



# AMIA

## **AMIA Advocacy Committee Meeting**

**Friday 10 October 2014**

Held at Hyatt Regency Hotel, Savannah GA, 12 noon- 1 pm

### **1 Opening**

Ray Edmondson (RE, co-chair) opened the meeting, and recorded an apology from co-chair Caroline Yeager (CY) who was unable to attend.

### **2 Minutes of the previous meeting**

Minutes of the previous meeting in Richmond VA were accepted as a true record.

### **3 Matters arising from the minutes (old business)**

#### *(a) Preparation of new UNESCO instrument for safeguarding AV heritage*

RE explained that the earlier proposal of preparing a working paper for UNESCO had recently been overtaken by events, as soft legislation for supporting the preservation of the documentary heritage, including film, was now working its way through the UNESCO system with a view to adoption at the next UNESCO General Conference in late 2015. This “Recommendation”, as it will be styled, potentially strengthens the hand of audiovisual archives in lobbying their governments for increased support for their work.

The draft document, titled *Safeguarding the Memory of the World – UNESCO Recommendation concerning the preservation of, and access to, documentary heritage in the digital era*, has been distributed to UNESCO National Commissions for consultation. Committee members were urged to encourage their employers to seek copies of the documents from their National Commission, check the wording, and propose any changes to the wording that they consider appropriate.

#### *(b) White paper “Survival of the fittest: how the world economy, environmental disasters and decreased oil production are affecting archives”*

It was decided to let this concept lapse for now.

#### *(c) Advocacy statement: “Digital/ Analog preservation: save the originals”*

The draft statement, prepared by Gloria Ana Diez, Mateus Nagime and Kathy Rose O’Regan had been circulated before the meeting and was briefly discussed. The intention is to have an AMIA stance on this matter which can be posted on the website as a “mythbuster” on digital issues and an encouragement to avoid destruction of film originals. Members are asked to give feedback to the authors, who will finalise the document in consultation with CY and RE.

#### *(d) Cinemateca Boliviana*

Gloria Diez and Paula Félix-Didier provided an update on the current situation, following discussion at last year’s meeting and the subsequent position taken by the AMIA board on



writing to the relevant minister in the Bolivian Government. Christophe Dupin added that the FIAF EC had remained aware of the situation but has made no written representations yet. There has been no change in the Cinemateca's situation: it remains a private foundation at this point. A Presidential and Parliamentary election is due in the next couple of weeks and it is expected that any final government action will follow the election.

The Cinemateca has a remarkable building which contains several cinemas, but doubts have been expressed about its commitment to preservation work as opposed to public screenings. It may not necessarily be a bad thing if the government was able to rebalance those priorities. This fact is reflected in the careful wording of both the CLAIM statement of last year, and AMIA's stance.

It was agreed that this situation would be monitored in coming weeks and that RE, Cristophe, Paula and Gloria would consult following the election, with a view to AMIA making a further statement, if needed, in coordination with FIAF.

*(e) Albanian Cinema Project*

RE summarised Regina Longo's report on this project, which had achieved some outstanding results to date. Committee members were encouraged to check out the website and also to make a financial contribution if inspired to do so!

*(f) UNESCO "Memory of the World"*

RE explained that inscriptions for films in the international and regional MOW registers are far below what they could be and archives need to be encouraged to prepare nominations. Benefits of being on a MOW register include the right to use the MOW logo in publicity; a promotional leaflet for the Desmet collection in the Netherlands, being distributed at this conference, was cited as an example of this. After discussion it was decided that a half-day hands-on workshop on the preparation of nominations be proposed for AMIA 2015. Meanwhile, RE to distribute the MOW "Companion" to Committee members as a "do it yourself" guide to the preparation of nominations.

## **4 New business**

*(a) Continuing film stock production*

The Film Advocacy Task Force is taking the lead on this matter, so the Advocacy Committee will offer to collaborate as needed.

*(b) Advocacy Workshop*

The meeting discussed the idea of an advocacy workshop for next year's conference, drawing in



# AMIA

part on the experience of a one-day workshop being prepared for the upcoming SEAPAVAA conference (April 2015). It was agreed, however, that a better approach would be to have an advocacy stream at the next AMIA conference, rather along the lines of the GE stream at the present conference. The committee will therefore propose this approach for AMIA 2015, and will work in consultation with the International Outreach Committee in its preparation.

*(c) Code of Conduct*

Denis Doros commented on the need for AMIA to have a personal code of conduct for members, during conferences and at other times, and tabled as an example texts produced by the Society of American Archivists and New England Archivists. After discussion it was agreed that AMIA needed such a statement to complement its Code of Ethics, and assigned the drafting task to CY and Jacqueline Stewart (representing the Diversity Committee) who may coopt others to share the task. The outcome would be a joint product of the two committees.

*(d) Board Liaison*

Denis Doros advised that his Board term was ending and a new liaison for the Committee would be appointed by the Board. With acclamation, the meeting expressed thanks to Denis for the role he has exercised over the last four years.

**ROSTER OF ATTENDANCE**

Gloria Diez

[Gloria.ana.diez@gmail.com](mailto:Gloria.ana.diez@gmail.com)

Amy Heller, Milestone Films

[aahellerdoros@gmail.com](mailto:aahellerdoros@gmail.com)

Jonathan Farbowitz, NYU-MIAP

[jmf669@nyu.edu](mailto:jmf669@nyu.edu)

Bono Olgado, University of the Philippines

[b.olgado@slis.upd.edu.ph](mailto:b.olgado@slis.upd.edu.ph)

Karen Chan, Asian Film Archive

[Karen@asianfilmarchive.org](mailto:Karen@asianfilmarchive.org)

Andr s Levinson, Museo del Cine, Buenos Aires

[andreslevinson@gmail.com](mailto:andreslevinson@gmail.com)

Paula F lix-Didier, Museo del Cine, Buenos Aires

[pfdidier@gmail.com](mailto:pfdidier@gmail.com)

Irene Lim, National Archives of Singapore

[irene\\_l\\_lim@nlb.gov.sg](mailto:irene_l_lim@nlb.gov.sg)

Eddy Colloton, NYU-MIAP

[eddy.colloton@gmail.com](mailto:eddy.colloton@gmail.com)

Christophe Dupin, FIAF

[c.dupin@fiagnet.org](mailto:c.dupin@fiagnet.org)

Jacqueline Stewart, Univ of Chicago

[Jacqueline@uchicago.edu](mailto:Jacqueline@uchicago.edu)

Dennis Doros

[milefilms@gmail.com](mailto:milefilms@gmail.com)

Howard Besser

[howard@nyu.edu](mailto:howard@nyu.edu)

Ray Edmondson

[ray@archival.com.au](mailto:ray@archival.com.au)