this because the project of film preservation and restoration is far from completed. The preservation of the first hundred years of cinema will take at least till the middle of the 21st century. Film and cinema are unique media. The act of watching a film in a cinema is a unique experience which needs to be protected at a time when most commercial exhibitors will be screening films electronically. So FIAF members must be committed to film preservation. There is therefore no need to have more than one membership category or fee. Only members who meet these criteria are eligible for membership. All films that don't have mater material on celluloid or are born digital don't belong in Chris's archive

For Roger FIAF should include membership organizations "that share its concerns and meet a particular set of standards" and not worry unduly about the type of organization they happen to be. To qualify for membership, in Roger's opinion, an organization must "be committed to the preservation of a moving image collection, at least part of which consists of material not held elsewhere", must "preserve the unique part of the collection to the best possible standards in the original format or the closest possible approximation to the original format", must "co-operate with other members of the Federation, particularly(if requested) in the preservation of material in its collection that is not unique", must "improve its own and the public's knowledge of its collection by preparing an accurate catalogue", must "without compromising the archival integrity of its collection, make that collection accessible to the public in a range of activities that will include the presentation of film in the correct cinematic manner, for preference in its own premises; and demonstrate to the Federation by reports , by receiving visits of inspection, and by other means as the rules of the Federation shall require, the reality and extent of its adherence to the above principles".

Roger also felt that "an organization that operates in FIAF's area of concern and identifies with its policies and principles but does not qualify for membership may become an affiliate of the Federation in the role either of Associate or Subscriber. Organizations operating primarily for profit shall be eligible for Subscriber status only"

Roger's qualifications for Federation membership were based on traditional views but designed to increase its scope. In fact he obviously feels he had gone too far when he states 'this basis for membership does nothing to discourage the proliferation of mini-archives and the resulting dissipation of collections, effort and resources that should perhaps be concentrated into a central archive.'

Hoos Blotkamp feels that we should spend more time thinking about the identity we want FIAF to have than allowing that identity to come randomly from discussions about membership. The Statutes and Rules give detailed descriptions of the kind of institutions that can become members or Associates but the actual mix of members is anything but homogeneous. She asks why we need to define precisely what kind of institutions can be members. It seems to be because we are concerned that the rights and obligations of membership will be responsibly observed. In fact Rules 95-105 reflect the small archive family that FIAF used to be not even the broad organization it is at present. These rules are driving membership identity rather than responding to members needs. We therefore get this strange situation in which the aims of the Federation imply significant growth but the membership criteria result in rigorous selection. Hoos believes that rigorous growth must prevail. We can't stay small and innocent but we don't know how to grow bigger in a constructive way. If the exchange, loan and acquisition of archival materials becomes a matter for bilateral negotiation, we won't have to limit membership and can recover some of the like-minded institutions that have migrated to other organizations like AMIA and IASA because they are not welcome by FIAF.

Hoos feels we must recognize that there are "a vast number of institutions involved with collecting and/or safeguarding and/or documenting and/or showing and/or using and/or studying moving images," only a small percentage of which restrict their activities to film exclusively. Also "the re-use of existing moving images is expanding fast" and there is a growing demand for them especially from television and software producers. More and more, the producers of the original materials are different from the producers of television and software. Archives can be important and influential intermediaries. If archives and the new users of moving images worked hand in hand they should be able to persuade governments to be more concerned with moving images in their cultural heritage policies.

Hoos identifies five groups that should in principle have concern for the safeguarding of moving images. "The audiovisual archives (being the institutions that have been created to do the actual work and deliver the cultural message), governments (from the cultural heritage and science point of view as well as the economical point of view), exhibitors of all kinds (for functional and/or commercial reasons), film producers/distributors (for commercial reasons) and television companies (for commercial and all kinds of reasons)". In short the new FIAF can include "all institutions that are in one way or other dealing with the moving image on a non-profit basis, like even film departments of universities, non-commercial television archives, non-commercial television producers and technical research institutions."

She appreciates this would mean a big organization. It may only be possible for all the members to get together every five years. The organization would have many sections which could meet and discuss relevant issues in the intervening years. They could be region or subject based. One of these sections would undoubtedly consider the long term preservation of and access to films produced on celluloid. The aim that dominated FIAF's early years would still have its own forum but that forum would benefit from association with the producers and users of the materials they were responsible for. We must remember that producers were happy to give archives their nitrate because it was difficult and dangerous to keep. They have been less happy to give us safety master material. They will have few incentives to pass over their digital holdings. If we don't encourage them to join us now we may find that we have nothing representative of the digital era.

Hoos is also concerned that archives see their *raison d'être* as duplication and restoration. Archives are, however, preserving for a purpose- so that they can deliver the cultural message as widely as possible to current and future generations. Preservation should not be an end in itself, it is a means to an end. If archives are to have more influence they must switch emphasis from preservation to the delivery of the cultural message. The film archive of the future will be comparable to the museums that have collections of items from the past but that also collect contemporary items that are not unique. "the role of these museums is to make a selection out of the vast range of productions of what is considered as important, meaningful or representative, to safeguard that for future generations and present it in a structured way or from certain points of view and to guarantee permanent public access to it".

It may seem odd to give so much attention to views expressed more than 15 years ago but strangely because the problems they envisaged were in the future rather than on our doorstep, their thought process had more clarity.

I apologize for spending so much time summarizing alternative views of FIAF's future identity but I am painfully aware that there are always new member archives and new representatives of existing archives in our midst for whom these views are not well known. Hopefully they will stimulate the discussion to come. As my role is to introduce the discussion, I felt we needed to have as many ideas on the table as possible.

I will now turn to the current definition of membership as it appears in the Federations Statutes and Rules. "The Members are archives whose principal object of activity is the collecting, cataloguing, preservation, providing access to and restoring of films and related documents. Members must satisfy the following conditions; they shall be bound in all official activities by the Code of Ethics, which implies that they must not make any commercial use of their films; the preservation of films must be one of the archive's main activities which requires specialized equipment and facilities, specialized professional staffing, as well as the holding and the manufacturing of preservation masters. But the federation encourages them to pursue all activities which provide a real cultural dimension to their institution; projection and viewing of

I do believe FIAF does have an identity crisis. There must be a reason why there are only about 25 of the 85 odd full members present. Our first visit to this part of Africa should be a cause for celebration. In reality many major European and North American archives are not present because they feel they don't need FIAF. They have ACE and AMIA. They come to FIAF when it is close and enough of them will be present to have meaningful meetings of their regional groups. It was almost the same, although not quite so bad, in Seoul

My personal views are already clear by now. I favor a significant expansion of FIAF on the lines that Hoos suggests. I have no difficulty including studio archives. Pat will tell you in a moment that in the US they are no longer concerned with the distribution of 35mm prints of older films but they don't want to be accused of hiding cultural artefacts in their salt mines. In the end they will be happy to let FIAF members have existing 35mm prints and keep the profits (and losses) of making them available to approved locations and of course making prints to replace damaged one's or from titles that only exist in negative form. They gave us their nitrate when they could no longer make money out of it so why shouldn't they do the same again. If they are in FIAF, we will be in a much better situation to argue for some additional financial support. Otherwise, out of sight, out of mind.

I would then have two membership categories. Members would be those institutions that had collections, Associates would be those that didn't. There would be no Rules, only a slightly modified Code of Ethics supported by an open and public approach to dealing with transgressors.

There would be Congresses every two years and in the in-between years, there would-be training sessions for new and existing staff taught by the Federation's most qualified experts.

Of course if I was being really radical, I would suggest that FIAF had one member per country on a rotating basis, that it had a Secretary General more like Jack Valenti ,than our traditional administrator, and it co-opted (not just gave them honors) the most respected film makers to influence world and government opinion in such a way that the Wolfgangs of the future would not have to have to admit that at a global level we were not preserving and making accessible the world cinema heritage. Regular meetings of regional groups would deal with the day to day issues.

By now, I hope, you are all seething and ready to begin the discussion. However please give space to the archivists from the African continent. It is important for us to know what they want from FIAF and it is important we let them know whether the Federation can meet their needs in its present form or not.

**4. Report of the President
on Behalf of the Executive Committee**

Report of the President on behalf of the Executive Committee

It is with great worries that we received through the FIAF secretariat the news that some friends among our affiliates have been ill, and I would like to send them all my sympathy and pray for their swift recovery. On the other hand, it is our pleasure to learn that no news about somebody who has passed away since the Congress in Buenos Aires has arrived to our knowledge.

The Members of Executive Committee appointed in Buenos Aires are:

Luca Giuliani, Eric Le Roy, Vladimir Opela, Lise Gustavson, Anna Fiaccarini, Olga Toshiko Futemma, Vittorio Boarini, Guadalupe Ferrer Andrade, Sylvia Frank, Michael Loebenstein.

The officers of the Executive Committee are :

Meg Labrum, Patrick Loughney, and myself.

The EC met three times since the Congress in Buenos Aires last year:

- May 30th, 2009 at the Centro Cultural de la Cooperación in Buenos Aires, just after the Congress
- November 13th to 15th, 2009 in Toulouse at the kind invitation of the Cinémathèque de Toulouse
- And here in Oslo in the National Library of Norway, at the invitation of the National Library of Norway and the Norwegian Film Institute from April 30th till May 2nd, 2010

Since the congress in Buenos Aires 4 new Affiliates have joined FIAF, so that today our Federation has 151 affiliates, that includes 84 Members and 67 Associates, from 78 countries.

Our membership is growing (in number and individually), but some of them have also experienced difficulties due to the world economical crisis.

Significant is the growth of each affiliate. The Annual Reports on the 2009 activities describe this quite clearly: Not only more and more countries adopt a system of legal deposit that assures that films are deposited in the archives, but also more and more materials are received through voluntary deposits and/or donations– (I can give you an example: the National Film Center in Japan received more than 8,000 films in the fiscal year 2008 and 90% of them are received on a voluntary donation basis) – surely as a result of the successful - and therefore convincing - work carried out by the film archives.

New climate controlled vaults have been built, for example, in Skopje (Macedonia), Baku (Azerbaijan), Bucharest (Romania), Montevideo (Uruguay). Our Egyptian colleagues are developing a new vaults project. So do our colleagues of the Bangladesh Film Archive in Dhaka...

In spite of this digital age with increasing born-digital materials, the traditional film conservation with state-of-the-art climate control vaults is necessary and the project of construction for this purpose shall be highly recommended.

Several Affiliates have opened new premises and new cinemas. The Greek Film Archive in Athens and the Cinematek in Brussels have new or newly refurbished homes and have opened new cinemas. The National Audiovisual Archive of Finland in Helsinki has moved to newly restored premises.

And several important projects (such as the 4 Theatre Screening rooms EYE Project in Amsterdam); the new premises of the Filmoteca de Catalunya in Barcelona; the building redevelopment of the Irish Film Institute premises, the change of headquarters of the Fondazione Cineteca Italiana in Milano, and the important changes initiated in Oslo are underway.

The most stunning phenomenon observed during this period of world crisis, is the fact that so many archives have organized such an important and diverse scope of cultural activities, ranging from film festivals and programmes, to publication of DVDs, magazines and books, to celebrating the Unesco World Day for Audiovisual Heritage together with our CCAA sister organizations.

We also see the structural change in some archives, for example here in Norway, and the big merger responding to the new demand of the national moving image community, for example, in the Netherlands, (resulting as the EYE).

Almost all affiliates in the meantime have their web-site on which one can see what activities are carried out, and information is given about the collections in their archive.

Many FIAF affiliates celebrated the UNESCO World Day for Audio Visual Heritage with a special programme – the FIAF web-site gives information on many of these events.

The FIAF Award 2009 was presented to Rithy Panh at the CNC, by Eric Le Roy on December 2nd 2009.

The FIAF Award 2010 was presented on the 3rd of May in Oslo to the great film actress Liv Ullmann. We are grateful to Lise Gustavson for the preparation of this event.

A decision about the FIAF Award 2011 has, so far, not been taken and we are still welcoming suggestions from you.

The FIAF Commissions and Working Groups have continued their valuable work. I should like to express my sincere gratitude for their dedication to FIAF's aims and goals. Without their input, FIAF would not only be less significant, but the congresses would not have such interesting and profound symposia, as the Joint Technical Symposium of this year, nor the valuable workshops.

You will be informed about the details of their work in their Reports.

The Secretariat in Bruxelles has again been very busy with the day-to-day work for the Federation - which grows annually according to FIAF's membership -, with maintaining regular and special contacts with the Affiliates, with providing assistance to the Congress hosting Archives with keeping the web-site up to date, with the publication of the Journal for Film Preservation, with helping the communication between the affiliates, and last but not least with helping us, the Executive Committee members.

These activities are carried out with the permanent staff structure, which has not changed quantitatively over the years, but which has strongly improved the output thanks to technological progress.

The Executive Committee discussed the Federation's ongoing projects and publications and kept close contact with everybody concerned:

Interviews of the Oral History Project are being collected in the Secretariat and eventually published in the Journal for Film Preservation;

so far Robert Daudelin has conducted interviews with Freddy Buache, Peter von Bagh and Pierre Cadars,

Eric Le Roy interviewed Michelle Aubert, Farrokh Gaffary, Bernard Martinand and Guy-Claude Rochemot,

Christian Dimitriu interviewed Guillermo Fernández Jurado, Manuel Martínez Carril, Eileen Bowser, Leslie Hardcastle, María E. Douglas,

Antti Alanen interviewed Aito Makinen,

and Elaine Burrows together with Clyde Jeavons talked with the late Harold Brown

The poster produced for the FIAF 70th Anniversary Manifesto has been circulated by affiliates of several countries – and in certain cases the text and/or poster has been translated/reproduced into other languages than the 3 original languages; in Asia, for instance, Korean, Japanese and Chinese, (and in the case of Chinese language community, even the three different versions of the translation were produced by our colleagues in Hong Kong, Beijing and Taipei).

From the Reel Emergency Project, the film MACHU PICHU, (Peru /1969, unknown author) is being preserved by the Narodni Filmovy Archiv;

In Toulouse, the Executive Committee continued the discussion on a suggestion made by PACC:

to actively organize a more regular presence of the AV industry in FIAF. The proposal was made to invite representatives from the industry for specific subjects or projects. We believe that significant mutual benefit could be achieved through these meetings and discussions.

Training of film archivists is very high on the agenda of the Executive Committee.

The Film Restoration / FIAF Summer School in Bologna has been supported in 2008 and 2009, and will be supported in 2010, as well as in 2012 (subject to availability of funding resources and approval of the programme);

The FIAF Summer School will also function in Africa, in 2011, subject to the confirmation of the programme and the funding resources. Resources from Unesco, Goethe Institut and FIAF are being solicited.

The School on Wheels has proved to be working in Latin America, thanks to the resources generously provided by Ibermedia. It enabled not only the organization of the symposium in Buenos Aires, but also made possible the participation of the Congress for several representatives from film archives in Latin America. Further general symposia, specific training programmes and individual scholarships are underway. The programme is administrated by Christian Dimitriu at the FIAF Secretariat, with the general support of Guadalupe Ferrer and Olga Futemma from the Executive Committee.

We are happy to report that our colleagues in Pretoria are considering organizing a FIAF Summer School for African film archivists in 2011.

Today it becomes increasingly more important that the work and the communication in the Regions are intensified and that FIAF understands its role as a catalyst which collects and disseminates the information. In this respect, Eric le Roy and the Secretariat have been studying the way of taking advantage of the available Internet tools (like any efficient social network service).

In the regional groups, the most active is at the moment ACE in Europe, which has created many useful projects in regard to access to the film collections in the archives:

The European Film Gateway (EFG) – a web portal to digital objects;

The Moving Image Database for Access and Re-use of European Film Collections (MIDAS);

Cinematographic Works Standards (CEN-project) – a project with the task to standardise the specific descriptions for moving images – a project in which the Cataloguing and Documentation Commission is involved as well;

Other projects include the European Film Treasures – a film programme which included 23 European countries and 37 film archives,

and the EDCINE project – a research project to address the problems film archives face when they have to archive, preserve, manage, and provide access to digital born films – a project in which the Technical Commission was involved as well.

Copyright questions are also discussed on several levels.

FIAF responded – after deliberation with ACE – to the various programmes and activities developed within the European Union. Luca Giuliani has been chosen by the EC to represent the FIAF EC at European level.

We certainly consider the projects realised in Europe as very useful, and are enthusiastic at the idea of sharing all our knowledge and experiences with our European friends.
(HO: I think it is enough like this as a gentleman's report.)

The Joint Technical Symposium is one of the outstanding projects organised through CCAAA (Co-ordinating Council of Audiovisual Archives Association), and the 2010 edition just took place successfully in Oslo as part of FIAF's 66th congress.

Considering the economy of resources imposed in these periods of crisis, FIAF has not changed its policy consisting in taking advantage of our own communication resources (the FIAF Website). FIAF participation in a new CCAAA Website is not in our budget for the time being.

The UNESCO World Day for Audio Visual Heritage also is an important point in the discussion of the CCAAA, and while they are aiming at events world wide under a specific headline on October 27th, the Executive Committee feels extremely happy about the variety and quality of the programmes created by FIAF affiliates on the WDFAVH, that have resulted in a great impact over the World.

This year, the 2nd Century Forum will deal with the subjects taken into consideration by the Programming and Access to Collections Commission (PACC), as a continuation of the subjects addressed in Buenos Aires last year, which have been summarized in 3 articles published in the last edition of the Journal of Film Preservation. The SCF was held [this morning] in the morning of May 7th, just before the GA .

The financial crisis we are experiencing has lead film archives to struggle hard for continuing working at the level they have reached.

Is there, however, also some place for hope and optimism?

I think the answer is <yes>. Among the many great restoration projects - trials and results - , for instance, made at our affiliate archives on the everyday basis, please let me choose and introduce one happy example as a bright news which just came from the US recently: The Academy Film Archive in Beverly Hills, the National Film Center in Tokyo and the Kadokawa Pictures co-restored Rashomon by Kurosawa at the 4k level, and this 600,000 US dollar undertaking was, in part, rewarded by the recent announcement from the (US) National Society of Film Critics that gave the 2009 Film Heritage Award to this restoration. It goes without saying that this is just an encouraging example to be shared among us in the FIAF family as well as the many other happy and memorable things.

Thank you.

Hisashi Okajima

Oslo, May 7, 2010

5. Report of the Specialised Commissions

5.1. Cataloguing and Documentation Commission

5.2. Programming and Access to Collections Commission

5.3. Technical Commission

5.3.1. Report of the Technical Commission

5.3.2. Technical Commission Preservation Best Practice

5.3.3. Technical Commission D-Cinema Delivery Specification

5.1. Cataloguing and Documentation Commission

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY Pretoria, April 2011

I. MEMBERSHIP AND MEETINGS

The Commission's confirmed members are Ms. Olga Toshiko Futemma (Cinematheca Brasileira, São Paulo), Ms. Nancy Goldman (Pacific Film Archive, Berkeley), Ms. Maria Assunta Pimpinelli (Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Roma), Ms. Thelma Ross (Academy Film Archive, Los Angeles), Mr. Zoran Sinobad (Library of Congress, Washington DC), Mr. Pierre Verroneau (Cinémathèque Québécoise, Montreal), Ms. Martine Vignot (Cinémathèque Française, Paris), and ex-officio member Mr. Rutger Penne (FIAF - P.I.P., Brussels). Nancy Goldman serves as Head of the Commission and Zoran Sinobad serves as Deputy Head.

In addition to our full members, the Commission has also established a working group of corresponding members and others who wish to participate in the revision of the *FIAF Cataloguing Rules* that is presently underway. The next meeting of the working group will take place on May 9-10 at the Library of Congress in Washington DC, and will include a visit to the Packard Campus in Culpeper. We hope to make further progress on drafts of several chapters. Anyone at your archive who is involved in cataloguing or is interested in contributing to the *Cataloguing Rules* revision is welcome to contact Maria Assunta Pimpinelli, at mariaassunta.pimpinelli@fondazionecsc.it. She will add them to our e-mail list for the project. They are also welcome to attend the May meeting.

The Commission is holding its annual meeting in Washington DC as well, on May 11-12, directly following the *Cataloguing Rules* workgroup meeting.

II. PRESENTATIONS

The Commission will present a brief workshop at the Pretoria Congress on April 13, from 9:00 – 9:30 a.m. Nancy Goldman will give a brief report on the current status of the *FIAF Cataloguing Rules* revision. Nancy is also presenting a day of lectures on film cataloguing and film-related documentation during the FIAF Summer School.

III. COMMISSION PROJECTS

FIAF Databases Online

As announced last year, the three databases *Bibliography of FIAF Affiliates' Publications*, *Treasures from the Film Archives* and *International Directory of Film/TV Documentation Collections* databases were transferred to PFA in 2010, and are now all updated by PFA Data Editor Stephanie Boris. In 2010 and 2011, the work is being supported by FIAF as well as by two generous grants from the Haghefilm Foundation. Together, funding from FIAF and Haghefilm Foundation supports 10 hours per week of the Data Editor's time and 30 hours in computer

programming from our Filemaker Pro database consultant per year. PFA continues to provide in-kind support such as office space and supplies, computing equipment, server storage, administrative support, and project direction. We are hopeful that funding will continue beyond 2011 so that we can provide more continuity and ensure regular database updates in coming years.

Although this plan resolves the short-term situation by consolidating updating of these three databases in Berkeley, we still need to determine the long-term operational scenario for *FIAF Databases Online*. In the original P.I.P. Business Plan we hoped to centralize work on these three databases, along with the *International Index to Film Periodicals*, in Brussels, but cannot yet move forward with that plan due to the economic downturn. For the moment, PFA staff will provide annual exports to P.I.P. staff in Brussels for importing and database publication.

Please see Rutger Penne's report for details on the overall project.

Databases:

International Index to Film Periodicals

Volume 38 of the *International Index to Film Periodicals* was published in September 2010, and the Ovid and ProQuest online versions have been updated every three months. Most Commission members regularly index periodicals for the project. FIAF is offering discounts on subscriptions for any archives supplying indexing; please contact Rutger Penne for more details.

Treasures from the Film Archives

We are extremely pleased to announce that the Haghefilm Foundation has offered a renewal grant in the amount of 5,000 Euros to help support updating the *Treasures from the Film Archives* database in 2011. We hope to use the funds both to support the 2011 annual update and to encourage broader participation in *Treasures*. We will work closely with the Haghefilm Foundation to develop innovative approaches to accomplish this.

The *Treasures* database was updated and published on the Ovid and ProQuest platforms in September 2010. The database now holds 49,593 records, of which 38,096 include details on prints and elements held by 104 individual archives. Due to the enthusiastic collaboration of archives around the world, the *Treasures* database continues to grow and improve. We are very grateful to all affiliates for their continued collaboration with this project, and we hope to make even greater strides, with support from FIAF and the Haghefilm Foundation, in the coming years. We anticipate surpassing 50,000 records this year and will use this occasion to more fully publicize the *Treasures* database. Please let us know if you have a rare silent-era film to include this year that would be a good candidate for the 50,000th title!

Data Editor Stephanie Boris recently contacted all FIAF archives to request updates for the Fall 2011 release of the *Treasures* database. We hope to hear from many of you soon. Thanks very much to all affiliates for the continued collaboration with this project; it is your efforts that make it a success!

Bibliography of FIAF Affiliates' Publications

As stated above, we have transferred production of the annual *Bibliography* to Pacific Film Archive, with financial support from FIAF. Stephanie Boris, working with Nancy Goldman, updated the *Bibliography* in Fall 2010 for publication on the fall release of *FIAF Databases Online*. As agreed in 2009, the *Bibliography* will no longer be mailed as a print publication. It is available for free download on the FIAF website at

http://www.fiafnet.org/uk/publications/fep_memberPublication.cfm, along with copies of previous years' editions. Additionally, Baptiste emailed the publication directly to all FIAF affiliates in January 2011.

The 2010 issue of the *Bibliography* contains 180 citations from 38 archives and covers materials published in 2009. PDF versions of each annual *Bibliography* published since 2002 are freely available on the FIAF website. The full database, which is published on the ProQuest and Ovid versions of *FIAF Databases Online*, now holds 5,514 citations covering materials published between 1966 and 2009. The number of citations had been calculated incorrectly in the past few years but has now been corrected to reflect actual database records. The discrepancy arose because we do not make a new record each year for ongoing publications such as periodicals and programs; rather their continuing publication is indicated by an open dash. Consequently the number of database records does not increase in exact parallel to the number of annual citations.

Unfortunately, a few archives' 2009 publications were mistakenly left out of the annual compilation; we regret the error and will include them in the next issue. Stephanie Boris is contacting all archives once again for information for the next edition. Please be sure to send Stephanie the information directly if you wish to have it included.

International Directory of Film/TV Documentation Collections

Martine Vignot continued to refine ideas for improving the data available through the *Directory*. For the moment, we are only implementing those improvements that can be done without a large budgetary impact.

In mid-2010, Martine presented a draft model designed to accommodate additional data and sent it to PFA. We plan to facilitate the inclusion of hyperlinked web addresses to specific collections or catalogs as well as to institutions' home pages. We shall also add room for archives to include keywords, summary notes, and other attributes to improve searching. We now need to finalize the new schema and have our Filemaker Pro consultant conform the database fields to the new mapping. Martine also provided a sample record using Cinémathèque Française as a model that incorporates the additional information. We will request new data for the *Directory* in early summer, and plan to include updates in the fall release of *FIAF Databases Online*. As stated above, we have consolidated the work of updating the *Directory*, along with the *Bibliography* and *Treasures*, by having one PFA staff member, Stephanie Boris, assume responsibility for all of them, with financial support from FIAF.

FIAF Cataloguing Rules

Work on this project has progressed steadily over the last year. Commission members Maria Assunta Pimpinelli and Thelma Ross are co-chairing the project, with many other Commission members and working group members involved as well.

To update FIAF affiliates on the project, Thelma Ross, Nancy Goldman, and Maria Assunta Pimpinelli co-wrote a brief article which was published in the November 2010 *Journal of Film Preservation*. The report details the progress made through August of 2010 and our plans for 2011.

Maria Assunta Pimpinelli and Thelma Ross continued their work on drafting chapters one and three, and sought input from many FIAF Cataloguing Rules revision working group members. Thelma recently completed a draft of the Introduction as well. Their work to date is available under "documents and papers" on the workgroup wiki, located at

<http://www.filmstandards.org/fiaf/wiki/doku.php?id=start>. The Commission welcomes comments and suggestions on the drafts.

On October 25 - 27, 2010, Thelma and Maria Assunta attended the first CEN/TC-372 training workshop, "Promoting the Use of European Standards on the Interoperability of Film Databases," held at the Centro Sperimentale di Cinematografia-Cineteca Nazionale in Rome. Both Thelma and Maria Assunta were invited to attend and give presentations in the section "Views from the Cataloguing Experts" on revising the *FIAF Cataloguing Rules* for today's requirements and how cataloguing rules can complement metadata specifications such as CEN's. Their presentations were very well received, eliciting invitations to present at future workshops and appreciation for the FIAF Commission's involvement in the CEN project. Nancy Goldman and other Commission members plan to attend the upcoming CEN workshop to be held in June 2011 in Paris.

The working group will meet on May 9-10, 2011 at the Library of Congress in Washington DC. At this meeting we hope to resolve any remaining issues regarding structure, thoroughly discuss and finalize the first and third chapters, and update the project timeline.

Glossary of Filmographic Terms

Zoran Sinobad continues to solicit and collect translations of the revised *Glossary*. He has received complete translations of terms and definitions in French from Cinémathèque Québécoise and in Italian from Cineteca del Comune di Bologna, as well as partial translations in German from the Oesterreichisches Filmmuseum and in Portuguese from the Cinemateca Brasileira. We are very pleased to announce the successful collaboration with the European Film Gateway project to share multi-lingual vocabularies, which Nancy arranged with Georg Eckes of EFG in Oslo. Although the EFG project does not use all the terms included in the FIAF *Glossary*, they used the English revision of the *Glossary* currently available on the FIAF website as their starting point, so many of the terms correspond exactly. In summer 2010, Zoran Sinobad sent Francesca Schulze of EFG the FIAF list of terms and definitions in the Excel document; she then added translations for all shared terms in German, Danish, Lithuanian, Dutch, Finnish and Hungarian. We still need translations for the definitions and non-shared terms in these languages, but this collaboration has significantly advanced our work. She also gave Zoran contact information for their partners, many of whom are FIAF members; Zoran has contacted them in hopes of getting their help on the remaining terms and definitions. The Commission is extremely grateful for the help of the volunteer translators and the EFG!

Although we have not yet determined the best way to present the *Glossary* online in a database structure, we do hope to at least provide the information currently compiled in an Excel spreadsheet format, once we have a translation in Spanish. The Instituto Valenciano de L'Audiovisual Ricardo Muñoz Suay has volunteered to provide the Spanish translation, and once we have received it, we shall work with the Secretariat to make the data available on the FIAF website.

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission
Berkeley, March 22, 2011

5.2. Programming and Access to Collections Commission

COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS
REPORT TO THE FIAF GENERAL ASSEMBLY IN PRETORIA, 14 APRIL 2011

MEMBERS OF THE COMMISSION

Antti Alanen, Kansallinen audiovisuaalinen arkisto, Helsinki - Head of the Commission
Elaine Burrows, Consultant, London
Stefan Droessler, Filmmuseum im Münchner Stadtmuseum, München
Luca Giuliani, Museo Nazionale del Cinema, Torino
Meg Labrum, National Film and Sound Archive, Canberra
Patrick Loughney, George Eastman House, Rochester
Sungji Oh, Korean Film Archive, Seoul
Jon Wengström, Cinemateket – Svenska Filminstitutet, Stockholm – Deputy Head of the Commission

PACC MEETINGS AFTER OSLO

After Oslo, the PACC has had a meeting in Bologna (three members, Il Cinema Ritrovato, July 2010), two meetings in Pordenone (in corpore in Le Giornate del Cinema Muto, October 2010), and two meetings in Berlin (three members during Berlin Film Festival).

TORKELL SAETERVADET: THE ADVANCED PROJECTION MANUAL D-CINEMA UPDATE. Mr. Saetervadet is looking forward to writing the D-Cinema update to The Advanced Projection Manual in the summer of 2011. There has been a delay in the roll-out and collection of experience with the 4k Series-2 DLP projectors, and it is essential to include that experience in the update. Mr. Saetervadet has also concrete plans for the publishing options, both as a printed publication and as a PDF file.

PLANNING THE PRETORIA WORKSHOP AND THE OPEN FORUM ON "CULTURAL PROGRAMMING IN THE AGE OF TRANSITION". The PACC decided together with the Cataloguing and Documentation Commission Workshop and the Technical Commission, in collaboration with Michael Loebenstein, to join forces in Pretoria with no simultaneity in workshops. We also decided, following the instructions of the Executive Committee, to conduct the Workshop and the Open Forum under a common headline: "Cultural Programming in the Age of Transition". The Workshop's purpose would be to present facts, and the Open Forum's to provide debate - tuned to the core issues of the biggest transition in the history of the cinema since Lumière.

PLANNING THE SECOND CENTURY FORUM: "NEW MEMBERSHIP MODELS".

After the Oslo Congress, in the light of discussions at the Second Century Forum there, authorized by the EC to have a look into the matter, the PACC recommended that the EC investigate the options for creating a new category of membership which would be open to archives of film studios and other commercial operations. We recognised concerns expressed by members during the Oslo Congress, and stressed that members of such a new category would be expected to abide by FIAF's Statutes and Rules, and to sign up to the Code of Ethics. We suggested that if possible, a proposal should be available for members to vote on in Pretoria. The PACC would be willing to work with the EC on this matter.

The proposal was discussed in the EC and in the Second Century Forum in Pretoria, with Patrick Loughney as the chairman. Rather than creating a new category of membership it has now been proposed that we proceed with the traditional categories of "members" and "associates", opening the possibility for film company archives and others to join the FIAF under the condition that they sign up to the Code of Ethics. There was a general feeling that to ensure the broadest possible legitimacy to such a development this change should be postponed to Beijing. We suggest that

there should be a clear and written proposal about this for the membership of the FIAF three months in advance before the Beijing Congress.

COLLECTION POLICIES

Following the discussions in the Open Forum of Oslo, authorized by the EC, Jon Wengström has proceeded on the matter of editing collection policies within the FIAF (see appendix).

A place will be allocated on the FIAF website where FIAF members with existing collection policies can post them. Once this place is created, all members are notified and invited to post their policies.

Given the mandate PACC would form a working group with the task to draft a template for a collection policy that could be used as a model by members which do not yet have such a policy. This template should be completed and posted on the FIAF website.

A STATEMENT ON: "DIGITIZATION DOES NOT EQUAL PRESERVATION"

A statement on "Digitization Does Not Equal Preservation", edited by Jon Wengström, was published in the Journal of Film Preservation #82 in 2010 before the Oslo Congress, and revised as follows:

"Digitization is today the only viable method of preserving films not existing on film stock but only on various analogue or digital videotape formats, which though entails frequent and costly migration. Digitization can also be a valuable tool in restoration processes of films existing on film stock where photochemical means are inadequate, which still however requires the recording back onto film stock before the film can be said to have been properly preserved.

Films on undamaged film stock have a life-expectancy of several centuries if kept in good conditions. A digital videotape has a life expectancy of less than three decades, and a digital file stored on hard-drive or data tape of less than ten years. Digitization of a film existing on film stock is a means of potentially providing greater access to the content of the film, but the digitization in itself does not equal the preservation or safe-guarding of the film in question.

The great challenge is to ensure the long-term preservation of films born digital."

It has been decided that this statement will be discussed together with the TC and in the Open Forum in Pretoria.

ADVANCES BASED ON THE FAIR ACCESS DECLARATION

Regarding the FIAF Declaration on Fair Access, passed unanimously in the Paris Congress in 2008, Luca Giuliani has been preparing meetings with the ACE to agree on a common agenda. A presentation of the Declaration could be arranged to the appropriate EU offices according to the ACE suggestions. A line of action could be agreed on with the ACE to enhance the Recommendation CM/Rec (2009) 7 of the Committee of Ministers to member states on national film policies and the diversity of cultural expressions adopted by the Committee of Ministers on 23 September 2009 at the 1066th meeting of the Ministers' Deputies.

One of the most significant points in the Recommendation in line with the FIAF Declaration is: *"8. – ensure that films that have been financed with public funds can be collected, preserved, restored and made available for cultural and educational purposes by recognised film heritage institutions"*. For example, film producers who have received public funding could be asked to agree that film heritage institutions arrange cultural screenings of those films without having to pay any fee.

Matters of terminology related to the author's rights system in Europe still need to be discussed further with the ACE to ensure common ground.

Luca Giuliani has also taken steps with FIAF contacts with the WIPO and reports that it would be realistic for the FIAF to achieve an observer status with the WIPO.

THE FIAF LEGAL HANDBOOK. Authorized by the EC, Mr. Paul Klimpel (Deutsche Kinemathek) proceeds with the FIAF Legal Handbook project. Mr. Klimpel has established a Wiki for the project, accessible to the contributors, and available for all the partners involved. Mr. Klimpel has set a deadline for The FIAF Legal Handbook in December 2011. Michael Donaldson, recommended by Patrick, has accepted to cover fair use. Mr. Klimpel has already found a publisher for the book, Berlin Verlag.

Not forgetting: THE ELECTRONIC SUBTITLING NETWORK

The FIAF electronic subtitling network keeps expanding. For FIAF members new to this network: it is important to remember to 1) treat the translators well, 2) keep the translations and clear archival rights, 3) keep the original dialogue lists, 4) to prepare for D-Cinema, where subtitles can be selected from the digital projector's server menu. With the development D-Cinema our collective work will have a new significance. Designing archival DCPs it is important to include the widest possible subtitling options already in the planning stage. For those interested to join the network, please contact the FIAF, the PACC, or antti.alanen@kava.fi.

Not forgetting: BETTER EXCHANGE

Serge Toubiana's made the initiative in Tokyo in 2007 on better exchange of touring shows and exhibitions. Such exchange becomes more topical every year as availability of 35 mm prints gets more scarce. It would be an excellent idea to develop for the General Assembly a general round of presentations of touring initiatives available to affiliates.

APPENDIX: COLLECTION POLICY (JW)

Dear colleagues and friends,

One of the many important topics discussed during the Second Century Forum at the 66th FIAF congress in Oslo in May 2010 was the subject of Collection Policies. Many of the forum's participants expressed the need and the advantages of having a transparent policy explaining – among other things – selection criteria for what kind of elements on what films are collected, priorities made in duplication and restoration, and principles involved in giving access to the collections. There was a unanimous agreement in the forum that those affiliates already having existing, written collection policies should make them available for others.

All members with existing collection policies are therefore invited to send them to Baptiste Charles of the FIAF secretariat in Brussels (B.Charles@fiafnet.org). If you have a collection policy in non-electronic form only, please send a hard copy by regular mail. The aim is to have these policies posted on the new intranet of the FIAF website, now under construction, before the 67th FIAF congress in Pretoria. If you represent a non-English-, non-French- or non-Spanish-speaking institution, we would be happy to receive a translation into either of the three official languages, should such a translation exist. Our hope is that the published policies will then function as a source of inspiration for those affiliates who don't yet have such a policy, or who are in the process of formulating one.

Your contribution to this project is highly appreciated.

Jon Wengström, Curator of Archival Film Collections of the Swedish Film Institute, on behalf of the Programming and Access to Collections Commission (PACC)

5.3.1. Report of the Technical Commission

FIAF Executive Committee
FIAF General Assembly

**FIAF TECHNICAL COMMISSION REPORT TO THE FIAF GENERAL ASSEMBLY.
PRETORIA, APRIL 2011**

1) Members of the Technical Commission (2009-11)

Members:

Thomas C. Christensen, Danish Film Institute, Head of Commission
Mikko Kuutti, National Audiovisual Archive, Finland, Deputy Head
David Walsh, Imperial War Museum
Nicola Mazzanti, Cinematheque royale de Belgique

Correspondent members:

Alfonso del Amo, Noël Desmet, Michael Friend, Grover Crisp, Mark-Paul Meyer,
Giovanna Fossati, Paul Read, Reto Kromer, Torkell Saetervadet, Patricia di Fillippi,
Ekbart Koppe, Davide Pozzi, Camille Blot-Wellens.

In connection with the Pretoria congress the commission will change composition and Thomas Christensen will pass the task as head of commission to David Walsh of the Imperial War Museum. Though several members will continue, especially the efforts of Mikko Kuutti, Paul Read and Torkell Saetervadet demand recognition. Without the dedication and generous work of these individuals, beyond the call of duty, the commission could not have reached the results it has.

2) Projects:

Joint Commission Workshop, Pretoria 2011

The workshop in Pretoria focuses on the digitalisation of cinema presentation and distribution. The change in industry practice will have fundamental and far reaching effects, not only for new films, but also for heritage film distribution and presentation. It is important that FIAF embraces the new technology (as has for instance been the case with the use of polyester films), or the relevance of the organisation will be diluted. Many issues need attention in connection with the change to D-Cinema. Digital preservation of motion pictures is still not a mature technology, and is therefore still both too costly and still lacks the proven longevity of for instance polyester base film stock. Also, there are serious issues to be discussed as far as ethics and exchange of heritage films in digital form.

Joint Technical Symposium 2010, Oslo:

The Head of the Technical Commission collaborated closely with the Norwegian National Library and the Norwegian Film Institute on the combined FIAF congress and Joint Technical Symposium in 2010. The JTS is a collaborative effort under the aegis of the Unesco CCAAA. www.jts2010.org

FIAF Technical Commission Preservation Best Practice

The best practise document has been submitted to the FIAF EC in 2009. The document is not meant to be an exhaustive description, but rather a basic document providing guidance to archives starting from scratch or to function as a guiding list of core issues, when making changes in archival structures. Film archiving is a complex activity and the document is an attempt at tying together the multifaceted approach to film preservation practised by FIAF, by describing the symbiotic relationships and dependencies throughout the action chain of film preservation and presentation. It is published in the FIAF 2009 Buenos Aires Congress report. The English version is also available from the FIAF website:

<http://www.fiafnet.org/pdf/uk/Best%20Practice%20FINAL%20EN.pdf>

DIREKTION & ADMINISTRATION
/MANAGEMENT & ADMINISTRATION

PRODUKTION & UDVIKLING
/PRODUCTION & DEVELOPMENT

DISTRIBUTION & FORMIDLING
/DISTRIBUTION & MARKETING

MUSEUM & CINEMATEK
/ARCHIVE & CINEMATHEQUE

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FIAF Technical Commission D-Cinema Delivery Specification

On request from several FIAF members, voiced at the Oslo congress, the commission has produced a specification on D-Cinema delivery. The specification deals with the most important principles for D-Cinema materials. It is not as such a technical paper, but rather a description of the terminology and principles upon which an archive should base its requirements for D-Cinema deliverables.

<http://www.fiafnet.org/pdf/D-Cinema%20deposit%20specifications.pdf>

3) Meetings (recent and future)

Oslo, May 2010

Bologna, June 2010

(Pretoria, April 2011)

Bologna, June 2011

4) Other activities & cooperation with other commissions and working groups

FIAF Summer Schools

The commission members have provided lectures and input to the FIAF Summer Schools held Bologna in the past and most recently in Pretoria.

Fraunhofer Archive Curator Suite

The Technical Commission has been in communication with Fraunhofer IIS in order to develop a complete digital workflow for digital audiovisual content, from 4K to Standard Definition video. The purpose of the project is to provide standard. JPEG2000 profiles for archival objects and to establish routines and practical implementation for ingest, handling and output/display of moving image objects. The purpose is to create a workflow, which will essentially be a digital parallel to the negative – dupe – print workflow.

DCI and frame rates

The SMPTE DC28 group has been in contact with the FIAF TC on the subject of archival frame rates of less than 24 fps. The Digital Cinema Alternative Frame Rates have been adopted and the frame rates 16, 18, 20, and 22 are now in the D-Cinema standard.

ISO liaison

FIAF TC is formally liaised with the ISO/JPEG2000 SC29/WG1

European Film Gateway / Europeana

A number of European FIAF/ACE archives have initiated an EU funded project to create a single access point to the digitized film heritage held at European archives. Several TC members are involved and the results of the project will be disseminated to the FIAF membership as it progresses. www.europeanfilmgateway.eu

5) Budgetary matters

Apart from travel and meeting support there are no activities planned requiring funding. Publication and dissemination of project findings will go through the existing channels such as The Journal of Film Preservation, the FIAF web-site, and at the annual congress. The commission is aware that funding beyond the annual budget is available by application. However, most of the relevant research and work is currently funded by synergy with external projects such as the European Film Gateway.

Thomas C. Christensen, Copenhagen, April 4, 2011



5.3.2. FIAF Technical Commission Preservation Best Practice

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



FIAF Technical Commission Preservation Best Practice

Preserving motion picture film is a complex operation, involving both technical and intellectual expertise.

1) Acquisition

In order to ensure that cinematographic works are properly preserved, it is essential that in acquiring film, whether by legal or voluntary deposits, purchases, donations, etc., archives strive to obtain the elements most suitable for preservation and conservation.

What constitutes the most suitable elements will depend on the production process used for each work, but ideally they will include image and sound negatives, analogue or digital sound elements, first generation duplicates, digital master files, and, if possible, a presentation copy (i.e. a print or digital cinema package).

Film archives should have a written acquisition and de-accession policy.

2) Conservation

Conservation means the safeguarding and protection of original materials from damage, decay and loss.

The primary task of film preservation is the conservation of the original elements. Ideally these elements will include the earliest generation elements which survive, as well as an original presentation copy. In no circumstances should the original elements ever be cut or in any other way altered.

The single most important factor in the preservation of film is the maintenance of a cold and dry storage environment. Film can be preserved for a very long time if stored and handled properly. New film has an estimated life expectancy of around 500 years at 5 °Celsius and 35% Relative Humidity.

Film should be stored in appropriate containers, flat on shelves, and the recommended conditioning time observed when moving between different environments. Correct physical handling of film is essential in avoiding damage.

Archives are responsible for setting up comprehensive policies and procedures for collection management, to include such factors as:

- the use of modern information science tools (catalogues, databases, etc.) based on international standards
- the regular inspection of the materials in the collections
- collection handling procedures to ensure the safety of both staff and the collections
- control of analogue and digital access to guarantee the security of the collections, particularly in regard to copyrighted materials.

Archives must also set up policies and procedures that strictly regulate the de-accessioning of materials in the collections. Original elements should not be de-accessioned unless their instability becomes a danger to the rest of the collection; this is because improvements in preservation and restoration techniques may lead to better results in the future.

3) Preservation

Preservation means the duplication, copying, or migration of analogue and digital film to a new support or format, typically in cases where the life expectancy of the original elements is limited or unpredictable.

Any duplication of analogue material will inevitably create a new element which is different from the original. However, the process should attempt to create a duplicate that adheres as faithfully as possible to the original. It is of the utmost importance that newly created elements retain the originals' authenticity. Maintaining authenticity is not only an issue of image quality, but also of frame ratio, aspect ratio, etc.

It must be recognised that:

- Preservation is a demanding and complex process, requiring specialised staff and equipment, and is not routine work.
- Preservation must be entrusted to specialised laboratories within or outside the Archive, with a proven record of handling archival film to the highest possible standards of quality, safety and security. Archives are responsible for identifying the laboratories that best meet these standards.
- No loss of quality in preservation duplicates is acceptable beyond what is unavoidable in analogue duplication. For example, image characteristics such as aspect ratio, format, etc. must be maintained to the limit of available techniques, the original gauge and format should be retained whenever possible, and reductions (such as duplication from 35mm to 16mm) avoided. Similarly, when migration or reformatting are performed as part of digital preservation, the original quality of the content must be maintained: lossy compression, reduction of resolution or bit-depth are to be discouraged.
- Because the ultimate goal of preservation is to extend the life expectancy of the original work, and to allow for future access, the use of the best available techniques and materials (e.g. polyester base films vs. acetate, well-established films stocks and equipment) is essential.

4) Restoration

Restoration is a complex term which can mean the faithful duplication of an original element using techniques to remove or disguise damage and deterioration, or it can mean the recreation of an original cinematographic work from surviving elements which may be incomplete or from different versions.

Restoration will inevitably involve subjective decisions, both on technical matters and on the question of content, such as the choice of version, soundtrack, titles etc.. These decisions must be informed by as much knowledge of film production at the time of production as possible, and by historical information about the specific work. Because a restoration involves the manipulation of each element that contributed to it, it is imperative that all restoration projects are fully documented and that this documentation is accessible.

It must be recognised that:

- Restoration projects must be based on a sound and coherent theoretical and historical approach and be entrusted to highly specialized and expert staff.
- The long term conservation of all original elements used in the restoration must be ensured, so that future restorations may be undertaken should improved techniques or new elements become available.
- Any restoration process should be reversible: this implies that no modification is allowed to the original elements on which the restoration is based.
- The condition of the original elements and the requirements of the restoration process will determine whether analogue or digital technologies are used; however, any restoration process should result in a new set of elements suitable for long term preservation.
- Any restoration process should be documented as precisely as possible; such documentation should be retained by the archive and made accessible along with the elements derived from the restoration.

5) Access

Access is the ultimate goal of the archive: the purpose of conservation, preservation and restoration is to achieve this objective.

Access must be regulated in order to limit any danger to the elements in the collection, and therefore archives must define access policies and procedures to protect their collections, while not restricting accessibility for legitimate uses.

In order to achieve this:

- Archives must identify which elements in their collections are 'master elements' and which are 'access elements'. Master elements are irreplaceable (or replaceable only at high cost, or at the expense of a loss of quality). Access elements, on the other hand, can be handled without endangering the existence and the quality of the work.
- Archives will implement policies and procedures which clearly define how master and access elements may be used.
- In devising these, archives must take into consideration the obsolescence of many film processes (e.g. colour processes, sound systems, etc.). A release print, for example, can become the only reference to the way a film looked and sounded, and it may therefore be necessary to designate it as a master.
- Whenever film elements are accessed, they should be carefully checked to ascertain their condition, both before and after use.
- Access will be provided only in environments (laboratories, theatres, etc.) controlled or approved by the archive.
- Access to master elements in particular must be closely regulated to ensure their safety, especially when this is for processes which require significant handling, such as digitisation or the production of new prints. Consequently, archives must set up procedures to ensure that:
 - o Any such processes will take place under the strict supervision of the archive, preferably within its premises; whenever this is not possible, the master elements will only be entrusted to laboratories considered by the archive to meet the highest standards
 - o Masters and printing elements will not be endangered by excessive use. The number of times a master element is exposed to such processes should be strictly regulated, for example by limiting the number of prints that can be made from an original element before the mandatory production of a duplicate.

6) Presentation

In order to ensure the presentation of an authentic image, the projection, or delivery system, should be capable of handling the motion picture element properly. Presentation should adhere to the same principles of authenticity that inform the other stages of motion picture preservation. The film should be shown with the original frame and aspect ratio, and with other features of the original experience. However, since changes in technology do not always allow the exact reproduction of original presentation systems, some degree of "translation" into modern presentation platforms is accepted. Such modern translations should always aspire to the principles of authenticity.

FIAF Technical Commission 2009

**5.3.3. FIAF Technical Commission
D-Cinema Delivery Specification**

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



**FIAF TECHNICAL COMMISSION
RECOMMENDATION
on the deposit and acquisition of D-cinema
elements
for long term preservation and access**

v. 1.0, 2010-09-02

Introduction

With the rapid expansion of D-Cinema venues, a growing number of cinema works are produced and distributed digitally; some of these are distributed on film as well, but increasingly works exist only in a digital format.

Archives acquiring contemporary cinema works, whether through voluntary or statutory agreements, therefore need to have systems capable of managing both the long-term preservation of digital cinema elements, and their future access. A key element of this is the need to define formats acceptable for archival deposit. In the case of certain types of legal deposit, such a specification is a contractual requirement.

The aim of this Recommendation, produced by the Technical Commission of FIAF, is to provide a concise description of the key concepts of digital distribution and to present a simple specification for the archival deposit of digital cinema works. In recognition of the continuously developing nature of digital technology, this document will be reviewed periodically and amended where necessary.

Background

Current standards for digital cinema largely derive from Digital Cinema Initiatives (DCI), a body formed in 2002 by the Hollywood industry majors to create voluntary specifications for an open digital cinema architecture, in order to ensure a uniform high level of technical performance, reliability and quality control. DCI released the Digital Cinema System Specification (DCSS) in 2005,

and the current version of this with subsequent amendments and addenda is available from <http://www.dcinovies.com/specification/>.

Some elements of the DCSS are already SMPTE/ISO standards, while others are currently at different stages in the SMPTE or ISO approval process. The DCSS recommendations have, in general, been adopted by the industry.

DCSS Elements

Although there are many and varied routes to the production of a digital cinema work, there are three principal elements in the process:

Digital Source Master (DSM) – a DSM is not defined by any standards and therefore can be anything from a single combined picture and sound source (as basic as a Digibeta or an HD tape), to a complex set of separate picture and sound data files. A DSM is not the work in its final D-Cinema format, and as such it does not necessarily represent the work as it will be shown in the theatres.

Digital Cinema Distribution Master (DCDM) – the DCDM is the actual set of master files used to produce all D-Cinema projection copies, and is thus analogous to a film negative. It is formatted according to defined standards. There is, however, some flexibility in these standards, and so DCDMs can differ quite significantly from one another. DCDMs are not encrypted. The image in the DCDM is uncompressed (or losslessly compressed) and therefore can be of considerable size (up to several terabytes). Because of the practical difficulties in handling such a large size of file, DCDMs are typically only created as a virtual entity, a frame at a time, as the intermediate step between the DSM and the DCP. In other words, a complete DCDM of the work might not actually exist.

Digital Cinema Package (DCP) – The DCP is the 'digital print', containing images, soundtracks, subtitles, etc., that is sent to and projected in theatres, and therefore represents the work as shown to audiences. The images in DCPs are compressed so that, for example, a 4K 2 hour feature would occupy about 250 GB. The DCP is rigidly standardised to allow effective distribution.

Encryption

An important part of the DCSS is the specification for encryption of the DCP, using Advanced Encryption Standard (AES), so that access to the work can be completely controlled. In simple terms, the distributor encrypts the DCP as part of the file-wrapping process, and creates a Key Delivery Message (KDM), a short file which is sent to the theatre with the DCP. The DCP can only be opened with

this KDM, which typically also restricts the opening to a specific time period and a specific server/projector. Once the work has been projected and the allotted time period has expired, the DCP has reached the end of its useful life and is expected to be deleted from the cinema server.

It is also possible for the distributor to create a special kind of KDM which allows full access to the DCP content. These KDMs are only issued to servers which have been certified as a "Trusted Device", in other words, one which the distributor has certified as being in a secure environment. A certified server using this type of KDM can, within the time frame specified, extract the AES key (in effect the master key) for the DCP, which can then be used at any time to decrypt the DCP and convert it, if wished into an unencrypted form.

Encryption is not mandatory, though, and DCPs without encryption can be (and frequently are) produced for use in post-production, or in theatrical distribution (e.g. for advertisements). Unencrypted DCPs can be played back on any standard D-Cinema equipment. From an unencrypted DCP it is of course possible to produce an encrypted DCP for distribution.

Archival Considerations

The goal of the archive is to preserve the cinema work as far as possible in its original form and to allow access for the indefinite future. Unlike a conventional film print, the short life expectancy of both digital media and digital formats means that a preservation strategy based on preserving the original medium (such as the hard drive on which a D-Cinema work is received by the archive) is not viable. Long-term preservation of digital data is a discipline still in its infancy, and is likely to present the major challenge to archives over the coming years. However, the purpose of this recommendation is not to offer long-term preservation solutions, but to specify which formats are acceptable for archival deposit of digital cinema works. As with analogue material, an archive is strongly advised to check the technical quality of any digital item deposited.

Encrypted DCP: Archival requirements may be at odds with the shorter term interests of producers and distributors, who may find that offering an encrypted DCP for long-term preservation is both convenient for them and no threat to their rights. However, the preservation of an encrypted DCP is at best a risky strategy: occurrences such as the loss of the key, changes in server hardware, failure to decrypt while the KDM is still active, are all likely to render the DCP worthless.

Unencrypted DCP: Although a lossily compressed format, and therefore not an absolute ideal for long term archival preservation, an unencrypted DCP does

represent the work exactly as presented to the audience. The DCP can be copied without loss (unlike an analogue print), and because it is relatively small, the storage requirements are within most archives' reach. However, the compressed format is a compromise dictated by today's technology, and this may limit its value as a starting point for future versions or editions of the work.

Digital Cinema Distribution Master: The DCDM, being the uncompressed master, is theoretically ideal as a long-term preservation element. However, the DCDM for any particular production may not exist as an actual entity. An archive will also need to balance the advantages of having an uncompressed master, for instance the ability to generate higher quality versions of the work in the future, against the very high storage requirements.

Digital Source Master: The DSM does not necessarily represent the work in its final form, and its format is not defined by DCSS standards. It may not be easy (or even possible) to recreate the work in its final form from a DSM, so it cannot be considered as a primary archival version of the work. A high quality DSM shares the large storage requirements of a DCDM. An archive may wish to accept a DSM at its discretion, but not in place of a DCDM or DCP.

Recommendation

- 1. Only a DCDM or an unencrypted DCP are acceptable formats for the long-term preservation of a cinema work.** Archives must be aware that a DCDM will be considerably larger than a DCP.
2. A DSM can also be accepted, but not in place of a DCDM or DCP.

6. Publications & Projects

- 6.1. List of personalities to be interviewed in the framework of the FIAF Oral History Project
- 6.2 UNESCO World Day for Audiovisual Heritage:
 - 6.2.1. Report by Vladimir Opela
 - 6.2.2. Program of 27 October 2010 in the FIAF Archives
- 6.3. FIAF Summer School 2011 in South Africa
 - 6.3.1. Presentation of the Project by Mandy Gilder (email)
 - 6.3.2. Program of the FIAF SummerSchool in Pretoria /
27 March–15 April 2011
 - 6.3.3. Report on the FIAF SummerSchool by the Acting National Archivist of South Africa
 - 6.3.4. Statement and Report by the 2011 FIAF SummerSchool Participants
 - 6.3.5. List of Participants
- 6.4. Charter of Film Restoration
- 6.5. Periodicals Indexing Project Report

6.1. List of personalities to be interviewed in the framework of the FIAF Oral History Project

| INTERVIEWÉ | INTERVIEWER | Date/lieu de l'Interview | REMARQUES |
|-------------------|--------------------------------|---|--|
| Aubert Michelle | Eric Le Roy | 5 juin 2007 - Paris | transcription faite. En attente OK de M.A. |
| Bowser Eileen | Christian Dimitriu | 27 juillet 2009 - Greenwich Village New York City | Publié JFP n° 81 |
| Buache Freddy | Robert Daudelin | 17 novembre 2007- Lausanne | Publié JFP n° 77/78 |
| Cadars Pierre | Robert Daudelin | 14 novembre 2009 - Toulouse | |
| Casanova Manual | Gadalupe Ferrer | | |
| Daudelin Robert | José Manuel Costa ? | | |
| de Vaal Tineke | Eva Orbanz | | |
| Dmitriev Vladimir | Vladimir Opela/Natacha Laurent | | |
| Douglas Maria E. | Christian Dimitriu | Juillet 2009 - La Habana | |
| Dumont Hervé | Eric Le Roy | | |
| Edmondson Ray | Meg Labrum | | |
| Francis David | Elaine Burrows / C. Dupin | | C. Dupin contacted DF in October 2011. Perhaps it will be possible in Spring 2012 when DF ins in Europe. |

| | | | |
|---------------------------|---|--------------------------------------|-----------------------------------|
| Fernandez Jurado | Christian Dimitriu | 18 février 2006 - Buenos Aires | Publié JFP n° 74/75 |
| Gaffary Farrokh | Michelle Aubert - Fereidoun Mahoubi - Eric Le Roy | 7 septembre 2006 - Paris | |
| Galvaos Maria Rita | Olga Futema/Carlos Wendel de Magalhaes | Fait à Sao Paulo | Retranscrit en portugais |
| Giret Noëlle | | | |
| Hardcastle Leslie | Christian Dimitriu | Octobre 2009 - Pordonone | |
| Jones Karen | Eileen Bowser | January 20th, 2011 | published in JFP#86 |
| Klaue Wolfgang | Karl Griep/Eva Orbanz | | |
| Konlechner Peter | Alexander Horwatt/David Francis ? | | |
| Kramer Edith | | | |
| Kubelka Peter | Alexander Horwath | | |
| Kula Sam | Sylvia Frank | DCD | |
| Luddy Tom | | | |
| Mäkinen Aito | Antti Alanen | ?????? | never received any transcription? |
| Malthête-Méliès Madeleine | Eric Le Roy | | |
| Martinand Bernard | Eric Le Roy | 30 octobre 2009 - Valencia - Espagne | |
| Martinez Carril Manuel | Christian Dimitriu | 4 décembre 2008 - Montevideo | Publié JFP n° 79/80 |
| Monty Ib | Dan Nissen | | |
| Morris Peter | Robert Daudelin | | |
| Moulds Michael | Christian Dimitriu | | published in JFP#86 |
| Paini Dominique | Christian Dimitriu | | |
| Pinel Vincent | Eric Le Roy | | |

| | | | |
|------------------|---------------------|--------------------------------|--|
| Rochemont G.C. | Eric Le Roy | 10 mars 2010 - Toulouse | |
| Rosen Robert | Michael Pogorzelski | | |
| Schou Henning | Meg Labrum | | |
| Soria Florentino | Chema Prado ?? | | |
| Spehr Paul | Patrick Loughney | | |
| Van Leer Lia | Christian Dimitriu | | |
| Villas Roc | Eric Le Roy | | |
| Von Bagh Peter | Robert Daudelin | 10 novembre 2008 - Helsinki | |
| Wibom Anna Lena | Rolf Lindfors | | |

**6.2.1. UNESCO World Day for Audiovisual Heritage:
Report by Vladimir Opela**

THE WORLD DAY FOR AUDIOVISUAL HERITAGE 2010

The celebrations of the fourth (official) World Day for Audiovisual Heritage were organised by all Audiovisual Archive Associations – IASA, ICA, IFLA, FIAT, SEAPAVAA and FIAF.

A reminder was sent to all FIAF members on 7th September, again on 27th October and on 4th November 2010 in which we called attention to this memorable day and asked all FIAF archives to deliver an information about their activities on this day to FIAF Secretariat.

These activities were:

- Projection of documentary films, newsreels, feature and amateur films restored by film archives
- Conferences, lectures, board discussions dedicated to preservation and restoration of Audiovisual Heritage
- Days of open doors for public
- Taking on films to archival care
- Presentation of the Accord between ACE and FIAPF
- Presentation of commemorative coin Karel Zeman (UNESCO Cultural Anniversary)
- Production of a special poster to this day

Italian film archives celebrated this day together with Italian Commission for UNESCO and Culture Ministry – Cinema Department in Rome.

The most successful presentation of restored films was made by Cinemateca Brasileira in co-operation with 34th IFF Sao Paulo.

Vladimír Opěla, 4.4.2011

**6.2.2. UNESCO World Day for Audiovisual Heritage:
Program of 27 October 2010 in the FIAF Archives**

27th October 2010: World Day For the Audiovisual Heritage

CCAAA and its Members have adopted the 27th of October as the UNESCO World Day for the Audiovisual Heritage. This is the date on which the "UNESCO Recommendation for the Safeguarding and Preservation of Moving Images" was passed in Belgrade in 1980.

The following FIAF affiliates have announced their plans for a special event/celebration around the 27th October 2010:

BEIJING CHINA FILM ARCHIVE

Title of celebration foreseen for the WDAVH:

Save and savour your audiovisual collections – now!

Description of the event/celebration:

Place: Art Theatre of China Film Archive

Event: Film screenings for the celebration of WDAH

Slogan: Save and savour your audiovisual collections – now!

Purpose: to raise general awareness of the need for urgent measures to be taken and to acknowledge the importance of audiovisual documents as an integral part of national identity.

Expected Audience: Filmgoers, Art students, and film scholars and local people

Types of activity: Lecture + Film Screening

Before the screenings, film experts of research division in China Film Archive will be invited to give a brief introduction about the films to the audience. After the screening, audiences will be invited to leave notes on the special poster made for this event.

Films for Screening:

Chinese classics:

The first Chinese colored animated film: **Why Crow is Dark?** (1955)

The first Chinese film winning international award: **Fisherman's Song** (1934)

The first Chinese colored folk opera film: **Regrets of Life and Death** (1948)

Contact person:

ZHAO Jing, International Cooperation Division

MILANO FONDAZIONE CINETECA ITALIANA

Title of celebration foreseen for the WDAVH:

UNESCO World Day devoted to celebrate the audiovisual heritage.

Description of the event/celebration:

The Fondazione Cineteca Italian will be present in a well-known milanese theatre hall, Franco Parenti, within the festival "Memoria Diffusa e Storie Digitali" (Spread Memory and Digital Stories). The festival's aim is to give evidence to documentaries shot in the city with the employ of interviews or the found footage technique, and is taking place in different spots of Milan from 17th to 27th October.

On October 24th, there will be the screening of a dvd short documentary produced by Cineteca Italiana, entitled *BOXE A MILANO*, 2010 (Boxe in Milan), by Andrea Rocchi, edited by Luigi Boledi: a survey of the milanese boxing world, with interviews to an old boxer and excerpts of archival footage coming from the archive, and an original musical score by singer-song-writer Pacifico.

The second event is organized by the Italian National Commission for Unesco, based in Rome, in cooperation with the Culture Ministry-Cinema Department. They have involved all the Italian film archives, and the Cineteca's contribution will be the presentation, on Oct. 27th, of one of the recent restorations, *I MILLE* (1911), by Alberto degli Abbati, a historical movie about the Garibaldi's exploits.

Contact person:

Luisa Comencini, Secretary-General

Matteo Pavesi, Director

**PRAHA
NARODNI FILMOVY ARCHIV**

Title of celebration foreseen for the WDAVH:

World Day for the Audiovisual Heritage

Description of the event/celebration:

Wednesday 27th October, 16:00 – 22.00, in NFA's cinema hall Ponrepo, Bartolomějská 11, Praha 1

16.00 series of films

Jak se dělá film /1936/ dir. Karel Melíšek, Jaroslav Mottl / 11 min.

Cubor Film, Vynález v oboru kinematografie /1927/ 4 min.

Divotvorné oko /1939/ dir. Jiří Lehovc / 9 min.

Kreslený film ve Zlíně /1944/ 3 min.

Řekneme to filmem /1941/ dir. Bořivoj Zeman / 21 min.

in total 48 min.

17.00 Presentation of NFA's activities

NFA and Filmexport's DVD edition / Jiří Horníček / 20 min

Oral history /Kateřina Lachmanová / 20 min.

Laterna Magika's film archive /Jana Přikrylová / 10 min.

NFA Library / Pavla Janásková / 10 min.

In total 60 min.

18.15 series of films + presentation of commemorative coin

Presentation of the coin „Karel Zeman 1910 – 2010“ / 15 min.

Inspirace /1948/ dir. Karel Zeman / 10 min.

Karel Zeman dětem /1980/ dir. Karel Zeman / 17 min.

Bez pasu a bez víza z Kudlova do San Francisca /1964/ dir. Oldřich Lipský, Karel Zeman / 14 min.

in total 56 min.

20.00 documentary

Lidé za kamerou /1961/ dir. Eduard Hofman / 73 min.

Refreshment in the cinema´s lobby.

Entry free.

Contact person:

Mr.. Karel Zima

**SAO PAULO
CINEMATECA BRASILEIRA**

Title of celebration foreseen for the WDAVH:

Dia Mundial Do Patrimônio Audiovisual

Description of the event/celebration:

No dia 27 de outubro de 1980, a Recomendação para Salvaguarda e Preservação de Imagens em Movimento foi consolidada em Belgrado, durante a 21ª Conferência Geral da UNESCO. Um dos primeiros instrumentos internacionais a reconhecer o valor histórico e cultural do patrimônio audiovisual, a iniciativa da UNESCO buscou chamar a atenção da sociedade civil e dos governos para a necessidade de ações urgentes que assegurem a preservação de materiais filmicos, televisivos e radiofônicos ao redor do mundo. Em 2005, a 33ª Conferência Geral da UNESCO voltou ao tema para proclamar o dia 27 de outubro como o DIA MUNDIAL DO PATRIMÔNIO AUDIOVISUAL (World Day of Audiovisual Heritage). Desde então, a data passou a ser comemorada por cinematecas e arquivos filmicos de todo mundo, com o apoio da Federação Internacional dos Arquivos de Filmes – FIAF.

Nesse ano, a Cinemateca Brasileira e a Mostra Internacional de Cinema reúnem-se, em parceria inédita, para celebrar a data e apresentar ao público uma seleção de filmes brasileiros em cópias novas ou restauradas pela Cinemateca. Tomando como mote o tema sugerido pela UNESCO em 2010 – “Save and Savour your Audiovisual Heritage – Now!” – a curadoria feita pela Cinemateca reúne uma seleção de clássicos e raridades do cinema popular brasileiro – da comédia erótica ao filme policial, da ficção-científica ao faroeste. Comemorando o centenário do cinema baiano, será apresentada, pela primeira vez em São Paulo, a cópia restaurada de **Tocaia no asfalto**, de Roberto Pires, marco da filmografia baiana. Por ocasião dos cem anos do Corinthians, será exibido também a versão restaurada de O Corintiano, de Milton Amaral, comédia protagonizada por Mazzaropi. Os dois filmes foram restaurados pela Cinemateca Brasileira no âmbito do Programa de Restauro 2007, patrocinado pela Petrobras.

PROGRAMAÇÃO

27.10 | QUARTA

MATILHA CULTURAL

14h00 **TOCAIA NO ASFALTO**

16h00 **NA SENDA DO CRIME**

17h40 **GREGÓRIO 38**

SALA CINEMATECA PETROBRAS

15h00 **BONECAS DIABÓLICAS**

17h00 **AINDA AGARRO ESTA VIZINHA**

CENTRO CULTURAL SÃO PAULO

16h00 **OS DECLASSIFICADOS**

VÃO LIVRE DO MASP

19h30 **O CORINTIANO**

FICHAS TÉCNICAS E SINOPSES

AINDA AGARRO ESTA VIZINHA

Rio de Janeiro, 1974, 35mm, cor, 91'

Direção: Pedro Carlos Rovai

Roteiro: Oduvaldo Viana Filho e Armando Costa – baseado em peça de Marcos Rey

Fotografia: Tony Rabatoni

Montagem: Raimundo Higino

Música: André José Adler

Elenco: Adriana Prieto, Cecil Thiré, Sérgio Hingst, Lola Brah, Fregolente

Produtor: Pedro Carlos Rovai

Produção: Sincrofilmes

*Edifício de quitinetes na zona sul carioca é habitado por uma fauna humana variada – famílias, prostitutas, solteiros, modeletes, roqueiros e, entre eles, Tatá, um jovem redator publicitário que vive sempre na corda bamba. Certo dia, mudam-se para o condomínio a bela Tereza, moça virgem, e sua madrinha, senhora avarenta que quer casá-la com Bob Simão, um advogado picareta. Tatá e Tereza apaixonam-se mas a madrinha da moça não quer vê-la como esposa de um pobretão. Ainda assim, os dois jovens acabam se envolvendo. Disposto a não perder a chance de levar Tereza para o altar, o malandro Bob Simão, com a ajuda de um capanga, tenta acabar com o namoro. **Não indicado para menores de 16 anos***

BONECAS DIABÓLICAS

São Paulo, 1975, 35mm, cor, 92'

Direção: Flávio Nogueira

Roteiro: Flávio Nogueira

Fotografia: Henrique Borges e Pio Zamuner

Montagem: Walter Pedro da Silva e Jorge Santos

Música: Dirceu Cleber Sanches e L. P. Lintz

Elenco: Flávio Nogueira, Sônia Garcia, Claudio Clementini, Maria do Rocio, Arlete Moreira

Produtor: Coriolano Rodrigo

Produção: Flávio Nogueira Filmes Ltda.

*Depois de ser torturado na infância por uma sadomasoquista, o Professor Síndrome decide fabricar mulheres artificiais para se vingar das verdadeiras representantes do sexo feminino. Para tanto, escolhe quatro homens que têm problemas conjugais e organiza uma festa onde cada um deles se relacionará com as mulheres biônicas. No entanto, mal reguladas, as andróides criam tremenda confusão e, sob a liderança de uma boneca-chefe, rebelam-se e matam o professor. Frente ao descontrole, seu assistente tenta contornar a situação. **Não indicado para menores de 16 anos***

O CORINTIANO

São Paulo, 1966, 35mm, pb, 100'

Direção: Milton Amaral

Roteiro: Milton Amaral

Fotografia: Rodolfo Icsey

Montagem: Máximo Barro

Música: Hector Lagna Fietta

Elenco: Amácio Mazzaropi, Elizabeth Marinho, Lúcia Lambertini, Roberto Pirillo, Roberto Orosco

Produtor: Amácio Mazzaropi

Produção: PAM Filmes S.A. – Produções Amácio Mazzaropi

*Barbeiro fanático pelo Corinthians é capaz das maiores loucuras para torcer pelo seu time do coração. Por conta de sua desmedida paixão pelo futebol, ele se indis põe com os vizinhos, com a esposa e os filhos, que estão abandonando a casa dos pais. Mas, depois de uma tumultuada partida do Corinthians contra o Palmeiras, o barbeiro "cabeça-dura" decide reatar sua amizade com os filhos e os vizinhos. **Livre***

OS DESCLASSIFICADOS

São Paulo, 1972, 35mm, cor, 92'

Direção: Clery Cunha

Roteiro: Clery Cunha e Darcy Silva

Fotografia: Gyula Kolozsvari

Montagem: Luiz Elias

Música: Alberto Luiz

Elenco: Darcy Silva, Joana Fomm, Hélio Souto, Roberto Battaglin, Jesse James

Produtor: Saheb Naim Homsí

Produção: Profilbrás Produção e Distribuição de Filmes Brasileiros Ltda.

*Playboy deseja sexualmente a madrasta, amante de um gerente de banco. Para se vingar do adultério, ele planeja um assalto à agência onde o homem trabalha. O crime fracassa, o playboy é alvejado por um policial e os bandidos fogem para um esconderijo. A situação entre eles fica cada vez mais tensa diante do sofrimento do rapaz que agoniza ferido pelos tiros, e da iminente chegada da polícia. **Não indicado para menores de 16 anos***

GREGÓRIO 38

São Paulo, 1969, 35mm, pb, 88'

Direção: Rubens da Silva Prado

Roteiro: Rubens da Silva Prado

Fotografia: Rubens da Silva Prado

Montagem: Rubens da Silva Prado

Música: Rubens da Silva Prado

Elenco: Alex Prado, Gran-Dini, Rosana Mondin, Bruzone Dantas, Salvador Amaral

Produtor: João Barros Filho

Produção: R. S. Prado Produtora e Distribuidora Cinematográfica

*Depois de trabalhar e juntar dinheiro para saldar as dívidas da família, jovem retorna para o sítio dos pais e encontra todos os seus parentes mortos. Descobre que foram assassinados por um grupo de jagunços chefiados pelo pistoleiro Gregório. O rapaz carrega os corpos para uma cidade próxima e constrói um pequeno cemitério para sepultá-los. Sedento por vingança, decide perseguir implacavelmente os facínoras, matando um a um até chegar ao confronto final com o temido Gregório. **Não indicado para menores de 12 anos***

NA SENDA DO CRIME

São Paulo, 1954, 35mm, pb, 71'

Direção: Flaminio Bollini Cerri

Roteiro: Flaminio Bollini Cerri, Fábio Carpi, Alinor Azevedo, Maurício Vasques

Fotografia: Chick Fowle

Montagem: Edith Hafenrichter

Música: Henrique Simonetti

Elenco: Miro Cerni, Cleyde Yaconis, Silvia Fernanda, Renato Consorte, Vicente Leporace

Produtor: Pio Piccinini

Produção: Companhia Cinematográfica Vera Cruz S.A.

*Acostumado ao luxo, jovem ambicioso tenta encontrar um modo de ganhar fortuna, sem que, para isso, tenha de trabalhar honestamente. Fica sempre a espreita de uma oportunidade de ganhar dinheiro pois o salário pago pelo banco onde trabalha não é suficiente para manter o padrão de vida que deseja levar. Certo dia, o banco é assaltado e o rapaz identifica os ladrões. Pressentindo a tão esperada chance de mudar de vida, junta-se à quadrilha e planeja o assalto a uma grã-fina. **Não indicado para menores de 14 anos***

TOCAIA NO ASFALTO

Salvador, 1962, 35mm, pb, 100'

Direção: Roberto Pires

Roteiro: Roberto Pires

Fotografia: Hélio Silva

Montagem: Roberto Pires

Música: Remo Usai

Elenco: Agildo Ribeiro, Geraldo d'el Rey, Angela Bonati, David Singer, Milton Gaúcho

Produtor: Rex Schindler e David Singer

A mando de um coronel, matador é enviado a Bahia a fim de eliminar um político corrupto. Lá chegando, vai morar num bordel e se apaixona por uma prostituta. Enquanto isso, um jovem deputado pretende criar uma comissão para investigar as falcatuas do grupo ao qual pertence o político, que está sob a mira do assassino. Prestes a cometer o crime, o matador é avisado de que não precisa mais cumprir o trabalho. No entanto, ele hesita em abandonar o plano. **Não indicado para menores de 14 anos**

Contact person:

Ms. Olga Futemma, Director

SARAJEVO KINOTEKA BOSNE I HERCEGOVINE

Title of celebration foreseen for the WDAVH:

No specific title.

Description of the event/celebration:

Screening of "Scarecrow" (1973), directed by Jerry Schatzberg, at 5PM on 27th October 2010.

Contact person:

Ms. Devleta Filipovic, Responsable des Archives

SKOPJE KINOTEKA NA MAKEDONIJA

Title of celebration foreseen for the WDAVH:

No specific title.

Description of the event/celebration:

As the point of this celebration of World Day of Audiovisual Heritage is to raise the public awareness, firstly we are going to announce and emphasize the importance of – collecting i.e. acquiring of the cinema works and putting on deposit in Kinoteka na Makedonija/Cinematheque of Macedonia as one of the basic segments in the further preservation process.

Within the frameworks of the WDAVH celebration, Ms. Mimi Gjorgoska-Ilievska, MA, Director of Kinoteka na Makedonija, Skopje, will present the translated version (in Macedonian language) of the FRAMEWORK

AGREEMENT TO ESTABLISH PROCEDURES FOR VOLUNTARY DEPOSITS OF FILMS WITH PRESERVATION ARCHIVES (between FIAPF and ACE).

Also, the Director of the Macedonian Film Fund – Mr. Darko Basheski will submit a presentation on the Role of the Legislation of the Film Fund in Relation With the Putting Films on Deposit and the New Technical Challenges During Their Storage.

On that occasion, particularly, this year, we shall prepare festive putting on deposit of films by Mitko Panov, Macedonian director, educated in Poland and New York, who won Palme d'Or in 1991, (for short film) Cannes Film Festival, France 1991, but also, he was awarded at Clermont Ferrand Film Festival, 2000; Best Balkan Film Award, International Short Film Festival, Drama, Greece etc..

In this context, Mr. Mitko Panov in the presence of the media will put on deposit films from his collection (produced and directed abroad) as well as the print of his latest feature film *Krajot na vojnata* (The War is Over) (2009). The mentioned feature film will be screened the same evening.

Also, the media (the press representatives) will be informed on the restoration and preservation projects of our institution as we are proud to inform that several feature films are under laboratory procedure and are in their finishing phase.

Contact person:

Ms. Vesna Maslovarik, Senior Filmologist

6.3.1. FIAF SummerSchool 2011 in South Africa
Presentation of the Project by Mandy Gilder



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Arts and Culture
REPUBLIC OF SOUTH AFRICA

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Tel: (+27 – 21) 461 3135/3147
Fax: (+27 – 21) 461 4510 * www.dac.gov.za

Enquiries: Ms Mandy Gilder

Tel: 012 441 3202

Mr.
Christophe Dupin
Federation of International Film Archives
Rue Defacqz1 | 1000 Brussels | Belgium,

EMAIL: cdupin@fiafnet.org

Dear Christophe

The National Film Video and Sound Archives was honored to be afforded an opportunity to host the FIAF Summer School and 67th FIAF Congress. We would like to thank Wolfgang Klaue, Eva Orbanz and Christian Dimitrui who worked from as far back as 2008, to make the Summer School in Pretoria a reality.

The participants for the Summer School were selected from the African continent and students were subsidized in terms of their accommodation, transport and meals as many of the delegates were from our own institution.

A total of 45 Students attended the Summer School being delegates from South Africa, Ghana, Malawi, Kenya, Namibia, Botswana, Zimbabwe, Mozambique and Tanzania attended the Summer School. Institutions such as the archives from Mayibuye centre, Freedom Park, SANparks, E-tv as well as participants from the Provincial Archives from the Eastern Cape, Limpopo and Mpumalanga attended. The National Archives and Film Archives were well represented with 14 participants.

The programme started in Johannesburg for the first 6 days and continued in Pretoria for 7 days.

See attached program

Lectures were presented by Local and International experts in the field, which included:

1. Nancy Goldman (Head of FIAF Cataloguing, from Berkeley University and Head of the Pacific Film Archive in the USA),
2. Thomas Christiansen (Head of the FIAF Technical Commission, Curator of the Danish Film Institute),
3. David Walsh (Newly elected Head of the FIAF Technical Commission and the Manger of Digital Collections at the Imperial War Museum in the United Kingdom).
4. Thalitha Fourie (Deputy director at DITSONG: Kruger Museum, also part time lecturer at UP Museum and Heritage studies – South Africa),
5. Michelle Boshoff (National Archives of South Africa Repository Photographic section), Marc Eckstein(Digital solutions experts- South Africa),
6. Charl van der Merwe (MD of the Refinery- South Africa),
7. Dennis Maake (Head of the National Film, Video and Sound Archives (NVFSA)),
8. Melisia Shinnars (Head of Film and Video preservation at NVFSA) and
9. Trevor Moses (Senior Audiovisual Archivist).

Various suggestions were made in terms of the continuation of training on the African continent. The students formed a "Committee of 5" of which Nkwenkwezi Languza from NVFSA was elected as the chairperson; they presented a paper on the continuous need for training in audiovisual archiving on the continent to the FIAF Congress and Executive Committee. A copy of their presentation is attached as **Annexure A**

We have attached the invoices for the expenses that have to be settled by FIAF and UNESCO as **annexure B** as per email communiqué by Christophe Dupin.

In the event further information is required please do not hesitate to contact Ms. Mandy Gilder at Tel: 012 441 3202 or email: mandy.gilder@dac.gov.za

Yours sincerely,

ACT/ CDNA



DATE:

15/11/2011

6.3.2. FIAF SummerSchool 2011 in South Africa
Program of the FIAF SummerSchool in Pretoria
27 March–15 April 2011

FLAF SUMMER SCHOOL SOUTH AFRICA

27 MARCH – 15 APRIL 2011

67th
flaf
Congress
2011
Pretoria



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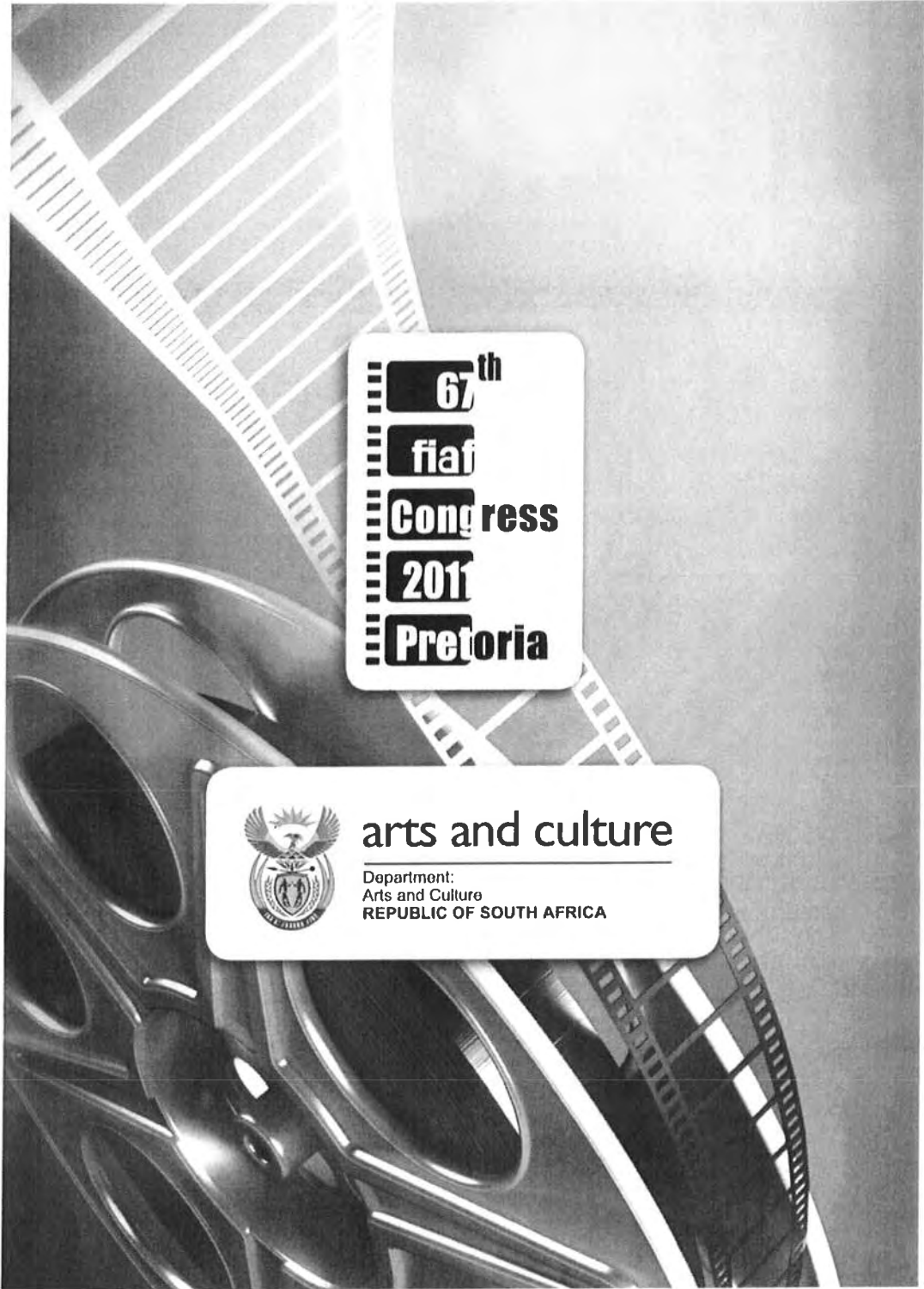
| DATE | TIME | ACTIVITY | | |
|---|------------------------|---|--|--|
| FRIDAY 8 APRIL 2011 DAY 12 | 08:00 – 09:00 | Bus collects everyone at Hotel | | |
| | 09:00 – 11:00 | The changing technology of cinema Traditional film preservation Conservation and storage strategies | | |
| | 11:00 – 11:30 | Tea and Refreshments | | |
| | 11:30 – 13:00 | Digital technology - the pixel, file formats, compression, wrappers Digital preservation and storage strategies | | |
| | 13:00 – 14:00 | Lunch | | |
| | 14:00 – 15:00 | Digital Acquisition - DCPs, DCDMs, Video | | |
| | 15:00 – 15:30 | Tea and Refreshments | | |
| | 15:30 – 17:45 | A complete Digital workflow - Access, Sales | | |
| | 18:00 | Bus leaves for Hotel | | |
| SATURDAY 9 APRIL 2011 DAY 13 | 08:00 – 09:00 | Bus collects everyone at Hotel | | |
| | 09:00 – 11:00 | Copyright Archival Scanning - types of scanner, drawbacks, picture and sound | | |
| | 11:00 – 11:30 | Tea and Refreshments | | |
| | 13:30 – 14:30 | Lunch | | |
| | 14:30 – 16:00 | Final Q and A with EC | | |
| | 17:00 – untill late | HANDING OVER OF CERTIFICATES SUMMER SCHOOL CLOSING FUNCTION | | |
| SUNDAY 10 APRIL 2011 DAY 14 | 08:00 – 09:00 | Bus collects everyone at Hotel | | |
| | 09:00 – 11:00 | Discussion - UNESCO Recommendation for the safeguarding and preservation of moving images. Legal problems of moving image archives | | |
| | 11:00 – 11:30 | Tea and Refreshments | | |
| | 11:30 – 13:30 | Evaluation of the Summer School | | |
| | 13:30 – 14:30 | Lunch | | |
| | 14:30 – 16:00 | Registration for the FIAF Congress and participation in the evening programme of the congress | | |
| SATURDAY 16 APRIL | | STUDENTS DEPART | | |

| DATE | TIME | ACTIVITY | | |
|---|---------------|--|--|--|
| MONDAY 4 APRIL 2011 DAY 8 | 08:00 – 09:00 | Bus collects everyone at Jakaranda Lodge | | |
| | 09:00 – 11:00 | METADATA, CATALOGUING AND DOCUMENTATION Introduction to Storage and Cataloguing | | |
| | 11:00 – 11:30 | Tea and Refreshments | | |
| | 11:30 – 13:30 | METADATA, CATALOGUING AND DOCUMENTATION | | |
| | 13:30 – 14:30 | Lunch | | |
| | 15:30 – 17:30 | Film Related Documentation Collection, handling and preservation of related materials from the production and distribution process. | | |
| | 18:00 | Bus leaves for Hotel | | |
| TUESDAY 5 APRIL 2011 DAY 9 | 09:00 – 10:00 | Bus collects everyone | | |
| | 10:00 – 10:30 | Tea and Refreshments | | |
| | 10:30 – 13:00 | The collection and preservation of artefacts, equipment and museum objects. | | |
| | 13:00 – 14:00 | LUNCH | | |
| | 14:00 – 15:00 | General overview of the issues of Archive Management Including ethical issues. Introduction to Access Issues Rights (not only copyright but protection of the private sphere and other rights of the personality) | | |
| | 15:00 – 15:30 | Tea and Refreshments | | |
| | 15:30 – 18:00 | Why preserve moving images | | |
| | 18:00 | Bus leaves for Hotel | | |

| DATE | TIME | ACTIVITY | | |
|--|---------------|--|--|--|
| WEDNESDAY 6 APRIL 2011 DAY 10 | 08:00 – 09:00 | Bus collects everyone at Hotel | | |
| | 09:00 – 10:00 | Tea and Refreshments at venue | | |
| | 10:00 – 11:00 | Evaluation and description of the technical status of moving image material prior to archiving (nitrate, acetate, format, sound system, type of material, shrinkage, scratches, dust, perforation, format of tape/disc, decision on future treatment etc.) | | |
| | 11:00 – 11:30 | Tea and Refreshments | | |
| | 11:30 – 13:00 | Storage environment for Film collections - Treatment of moving image material prior to archiving | | |
| | 13:00 – 14:00 | Lunch | | |
| | 14:00 – 15:00 | Practical work – Film Preparation | | |
| | 15:00 – 15:30 | Tea and Refreshments | | |
| | 15:30 – 17:00 | Practical work – Film Identification | | |
| | 17:30 | Bus leaves for Hotel | | |
| THURSDAY 7 APRIL 2011 DAY 11 | 08:00 – 9:00 | Bus collects everyone at Hotel | | |
| | 09:00 – 10:00 | Tea and Refreshments at venue | | |
| | 10:00 – 11:00 | Practical work – Film Preservation | | |
| | 11:00 – 11:30 | Tea and Refreshments | | |
| | 12 :00 –13:00 | Practical work – Film Preservation | | |
| | 13:00 – 14:00 | Lunch | | |
| | 14:00 – 15:00 | Practical work – Film Preservation | | |
| | 15:00 – 15:30 | Tea and Refreshments | | |
| | 15:30 – 17:45 | Practical work – Film Preservation | | |
| | 18:00 | Bus leaves for Hotel | | |

| DATE | TIME | ACTIVITY | | |
|--|----------------------|---|--|--|
| SUNDAY 27 MARCH 2011 | 09:00 – 15:00 | Arrival and Registration of Delegates in Johannesburg | | |
| | 18:00 | Official Welcome by the National Archivist | | |
| MONDAY 28 MARCH 2011 DAY 1 | 07:00 – 08:00 | Registration | | |
| | 08:00 – 09:00 | Bus collects everyone - Arrival at AFDA | | |
| | 09:00 – 10:00 | Welcome, Introduction and Orientation | | |
| | 10:30 – 13:00 | Shoot on off-cuts of film stock (approx 44 participants divided into 4 groups of 11 each – 50 foot stock per group) | | |
| | 13:00 – 14:00 | Lunch | | |
| | 14:00 – 15:00 | Exposed stock to Film Lab for processing – participants visit Film Lab* to view process <i>*this schedule is dependent on the availability of the relevant service providers at the time</i> | | |
| | 15:00 – 15:30 | Tea and Refreshments | | |
| | 15:30 – 16:30 | Continued Exposed stock to Film Lab for processing – participants visit Film Lab* to view process <i>*this schedule is dependent on the availability of the relevant service providers at the time</i> | | |
| TUESDAY 29 MARCH 2011 DAY 2 | 18:00 | Bus leaves for Hotel | | |
| | 08:00 – 09:00 | Bus collects everyone at Hotel | | |
| | 09:00 – 10:30 | Processed film to Refinery* for telecine (proposed) <i>*this schedule is dependent on the availability of the relevant service providers at the time</i> | | |
| | 10:30 – 11:00 | Tea and Refreshments | | |
| | 11:00 – 13:00 | Processed film to Refinery* for telecine (proposed) <i>*this schedule is dependent on the availability of the relevant service providers at the time</i> | | |
| | 13:00 – 14:00 | Lunch | | |
| | 14:00 – 15:00 | Edit at AFDA | | |
| | 15:00 – 15:30 | Tea and Refreshments | | |
| | 15:30 – 18:00 | Edit at AFDA (CONT) | | |
| 18:00 | Bus leaves for Hotel | | | |

| DATE | TIME | ACTIVITY | | |
|--|--|---|--|--|
| WEDNESDAY 30 MARCH 2011 DAY 3 | 08:00 – 9:00 | Bus collects everyone at Hotel | | |
| | 9:00 – 11:00 | Edit at AFDA (CONT) | | |
| | 11:00 – 11:30 | Tea and Refreshments | | |
| | 12:00 – 13:00 | Edit at AFDA (CONT) | | |
| | 13:00 – 14:00 | Lunch | | |
| | 14:00 – 15:00 | Complete Edit at AFDA Edit at AFDA (CONT) | | |
| | 15:00 – 15:30 | Tea and Refreshments | | |
| | 15:30 – 18:00 | Q and A | | |
| THURSDAY 31 MARCH 2011 DAY 4 | 18:00 | Bus leaves for Hotel | | |
| | 08:00 – 09:00 | Bus collects everyone at Hotel | | |
| | 09:00 – 11:00 | DIGITISATION OF FILM Theory and Practical | | |
| | 11:00 – 11:30 | Tea and Refreshments | | |
| | 11:30 – 13:30 | DIGITISATION OF FILM Theory and Practical | | |
| | 13:30 – 14:30 | Lunch | | |
| | 15:30 – 18:00 | DIGITISATION OF FILM Theory and Practical | | |
| | 18:00 | Bus leaves for Hotel | | |
| FRIDAY 1 APRIL 2011 DAY 5 | 08:00 – 09:00 | Bus collects everyone at Hotel | | |
| | 09:00 – 11:00 | DIGITISATION OF FILM AND VIDEO | | |
| | 11:00 – 11:30 | Tea and Refreshments | | |
| | 11:30 – 13:30 | DIGITISATION OF FILM AND VIDEO Theory and Practical | | |
| | 13:30 – 14:30 | Lunch | | |
| | 15:30 – 17:30 | DIGITISATION OF FILM AND VIDEO Theory and Practical | | |
| SATURDAY 2 APRIL 2011 DAY 6 | 18:00 | Bus leaves for Hotel | | |
| | STUDENTS MOVE TO PRETORIA BRENDA/MELISIA AVAILABLE FOR QUESTIONS PRESENTATION – HISTORY OF SA CINEMA – NFVSA | | | |
| SUNDAY 3 APRIL 2011 DAY 7 | 3D CINEMA BROOKLYN | | | |



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6.3.3. FIAF SummerSchool 2011 in South Africa
Report on the FIAF SummerSchool
by the Acting National Archivist of South Africa



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3/1

5/3/2

THE ACTING NATIONAL ARCHIVIST

REPORT ON THE FEDERATION OF INTERNATIONAL FILM ARCHIVES (FIAF) SUMMER SCHOOL 27 MARCH TO 11 APRIL 2011

INTRODUCTION

1. The purpose of this submission is to report on the FIAF Summer School that was hosted by the National Archives through the National Film, Video and Sound Archives in South Africa from 27 March to 10 April 2011

DISCUSSION

2. From its early times, FIAF was aware of the importance of developing educational and training programs for a recently born profession: the profession of moving image archivist. The establishment of archival education programs is based on the premise that there is an urgent need for developing the professional skills of the archivists who will preserve and keep alive our moving image heritage. One of the first problems FIAF archives had to face was to provide theoretical and practical education to senior employees and future key staff members without sending them out for very long periods. The FIAF Summer School, was organized for the first time at the Staatliche Filmarchiv der DDR, in Berlin-GDR (in 1973), matching the briefness, practicality and high scientific standards criteria,

and was successfully repeated four times in Berlin-GRD (in 1976, 1979, 1984 and 1987); one time at Det Danske Filmmuseum in Copenhagen (in 1977); twice at the National Film and Television Archive of the British Film Institute in London (1992 and 1996); and twice at the George Eastman House in Rochester (1998 and 2002). Future needs (general or specialized Summer Schools), venues (rotation principle) and periodicity (every 3 years) of the FIAF Summer Schools are currently being discussed within the FIAF Executive Committee. In Europe, practical training is offered by the Archimedia European Training Network for the Promotion of Cinema Heritage. The courses and seminars take place following a rotation (in Europe) principle. The program is developed by a group of Archives, Universities and Laboratories. In the USA, the George Eastman House in Rochester offers, since 1996, a high level yearly course program at The L. Jeffrey Selznick School of Film Preservation. On the West Coast of the USA, the University of California in Los Angeles is developing the UCLA Graduate University Training Program for International Archivists. In South America Audiovisual Archivists are trained through the FIAF-Ibermedia School on Wheels, where specialists in specific disciplines of Film preservation, are hosted by various Audiovisual Archives on that continent and move from one Archive to the other to supply hands on training in the various Archives in these countries.

3. The preamble for hosting the FIAF Summer School was that it would contribute to the deepening of our understanding and appreciation of the theory and practical challenges of collecting, preserving and accessibility of the African Audiovisual Heritage.
4. The following core task team has been assembled to address various issues relating to the Congress and Summer School. The key officials in this task team consist of the following officials:

Chairperson

-

Ms. Mandy Gilder

| | | |
|-----------------------|---|----------------------|
| Deputy Chairperson | - | Mr. Dennis Maake |
| Secretariat | | Ms. Thobeka Zulu |
| Coordinator Congress | - | Ms. Melisia Shinnars |
| Liaison Summer School | - | Ms. Brenda Kotze |
| Event Management | | Mr. Corney Wright |
| Communications | - | Mr. Mack Lewele |

5. Other officials who worked tirelessly on the Summer School were Ntombi Mtshweni, Roline le Roux, Freddy Selomo, Mmathapelo Mataboge, Simon Namanyana, Lucas Thulare and Marie Phiri. Their contribution to the management of various activities relating to the Summer School was the key to its ultimate success.
6. As was agreed, the participants for the Summer School was selected from the African continent and students were subsidized in terms of their accommodation, transport and meals as many of the delegates will be from our own institution.
7. 45 Students from South Africa, Ghana, Malawi, Kenya, Namibia, Botswana, Zimbabwe, Mozambique and Tanzania attended the Summer School. Institutions such as the archives from Mayibuye centre, Freedom Park, SANparks, E-tv as well as participants from the Provincial Archives from the Eastern Cape, Limpopo and Mpumalanga attended. The National Archives and Film Archives were well represented with 14 participants.
8. The programme consisted of the following matters relating to the preservation of audio-visual material:
 - Students shot a small insert on film at AFDA film school, after which they followed the whole process of film production from the laboratory for processing at the FILM LAB up to the final edited stage and digitization thereof at the REFINERY.

- Telecine of film to other formats
- Digitisation of Film
- Metadata, Cataloguing And Documentation
- General overview of the issues of Archive Management Including ethical issues
- Different types of carriers, recording and reproduction techniques decay of carriers, obsolescence.
- Definition of moving images and what should be preserved. Basic tasks of a moving image archive: collection, preservation, cataloguing, accessibility.
- Additional functions of an archive for moving images: Collection of related materials, cultural activities (film showings, publications, exhibitions), archive theatre, museum.
- The responsibility of governments for the safeguarding of the moving image heritage
- Chemical and physical properties of film material - black and white, colour, nitrate, acetate. Elements endangering the permanent preservation of film material: Residual chemicals, temperature, humidity, light etc.
- Evaluation and description of the technical status of moving image material prior to archiving (nitrate, acetate, format, sound system , type of material., shrinkage, scratches, dust, perforation, format of tape/disc, decision on future treatment etc.)
- Storage environment for Film collections
- Treatment of moving image material prior to archiving : Rewinding, cleaning , measure of shrinkage, leader and its inscription , cans and inscription of cans; handling of tapes and discs, registration of technical and filmographic data.
- Introduction to Access Issues
- Rights (not only copyright but protection of the private sphere and other rights of the personality).

- Methods of building a collection: Legal deposit, voluntary deposit, purchase, gifts, exchange.
 - Sources of collections: Production companies, distributors, TV-stations, government units, private persons/collectors, foreign archives
 - Management of a moving image archive. Status - autonomous or integrated. Qualification of staff. Guidelines for management. Division of tasks. Public awareness and public relations.
 - Collection, handling and preservation of related materials from the production and distribution process.
 - Storage of paper and sound recordings.
 - The value of files from production/distribution units, government agencies (f.e. censorship board). The collection of artefacts, equipment and museum pieces.
 - A special book library as an additional task for a moving image archive
 - Unesco Recommendation for the safeguarding and preservation of moving images.
 - Legal problems of moving image archives
 - Digital Formats – Compression
 - Film Preservation Strategies and Practice
 - D-Cinema Effects On Film Preservation And Presentation
 - How can the principles of the Unesco recommendation be introduced in the countries of participants
9. Lectures were presented by Local and International experts in the field and we are grateful for people who gave so generously of their time and expertise, like Nancy Goldman (Head of FIAF Cataloguing, from Berkeley University and Head of the Pacific Film Archive in the USA), Thomas Christiansen (Head of the FIAF Technical Commission, Curator of the Danish Film Institute), David Walsh (Newly elected Head of the FIAF Technical Commission and the Manger of Digital Collections at the Imperial War Museum in the United Kingdom). From South Africa we drew on the

expertise from Thalita Fourie (Deputy director at DITSONG: Kruger Museum, also part time lecturer at UP Museum and Heritage studies), Michelle Boshoff (NAR Photographic section), Marc Eckstein (Digital solutions experts), Charl van der Merwe (MD of the Refinery), Dennis Maake (Head of the National Film, Video and Sound Archives (NVFSA)), Melisia Shinnars (Head of Film and Video preservation at NVFSA) and Trevor Moses (Senior Audiovisual Archivist).

10. The goodwill and cooperation from staff members at the National Library, where we continued our lectures (after being in Johannesburg from 27 March) on 2 April 2011 as well of the professional assistance from DAC events section contributed to the overall success of the Summer School.
11. Various suggestions were made in terms of the continuation of training on the African continent. The students formed a "Committee of 5" of which Nkwenkwezi Languza from NFVSA was elected as the chairperson, they presented a paper on the continuous need for training in audiovisual archiving on the continent to the FIAF Congress and Executive Committee. A copy of their presentation is attached as Annexure A.
12. The appointment of Dennis Maake in the EC, to represent the African Chapter of FIAF was one of the highlights for the students as he is the Head of the South African National Film Archives, and is held in high esteem by other Audiovisual Archives in Africa. South Africa is seen as the leading audiovisual archive on the continent.
13. Our thanks also goes to Wolfgang Klaue, Eva Orbanz and Christian Dimitriu who worked from as far back as 2008, to make the Summer School in Pretoria a reality. The support and inputs from our Acting National Archivist is highly appreciated and we want to reiterate FIAF's statement on their news website that states the following: "*The Spring*

sessions of the FIAF Executive Committee (EC) and the FIAF General Assembly (GA) took place at the National Library of South Africa (NLSA) in Pretoria, April 8-10 and April 16, 2011, under the wise leadership of Mandy Gilder and with the efficient cooperation of her colleagues.”

RECOMMENDATIONS

- 14 It is recommended that you:
- 14.1 Take note of the contents

OFFICERS CONCERNED

ASD/NFA

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.....

.....

DD/NFA

.....

.....

.....

DECISION

Contents noted

Paragraph 14.1 contents noted

Further discussion required / not required.

Proposed date for discussion:

ACTING NATIONAL ARCHIVIST

DATE:

6.3.4. FIAF SummerSchool 2011 in South Africa
Statement and Report
by the 2011 FIAF SummerSchool Participants

Statement and Report by the 2011 FIAF Summer School Participants

27th March- 10th April

Acknowledgements:

The participants like to thank the Department of Arts and Culture, The National Archives and Records Service of South Africa, The National Film, Video and Sound Archives, The International Federation of Film Archives, UNESCO and all other institutions which made this Summer School a success.

The students highly appreciate being taken through the whole process of film production from shooting through lab processing up to the final editing stage. We the students acknowledge the fact that film and audiovisual archivists have to appreciate the processes that lead to the final product that we are tasked to preserve.

Highlights of the Training Programme:

We would also like to state the fact that we found the following presentations highly useful.

- Presentations by experts on the need to migrate film and sound collections from analogue to digital platforms.
- The latest metadata, cataloguing, documentation, international standards and their application to film and sound archives.
- The perspective of curators on the preservation and conservation of museum artifacts.
- Practical classes on the handling and care of films.
- Issues relating to ethics and access to film and sound archives.
- And the over-arching issues of copyright.

General Observations:

This summer school class would also like to share the following with the sponsors and organizers of the summer school:-

- That the Audio Visual Archives of Africa is in danger and need to be moved with urgency from analogue to digital formats.
- That there is limited time available to us to undertake this massive project, especially given the fact that hardware manufacturers are no longer producing machines needed to support analogue systems any more.
- That there is a recognition on our part that digitization will be expensive as it involves high tech facilities including wider area network and high storage systems and that a lot of expertise and training will be needed to cope with the rapid technological changes currently taking place in archival science.

Recommendations

- That there is need to hurry and come up with strategies that can salvage the African film and audiovisual archives from obsolescence.
- That there is need for professional long and short term training in audio visual archiving to cope with the rapid technological changes taking place in film and audiovisual archiving.
- That there is need for setting up local, regional, national and continental professional films and audiovisual archives bodies to enhance collaboration and sharing of resources.
- That these bodies need to be affiliated to FIAF.
- That there is need for an African journal of Film and Audiovisual Archives that will serve as the professional mouth piece of the African film and audiovisual community.
- That there is need to develop a long term funding model to train, research, keep pace and preserve the African audiovisual heritage.
- And finally that we meet on a regular basis to engage each other on ways to save the Film and the Audiovisual heritage of Africa.

6.3.4. FIAF SummerSchool 2011 in South Africa
List of Participants

FIAF SUMMERSCHOOL IN PRETORIA
27 March – 15 April 2011

- LIST OF PARTICIPANTS -

| SURNAME | FIRST NAME |
|----------------|-------------------|
| Amankwah | Nana Akwasi |
| Boshoff | Michelle |
| Boshoff | Michelle |
| Brewis | Luana |
| Chabikwa | Samuel |
| Chigariro | Dickson |
| Dlamini | Joseph |
| Francis | Wesley |
| Fumbuka | Mussa |
| Gakumo | Thiani |
| Gondwe | Stanley |
| Grove | Christopher |
| Joshua | Bright Briggs |
| Katjiveri | Mercia |
| Kekana | Lilian |
| Kenosi | Lekoko |
| Khadambi | Itumeleng |
| Khoza | Tears |
| Languza | Nkwenkwezi |
| Mabaso | Bongani |
| Mafinya | Annah |
| Mashishi | Seipei |
| Matongo | Beauty |
| Matsilele | Lucky |
| Mogale | Jacob |

SURNAME**NAME**

Mohlalowa

Maiome

Moses

Trevor

Moyana

Dan

Mpumzi

Fana

Mudua

Humbelani

Mwangi

Francis

Nakanyala

Martha

Namanyana

Motunye

Ndaba

Lubi

Nduna

Victor

Netshakhuma

Nkholedzeni

Netshakhuma

Sidney

Ngceba

Mzontsundu

Nkatingi

Jabu

Nkhuna

Winnie

Opoku-Yeboah

Stanley

Rasakanya

Merriam

Sango

Haruna Kombo

Vilakazi

Vincent

6.4. Charter of Film Restoration

CHARTER OF FILM RESTORATION

PREFACE

The practice of film restoration has made considerable progress in recent years. We cannot here name all of its achievements. We will also not linger on the limits of what has been achieved, whether at the theoretical level (an accepted general theory is still lacking), the technical level (the know-how is subject to constant readjustments), the political level (projects for restoration, with few exceptions, are rarely among declared priorities for safeguarding the cultural heritage) or the financial level (the limits that explain in large measure all the preceding ones). We will simply affirm that the results achieved up until now are worthwhile, and indeed of great value.

We strongly recommend adoption of the "Charter of Film Restoration", which enjoys the authoritative support of FIAF, as a reference document for all countries which legislate on film restoration.

Film restoration will thus come to assimilate the principles that have been illustrated and formulated on international level, and in some cases have already been fully integrated in other branches of art, following the work of Alois Riegl, Roger Ellis, Cesare Brandi and others.

DEFINITIONS

1) Film preservation is a branch of archival science covering cinematograph film and its properties, magnetic carriers and their properties, storage buildings, film storage procedures and conditions, film restoration and film handling.

2) Preservation is a set of activities that ensure the safeguarding and protection of film material from damage, destruction and loss. (These activities imply, among others, storing under special conditions, regular inspection, and copying, the latter encompassing duplicating, restoration or reconstruction.)

3) Restoration involves research, followed by the retrieval, repair and preservation of elements of a film work for the purpose of saving that work.

4) Reconstruction is a further stage of restoration of which the goal (in an ideal case) is the (re)creation from different elements of an original version of a film work.

PRINCIPLES

1) No process of repair shall be used which would in any way damage or weaken the materials of which an original element is made.

2) No process of repair shall be allowed to remove, diminish or obscure in any way a film's value as documentary evidence.

3) No process of repair should be irreversible.

AIM

The intention in restoring films is to safeguard them no less as works of art than as historical evidence.

CHARTER OF FILM RESTORATION

Art I

Object

The present Charter establishes recommendations with regard to film restoration. Film restoration is an activity that may be applied to any and every film, here defined as the recording of moving images, with or without accompanying sound, registered on motion picture film.

Art II

Specificity of film restoration

Film restoration is different from all restoration in other fields where a tradition is already established. Whereas those traditions typically imply work on an original artefact, film restoration implies duplication and/or reconstruction. The specific issue for film restoration is that it results in a new negative and positive copies that adhere as faithfully as possible to an original that may no longer actually exist.

Art III

Restoration (reconstruction) process

- 1) A restoration should be preceded by collection of all existing materials, accurate description of those materials, analysis of their technical condition, reconstruction of the history of each element
- 2) A restoration should be preceded by analysis of other sources (censorship records, title sheets, synopses, screenplays, newspapers records, archive documents, music sheets etc.)
- 3) Such research should make possible reconstruction of the plot line of editing composition, reconstruction of the intertitles, and, in the case of sound film, reconstruction of the sound track
- 4) Each step of intervention must be fully documented. Documentation must contain three phases:
 - a) The results of preliminary research and the plan for restoration
 - b) An accurate and detailed description of all steps taken during the restoration work
 - c) A final report and evaluation of the project
- 5) Each step of restoration must be reversible
- 6) The new duplicate negative and new prints must be made on film materials suitable for long term deposit

Art IV

It may be that the same film exists in several versions: for example, versions made prior to the first public exhibition, versions cut by the producer, versions modified by censorship, versions adapted for release in different countries or for re-release at different periods, versions reflecting technical problems, etc. It is necessary to define clearly (at the beginning or in the course of the project) which version or versions one has the intention to restore. Once the version has been so defined – this becomes what in other arts is defined as the “original” to be reconstructed – it is crucial to inform the community of the decision that has been made.

Art V

It is necessary to insure that all technical interventions made during a restoration tend towards producing new materials that conform as closely as possible to the photographic and sound qualities of the original, even to the extent of respecting its possible faults.

Art VI

The qualifications required to restore film are different from the technical work of film production, and those who dedicate themselves to restoration must use qualified collaborators of a high level of intelligence and technical expertise acquired through solid experience in this field. They must also have a comprehensive understanding of the ethics of restoration.

Art VII

The preservation elements produced in the course of restoration must be deposited in storage vaults which conform to the optimum conditions of temperature, humidity, and air replacement, as defined by the International Federation of Film Archives

6.5. Periodicals Indexing Project Report

**REPORT OF P.I.P. ACTIVITIES TO THE GA
OCTOBER 2010 – MARCH 2011
(Pretoria 2011)**

1. Publications

ProQuest informed us recently that development work on the implementation of the *FIAF Databases* on their 'all-new ProQuest platform' has now started. There is no exact date yet for the introduction of this new version which will replace the current FIAF version using the Chadwyck-Healey interface. Taking into account our negative experiences in the past with the move over of our databases from the SilverPlatter to the OvidSP platform, I expressed my concerns to John Pegum, Product Manager of Literature and The Arts at ProQuest. He assured me that all the strengths and advantages of the current interface would be kept on the new platform, and that the new search technology would be a vast improvement for all the users. In a couple of months we will be able to evaluate a first demo version. Later this year we plan to visit the Cambridge offices of ProQuest in connection with the new platform. This will also be the ideal occasion to discuss our collaboration and possibly to 'break open' our current contract with ProQuest, as pointed out in the PIP Strategic Plan (p. 17).

FIAF affiliates continue to have access to two online versions of *FIAF Databases* hosted on servers of our publication partners ProQuest and Ovid. Both platforms offer quarterly updates of the *International Index to Film Periodicals* database, and annual updates of the other FIAF databases. Most users of *FIAF Databases Online* prefer the ProQuest version over the OvidSP version, which is perceived as too complicated and offering limited free-text searching possibilities.

I intend to take advantage of the upcoming meeting of the Cataloguing & Documentation Commission in Washington (9-13 May 2011) to organize another meeting with Sylvia Bonadio (Publisher Relations Specialist at Wolters Kluwer) at the Ovid headquarters in New York. Hopefully she will be able to comment on Ovid's strategy to stop the declining sales pattern from the last two years.

Volume 38 of the *International Index to Film Periodicals* was published in September 2010.

2. External sales and distribution

The final figures for 2010 are now available. The Ovid sales continued to drop further in the last quarter (which is the most important one because most clients renew their subscriptions at the end of the year). The fact that Ovid is no longer selling the popular 'Arts Package', which included the *FIAF Databases*, is probably the main reason for the lower-than-expected sales. Fortunately the ProQuest sales grew significantly in the second semester of 2010 and they compensate completely the Q4 losses at Ovid. Therefore the provisioned royalty income in the 2010 budget which was proposed at the EC Meeting in Culpeper is still valid. As usual our figures are strongly influenced by fluctuations in the euro-dollar exchange rates. Both Ovid and ProQuest use as original billing currency for the *FIAF Databases* the US dollar, while the FIAF budget is in euro.

3. Indexing matters

The recent British government's cuts, which are strongly affecting the cultural institutions in England, might also influence the P.I.P. In February 2011 the BFI announced that the restructure of the Collections & Information departments would result in the loss of seven staff posts in the BFI Library. Especially the news that Lira Fernandes, Cataloguing and Indexing Manager at the BFI Library, will be made redundant starting April 1, left us in disbelief. Lira worked for nearly 30 years at the BFI after she started her career at P.I.P. in the late 1970s (!). The future of periodical indexing at BFI is unclear but we are already preparing for the worst-case scenario. Last year we also lost two contributors from the Academy Film Archive and the UCLA Film & Television Archive. Luckily our freelance contributor Linda Dunn has the flexibility to increase her indexing activities if necessary.

Unfortunately this is part of a general trend: the P.I.P. can rely less and less on volunteer indexing and a growing number of journals are indexed from scratch by the permanent staff in Brussels or by our freelance indexer in the US. If the BFI would decide to drop all periodical indexing in the future, this would mean that we have to index ourselves more than 50% of the journals currently indexed (instead of the 44% mentioned in the PIP Strategic Plan). So my plea in Culpeper for the need to encourage FIAF affiliates to participate in the P.I.P. remains valid more than ever.

4. Follow-up PIP Strategic Plan

Certain ideas put forward in the PIP Strategic Plan will be examined further. The possible integration of the PIP subscription fee in the general FIAF membership fee will be studied in 2011 by our external financial consultant (see the PIP Strategic Plan p. 18 for more details). It also looks like we will have to renegotiate sooner or later the current agreements with our publishing partners IVS, Ovid and ProQuest. The decision to replace Ovid with a new vendor (Wilson being the most likely candidate) needs to be taken at the end of this year after an analysis of the general evolution of the Ovid sales in 2011. In order to do so we need to discuss and revise our contractual obligations with ProQuest as well. For more context information, see the PIP Strategic Plan p. 15-17.

5. Alternative action plan for *FIAF Databases Online*

At the next Cataloguing and Documentation Commission Meeting in Washington we will continue refining future plans for the three other databases included in *FIAF Databases Online: Treasures from the Film Archives, Bibliography of FIAF Affiliates' Publications, and International Directory of Film/TV Documentation Collections*. The production of those three databases is now centralized at the Pacific Film Archive in Berkeley, funded partly by FIAF and partly by grants (See Nancy's report for more details). However, we still need to revise the long term operational scenario for the *FIAF Databases Online* which was included in the original P.I.P. Business Plan, and to address the feasibility of future editorial and database centralization.

Rutger Penne

11/03/2011

Appendix: income from royalties

| Income FIAF (Ovid sales) (in US\$) | | | | | | | |
|------------------------------------|------------|------------|------------|------------|------------|-----------|-----------|
| | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 |
| Jan-Mar | 19.773,01 | 25.326,76 | 21.386,48 | 17.336,56 | 14.763,88 | 9.472,37 | 6.380,52 |
| Apr-June | 12.691,41 | 20.864,04 | 16.074,45 | 11.354,68 | 8.631,28 | 7.617,81 | 6.989,02 |
| July-Sept | 20.183,58 | 20.689,00 | 28.573,97 | 38.572,33 | 37.432,36 | 28.965,16 | 17.300,52 |
| Oct-Dec | 71.020,44 | 78.072,71 | 75.339,94 | 66.961,56 | 49.517,50 | 47.792,16 | 35.671,86 |
| Total | 123.668,44 | 144.952,51 | 141.374,84 | 134.225,13 | 110.345,02 | 93.847,50 | 66.341,92 |

| Income FIAF (ProQuest sales) (in €) | | | | | |
|-------------------------------------|-----------|-----------|-----------|-----------|-----------|
| | 2006 | 2007 | 2008 | 2009 | 2010 |
| Jan-June | 10.096,69 | 12.853,45 | 12.834,51 | 18.965,01 | 17.998,16 |
| July-Dec | 17.401,68 | 23.122,80 | 21.483,75 | 28.533,35 | 42.357,10 |
| Total | 27.498,37 | 35.976,25 | 34.318,26 | 47.498,36 | 60.355,26 |

**7.1. 2011 – Beijing – Newsletter #1
(English – French – Spanish)**



中国电影资料馆
CHINA FILM ARCHIVE
中国电影艺术研究中心
CHINA FILM ART RESEARCH CENTER

68th FIAF CONGRESS 2012 BEIJING

Newsletter No. 1

It is a great honor for China Film Archive (CFA) to invite you to participate in the 68th Congress of the International Federation of Film Archives held in Beijing, the Capital of China, from April 23 to 28, 2012.

It is the first time for CFA to host a FIAF Congress since it became a FIAF member in 1980. By hosting the Congress, a grand platform of communication between CFA and other FIAF affiliates will be built steadily.

Beijing, once the ancient capital of the six Dynasties, has a long history and it is also a city of abundant culture connotations. It is known to be a city of historical places of interest, including the Forbidden City, the Great Wall, the Winter Palace, the Temple of Heaven, the Summer Palace, the Ming Tombs; and among its many modern cultural sights, as Olympic Stadium (the Bird's Nest), Beijing National Swimming Center (the Water Cube), the National Grand Theatre, the Capital Theatre, the National Art Museum of China that attract tourists from all over the world.

The 68th FIAF Congress, hosted by CFA in Beijing, will start with the Symposium on Animation around the World during the first two days of the Congress. Participants will have heated discussions on the history, conditions of production and preservation of animated films all over the world. As a part of the Congress, CFA will organize animated film shows during the period of the Congress.

Welcome to Beijing! We are looking forward to sharing unforgettable days in Beijing with all of you next year!

C'est un grand honneur pour China Film Archive (CFA) de vous inviter à participer au 68^e Congrès de la Fédération internationale des archives du film qui aura lieu à Beijing, la capitale de Chine, du 23 au 28 avril 2012.

Depuis de l'adhésion de CFA comme Membre de la FIAF en 1980, c'est la première fois que le Congrès de la FIAF a lieu en Chine. Ce congrès offrira, nous en sommes convaincus, l'opportunité d'établir une plateforme de communication exceptionnelle et durable entre CFA et d'autres affiliés de la FIAF.

Beijing, ancienne capitale de six Dynasties, possède une longue histoire et offre de nombreux atouts culturels. Elle est connue pour ses sites d'intérêt historique, tels que la Cité Interdite, la Grande Muraille, le Palais d'Hiver, le Temple du Ciel, le Palais d'Été, les Tombeaux Ming, ainsi que d'important lieux d'intérêt culturel modernes qui attirent de nombreux touristes du monde entier, tels que le Stade national olympique (le célèbre Nid d'oiseau), le Centre national de natation de Beijing (le Cube d'eau), le Grand Théâtre National, le Théâtre de la Capitale (principal théâtre de représentations d'art populaire de Chine), le Musée national d'art de Chine.

Le 68^e Congrès de la FIAF, organisé par CFA à Beijing, s'ouvrira sur le symposium intitulé "Le Cinéma d'animation à travers le Monde", pendant les deux premiers jours du Congrès. Les participants auront la possibilité de discuter sur l'histoire, les conditions de production et la conservation de films d'animation à travers le monde.

Comme partie intégrante du Congrès, CFA proposera des programmes de films d'animation pendant le Congrès.

Bienvenus à Beijing! Nous nous réjouissons de pouvoir partager des journées inoubliables avec vous l'année prochaine !

Es un gran honor para China Film Archive (CFA) invitarles a participar en el 68^o Congreso de la Federación internacional de archivos filmicos (FIAF), que se celebrará en Beijing, la Capital de China, del 23 al 28 de abril 2012.

Es la primera vez, desde que CFA se incorporó como Miembro de la Federación en 1980, que se celebrará el Congreso de la FIAF en China. Este congreso será, sin duda, una gran oportunidad de establecer una plataforma de comunicación excepcional y durable entre CFA y otros afiliados de FIAF.

Beijing, la anciana capital de seis Dinastías, tiene una larga historia y es, asimismo, una ciudad de numerosos matices culturales. Se la conoce por sus sitios de interés histórico, como la Ciudad Prohibida, la Gran Muralla, el Palacio de Invierno, el Templo del Cielo, el Palacio de Verano, las Tumbas Ming; así como por sus sitios de interés cultural modernos como el Estadio Olímpico (el famoso Nido de Pájaro), el Centro Nacional de Natación de Beijing (el Cubo de Agua), el Gran Teatro Nacional, el Teatro de la Capital, el Museo Nacional de Arte de China, que atraen a turistas de todo el Mundo.

El 68^o Congreso de la FIAF, organizado por CFA en Beijing, comenzará con el simposio intitulado "El Cine de animación a través del mundo" durante los dos primeros días del Congreso. Los participantes tendrán la oportunidad de mantener apasionantes discusiones sobre la historia, condiciones de producción y conservación de películas de animación en el mundo. Como parte integrante del simposio, CFA organizará exhibiciones de películas de animación durante el Congreso.

Bienvenidos a Beijing! Nos alegramos de poder estas jornadas inolvidables con todos ustedes el año próximo!

SINCERELY, CORDIALEMENT, ATENTAMENTE

Fuhongxing

CHINA FILM ARCHIVE, BEIJING, APRIL 2011



中国电影资料馆
CHINA FILM ARCHIVE
中国电影艺术研究中心
CHINA FILM ART RESEARCH CENTER

68th FIAF CONGRESS 2012 BEIJING

Newsletter No. 1

Dates: The 68th FIAF Congress will be held from April 23 (Sunday) to 28 (Saturday), 2012. The meetings of the Executive Committee will be held from April 20 to 22 and the Symposium on Animation around the World will take place on April 23 and 24.

Venue: The General Assembly and the Symposium on Animation around the World will be held at the CFA Art Theatre; other meetings will be at the CFA meeting rooms or theatres accordingly.

Agenda:

April 19 (Thursday)
Arrival of the members of FIAF Executive Committee
April 20 (Friday)
The first day meeting of the FIAF Executive Committee
A dinner party for the FIAF Executive Committee in the evening
April 21 (Saturday)
The second day meeting of the FIAF Executive Committee
April 22 (Sunday)
The third day meeting of the FIAF Executive Committee
Arrival and registration of delegates
Reception party for all participants in the evening
April 23 (Monday)
Opening of the 68th FIAF Congress
The first day of the Symposium
April 24 (Tuesday)
The second day of the Symposium
April 25 (Wednesday)
Second Century Forum (am)
Workshops (pm)
Regional meetings (pm)
April 26 (Thursday)
Excursion
April 27 (Friday)
Open Forum (am)
General Assembly (pm)
April 28 (Saturday)
Closure of the 68th FIAF General Assembly
The Second Session of the Executive Committee
Farewell party in the evening
April 29 (Sunday)
Departure

Dates: Le 68e Congrès de la FIAF aura lieu du lundi 23 au samedi 28 avril 2012. Les réunions du Comité directeur se dérouleront du 20 au 22 avril et le symposium "Le Cinéma d'animation à travers le Monde" les 23 et 24 avril 2012.

Lieux du Congrès: L'Assemblée générale et le symposium "Le Cinéma d'animation à travers le Monde" auront lieu au Théâtre d'art de CFA; d'autres manifestations se dérouleront dans d'autres salles de réunions de CFA, selon les besoins.

Agenda:

19 avril (jeudi)
Arrivée des Membres du Comité exécutif de la FIAF
20 avril (vendredi)
Premier jour de réunions du Comité exécutif de la FIAF
Dîner du Comité de la FIAF (le soir)
21 avril (samedi)
Deuxième jour de réunions du Comité exécutif de la FIAF
22 avril (dimanche)
Troisième jour de réunions du Comité exécutif de la FIAF
Arrivée et inscription des délégués
Réception d'ouverture des délégués (le soir)
23 avril (lundi)
Ouverture du Congrès de la FIAF
Premier jour du Symposium "Le Cinéma d'animation à travers le monde"
24 avril (mardi)
Second jour du Symposium "Le Cinéma d'animation à travers le monde"
25 avril (mercredi)
Second Century Forum (le matin)
Ateliers (après-midi)
Réunions des groupes régionaux (l'après-midi)
26 avril (jeudi)
Excursion
27 avril (samedi)
Open Forum (le matin)
Assemblée générale (l'après-midi)
28 avril (dimanche)
Cérémonie de clôture du 68e Congrès de la FIAF
Seconde réunion du Comité directeur
Soirée de clôture
29 avril (dimanche)
Départs

Fechas: El 68º Congreso de la FIAF Congress se celebrará del domingo 23 al sábado 28 de abril 2012. Las reuniones del Comité Ejecutivo tendrán lugar del 20 al 22 de abril y el simposio sobre "El Cine de animación a través del mundo" tendrá lugar del 23 y 24 de abril 2012.

Sitios del Congreso:

La Asamblea General y el Simposio "El Cine de animación a través del mundo" tendrán lugar en el Teatro de Arte de CFA; otros eventos tendrán lugar en las salas de reuniones de CFA según las necesidades.

Agenda:

19 de abril (jueves)
Llegada de los Miembros del Comité ejecutivo de la FIAF
20 de abril (viernes)
Primer día de reuniones del Comité ejecutivo de la FIAF
Cena del Comité ejecutivo de la FIAF en la noche
21 de abril (sábado)
Segundo día de reuniones del Comité ejecutivo de la FIAF
22 de abril (domingo)
Tercer día del Comité ejecutivo de la FIAF
Llegada e inscripción de los Delegados
Recepción de apertura para los participantes (noche)
23 de abril (lunes)
Inauguración del 68º Congreso de la FIAF
Primer día del Simposio
24 de abril (martes)
Segundo día del Simposio
25 de abril (miércoles)
Second Century Forum (mañana)
Talleres (en la tarde)
Reuniones de los grupos regionales (tarde)
26 de abril (jueves)
Excursión
27 de abril (viernes)
Open Forum (mañana)
Asamblea General (tarde)
28 de abril (sábado)
Ceremonia de clausura del 68º Congreso de la FIAF
Segunda reunión del Comité ejecutivo
Fiesta de clausura (noche)
29 de abril (domingo)
Salida



中国电影资料馆
CHINA FILM ARCHIVE
中国电影艺术研究中心
CHINA FILM ART RESEARCH CENTER

68th FIAF CONGRESS 2012 BEIJING

Newsletter No. 1

Simultaneous interpretation:

Simultaneous interpretation will be provided on site during the general assembly as well as the Symposium in two FIAF official working languages, English, French, as well as Spanish.

Accommodation:

We have selected hotels within the walking distances of CFA (5-10 minutes). There will be several proposals for your diverse budgets and preferences.

Transportation:

The Beijing Capital International Airport is a modern and large airport for international flight arrivals and departures. With a distance of 27 km, it takes about 40 minutes from the airport to CFA by taxi. It is also very convenient to reach CFA by subway or shuttle bus.

Climate:

It is a pleasant season of spring in Beijing, the average temperature of April is around 15°C, and the highest temperature in late April is around 20°C.

Currency:

The official currency is Chinese RMB, which can be easily exchanged at the airport or banks in Beijing. The exchange rate to US dollar is around 6.519, and the exchange rate to Euro is about 8.635. Credit cards are acceptable everywhere.

Passport:

Your passports are checked at the airport when passing the customs, and are usually asked for in hotels. Except for those who are applicable for the visa-free policy, participants are required applications for China visa. Please consult the Chinese embassies to your countries. Official invitation letters will be sent to each participant.

Symposium:

The topic for the symposium is Animation around the World.

Traduction simultanée:

Un service d'interprètes assurera la traduction simultanée de et vers les langues de travail de la FIAF (anglais, français, espagnol) pour le Symposium et l'Assemblée générale.

Hébergement:

Nous avons sélectionné des hôtels dans les alentours de CFA (à quelques 5-10 minutes à pied). Il y aura une variété de choix pour différents goûts et budgets.

Transports:

L'Aéroport International de Beijing Capitale dessert l'arrivée et le départ des vols internationaux. La distance entre l'aéroport et CFA est d'environ 27 kilomètres, et le trajet en taxi dure approximativement 40 minutes. Il est également possible et avantageux de faire le trajet en métro ou en bus.

Climat:

Le printemps est une saison agréable à Beijing. La température moyenne est d'environ 15°C et la maximale de 20°C vers la fin avril.

Devises:

La monnaie officielle en Chine est le RMB Chinois, qui peut être obtenu facilement à l'aéroport et dans les banques. Le taux de change est de 6.519 pour 1 USD, et de 8.635 pour 1 EUR. La plupart des commerces acceptent les cartes de crédit.

Passeport:

Le passeport est contrôlé à l'aéroport, lors du passage par la douane, et généralement dans les hôtels. A l'exception des passagers bénéficiant d'un régime d'exception de visa, tous les participants devront solliciter un visa pour l'entrée en Chine. Les participants sont priés de consulter l'Ambassade de Chine de leur pays. Des lettres d'invitation seront adressées à chacun des participants.

Symposium:

Le sujet du Symposium est "Le Cinéma d'animation à travers le monde"

Traducción simultánea:

Un servicio de traducción simultánea de y hacia los idiomas de trabajo de la FIAF (inglés, francés y español) asegurarán las traducciones del Simposio y de la Asamblea General.

Alojamiento:

Hemos seleccionado hoteles en las inmediaciones de CFA (a unos 5-10 minutos a pie). Habrá varias propuestas para diferentes gustos y presupuestos.

Transportes:

El Aeropuerto Internacional de Beijing Capital asegura el arribo y salida de los vuelos internacionales. La distancia entre el aeropuerto y el CFA es de unos 27 kilómetros y el trayecto en taxi dura unos 40 minutos. También es posible y ventajoso el traslado al CFA en metro o en bus.

Clima:

Primavera es una estación agradable en Beijing. La temperatura promedio es de aproximadamente 15°C, y la temperatura máxima a fines de abril es de unos 20°C.

Divisas:

La moneda de curso legal en China es el RMB Chino, que se puede cambiar fácilmente en el aeropuerto o en los bancos. La tasa de cambio es de unos 6.519 por 1 USD, y de 8.635 por 1 EUR. Se aceptan tarjetas de crédito en todos los comercios.

Pasaporte:

El pasaporte se controla en el aeropuerto, al pasar por la aduana, y por lo general es exigido en los hoteles. Con excepción de los beneficiarios de disposiciones de exención de visado, los participantes deben solicitar visado para ingresar en China. Se ruega a los participantes que consulten en las embajadas Chinas de su país. Cartas de invitación serán enviadas a cada uno de los participantes.

Simposio:

El tema del Simposio es "El Cine de animación a través del mundo"



68th FIAF CONGRESS 2012 BEIJING

Newsletter No. 1

Contact:

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中国电影资料馆
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8.1. Report by Vladimir Opela on relation with UNESCO

RELATIONS WITH UNESCO

New Director General, Ms. Irina Bokova announced that she would intensively co-operate in her activities with the National Commissions for UNESCO which define and consent plans, targets and suggest participate programs in the frame of UNESCO.

At the same time she started reorganisation of the senior management team That is why we all FIAF members provided at the Oslo Congress with:

Charter of National Commissions for UNESCO

Proposals by member states concerning the celebration of anniversaries in 2010 – 2011 with which UNESCO could be associated with, outline (63).

With the recommendation that FIAF archives should aspire for membership in the National Commissions for UNESCO and so that in this way they could affect their attitude to the preservation of Audiovisual Heritage.

UNESCO, in 2010, modernized its websites (they are the sixth in number of visitors so the most reading in the world – monthly they are visited by 1,8 million people, 26% with their attention to the World Heritage.

RELATIONS WITH CCAAA

In 2010 a discussion was carried out if Archive Audiovisual Associations ensure financial position of convenor and CCAAA Rapporteur (cca 8.500 US\$ each).

FIAF is not able to secure such finances. Because the present convenor Kurt Deggeller's function as the convenor runs out in 2011, there will be made a choice of candidates for this position.

CCAAA in co-operation with Norwegian National Library and the Norwegian Film Institute, FIAF and FIAF TC prepared the Joint Technical Symposium in the frame of 66th FIAF Congress in Oslo.

CCAAA Meeting was planned for March 2011, but it will take place on 8-9 June during the SEAPAVAA Conference.

Vladimír Opěla, 4.4.2011

8.2. Report by Vladimir Opela on ACE activities

Short report on ACE's activities 2010

1. ACE has currently 40 members

2. ACE und FIAPF: Framework Agreement on Voluntary Deposit

The Framework Agreement on Voluntary Deposit negotiated by Gabrielle Claes on behalf of ACE was signed at the Berlin International Film Festival by the presidents of both organisations, Claudia Dillmann and Luis Scaella. The Framework agreement and the bilateral agreement are available on the ACE website as well as translated version in Finnish, Polish and Greek. Further translations in French, German and Italian are under preparation.

<http://www.acefilm.de/98.html>

3. Results of the ACE survey on orphan works 2009/10

In the context of an impact assesment on orphan works by the European Comission (DG Internal Market) ACE conducted a survey about orphan works held in ACE archives. The key findings of the survey are: 12% of the films held in the responding 24 film archives (ca. 225.000) are orphan works, the number of presumed orphans is even higher (21%).

The questionnaire as well as the results of the survey are available on:

<http://www.acefilm.de/102.html>

4. ACE Projects

The European Film Gateway

21 partners, amongst them 15 archives participate in the project. Aim is the implementation of a web portal which provides search functionalities and centralised access to film related material from the film archives in Europe, to facilitate co-operation between te partners and to make it easy for the public to access these materials. Meanwhile approximately 270.000 digital objects are available in the internal database and will be included at the launch of the portal in early 2011.

www.europeanfilmgateway.eu

Promotion of the Cinematographic Works Standards (CWS)

In order to promote the use of the Cinematographic Works Standard and to familiarize film archivists and experts from the AV heritage sector with recent developments in the field of interoperability of filmographic data, CEN is organising four workshops taking place in Rome (October 2010), Copenhagen (April 2011), Prague (May 2011) and Paris (June 2011).

For more information, please see <http://www.filmstandards.org/>.

5. Europeana / Digital Libraries

ACE responded to the outline consultation launched by the European Commission's Reflection Group on digitisation on how best to foster the outline presence of cultural heritage. Thomas Christensen presented the archives perspective on digitisation at the public hearing in Brussels on 28 October.

<http://ec.europa.eu/yourvoice/ipm/forms/dispatch?form=comitedessages>

6. Events & Meetings (with interventions/participation from ACE members)

7-9 June: „Possibilities for the Development of Training Systems for the Preservation and Diffusion of the Audiovisual Heritage“, Filmoteca Española, Madrid

<http://en.www.mcu.es/MC/PresidencialUE2010/Conferencias/FilmotecasEuropeas.html>

13-14 October, Ghent: „Audiovisual Archives in the 21st century“, organized in the framework of the Belgian EU Council Presidency

Presentations are available on: <http://www.ava21.be/presentations.html>

15 October, Brussels: Meeting of the Cinema Experts Group – Subgroup Film Heritage

Presentations are available on: http://ec.europa.eu/avpolicy/reg/cinema/experts/index_en.htm

7. Digitisation

7.1. Study „Digital Agenda for European Film Heritage“

In February 2010 the EU Commission announced to launch a study called „Challenges of the Digital Era for Film Heritage Institutions“. The study aims to assess the risks and opportunities that film archives are facing with respect to the digital.

A consortium with the participation of Nicola Mazzanti was chosen to conduct the study, while Claudia Dillmann and Mikko Kuutti are members of the advisory board. The study – renamed „Digital Agenda for European Film Heritage – DAEFH“ started in January and will end in November 2011.

7.2. ACE Position Paper on Digital / T.C. Christenesen, M. Kuutti/

Considering the challenges for film archives in the transition from analogue to digital, the ACE EXecutive Committee has drafted a position paper defining the main action points in the fields of training, preservation, screening, distribution and programming, access, funding and copyright.

8. Proposal for a EFG Follow-up project

On behalf of ACE, Deutsches Filminstitut – DIF will submit a digitization proposal to the CIP ICT-PSP Programme 2011 of the European Union. It will be centered on the silent film era, and more specifically on the „Great War“ 1914-1918. The proposal outline and an invitation to participate has been sent to the ACE members. Deadline for proposals is 1 June 2011.

9. Upcoming events 2011

19-20 April, Hungarian EU Presidency, Budapest: Expert conference „The future of the audiovisual market – creative contents in the online media“

6 May, EFC Workshop, Prague

20 May, EFG Workshop, Prague

25-27 May CEN Workshop, Prague

29 June, ACE General Assembly, Bologna

18-20 July, Polish EU Presidency Conference. One panel of the conference is devoted to the „Creative potential of digital archives“.

19 September, Cinema Expert Group Meeting, Brussels

20 September, Workshop validating the Study „Digital Agenda or European Film Heritage“, Brussels.

Vladimír Opěla, 4th April 2011

9. Financial Reports: Account and Budget

F I A F - P . I . P .
INCOME AND EXPENSE - SUMMARY 2008-2012
Combined FIAF - P.I.P. (in 000 €)

| | Result 2008 | Result 2009 | Result 2010 | Budget 2011 | Budget 2012 |
|---|----------------|----------------|----------------|----------------|----------------|
| CURRENT INCOME | | | | | |
| <i>FIAF</i> | 281,3 | 278,0 | 283,7 | 289,8 | 296,6 |
| % previous year | 8,9% | -1,2% | 0,9% | 4,2% | 4,6% |
| <i>P.I.P.</i> | 157,9 | 203,7 | 186,9 | 184,5 | 184,5 |
| % previous year | -19,2% | 29,0% | 18,4% | -9,4% | -1,3% |
| % Total income | 8,6% | 8,6% | 8,6% | 8,6% | 8,6% |
| TOTAL INCOME COMBINED | 439,1 | 481,7 | 470,6 | 474,3 | 481,1 |
| % previous year | | | | | |
| EXPENSE | | | | | |
| <i>FIAF</i> | | | | | |
| Personnel and external services | (124,1) | (147,0) | (155,9) | (151,5) | (159,5) |
| % previous year | -4,0% | 18,5% | 6,1% | -2,8% | 5,3% |
| Other current expenses | (33,4) | (38,1) | (33,4) | (39,0) | (33,0) |
| % previous year | -22,6% | 14,1% | -12,3% | 16,8% | -15,4% |
| Total Projects - Activities | (56,6) | (64,2) | (66,6) | (92,0) | (52,0) |
| % previous year | 4,7% | 13,4% | 3,7% | 38,1% | -43,5% |
| Total Meetings/Congress/Missions | (66,4) | (58,2) | (61,3) | (61,0) | (41,0) |
| % previous year | 33,1% | -12,3% | 5,3% | -0,5% | -32,8% |
| Equipments - Furnitures | (3,1) | (6,1) | (5,8) | (8,0) | (8,0) |
| Contingency reserve | - | - | - | (1,0) | (1,0) |
| Total expense FIAF | (283,6) | (313,6) | (323,0) | (352,5) | (294,5) |
| % previous year | 0,8% | 10,6% | 13,9% | 12,4% | -8,8% |
| <i>P.I.P.</i> | | | | | |
| Salaries and fees | (131,7) | (135,2) | (131,1) | (129,0) | (129,0) |
| % previous year | 2,5% | 2,7% | -3,0% | -1,6% | 0,0% |
| Other Current expenses | (24,6) | (34,3) | (24,1) | (20,6) | (18,6) |
| % previous year | 7,9% | 39,3% | -29,8% | -14,4% | -9,7% |
| Projects - Special Activities | (40,2) | (44,3) | (58,0) | (59,9) | (61,1) |
| % previous year | -21,3% | 10,2% | 30,9% | 3,3% | 2,0% |
| Total expense P.I.P. | (196,5) | (213,8) | (213,2) | (209,5) | (208,7) |
| % previous year | -2,9% | 8,8% | 8,5% | -2,0% | -2,1% |
| TOTAL EXPENSE COMBINED FIAF - P.I.P. | (480,1) | (527,4) | (536,2) | (562,0) | (503,2) |
| % previous year | -0,7% | 9,8% | 11,7% | 6,6% | -6,1% |
| CURRENT SURPLUS (DEFICIT) | | | | | |
| <i>FIAF OPERATING RESULT</i> | (2,4) | (35,6) | (39,3) | (62,7) | 2,1 |
| <i>Provisions from/to Reserve Fund</i> | 2,4 | 35,6 | 39,3 | 62,7 | (2,1) |
| TOTAL FIAF | 0,0 | 0,0 | 0,0 | 0,0 | 0,0 |
| <i>P.I.P. OPERATING RESULT</i> | (38,7) | (10,1) | (26,3) | (25,0) | (24,2) |
| <i>Provisions from/to Reserve Fund</i> | 38,6 | 10,1 | 26,3 | 25,0 | 24,2 |
| TOTAL P.I.P. | (0,1) | (0,0) | (0,0) | (0,0) | (0,0) |
| TOTAL COMBINED FIAF - P.I.P. | (0,0) | (0,0) | (0,0) | (0,0) | (0,0) |

FIAF
DETAIL OF INCOME 2008 - 2012
(in 000 €)

| AFFILIATES AND DONORS | Result 2008 | Result 2009 | Result 2010 | Budget 2011 | Draft 2012 |
|---|----------------|----------------|----------------|----------------|---------------|
| Affiliates A | 47 | 47 | 45 | 48 | 49 |
| 2750 € | 129,3 | 129,3 | 123,9 | 132,0 | 134,7 |
| Affiliates B | 22 | 24 | 23 | 23 | 24 |
| 2300 € | 50,6 | 55,2 | 52,9 | 52,9 | 55,2 |
| Affiliates C | 27 | 28 | 31 | 28 | 29 |
| 1700 € | 45,9 | 47,6 | 53,1 | 49,3 | 49,3 |
| Affiliates D | 12 | 12 | 13 | 13 | 13 |
| 1150 € | 13,8 | 13,8 | 14,9 | 14,9 | 16,1 |
| Affiliates E | 37 | 40 | 40 | 39 | 40 |
| 600 € | 22,2 | 24,0 | 24,0 | 23,4 | 24,0 |
| Donors (F + G) | 7,0 | 8,8 | 4,3 | 8,0 | 8,0 |
| Voluntary fee contributions | 1,5 | 0,9 | 0,4 | 0,2 | 0,2 |
| - Unpaid | (4,5) | (16,0) | (0,3) | - | - |
| - Provisions | (15,0) | - | - | (12,0) | (12,0) |
| Total Members and Donors | 250,8 | 263,6 | 273,2 | 268,7 | 275,5 |
| % previous year | 109,0% | 5,1% | 3,6% | -1,6% | 2,5% |
| PUBLICATIONS | | | | | |
| JFP (Subscr + Stand alone) | 60 | 87 | 60 | 60 | 60 |
| 30,0 € | 1,8 | 2,6 | 3,4 | 2,1 | 2,1 |
| Other FIAF Publications | 50 | 48 | 150 | 150 | 150 |
| 50,00 € | 1,1 | 2,4 | 0,0 | 8,0 | 8,0 |
| Other Income | 7,6 | 5,3 | 3,7 | 6,0 | 6,0 |
| TOTAL PUBLICATIONS | 10,5 | 10,3 | 7,1 | 16,1 | 16,1 |
| % previous year | 108,4% | -1,9% | -31,1% | 126,9% | 0,0% |
| External Funding | | | | | |
| Donations (Haghefilm, Ibermedia, Okajima, Other) | 62,5 | 138,2 | 139,4 | 50,0 | 25,0 |
| Spent Current Year | (15,8) | (30,2) | (38,5) | (50,0) | (25,0) |
| Remaining Funds | (46,7) | (108,0) | (100,9) | - | - |
| INCOME EXTERNAL FUNDS | 0,0 | 0,0 | 0,0 | 0,0 | 0,0 |
| Interest & Exchange Diff. | 20,0 | 4,1 | 3,4 | 5,0 | 5,0 |
| TOTAL INCOME FIAF | 281,3 | 278,0 | 283,7 | 289,8 | 296,6 |
| % of total combined income | 8,9% | -1,2% | 2,1% | 2,2% | 2,3% |
| TOTAL COMBINED FIAF - P.I.P. | 439,1 | 481,7 | 487,4 | 474,3 | 481,1 |

FIAF
DETAIL OF EXPENSE 2008 - 2012
(in 000 €)

| SECRETARIAT | Result | Result | Result | Budget | Voted Budget |
|---|----------------|----------------|----------------|----------------|----------------|
| | 2008 | 2009 | 2010 | 2011 | 2012 |
| <i>Personnel and external Services</i> | | | | | |
| FIAF Secrétaire | (63,0) | (60,3) | (64,3) | (60,0) | (65,0) |
| Assistant (BC 100%) | (49,0) | (53,9) | (53,3) | (54,0) | (55,0) |
| Adm. secretary (JR 50%) | (24,0) | (29,0) | (34,4) | (30,0) | (32,0) |
| Computer experts | (1,0) | (1,7) | - | (3,5) | (3,5) |
| Expenses Senior Administrator | | (15,6) | (14,7) | (15,0) | (15,0) |
| Accounting, Taxes, Balance and other | (5,1) | (4,5) | (7,2) | (7,0) | (7,0) |
| PIP Particip.to FIAF staff expenses | 18,0 | 18,0 | 18,0 | 18,0 | 18,0 |
| Total Personnel and external services | (124,1) | (147,0) | (155,9) | (151,5) | (159,5) |
| % previous year | -4,0% | 18,5% | 25,6% | 3,1% | 2,3% |
| <i>Other current expense</i> | | | | | |
| Telephone/fax/Internet | (2,8) | (3,6) | (2,8) | (5,0) | (5,0) |
| Office supplies/Postage & Other | (10,0) | (9,0) | (4,4) | (11,0) | (5,0) |
| Maintenance | (1,0) | (1,0) | (3,0) | (1,0) | (1,0) |
| Rent and charges, insurance (1) | (11,2) | (13,1) | (13,0) | (12,0) | (12,0) |
| Non Deductible VAT, Bank costs, Exch., Other | (8,4) | (11,4) | (10,2) | (10,0) | (10,0) |
| Total Other current expense | (33,4) | (38,1) | (33,4) | (39,0) | (33,0) |
| % previous year | -22,6% | 14,1% | 0,0% | 2,4% | -1,2% |
| TOTAL SECRETARIAT EXPENSES | (157,5) | (185,1) | (189,3) | (190,5) | (192,5) |
| % previous year | -8,7% | 17,5% | 20,2% | 2,9% | 1,7% |
| <i>Meetings/Congress/Missions</i> | | | | | |
| EC (Meetings+Travelling+Hospitality+Translations) | (8,6) | (7,5) | (8,7) | (9,0) | (6,0) |
| Commissions | (12,8) | (12,0) | (7,0) | (14,0) | (12,0) |
| Congress | (36,0) | (31,2) | (32,3) | (32,0) | (23,0) |
| Secretariat (Missions+Travel+Hospitality) | (9,0) | (7,5) | (13,3) | (6,0) | 0,0 |
| Other current expenses | 0,0 | 0,0 | 0,0 | 0,0 | 0,0 |
| Total Meetings/Congress/Missions | (66,4) | (58,2) | (61,3) | (61,0) | (41,0) |
| % previous year | 75,2% | 79,7% | 84,9% | 84,9% | 84,9% |
| <i>Projects- Activities</i> | | | | | |
| Development Fund (Reserve, This Film Is Dange | (1,1) | (5,0) | (1,0) | (5,0) | (5,0) |
| FIAF Award | (3,0) | 0,0 | 0,0 | (6,0) | 0,0 |
| Website/ Promotion | (1,0) | (5,0) | (2,2) | (13,0) | (9,0) |
| Journal of Film Preservation | (25,6) | (26,5) | (30,5) | (25,0) | (25,0) |
| CDC Treasures DB, Bibliography, Directory | 0,0 | (3,0) | (10,0) | (10,0) | (8,0) |
| Oral History Project +Special publications | (2,8) | (3,7) | (0,3) | (5,0) | (2,0) |
| Administrative publications | (8,1) | (11,0) | (12,6) | (8,0) | (3,0) |
| Training + Reel Emergency Project + Other | (10,0) | (10,0) | (10,0) | (20,0) | 0,0 |
| Provisions from previous year (for JFP) | (5,0) | 0,0 | 0,0 | 0,0 | 0,0 |
| Total Projects - Activities | (56,6) | (64,2) | (66,6) | (92,0) | (52,0) |
| % previous year | 123,4% | 102,4% | 78,0% | 78,0% | 87,5% |
| Equipments/Software/Upgrades | (3,1) | (6,1) | (5,8) | (8,0) | (8,0) |
| Contingency/Varia | 0,0 | 0,0 | 0,0 | (1,0) | (1,0) |
| TOTAL EXPENSE FIAF | (283,6) | (313,6) | (323,0) | (352,5) | (294,5) |
| % previous year | 0,8% | 10,6% | 13,9% | 12,4% | -8,8% |
| % of total combined expenses | 59,7% | 52,5% | 51,8% | 51,8% | 51,4% |
| TOTAL INCOME FIAF | 281,3 | 278,0 | 283,7 | 289,8 | 296,6 |
| OPERATING RESULT | (2,4) | (35,6) | (39,3) | (62,7) | 2,1 |
| Provisions | | | | | |
| FIAF NET RESULT | (2,4) | (35,6) | (39,3) | (62,7) | 2,1 |

19/07/2012

P.I.P.
DETAIL OF INCOME 2008 - 2012
(in 000 €)

| | Result 2008 | Result 2009 | Result 2010 | Budget 2011 | Draft 2012 |
|--|----------------|----------------|----------------|----------------|---------------|
| PUBLICATIONS P.I.P. (NET INCOME) | | | | | |
| <i>FIAF DBs ONLINE (FIAF Affiliates)</i> | 15,3 | 15,5 | 15,7 | 16,0 | 16,0 |
| <i>OVID Royalties Income (Actual)</i> | 14,8 | 38,8 | 28,8 | 27,0 | 25,0 |
| <i>OVID Royalties Income (Provisioned)</i> | 61,0 | 41,7 | 33,7 | 30,0 | 28,0 |
| <i>ProQuest Royalties Income (Actual)</i> | 17,1 | 25,3 | 24,0 | 26,0 | 28,0 |
| <i>ProQuest Royalties Income (Provisioned)</i> | 28,6 | 38,0 | 56,6 | 60,0 | 64,0 |
| <i>Film Volume</i> € 123,0 | 16,5 | 35,7 | 20,7 | 22,0 | 20,0 |
| SUPPORT + FIAF NETWORKING | 6,0 | 6,0 | 6,0 | 6,0 | 6,0 |
| <i>External Funds & Other Income</i> | 0,0 | 4,9 | 1,4 | 0,0 | 0,0 |
| <i>Unpaid & provisions</i> | (1,5) | (2,2) | - | (2,5) | (2,5) |
| TOTAL PUBLICATIONS | 157,9 | 203,7 | 186,9 | 184,3 | 184,5 |
| <i>% previous year</i> | -19,2% | 29,0% | -8,2% | -1,3% | 0,0% |
| External Funding | | | | | |
| <i>Funds for Database Dvpt. (ProQuest)</i> | - | - | - | - | - |
| <i>Funds to be distributed during the year</i> | - | - | - | - | - |
| <i>Remaining funds for following year</i> | - | - | - | - | - |
| TOTAL FUNDRAISING RESULT | 0,0 | 0,0 | 0,0 | 0,0 | 0,0 |
| Interest & Exchange Diff. | - | - | - | - | - |
| TOTAL INCOME P.I.P. | 157,9 | 203,7 | 186,9 | 184,3 | 184,5 |
| <i>% of total combined Income</i> | -19,2% | 29,0% | -8,2% | -1,3% | 0,0% |
| TOTAL COMBINED FIAF - P.I.P. | 439,1 | 481,7 | 470,6 | 474,3 | 481,1 |

P.I.P.
Expenses 2008 - 2012
(in 000 €)

| | Result 2008 | Result 2009 | Result 2010 | Budget 2011 | Draft 2012 |
|--|----------------|----------------|----------------|----------------|----------------|
| EXPENSE | | | | | |
| <i>Secretariat current expense</i> | | | | | |
| Editor P.I.P. | (60,2) | (65,2) | (65,7) | (65,0) | (65,0) |
| Assistant Editor GR (part-time salary) | (34,2) | (35,2) | (32,9) | (30,0) | (30,0) |
| Extra Staffing (for Data Editors) | (6,5) | (4,2) | (1,5) | (8,0) | (8,0) |
| Treasures, Bibliography, Directory DBs | (7,0) | 0,0 | 0,0 | 0,0 | 0,0 |
| Computer experts | (1,0) | (0,1) | 0,0 | (1,0) | (1,0) |
| PIP Particip.to FIAF staff expenses | (18,0) | (18,0) | (18,0) | (18,0) | (18,0) |
| Actg, taxes, balance & other | (4,8) | (12,5) | (13,0) | (7,0) | (7,0) |
| Salaries and fees | (131,7) | (135,2) | (131,1) | (129,0) | (129,0) |
| Telephone, Fax, Internet | (1,2) | (2,5) | (1,1) | (1,8) | (1,8) |
| Postage | (0,8) | (1,0) | (0,7) | (0,8) | (0,8) |
| Office supplies | (3,0) | (1,2) | (1,0) | (0,5) | (0,5) |
| Travel/accomodation | (3,0) | (8,6) | (2,9) | (5,0) | (3,0) |
| Documentation - subscriptions | (0,2) | (0,1) | 0,0 | (0,5) | (0,5) |
| Promotion - Publicity | 0,0 | 0,0 | 0,0 | 0,0 | 0,0 |
| Rent and charges (1) | (11,1) | (7,8) | (8,0) | (8,0) | (8,0) |
| Equipments/software/hardware | (0,4) | 0,0 | (2,2) | (2,0) | (2,0) |
| Amorts., Bk charge, Exchange Diff., Other | (4,9) | (13,1) | (8,2) | (2,0) | (2,0) |
| Missions & Other Current Expenses | (24,6) | (34,3) | (24,1) | (20,6) | (18,6) |
| Total P.I.P. General expense | (156,3) | (169,5) | (155,2) | (149,6) | (147,6) |
| % previous year | 3,3% | 8,4% | -0,7% | -11,7% | -4,9% |
| IVS Ovid production annual fee | (11,0) | (11,0) | (11,0) | - | - |
| IVS Ovid Service Fee | (11,5) | (16,6) | (12,5) | (11,4) | (10,6) |
| IVS ProQuest Service Fee | (8,0) | (8,7) | (20,1) | (21,5) | (23,0) |
| IVS FIAF Database Annual Fee + Hosting | (1,0) | - | - | (12,5) | (12,5) |
| CD Rom | (5,7) | (8,0) | (14,4) | (10,5) | (11,0) |
| Film Volume production | (3,0) | - | - | (4,0) | (4,0) |
| Film Volume stock & shipping | | | | | |
| Total Projects expense | (40,2) | (44,3) | (58,0) | (59,9) | (61,1) |
| % previous year | -21,3% | 10,2% | 44,3% | 35,2% | 5,3% |
| TOTAL EXPENSE P.I.P. | (196,5) | (213,8) | (213,2) | (209,5) | (208,7) |
| % previous year | -2,9% | 8,8% | 8,5% | -2,0% | -2,1% |
| P.I.P. OPERATING RESULT | (38,7) | (10,1) | (26,3) | (25,0) | (24,2) |
| Provisions from/to Reserve Fund | - | - | - | - | - |
| NET RESULT | (38,7) | (10,1) | (26,3) | (25,0) | (24,2) |



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Pretoria



arts and culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA