

AV ARCHIVES BULLETIN

Official Bi-Annual Newsletter of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA)

Moving from analogue to digital AV archiving

Inside this issue

6 Top R.P. network archive earns ISO certification

8 "Memory of the World" project advances

8 Magnetic media workshop hones film archivists

The theme, "Digital Dawn: AV Archiving in Transition"

opened the discussion of the ninth SEAPAVAA Conference held in Brunei, Darussalam on May 2 to 6 last year.

Not to be left behind in technology and in the latest trend in archiving, archivists from 19 countries took up the issue of moving from analogue to digital archiving in the region. The discussion also included other emerging changes in technology, skills, economics, and the AV



SEAPAVAA executive council members with Brunei officials during the opening ceremonies.

marketplace which greatly impact on all archives.

The symposium brought together a total of 93

representatives and speakers from all over the world from areas of activity beyond the

continued on page 3

National Geographic ties up with SEAPAVAA

One of the highlights of the Conference was the appearance of the National Geographic Society (NGS), through its representative, Josh Harris, Archives Coordinator of the NGS Film Archives.

That the prestigious and respected Society graced the annual gathering and that it

was ready to extend long-term support to SEAPAVAA endeavors validates the crucial role of the SEAPAVAA not only in the region, but in the whole world – through the preservation of culture and tradition through the power of audiovisual archiving.

Harris presented a paper and as an added attraction, brought a film from the NGS collection that was shown during the screening of historic films from member countries/archives.

Harris was made associate individual member.

-- Joshua Harris



Joshua Harris and Ray Edmondson.

UNESCO World Day for audiovisual heritage

UNESCO has proclaimed 27 October every year as the World Day for Audiovisual Heritage. This new annual event will be officially launched in 2007.

Sound recordings and moving images in any form are vulnerable, and easily discarded or deliberately destroyed. Too much of the world's 20th century audiovisual heritage is now lost, and much more is slipping beyond recovery because of neglect, natural decay and technological obsolescence. Unless public awareness of the importance of preservation is increased, this trend will continue.

Therefore, in response to a proposal by the Czech Republic in October 2005, UNESCO's General Conference approved the

continued on page 21

MEMBERSHIP UPDATES:

Eight new members added

Eight new members have been added to the Association; this was announced during the latest General Conference of the Association in Brunei.

The new family members are: the Rizal Library of the Ateneo de Manila University,

continued on page 23

Holocaust testimonies digitized

More than 2,250 hours of precious and historical videotape of testimonies from Holocaust witnesses and survivors were migrated and digitized at a fraction of the cost of using traditional methods.

The System for the Automated Migration of Media Assets (SAMMA) has completed its automated migration pilot project at the Fortunoff Video Archive for Holocaust Testimonies at the Yale University.

The exhaustive effort preserved what would otherwise have been lost to the four winds had it not been for the new technology in archiving. Other than preserving oral testimonies, this project will enable future generations to see the horrors of intolerance, arrogance, and bigotry through raw oral documentation.

The Fortunoff Video Archive began to collect these incontrovertible statements in 1979. Today, the archive houses 4,300 testimonies in 10,000 recorded hours of videotape that were recorded in affiliation with 37 projects from all over North America, South America, Europe, and Israel. More information is available by logging on to www.library.yale.edu/testimonies/homepage.html

"Being the first archive to work with SAMMA was quite exciting and we are happy with the results," says Joanne Rudof, chief archivist of Fortunoff.

Jim Lindner, chief executive officer of SAMMA Systems says, "We truly could not have picked a better partner for our product launch. The project at Yale allowed us to verify and refine the concepts that will be used to preserve other important collections such as the Peabody Awards Archive Collection at the University of Georgia and the massive video collection of the Library of Congress".

SAMMA has extensive expertise with magnetic media migration and is dedicated to taking traditional migration strategies into the 21st century by researching, developing, and deploying cutting-edge digital media technology. More information is available at <http://www.sammasytems.com>

FIAF holds 61st Congress

The International Federation of Film Archives 61st Congress, jointly hosted by the Archiv of the Republic of Slovenia and by the Slovenian Cinematheque, opened with a festive air as it also commemorated the 100th anniversary of Slovenian cinema.

The Congress had a number of events going like a symposium where well-known Slovenian and international experts made presentations on ethnographic film, and regional meeting and workshops that took up varied topics and issues touching on the film industry.

In one of the workshops, a database software, commissioned by FIAF with IVS-Iscientia, was introduced. This software is programmed to facilitate a web-based method for indexing that will later be included in the International Index to Periodicals; it will also be used in data gathering for FIAF projects.

In this connection, treasures from the Film Archives and the Bibliography of FIAF publications are planned to be included using the new program.

The 61st Congress was held on 5-12 June 2005 at the Cankarjev dom Congress and Culture Centre Ljubljana, Slovenia. (*Lifted from FIAF website.*)

Website on film preservation launched

Archivists need not go far and wide to look for materials or information on film preservation; just surf the net and log on to <http://www.folkstreams.net/vafp> for the information needed.

This new website called "Video Aids to Film Preservation" was created by Tom Davenport and Steve Knoblock of www.folkstreams.net to supplement existing film preservation guides (<http://www.filmpreservation.org/>).

Film enthusiasts will find the site not only informative but also useful since very valuable video demonstrations will help and guide the surfer.

The latest site is hosted by www.ibiblio.org and contributors include Littlefilm.org (Bob Brodsky and Toni Treadway), Cineric, Film Technology Company, and Colorlab – specialists in the field all.

The site contains a dynamic database of video clips that can be streamed in Real and Mpeg 4 or downloaded in Mpeg 4 files.

The site was funded by the Institute for Museum and Library Services as part of a 2005 grant to the www.folkstreams.net project. Aside from the short video clips, several industrial films about film restoration are also included.

Archiving Intangible Cultural Heritage

Belina Capul, President of SEAPAVAA, participated in an expert's meeting on the themes of documentation and archiving of cultural heritage (ICH) held at the UNESCO headquarters in Paris on 12-13 January 2006. This was organized by the Intangible Heritage Section under the Cultural Heritage Division of UNESCO.

The meeting discussed the practical issues and ethical questions concerning documentation and archiving of ICH in view of preparing the implementation of the Convention for Safeguarding of the Intangible Cultural Heritage adopted by UNESCO Member States in 2003. The Convention is seen to take place this 2006.



Workshop lecturers in action: Ray Edmondson and colleague Albrecht Haefner of Germany.

Technology transfer in South Africa

The FIAT/IASA Workshop on Film, Video and Sound Archives held in Johannesburg, South Africa brought together notable archivists the world over and delegates from all parts of South Africa. It was the first of its kind held in South Africa hence, it was called Ya Pele or first of its kind.

The main objective of the workshop was the transfer of knowledge, experience, and technology to archives operating in the southern part of Africa. It opened with presentations by Dr. Graham Domini (chief director, National Archives of South Africa), Gelfand Kausiyo (general manager, Radio Broadcast Facilities, SABC), Sue Malden (FIAT), and Jacqueline von Arb (IASA).

The workshop, a brainchild of Branko Bubenik with the help of Dennis Maake and Sue Malden (FIAT, UK) was held on 10 – 14 October 2005 and jointly hosted by the National Film, Video and Sound Archive and SABC.

A host of topics were discussed during the five-day workshop including an overview of archive management, types of carriers, recording and reproduction techniques, good housekeeping, obsolescence, transfer and digitization of various media, principles of cataloguing, policy formulation, metadata, ethics, rights, and other issues.

A number of well-known and professional archivists included Ray Edmondson (Australia); Albrecht Haefner, Mathias Naumer (Germany); Richard Wright, Crispin Jewitt, Sue Malden (UK); Branko Bubenik (Croatia); Jacqueline von Arb (Norway); Mark Rosen, Piet Dempsey, Johan de Lange, Patrick Ngulube, Jan Horn (South Africa). Over 160 delegates came from Namibia, Zimbabwe, Zambia, Mozambique, Seychelles, Mauritius, Kenya, Swaziland, Botswana, Tanzania, Malawi, and South Africa.

The workshop was named Ya Pele, the first of its kind. (Lifted from FIAT/IASA website.)

Moving from . . . from page 1

traditional stream of audiovisual heritage.

The sessions focused on the experiences of member institutions in digital archiving and in identifying possible solutions to the dire problems facing the region; potentials and practical steps to take in preparing, preserving, restoring, and accessing the heritage in digital formats; and strategic issues regarding management, policy making, and priorities in digitization.

At the end of the conference, a list of recommendations were drawn up for action such as the need for advocacy, the changing role of archivists, the necessity of continuous trainings, and the practicality of shifting to digital archiving.

The ninth conference was the venue for screening archival gems from SEAPAVAA members and non-members. The event also made way for a visit to Brunei's cultural institutions and attractions, and social interactions.

A new set of Executive Council was elected during the five-day conference that will serve for three years (2005 – 2008): Belina Capul of the Philippine Information Agency – president; Jamie Lean, New Zealand Film Archive – secretary-general; Mick Newnham of the National Film and Sound Archive of Australia – treasurer; and Lim Soh Kwang of Radio Television Brunei, Kannika Chivapakdee of Public Relations Department (Thailand), and Bunchao Phichit of the Lao National Film Archive and Video Center – councilors; and Jim Lindner of the Media Matters Llc. (USA) as the associate members representative.

Participants came from Austria, Australia, Brunei Darussalam, Cambodia, Cook Islands, France, Germany, Hong Kong, India, Indonesia, Laos, Malaysia, New Zealand, the Philippines, Singapore, Thailand, the United States, and Vietnam.



Conference participants at the Film Screening Event.

COUNTRY UPDATE

HONG KONG

HK film archive

Since its opening in January 2001, the Hong Kong Film Archive has organized a series of retrospectives and topical exhibitions with aims to promote the appreciation of the Hong Kong film heritage and offer opportunities for visitors and researchers to rekindle memories of the cinema's glorious past.

With a gross floor area of 7,200 square meters, the four storey Archive building houses a cinema, an exhibition hall, a resource center, four environment-controlled film storage with dehumidification and acidic gaseous removal functions, and a storage for film-related materials.

The archive collection comprises of 631,920 items of Hong Kong films and film-related materials, most of which have been acquired through donation and voluntary deposit. The resource center, equipped with a customized multi-media cataloguing system and seven viewing booths, offers access

to a voluminous collection of book references and audiovisual materials related to the studies of cinema.

Activities and exhibitions held regularly at the cinema and exhibition hall provide both entertaining and educational experiences for viewers and visitors to explore the world of cinema. The Archive also actively participates in collaborations and exchanges with other film bodies and overseas archives in fostering the public's appreciation for cinematic arts.

In laying the foundation for systematic studies of Hong Kong film history and culture, the Archive is committed to the ongoing publication projects of the *Hong Kong Filmography* series and its *Monograph of Hong Kong Film Veterans* series and a range of topical publications with in-depth critiques of the studio, film genres and director's philosophy.

LAO PDR

Vietnam Help Preserve Lao Films

Films in the national archives that are under threat from heat and humidity will now be better protected thanks to a new facility funded by the Vietnamese government.

More than US\$900,000 (14 billion dong) was provided to build a new storage facility where films can be safely preserved. It was officially opened yesterday in Vientiane.

The building is part of the National Film Archive and Video Center and is to be used to store thousands of films, mainly of historical significance, given by the Vietnamese government.

"This project is a part of the cooperation between the two governments executed by the Ministries of Information and Culture of the two countries," said the Director General of the International Cooperation Department of Vietnam, Mr. Pham Xuam Sinh.

The new building is designed to store films in an appropriate environment of 10 degrees Celsius and 35 percent humidity.

The Director of the Office of the Ministry of Information and Culture, Mr. Khanthong Manotham, admitted that in the past films were damaged as there was no appropriate place to store them.

"Laos has a tropical climate with high humidity, which can damage films by causing mould and fungus to develop," he explained.

He pointed out that some of the historical wartime films were made in conditions of great hardship in order to make a record of our people's struggle. Lives were lost in the process of recording history.

Apart from straightforward historical films, there are also films depicting Lao traditions and culture.

Laos and Vietnam have a long history of cooperation on film making. For several decades, Vietnamese filmmakers have assisted their Lao counterparts since their joint efforts began in 1956.

A large number of films, mainly about the Indochinese wars, were jointly made during the 1960s and 70s, and the two sides edited and processed these films together.

Mr. Khanthong highly commended the Vietnam Film Institute for having done its best to preserve Lao heritage on film during the difficult time of war and in successive periods.

Up to 1998, the Vietnamese government presented about 1000 films co-produced by Lao and Vietnamese cinematographic teams to the National Film Archive and Video Center in Laos.

"The support from the Vietnamese government has been essential to maintaining the quality of Lao films," Mr. Khanthong added. -- Vengsavanh PhengPhachan (*Vientiane Times*, Sept. 19, 2006. Is.183)



A Myanmar archivist tests the recorded tapes collection of the archives.

MYANMAR

Myanmar's national heritage on video

Conscious of its national heritage, Myanmar has, for the past years, been storing its cultural, administrative, and historical events on audiovisual materials like films, photographs, and microfilms using modern techniques and technology.

The country's National Archives Department stores both paper-based and non-paper records with the aim of storing this for generations to come.

The non-paper based records include VCD tapes (686 copies); tapes of meetings, speeches, economic plans from 1962-1974; oral history tapes of prominent persons and cassette tapes of meeting held by the National Archives and the South East Asia Regional Branch of the International Council on Archives – 274 copies; cassette tapes (53 copies); video tapes of some government offices (24 copies); movies (11 copies).

The documentary tapes in the collection are about the development of economics, transportation, and communication in the country.

With the fast evolution of technology, Myanmar tries to update its materials by transferring to the latest available format – its AV records have been transferred to CDs, for instance. It has also CDs of manuscripts concerning the country's minority groups.

The collection is also constantly updated on a computer database. Other types of its computer files are now stored in CD-ROMs.

The task of preserving non-paper materials has come in the light of Myanmar's desire to be abreast with other archives in the region.

NEW ZEALAND

2020 Foresight: "Digital" in film lingo

The urge to forecast the future has all too often led to unwise predictions of flying cars or protein pill dinner parties. Such dubious pleasures are probably still as far off as that long-awaited time when labor-saving technology burdens all with excessive leisure time. Nonetheless the business of archiving the past, however recent, does require some thought about what is yet to come.

The Film Archive, as it approaches its 25th anniversary, is going through a period of reflection and planning, responding to an emerging sense of its own permanence and to a time of hectic change in the cultural landscape created by new technology. The digital revolution is close enough at hand to be a fairly safe prediction and its

expectations are mounting daily. Our role is to find a place for the values and knowledge that the Archive has developed since 1981 in the context of digital revolution.

What does the word "digital" mean in the language of moving pictures? It can be a description of where a production has come from or, equally, of where it is going. Images and sounds can be produced digitally or with analog technology, before being processed, exhibited and stored in either or both domains. For example, much of the *Lord of the Rings* trilogy was shot conventionally on 35mm film, but that footage was scanned and transferred to computer drives so computer-generated imagery could be added before it was printed back to

continued on page 6

NZFA: The little archive that could

In 2006, the New Zealand Film Archive celebrates 25 years of existence. The Archive was legally established on the 9th of March 1981 as a Charitable Trust with one employee, founding director, Jonathan Dennis and a grant of \$5,000 from the NZ Film Commission. A Board of Trustees was also established representing various interested parties such as National Archives,

the National Film Unit, the Film Commission, the Broadcasting Corporation, the Education Department, the Federation of Film Societies and the Minister for the Arts.

The Archive's early years were characterized by insecure funding and inadequate accommodation. Despite this, a dedicated and enthusiastic campaign by Jonathan raised the Archives profile and its mission to

continued on page 6

2020 Foresight: . . . from page 5

film stock. The finished films were projected optically in cinemas and subsequently released on DVD. How digital is that?

The Film Archive has preserved 100-year-old motion pictures by copying them to modern film stock, later transferred them optically to DV tape and most recently posted clips from them on the internet. Does that mean we are already a digital archive?

It may not be entirely true that "digital" can mean whatever the speaker wants it to mean, but the word can certainly be used in a bewildering variety of ways. For the production industry it describes a powerful new set of tools; for exhibitors and

distributors, new markets; for archivists, new problems and new opportunities. One point must be made strongly at the outset, however; "digital" is not a synonym for "on-line". While the fact is that, in order to be available through the internet, the material must be digital. There are many other forms and uses of digital technology – many of them as important as on-line accessibility.

From the earliest days of the international film archiving movement it was a basic principle that material should remain in its original format whenever possible. It was generally considered both aesthetically and ethically questionable to

continued on page 23

NZFA: The little: . . . from page 5

rescue New Zealand's cinema history and a further \$33,000 was raised within the first six months. Archiving is an expensive business however – the Minister for the Arts had to come to rescue with a one off grant of \$50,000 at the end of 1981 to keep the Archive afloat.

Throughout the next 10 years, Jonathan toured the countryside and used the media to advertise the Archive's role to secure further funding and, more importantly, to keep endangered film collections rolling in. By the end of the decade, the collection consisted of more than 20,000 titles and the Archive's presence within the cultural sector was firmly established.

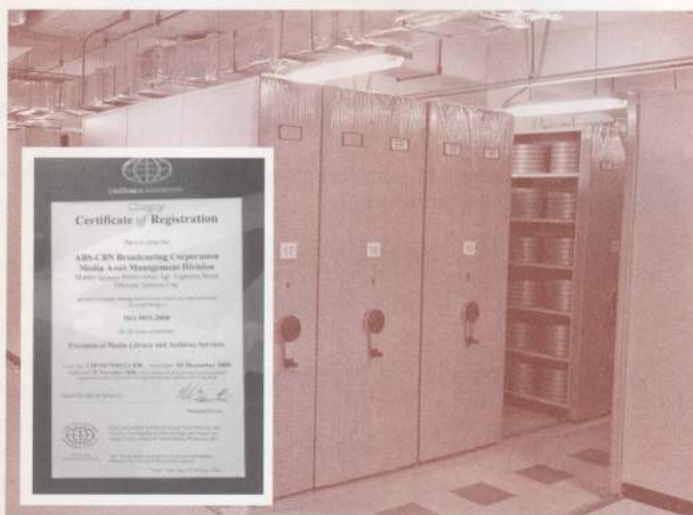
In 2005, there were more than 100,000 titles in the

collection and the Archive owns its own building located at central Wellington. Over 40 people have been employed, ranging from conservators to programme presenters to coffee makers and the financial footing is far more secure. The Archive has a nationwide reach and is embracing the digital era with enthusiasm and a very positive outlook of the future.

On the 9th of March, a special screening was held to mark the anniversary date and all ex-staff members as well as the Minister of Culture and Heritage were invited. Celebratory activities will be held throughout the year culminating in a New Zealand night at the 10th SEAPAVAA Conference to be held at Canberra in November.

-- Diane Pivac

PHILIPPINES

Top R.P. network archive earns ISO certification

The film storage vault that won ABS-CBN Film Archives the ISO certification. Inset: ABS-CBN's ISO certificate.

An ISO certification which is sought after by business establishments and offices worldwide is a mark of distinction that puts one ahead of the rest.

The ABS-CBN's Central Library and Archives and the Film Archives which is under the Media Asset Management (MAMD) of the Philippines, obtained the ISO 9001:2000 certification.

This award signifies that both departments have met international quality standards and recognizes their commitment to their clients through continual improvement of their products and services.

The award was made possible with the help of Rosehall Management Consultants and Certification International.

"We are very proud of this honor. The management and operation of the Film

Archives have been consistently performed in accordance with established procedures at par with international standards even before formalizing these activities into a Quality Management System," says Mary del Pilar, Film Archives Manager.

The International Organization for Standardization (ISO) is a network of national standards institutes from 156 countries working in partnership with international organizations, governments, industries, businesses, and consumer representatives.

The ISO 9001:2000 standard is among ISO's most widely known standards ever and has become the international reference concerned with quality management.

THAILAND

Broadcasting Museum opens in Thailand



One of the Thailand Broadcasting Museum highlights.

The first ever broadcasting museum was opened to the public in Thailand on 3 May 2005 that also marked the 72nd anniversary of the Government Public Relations Department (PRD).

The Museum is a rich repository of information, materials, and equipment used for radio and television broadcasting, and public relations from the early days of the PRD. After over a half century of broadcasting and public relations, Thailand has accumulated a wealth of materials and equipment that can be considered part of Thailand's modern history.

The Broadcasting Museum is located in the compound of the PRD headquarters on Soi Areesamphan, Phaya Thai District of Bangkok, and is the oldest structure in the area.

The Museum is open to from 10 a.m. to 4 p.m. from Monday to Friday and is free of charge. Call 02-618-2323 ext.2212 for details.

VIETNAM

VFI: The AV collection's role in education

The collection of film prints and its accompanying documents play a very important role in the education of culture and aesthetics. Movies and film documents have also contributed a lot to the development and protection of the country.

The history of cinema, its foundation and development along with its immortal film productions -- its vivid images and sounds -- has contain not only a great value in ideology, art, and aesthetics, but also has special importance to science, history, culture, and practice.

A film is able to contain in it the whole world, from being an artifact to an ideology, merging image to sound. For over the past hundred years, images and sounds from different periods have been collected, maintained, and preserved and are, therefore, seen as cultural heritage for the nation as well as for the human race.

The Vietnam Film Institute

In the last 25 years, the Vietnam Film Institute (VFI) has collected over 10,000 film titles from both the country and overseas. This collection come in various genres and formatted in 35 and 16 mm. Beside film prints, we have restored and renewed thousands of meters of reels as well as a lot more of meters not yet edited but fully preserved in the film vault.

The first public screening in Vietnam took place in front of the Saigon-Cholon Palace in year 1898. This was only three years after the premiere of the Lumiere's show and feature film *Kim Van Kieu*, produced in 1924 with the participation of Vietnamese actors.

Old films have been collected by the VFI, aware of the importance of these AV documents

Seminars on AV archiving and preservation have also been held at VFI; collection works of film print and its documents have been frequently carried out.

Precious films like *Ben cu* (Water Wharf), one of the first films ever made in Vietnam and *Cay tre Viet Nam* (Vietnamese Bamboo) produced in 1955 by Polish film producers have also been collected and preserved in our archive.

Other foreign films with high artistic values like the Chinese famous film *Cuoc chien tranh nha phien* (The War of Opium) were donated to us by some embassies in Hanoi.

The collection development work at VFI is well developed, as testified by the considerable number of original film copies being deposited here.

The VFI staff has approached film producers and contributors to look for film prints and make them available at our archive.

continued on page 8

Magnetic media workshops hone film archivists

SEAPAVAA organized a three-day training workshops in Brunei and Phnom Penh on February 1-3 and 6-9, respectively this year.

These were intermediate level technical workshops which focused on the science and technology of magnetic materials both in theory and practice. These workshops were designed to provide people who have responsibilities for the care of collections of magnetic media a better understanding of the characteristics of the objects under their care and the issues surrounding the preservation of magnetic media.

The workshops were delivered in a series of modules: "Preservation Principles and Ethics"; "A Brief History of Magnetic Media and How it Works"; "Magnetic Recording, Videotape Manufacture, Tape Handling and Troubleshooting"; "Environmental issues and collection storage; and, "Digitization, Encoding, and Compression".

The workshop in Bangkok was organized and held at the premises of the Government Public Relations Department, especially the Museum and Archive section. There were 60 participants representing the organizations like

Television of Thailand Channel 11, Radio Thailand, National Education Radio Network, National News Bureau, National Archives of Thailand, TV Channel ITV, TV Channel 7, Her Royal Highness Princess Maha Chakri Srinthorn Library, Princess Maha Chakri Srinthorn Anthropology, Thammasat University, and Royal Private Cine.

The Phnom Penh workshop was organised by the National Archives of Cambodia, and held at the Himawary Hotel. There were 85 participants present representing various organizations all over Cambodia.

"Memory of the World" project advances

The second general meeting of the Memory of the World (MOW) Regional Committee for Asia-Pacific (MOWCAP), convened on November 7-9 established a framework for the future growth of the Program in the region. In one of the reports presented, a region-wide current assessment of the Program and the mentoring work of the goodwill patron, Dr Rujaya Abhakorn was featured.

The Committee also decided on the adoption of statutes and rules for MOWCAP, which will now meet every two years, while the bureau will meet annually. The Committee also proposed a set of criteria for an Asia-

Pacific Regional Register of documentary heritage, with the first inscriptions to be announced at the third MOWCAP meeting in 2007.

The Committee settled on a structure for the new MOWCAP website which was launched last January 2006. The meeting also identified and resolved on the encouragement of several new national Memory of the World committees currently in the process of formation. The workshop further explored the practicalities of setting up and running national MOW committees, and preparing nominations for the Memory of the World registers.

An election of a new Bureau and establishment of subcommittees also

took place. The newly-elected MOWCAP Bureau comprises Ray Edmondson (chair), Carmen Padilla (vice chair) and Simon Fook-Keung Chu (Secretary General). The UNESCO Regional Advisor (Mrs Susanne Ornager) is designated as *ex officio* member of the Bureau. It will hold office until the fourth MOWCAP meeting in 2009.

A range of projects were also identified during the meeting, which included a survey of audiovisual collections, and a scheme for safeguarding the "Memory of the Tsunami" which swept South East Asia on 26 December 2004.

VFI: The AV . . . from page 7

For the purpose of enriching our archived film materials, we always encourage the deposit of main components of a movie film including an image negative copy, a sound negative copy and a complete sound-and-image positive copy, a Beta cam tape as well as original DVD produced locally. We also welcome deposited positive copy for long term archiving and preservation.

Currently, a number of useful measures have been applied for arranging the collection of film print and its components on a regular basis. We have set out various ways of gathering materials such as donations for archiving purposes, borrowing the materials to be duplicated as a copy for the archives, purchasing or consigning agreements for the protection of the materials. Financial issues are put into consideration to facilitate the collection work for tie-ups with the owners of the materials.

For the data management and access, we have used the Windows-based CDS/ISIS software. This software is provided free by UNESCO, and SEAPAVAA also supports the use of the said program. At present, all data of film documents available at our archive have been encoded, which would speed up searching and accessing the materials. It would further help in the preservation of the film material since there is no need to bring out the material from its storage for any information about it.

Recently, the Deposit-Collection Section of VFI has made available the following publications: *Dialogue of Documentaries-Newsreels with Ho Chi Minh images* (1990); *Dialogue of Documentaries-Newsreels on war*; *Dialogue of Vietnamese Feature Films* (1976-1986); *Dialogue of Vietnamese Feature Films* (1987-1997); *Dialogue of Documentaries* (1979-1985); Book on cinema *Looking for Poetic Cinema*.

Volunteering for an AV archive

A FIRST CASE STUDY

“Voluntary action is at the core of social capital and underpins most social action in civil society. It occurs spontaneously as is often the case during natural disasters where citizens come forward to voluntarily assist the victims of floods, earthquakes or forest fires. It is also expressed through civil society organizations.”

-- from the world volunteer web site

It was at the Association of Moving Image Archivists (AMIA) conference in Boston 2002 where I had my first encounter with the idea of volunteering for an AV archive. It didn't take long to find out that not a lot of volunteering has been done in our profession to date, though most of us are aware of the ongoing “so much to do, so little time” dictum and despite of our knowledge that many people, institutions and/or countries can not easily afford educational programs for archiving.

Even though the existence of ongoing volunteering is part of numerous other professions, including archiving (check for example <http://www.archiveros.org/>), this work is still yet to be seen in our field. All these thoughts have further developed my will to simply “do something”. Discussions were first started with Ray Edmondson and followed up with numerous other people, amongst them Chalida Uabumringjit.

It was Chalida Uabumringjit who suggested coming to Thailand as a starting point. It was Ray Edmondson who pointed out the bare necessities (possible

funding, insurance's etc.) I would have to take into consideration. Over the following year we also started talking about a long term perspective: developing a volunteering program on the basis of my experiences as the first volunteer. This would also help other people get involved; it is always easier to participate once certain procedures are set-up, and experiences gathered.

In May 2005, I finally started my first trip to Thailand. The time I spent at the National Thai Film Archive was divided between archival management questions, workshops/teaching and hands on film

inspection.

I held a basic film-handling workshop at the Broadcast Museum for three staff members to help them deal with their collection consisting of 16mm acetate film, U-matic tapes, slides, and vinyl records. The main issue at this point was that a collection had been accumulated, but no archival work had been done. This meant that sometimes not even inventory lists existed.

In addition to training the three staff members, I wrote a paper with ideas and suggestions on how to proceed with the collection in future. For example questions on how to set priorities,

trying to estimate how much time would be needed to gather basic knowledge about the content of the collection, while also improving the storage conditions for the collection.

The second workshop was held towards the end of my stay for students who were potentially interested in working as volunteers (for example one day per week) at the archive. This was two days of talking upfront; I felt it important to make sure that there is some general knowledge of the basic concepts of archiving, film and magnetic tape.

The workshop led to some very interesting discussions about collecting and safeguarding in general, cultural differences and ethical issues. Three of the 22 participants started working within the week that followed the workshop. I hope they will still be there for me to continue the exchange of ideas and experiences in 2006.

During the two months, I inspected about 300 film reels in various formats with a range of problems: some problems I knew, some I had not seen before. For example, the termite infestation I tried to deal with (see picture) left

Termite excrements on 16mm kodachrome reels at Thai Archive collection.

continued on page 23

LOOKING BACK: SEAPAVAA

THE PAST 10 YEARS

The idea conceived

1993

- The seed for a regional association was planted at the *Conference Workshop on ASEAN Audio/Video and Film Retrieval, Restoration and Archiving* organized by the Philippine Information Agency (PIA) for the ASEAN Committee on Culture and Information (COCI) in January 11-16.
 - A framework for a *Comprehensive Programme for AV Archiving in the ASEAN Region* was drawn-up.
 - A confederation of ASEAN Film/Video Archivists was recommended as a mechanism for information exchange and coordination of efforts.

1995

- The idea of setting up a formal regional body was pursued by the participants of the *ASEAN-Australia Seminar Workshop for AV Archive Management* hosted by the National Film and Sound Archives of Australia (NFSA) in Canberra, May 8-June 3, 1995.
 - A steering committee was constituted to work on the recommendations.

- The steering committee met to finalize the draft constitution on September 11-18 Bangkok at a meeting hosted by the Department of Thailand (PRD).

The birth of SEAPAVAA

1996

- In February, 1996, SEAPAVAA was formally established during the first conference of AV archive institutions in the South East Asia Pacific Region organized and hosted by the Philippine Information Agency (PIA) on February 13-23 in Manila.
 - The SEAPAVAA Constitution was ratified by 19 institutions as founding members
 - SEAPAVAA's objectives are: to promote AV archiving nationally, regionally and internationally; strengthen national capability for AV archiving; develop region-wide standards, procedures and methods; conduct studies/researches, share knowledge and skills; encourage communication and mutual assistance; advance the AV archiving profession; and cooperate internationally.
 - The first set of officers and council members was elected.

- The association was registered under Philippine law and the secretariat was formed and based at the Philippine Information Agency Motion Picture Division.
- Three standing committees of SEAPAVAA were formed, namely: Technical Committee, Training, and Collection Management Committee.

The early years

1996-1999

The early years of SEAPAVAA saw the start of many collaborative projects initiated and implemented regionally or bilaterally by SEAPAVAA or its members under the SEAPAVAA's Three-Year Strategic Plan on cost-sharing basis. The emphasis was on sharing, cooperation and self-help.

- The hosting of annual conferences was rotated among member countries and carried themes relevant to host countries' situation as part of information exchange and as an advocacy mechanism.

Conferences

- *2nd SEAPAVAA Conference and General Assembly*
Jakarta, Indonesia, March 17-21, 1997
Host: National Library of Indonesia
Theme: "AV Archive: Empowerment Towards 2000:"
 - SEAPAVAA adopted the first three-year strategic plan
 - Awarded its first Lifetime Achievement Award to H. Misbach Yusa Biran for establishing the first film archive in SEA Region.
- *3rd SEAPAVAA Conference and General Assembly*
Hanoi, Vietnam, March 23-28, 1997
Host: Vietnam Film Institute
Theme: "Emerging AV Archive: Accessing the Voice and Vision

of South East Asia and the Pacific”

- SEAPAVAA adopted the Statement on Access.

➤ 4th SEAPAVAA Conference and General Assembly Kuala Lumpur, Malaysia, April 19-24, 1999
Host: National Archives of Malaysia
Theme: “AV Archiving in the New Millennium: Working Together to Preserve Our Heritage”

- This is the first conference where attention was given to audio concerns.
- The first member from the Pacific, Papua New Guinea was accepted.
- The Statement of Conclusion regarding working together in preserving the national/regional heritage was adopted.

- Active approach to training was adopted which resulted in the implementation of Summer School type and distance education programmes.

Trainings

➤ Training Projects in partnership with

ASEAN-COCI continued.

- On May 6-24, 1996, the *ASEAN-Australia Seminar Workshop on Film/Video Collection Development, Cataloguing and Control* was held in Canberra, Australia
Host: National Film and Sound Archives of Australia (NFSA).
This was preceded by a trial run in Manila on October 23-27, 1995.

- On February 12-March 12, 1997, the *ASEAN-Australia Seminar Workshop on Film/Video Preservation and Restoration* was held in Manila, Philippines
Host: Philippine Information Agency.
A trial run was held in Manila on June 10-21, 1996.

➤ The first regional training project with UNESCO was held.

- On November 2-13, 1998, the *Advanced Training Seminar on the Treatment of Vinegar Syndrome and Mould-Affected Films* was held in Hanoi, Vietnam
Host: Vietnam Film Institute

➤ In August 1997, the world’s first online graduate certificate in Archive Management was launched by the National Film and Sound Archive (NFSA) and the University of New South Wales (UNSW-SILAS).

- Technical studies, experiments and innovations were undertaken:

➤ In 1996, Vietnam Film Institute (VFI) conducted experiments on the use of molecular sieves in controlling humidity level. The VFI also experimented on the methods of reducing free acids to slow down deterioration of acetic film materials.

➤ In 1997, an innovation in film cleaning devices was developed by an archive engineer in NFSA, Wayne Young.

➤ In 1997, a feasibility study for a Philippine National AV Storage Facility was undertaken by PIA together with visiting foreign experts from the NFSA and the National Archives of Australia.

➤ In 1997, a *Needs Analysis Survey of the Pacific Region* was undertaken by NFSA.

- The Online Access to collection was established.

➤ On December 1-5, 1997, the ASEAN archivists met in Manila to establish the online database of significant film and television productions in the ASEAN Region using NFSA’s Merged Audio-Visual Information System (MAVIS).

- In February, 1999, the website of the ASEAN database was launched making it accessible to all.

➤ In April, 1999, the National Archive of Singapore launched its website, known as the Audio-Visual Information System (AAVIS) showcasing its collection of moving images, sound recordings, and oral history interviews.

- A film restoration project was undertaken to salvage badly deteriorated films.

➤ In 1998, the Philippine classic film *Giliw Ko* (My Love) was jointly restored by NFSA and PIA and provided a model for restoration projects in the Region.

continued on page 15



A FUTURE FOR THE PAST by Archiving in the 21st Millennium

OFFICE OF THE NATIONAL ARCHIVES OF SINGAPORE
WORLDWIDE CONTINENTAL STARBUCKS
OPENING CEREMONY, 3 JULY 2000, 2.15 PM
GUEST OF HONOUR: MR. LEE YOCK SUAN
WWW.NA.SINGAPORE.GOV.SG



SOUTH EAST ASIA - PACIFIC AUDIO-VISUAL ARCHIVE ASSOCIATION
Third Conference "General Assembly
"Emerging Audio/Visual Heritage According the Voice and Vision
of South East Asia - Pacific"
March 25, 26, 1999
Hanoi, Vietnam

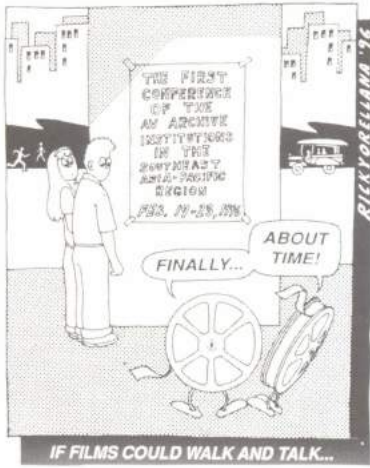
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"ĐIỂM TRỊ Đ... ÁNH... NH...
Kể từ "Đông... định... g Nam... Ái...
25-26-1999

The 6 Annual SEAPAVAA Conference and General Assembly
"Ethics, Value and Standards: Building Blocks of AV Archiving"
15-21 July 2001
Annex B-III, Ansonia Hotel, Bangkok



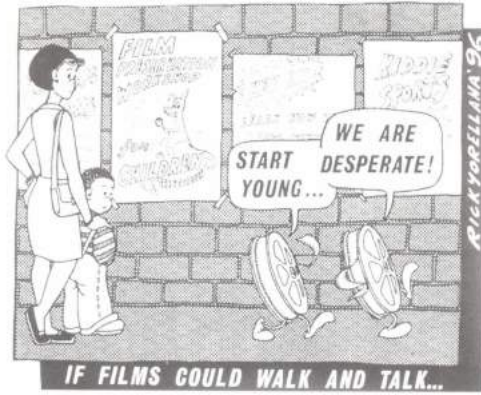
UNESCO WORKSHOP ON THE MEMORY OF
THE WORLD PROGRAMME AND DIGITAL
PRESERVATION OF DOCUMENTARY HERITAGE
10-13 October 2004
UNESCO World Heritage Centre
Jakarta, Indonesia

COURT



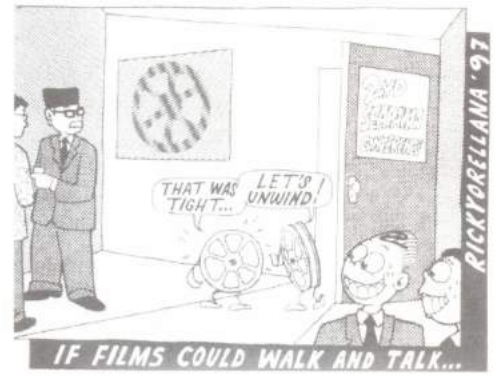
IF FILMS COULD WALK AND TALK...

RICKY ORELLANA '96



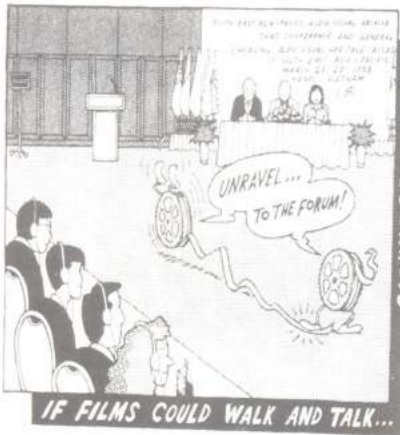
IF FILMS COULD WALK AND TALK...

RICKY ORELLANA '96



IF FILMS COULD WALK AND TALK...

RICKY ORELLANA '97



IF FILMS COULD WALK AND TALK...

RICKY ORELLANA '98



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ORELLANA '99



@ A JOINT IASA-SEAPAVAA CONFERENCE...

RICKY ORELLANA 2000



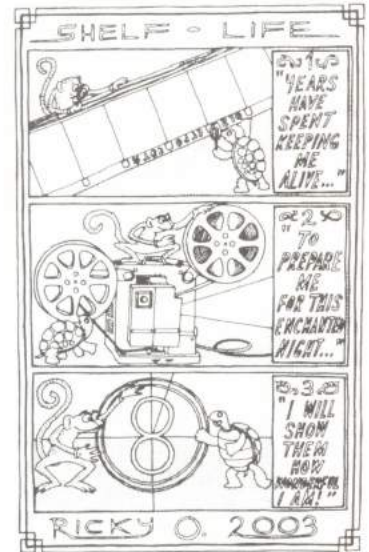
IF FILMS COULD WALK & TALK...

ORELLANA 2001



THE JOURNEY OF A THOUSAND FEET...

ORELLANA - 2002



RICKY O. 2003



THE RETURN FLIGHT OF IF FILMS COULD WALK & TALK...

ORELLANA - 2004



@ A CONFERENCE BUFFET...

ORELLANA 2005



SEAPAVAA @ 10.

ORELLANA 2006

Looking Back . . . from page 11

- Film repatriation was encouraged to help boost collection development programmes of member countries.
 - In July 6, 1998, Vietnam Film Institute (VFI) repatriated 1, 192 films to Lao National Film and Video Center (NFVC).
- Aside from meetings, various mechanisms for communication with colleagues were set up.
 - The SEAPAVAA Newsletter was first published in February, 1996.
 - The SEAPAVAA website was established.
 - The SEAPAVAA virtual office online was set-up.

A solid foundation built

2000-present

Aside from continuing what it had undertaken in the Region in the preceding years, SEAPAVAA initiated new forms of project cooperation and expansion of its geographical coverage to include China, Japan and South Korea. Simultaneously, it broke new grounds for growth by establishing linkages with international organizations, strengthening relationships with UNESCO, and collaborating with international organizations/bodies in the implementation of the projects.

- SEAPAVAA established and strengthened its international relations and linkage.
 - It organized joint conferences with international organizations to get to know the other organizations well.
 - In 2000, a joint conference with the International Association of

Sound Archives (IASA) was held in Singapore.

- In 2004, SEAPAVAA had a joint conference with the International Federation of Film Archives (FIAP) in Hanoi.

- Cooperation projects such as the *Volunteering Projects* and the *Preservation Training Workshop* in Lao PDR were implemented

- In August, 2001, SEAPAVAA and the Association of Moving Image Archivists (AMIA) entered into reciprocal membership arrangements with each other.

- The film *Zamboanga* was repatriated by the Library of Congress to the Philippines which was facilitated by the AMIA-SEAPAVAA relation.

- In 2001, SEAPAVAA joined the Coordinating Council for Audio-Visual Archive Associations (CCAAA) in its second Meeting and was accepted as one of its members. The CCAAA is the peak body which represents the common interests of the associations.

- In 2004, SEAPAVAA sat as a member of the programme committee of the Joint Technical Symposium organized by the CCAAA in June in Toronto.

- On January 17-18, 2006, SEAPAVAA participated in the *CCAAA Task Force Workshop on Strategy and Policy for Training and Professional Development* held in London.

- SEAPAVAA initiated policy stances with regards to Training and Professional Development, on Repatriation as a function of shared heritage, MOW Programme, etc.

- In October 2001, SEAPAVAA's relations with UNESCO were formalized when UNESCO accepted SEAPAVAA into operational relations.

- SEAPAVAA actively participated in UNESCO's Memory of the World Programme through its Council members who are members of the International Advisory Committee (IAC), subcommittees, and the regional committee.
- SEAPAVAA hosted and organized MOW Meetings and Workshops

- *Workshop on Revision of MOW Guidelines*, Bangkok, February, 2001

- *MOW Programme and Digital Preservation of Documentary Heritage*, February 16-20, 2004

- UNESCO extended travel assistance to SEAPAVAA to attend SEAPAVAA Conferences and provided funding for SEAPAVAA Training Programmes
- UNESCO commissioned SEAPAVAA in 2002 to develop the concept for a basic manual on AV archiving for Southeast Asia Pacific.

- The yearly SEAPAVAA Conferences continued to take on themes reflecting various issues affecting the profession and the host countries. Two were undertaken jointly with international organizations. It was also this time when ASEAN-COCI institutionalized its support for the registration fees of two AV archivists for each ASEAN member country attending the yearly SEAPAVAA Conferences.

- *Joint IASA-SEAPAVAA Conference*
Singapore, July 3-7, 2000
Host: National Archives of Singapore
Theme: "A Future for the Past"

- The first SEAPAVAA book publication "*Films in South East Asia: Views from the Region*" edited by David

continued on page 16

Looking Back . . . from page 15

Hannan was launched with contributions from member institutions. This was produced by the NFSA and the VFI.

- *6th SEAPAVAA Conference and General Assembly*
Bangkok, Thailand, July 16-20, 2001
Host: Public Relations Department of Thailand
Theme: "Ethics, Values, and Standards: Building Blocks of AV Archiving"
- *7th SEAPAVAA Conference and General Assembly*
Vientiane, Lao PDR, May 13-17, 2002
Host: The National Lao Film and Video Center
Theme: "Mapping Tomorrow: A Reality check for Archives"
 - A new set of Officers was elected
 - The James A. Lindner Prize was organized to encourage research in the field of AV archiving.
- *Joint FIAF- SEAPAVAA Congress*
Hanoi, Vietnam, April 18-24, 2004,
Host: Vietnam Film Institute
Theme: "No Time, No Money: Moving Image and Sound Archiving under Emergency Conditions"
 - Identified possible areas of cooperation between SEAPAVAA and FIAF such as the Reel Emergency Project, Repatriation, Training and Volunteer programmes.
- *9th SEAPAVAA Conference and General Assembly*
Bandar Seri Begawan, Brunei Darussalam, May 2-6, 2005
Host: Radio Television Brunei
Theme: "Digital Dawn: AV Archiving in Transition"
 - The "Archival Gem" screening was inaugurated

- The principal issues regarding transition to digital archiving were drawn-up
- The SEAPAVAA repatriation statement was adopted
- The Training Programme focused on in-country trainings, distance education and Volunteer programme.
 - Traveling Workshops wherein resource person moved from country to country to conduct the training
 - *SEAPAVAA-UNESCO Seminar on Preservation and Restoration of Video and Audio Materials*
February 7-10, 2000 (Jakarta)
February 12-16, 2000 (Manila)
June 27-29, 2000 (Kuala Lumpur)
July, 10-12, 2000 (Singapore)
July 17-21, 2000 (Ho Chi Minh City)
 - SEAPAVAA-UNESCO workshops undertaken
May 7 and 9, 2005 (Brunei Darussalam)
February 2-6, 2006 (Bangkok)
February 8-10, 2006 (Phnom Penh)
 - *SEAPAVAA-IFAP Seminar Workshop on Audio-Visual Archives Collection Development and Management*
July 24-28, 2006 (Hanoi)
November 27-December 1, 2006 (Jakarta)
December 5-9, 2006 (Manila)
- SEAPAVAA likewise organized in-country seminars held either back to back with conferences or separately:
 - *SEAPAVAA-UNESCO Workshop on AV Archive Management*
July 9-13, 2001, Bangkok
 - *SEAPAVAA-UNESCO Foundation Workshop on AV Archiving in the Pacific*
November 19-23, 2001, Suva, Fiji

- *FIAF-SEAPAVAA Collaborative Training Workshop on Film and Video Preservation*
April 26-May 6, 2004, Vientiane, Laos
- Starting 2000, ASEAN-Australia funded the scholarship of 20 ASEAN archivists per year for three years for an online graduate certificate on AV archiving.
 - *Phase 1- Audio Visual Management*
March 6-June 2000.
University of New South Wales
 - *Phase 2 - Advanced Audio-Visual and Multi-media Management/ Audio-Visual Management*
September – December, 2001
Charles Sturt University
 - *Phase 3 - Audio Visual Archiving/Preservation of Audio-Visual Materials*
July 28, 2003 – November 10, 2003
Charles Sturt University
- SEAPAVAA implemented the first Volunteering Project in Bangkok at the National Film Archive of Thailand by supporting Ms Brigitte Paulowitz as a private visiting archivist. Funding assistance for her travel was extended by FIAF.
- SEAPAVAA published books and source materials as reference points.

Books

- *Films in South East Asia: Views from the Region*, 2000
- *Lost Films of Asia*, November 2006

Resource Materials

- *Film Preservation Manual*
- *Magnetic Tape Preservation Manual*
- *SEAPAVAA Manual for AV Archives* (in progress)

- The 1935 documentary film about Radio Thailand was restored and donated in 2004 by Alpha Omega-Germany with its partner, Centrimage (Paris).
- VFI constructed the AV storage facility of Lao National Film Archive and Video Center which officially opened September 18, 2006.

Today, SEAPAVAA is composed of 75 members from 22 countries from all over the world. It now has a permanent secretariat, based in Manila. It now has five Standing Committees, namely: Collection, Promotion and Access; Technical Committee; Training and Scholarship; Development Committee; and Awards and Prizes.

Summing Up

These past ten years, we saw the planting of the seed that was to become SEAPAVAA and its nurturance by the AV archivists of the Asia-Pacific Region. Through SEAPAVAA, we succeeded, by self-help and working together in making the Region visible to the world and the nations comprising it visible to each other. Through SEAPAVAA, we were able to upgrade knowledge and skills of our AV archivists, identify issues affecting our profession and discuss ways of dealing with them, undertake research, develop professional standards, restore some of our AV heritage, retrieve some of our films from others, establish linkages with international associations, and earn the recognition of ASEAN and UNESCO.

SEAPAVAA -- the coming years

This year, SEAPAVAA celebrates its 10th Foundation Anniversary. During the past ten years, we saw how the seed of what was to become SEAPAVAA was planted and how the AV archivists and their institutions in the South East Asia- Pacific Region nurtured it, through self-help and working together, to become what it is today. Ray Edmondson, SEAPAVAA's Founding President, aptly summarized SEAPAVAA's achievement over the past 10 years in the following "

...SEAPAVAA has made an invisible region visible. It has given the Region a voice in the global councils of the profession. It has brought recognition from UNESCO and has created a professional family which has enriched us all."

As we move on to the next decade of SEAPAVAA, we realize more than ever that, while we have broken much ground, there is so much more that needs to be done. One important issue faced by the AV Archivists in the Region is the changing landscape of the profession brought about by digital technology which has posed challenges to the traditional way AV archiving is being carried out. SEAPAVAA should be able to respond to this challenge. While most of the Region's collections are still mostly in legacy formats, the archivists need to prepare themselves for the transition from the analogue to the digital domain. New forms and approaches in training programmes will have to be instituted side by side with the training programmes that have been started which have to be maintained to equip incoming archivists with the necessary skills. We need also to establish stronger linkages with the Pacific Region. Most of the gains noted for the past decade primarily benefited the ASEAN Region which constitutes the core of SEAPAVAA. As we celebrate our 10th anniversary, it is indeed, timely for SEAPAVAA to reassess the Region's needs through a survey to serve as basis for planning its programmes for the coming years.

SEAPAVAA also needs to pursue, with greater vigor, the advancement of AV Archiving as a profession with its own body of knowledge, theory, ethics and standards. This will have to be undertaken in collaboration with the other professional organizations in the field for greater impact. The recent adoption by UNESCO of the findings and recommendations of the feasibility study for the commemoration of the World Day for AV Cultural Heritage every 27th October starting next year, is propitious and very encouraging. It is expected that the cumulative effects of awareness-raising on our Region's AV heritage could raise the profile of AV archiving and its eventual recognition as a profession. SEAPAVAA, as the regional body dealing with AV heritage and archiving in the region, will take the lead in coordinating the celebration of the World Day in the Asia-Pacific Region. Let us all participate actively in this celebration with the recognition of AV archiving as a profession, the long-term survival of our AV heritage in the Asia-Pacific Region should be ensured.

-- Belina SB Capul

Ukay-Ukay: Where's the archive?

Continuing the search for a National Film Archive

by Clodualdo del Mundo Jr.

It happened over a decade ago, in 1994. The management of LVN, one of the three Big Studios of the post-war era, saw the need to make space for its post-production facilities and decided to get rid of films, mostly negatives, that various production companies had left ("abandoned" seems to be a more exact word) in its storage vaults. The producers were informed to get their films, but very few answered the call. The storage vaults were cleaned out anyway, and cans upon rusty cans of films were placed in the middle of the open basketball court on the studio compound. Still, the producers did not come to retrieve their abandoned and orphaned films that were left on the open basketball court for months, exposed to intense summer heat and later to torrential rains.

The Society of Film Archivists (SOFIA), a newly-formed organization of individuals engaged in some form of audio-visual archiving and led by historian/critic Agustin Sotto, quickly acted to inspect the mountain of films on the basketball court of LVN. It was a surreal juxtaposition – reels and reels of film on a basketball court – and it was the precursor of the ukay-ukay style of Philippine film archiving. Like the bargain hunters who search for excellent finds in a heap of used clothing, Sotto and his gang of passionate archivists hoped that they could find little treasures in the mountain of films. They loaded the films in a truck and brought them to the Philippine Information Agency (PIA) archive where the inspection was done by its motion picture laboratory staff.

SOFIA, with the assistance of the PIA technical staff, inspected 72 titles (a total of 1,471 reels in rusty tin cans), and listed 24 titles as top priority for rescue. Comprising over 500 reels of picture and sound negatives and some prints, the list includes: *Ako ang Hari*; *Aliw*; *Sir*; *Babae sa Ulog*; *Banta ng Kahapon*; *Bomba Arienda*; *Bulaklak ng City Jail*; *Gabun*; *Halikan Mo at Magpaalam sa Kahapon*; *John en Marsha*; *Julian Makabayan*; *Kapag Tumabang ang Asin*; *Krimen*; *Krus na Kawayan*; *Lunes, Martes...*; *Napakasakit, Kuya Eddie*; *Pikit-Mata*; *Saan Ka Papunta, Miss Lutgarda Nicolas?*; *Sakada*; *Salome*; *Siete Infantes de Lara*; *Sino'ng Kasiping*,

Sino'ng Kapiling?; *Takaw-Tukso*; *Uhaw na Bulaklak*; *White Slavery*. From the inspection, another title was added to the list – a print of Lino Brocka's *Jaguar*, making the total to 25 titles.

Out of these 25 titles, five had complete printable picture and sound negatives – *Bomba Arienda*, *John en Marsha '91*, *Napakasakit*, *Kuya Eddie*, *Siete Infantes de Lara*, and *White Slavery*. *Banta ng Kahapon* had complete print and sound negatives but they were unprintable; although the film was restorable. Two other titles had complete picture and sound negatives but were not restorable, because the stock had melted – *Saan Ka Papunta*, *Miss Lutgarda Nicolas?* and *Lunes, Martes...*. The print of *Jaguar* was complete. The other titles were incomplete and only four had restorable parts, namely *Julian Makabayan*, *Krimen*, *Sakada*, and *Takaw-Tukso*. Many of the reels of films manifested the vinegar syndrome, meaning they smelled like vinegar, a sign of encroaching deterioration.

What could be learned from this historical incident? To put it simply, we lost the master negatives of films like *Banta ng Kahapon*, *Lunes, Martes...*, *Bulaklak ng City Jail*, *Ako ang Hari*, *Saan Ka Papunta*, *Miss Lutgarda Nicolas?*, *Sino'ng Kapiling*, *Sino'ng Kasiping?*, and *Salome* through utter neglect. They were found in that ukay-ukay on the basketball court of the LVN compound, but it was too late. This is

not to say that these films are totally lost. Extant prints of these films, if any, can be a source from which dupe negatives can be made.

After all these years, only *White Slavery* has been restored from the list of rescued films. The other titles remain with the archive of the Philippine Information Agency. It is doubtful, however, if the condition of the once-restorable films is still as good as it was over a decade ago.

Ukay-Ukay: Where's the Archive?

The year 2004 marks the 11th celebration of the founding of SOFIA. The highlight of this celebration is a festival of restored films – Ukay-Ukay: Where's the Archive? The festival includes the following films: *Ano ang Kulay ng Mukha ng Diyos* (1986), *Banta ng Kahapon* (1977), *Biyaya ng Lupa* (1959), *Dalagang Ilocana* (1954), *Giliw Ko* (1939), *Jack and Jill* (1954), *Maalaala Mo Kaya?* (1954), *Malvarosa* (1958), *MN* (1954), *Pagdating sa Dulo* (1971), *Passionate Strangers* (1966), *Sanda Wong* (1955), *Seksing-Seksi* (1959), and *White Slavery* (1984). In most of these films, SOFIA was directly involved in their restoration as a proponent. Restoration projects, though, had been done even before the foundation of SOFIA.

The earliest attempt at restoration involved the film *Noli Me Tangere* by

Gerardo de Leon. In the early '80s, after the Manila International Film Festival, a retrospective of films by Gerardo de Leon was held. One of the films that was highlighted in the retrospective was the only known 35mm print of *Noli Me Tangere*. Teddy Co, a film buff and researcher, was instrumental in getting the print for that event. A few years later, during the centennial of Rizal's *Noli Me Tangere*, Co suggested to the director of the Goethe Institut, Uwe Smelter, that it would be a good idea to screen Gerardo de Leon's adaptation. However, time had already taken its toll on the extant print; it was no longer in any condition to be projected. Some parts were warped; sprockets were torn; and it was starting to smell of the vinegar syndrome. The owner of the print would have sentenced it to oblivion by selling it for silver recovery. But Co had the future in mind and bought the print anyway. Now it was his mission to get it restored in some form.

With support from the Goethe Institut, an arrangement was made with a commercial laboratory in Munich to take a look at the print. Co brought the film to Munich only to be told that 50 percent of the film was beyond saving. Since it was a commercial laboratory, Co knew that it was not the right place to go to for the old print that he had in his hands. He brought a reel of the print to an archive in Koblenz where he met Harald Brandes. The reel was checked and Co was told that action must be taken at once. Restoration had to be done within the next six months.

Arrangements were made with the Bundesarchiv, again, with the support of the Goethe Institut. The rest of the film left in the Munich laboratory was sent to the archive and restoration immediately followed. A dupe negative had to be made from the warped extant print and sound had to be lifted off the print and "cleaned." Soon a restored copy was available and a major work by National Artist Gerardo de Leon was premiered to the public at the Manila Film Center.

Tunay na Ina, a 1939 production of Excelsior Films, was the object of another restoration project, which is significant to SOFIA as it was the first restoration project initiated by the organization. The only existing copy of the film is a 35mm b&w composite print from the Lino

Brocka Collection, turned over to the Cultural Center of the Philippines. PIA, which had started to do film restoration for the Lino Brocka retrospective in the early '90s, took on the challenge of *Tunay na Ina*. After some careful inspection, cleaning, repair and rewashing, a magnetic sound lift-off was done from which an optical sound track was produced. A dupe negative on 35mm film was also produced from the extant print. The film has been given a second life and Tita Duran as a child star continues to enthrall on the big screen.

Another major restoration project involved the film *Giliw Ko*, the first production of LVN Pictures. The film was considered lost (if anyone was looking for it, at all) until Remigio Young, a former cameraman in the studio, showed up with a 16mm print of the film. Young was the cinematographer of that first LVN picture. Had he not kept a 16mm print of *Giliw Ko*, this landmark *zarzuela* movie would have been long forgotten. From LVN, the film somehow ended up in Lino Brocka's hands; perhaps, he had borrowed it for personal viewing. Later, the 16mm print was returned to the LVN Archive. After so many years, the only extant print of the film had shown signs of deterioration - the film had begun to warp, the sprocket holes shrunken. Arrangements with a Canadian archive were made to study the condition of the film through the efforts of Oya de Leon, daughter of LVN President Manuel de Leon, who was in charge of the LVN Archive at the time. The Canadian archive could not do anything about the film. Then, in 1998, the National Film and Sound Archives of Australia (now Screen Sound Australia) made an offer to SOFIA that was hard to refuse. As a gift to the Filipino people during the Philippine Centennial, the Australian archive offered to restore any film that SOFIA would recommend. SOFIA unanimously chose *Giliw Ko*. The NFSA kept their word and worked on the film. The restoration project also became a joint effort between the Australian archive and PIA. A premiere screening of the restored film was held in November 1998, at the Cultural Center of the Philippines. Fernando Poe, Mila del Sol, and Ely Ramos became alive again on the screen in a film by Carlos Vander Tolosa.

The major studios of the post-war period, particularly LVN and Sampaguita, being stakeholders in the future of their film properties, were active participants in the restoration projects. Aside from *Giliw Ko*, LVN has recently embarked on restoration projects to take care of its remaining collection. Two films that are included in the *Ukay-Ukay* Festival are classics of the studio period - *Biyaya ng Lupa* and *Malvarosa*. The remaining copies of these films are the 35mm b&w composite prints made for the Manila International Film Festival in 1982, as they were two of the several films showcased during the event. Now that the master negatives from which the prints in 1982 were made had deteriorated, the two prints stored in the CCP Archive were used to extract the dupe negatives and optical sound tracks. The new prints of *Biyaya ng Lupa* and *Malvarosa* produced marked the entry of the LVN laboratories into restoration work.

The Sampaguita Film Archive started with a dream - literally, a dream of Lilibeth Vera Perez-Nakpil, one of the daughters of Dr. Jose Perez, the studio head of Sampaguita during the studio years. Lilibeth Vera Perez dreamt about his father, telling her to take care of the Sampaguita legacy. The obedient daughter set up the Sampaguita archive and embarked on reconstituting the films of the family studio, a project that has now occupied her waking hours. Nakpil has now re-acquired over 300 films in various formats - film and video. Some extant prints were bought back from television stations and independent agents; some were confiscated by threat of legal means. The original materials of *Dalagang Ilocana*, *Jack and Jill*, *Maalaala Mo Kaya?*, and *MN* were all 16mm prints. Thanks to the practice then of printing 16mm copies for theaters using 16mm projectors and for television exhibition, these films survived even after their original 35mm master picture and sound negatives had disappeared. When Sampaguita embarked on the restoration of these four films in cooperation with SOFIA, PIA and NCCA (National Commission for Culture and the Arts), the extant 16mm prints manifested level 4 vinegar syndrome. The prints were already on their way to destruction.

Premiere Productions was the third in the triumvirate of Big Three Studios. *Sanda Wong*, one of the restored films in the *Ukay-Ukay* Festival was originally produced by Premiere. The extant 35mm print was found and acquired in Hong Kong through the efforts of Teddy Co and Mowelfund. The extant print is a version in Cantonese since *Sanda Wong* was a co-production between Premiere and Ho Chapman of Hong Kong. Directed by Gerardo de Leon, the print was a major find in Philippine Cinema archiving. The usual inspection, cleaning, and repair were done at PIA before the magnetic sound lift-off and production of the dupe negative were done. During the premiere screening of the restored version, Teddy Co had to do a live simultaneous translation into Filipino of the Cantonese dialogue. Lilia Dizon, Danilo Montes, Gil de Leon, Lola Young, and Jose Padilla, Jr. as Sanda Wong all spoke in Cantonese. Nonetheless, Gerardo de Leon's visual style is unmistakable.

Lea Productions was one of the major companies in the '70s. Lino Brocka's first phase in filmmaking happened under the patronage of this company. In the early '90s, even before the founding of SOFIA, the first batch of Lea films was turned over to the Cultural Center of the Philippines. The collection included Brocka's *Ano ang Kulay ng Mukha ng Diyos?*, *Cadena de Amor*, *Cherry Blossoms*, *Lumuha Pati mga Anghel*, *Santiago*, and *Stardoom*. From this batch, only two films had complete materials and were restored – *Ano ang Kulay ng Mukha ng Diyos?* and *Stardoom*. These were shown during a Lino Brocka retrospective that coincided with the launching of the book *Lino Brocka, The Life and Times of an Artist*. The few remaining reels of the other films were also restored. Included in the *Ukay-Ukay* Festival is *Ano ang Kulay ng Mukha ng Diyos?* The restored print was made from the extant 35mm master picture and sound negatives.

The second batch of Lea films that was turned over to the CCP Archive included *Tubog sa Ginto*, *Villa Miranda*, and *Wanted: Perfect Mother*. Unfortunately, the prints were already beyond restoration. The stock had become rock solid or turned into jello-like substance.

Another source of films is the individual collections of filmmakers. Luis Nolasco, one of the early film producers, turned over to Mowelfund a few titles including *Seksing-Seksi* (*Mapanghalina*), a 1959 film starring Leopoldo Salcedo and sexy star Aura Aurea. The extant material that was used for the restoration was the 35mm color master picture and sound negatives.

The material for *Pagdating sa Dulo*, a 16mm b&w print, came from the filmmaker himself, Ishmael Bernal. The print is part of the Ishmael Bernal Collection at the University of the Philippines Film Institute. The usual process for restoration and reprinting was done at the PIA.

It should be noted that much of the restoration work thus far, whether spearheaded by SOFIA or another institution like the Mowelfund Film Institute or the PIA, has been funded by the National Commission for Culture and the Arts, particularly by its Cinema Values Reorientation Program which is under the leadership of National Artist Eddie Romero. Romero has been a consistent patron of SOFIA and its restoration projects. Two films in the *Ukay-Ukay* Festival are Romero's own works – *Banta ng Kahapon* and *Passionate Strangers*. The master negatives of *Banta ng Kahapon* that were rescued from the LVN basketball court did not survive the vinegar syndrome. Fortunately, it was one of the films that were printed for the Manila International Film Festival in 1982. The print, which was entrusted to the CCP Archive together with other Filipino films shown during the MIFF, was used to strike a dupe negative and to make a sound lift-off for the optical sound track. Another film by Romero is *Passionate Strangers*. Produced in 1966, the extant material, a 35mm b&w print, was acquired from Mike Parsons, the producer and star of the film. *Passionate Strangers* is the latest restoration project of SOFIA.

Archiving, Pinoy Style

Strictly speaking, some experts would say that the films in this *Ukay-Ukay* Festival were not really restored, they were merely reprinted. Restoration means bringing back to its original state a film that has deteriorated and has lost its original quality. The operative words

are "original state." Thus, we have heard of the painstaking process of the restoration of films like *Nanook of the North*, *Metropolis*, or *Lawrence of Arabia*. Through a digital process, each frame is revived from the onslaught of scratches and molds, until the film is restored to its original glory. Sound is re-mastered and, in the case of silent films, the original score is even re-recorded. The process is painstaking, requiring the dedication of experts, and it is unbelievably expensive, since it requires sophisticated equipment and countless work hours.

What had been done in several of the films in the *Ukay-Ukay* Festival would, strictly speaking, be reprinting. But, it should be noted that it was not simple reprinting. Out of the fourteen titles in the festival, three (*Ano ang Kulay ng Mukha ng Diyos?*, *Seksing-Seksi*, and *White Slavery*) were reprinted from their master picture and sound negatives which were not in mint condition at all. The rest were reprinted from composite b&w, 35mm or 16mm prints. In the case of composite prints, it was necessary to make a magnetic sound lift-off, meaning the sound was re-recorded from the composite print onto a magnetic format. Then, an optical sound transfer was made on sound negative. In the meantime, a dupe negative was made of the picture from the original material (the composite print). With the picture and sound negatives now on separate tracks, the two were synchronized and prepared for printing. Depending on the quality of the original material available, varying degrees of cleaning, repair and rewashing were done accordingly before the sound lift-off and creation of the dupe negative. At the end of the process, the separate elements consisting of the optical sound track and dupe negative had been "restored."

In a few instances, a more complicated process had to be done. The stock had blocked and could not be easily unwound without hurting the emulsion. This was the case with *White Slavery* and *Banta ng Kahapon*. A process of unblocking had to be done first before the preparatory stages for reprinting could take place. In these instances, the material had to be treated more delicately to restore the film's pliancy.

Whether the process of repair, cleaning, unblocking, and eventual reprinting qualify as restoration is not something that we should quibble about. The important thing is that some of our films, that would have been lost otherwise, are available once more for viewing.

Where's the Archive?

The other half of the title of the festival of restored films is *Where's the Archive?* Over three decades has passed since Gil Quito made his undergraduate thesis at the University of the Philippines on film archiving and Philippine Cinema. Being a film buff himself, he cited the necessity for a film archive where the classics of Philippine Cinema could be stored and taken care of for future generations. After over thirty years, a generation later, a national film archive is still nowhere in sight.

We have pockets of archives. The most prominent of all is the state-of-the-art archive of ABS-CBN. The holdings of this leading television network and the productions of its film producing company, Star Cinema, are well preserved. LVN and Sampaguita, dominant film companies during the studio years in the '50s, maintain their own archives. The operation is a strain on their finances, but these two companies understand that they have some valuable film heritage in their hands. Then, there are agencies that operate a semblance of an archive – the Philippine Information Agency, the Cultural Center of the Philippines, the Mowelfund Film Institute, and the University of the Philippines Film Institute. However, these agencies are hardly able to support their own little archives. The basic requirement of 24-hour air conditioning is hardly maintained. To tell the truth, these agencies are not really the best places to archive films. But for lack of an alternative, they serve a purpose – for the meantime.

What we need, and SOFIA has always worked for this, is a national film archive. I know that it is difficult to argue for it in the face of the dismal performance of the film industry. But, nonetheless, there are hundreds of reasons why we should have a national

film archive. At random, here are some reasons: *Giliw Ko, Tunay na Ina, Ibong Adarna, Anak Dalita, Kundiman ng Lahi, A Portrait of the Artist as Filipino, Malvarosa, Biyaya ng Lupa, Hukom Roldan, Genghis Khan, Waray-Waray, Biglang Yaman, Jack en Jill, Sanda Wong, Noli Me Tangere, El Filibusterismo, 48 Oras, The Moises Padilla Story, Ganito Kami Noon, Paano Kayo Ngayon?, Pagdating sa Dulo, Tinimbang Ka Ngunit Kulang, Maynila... Sa mga Kuko ng Liwanag, Mababangong Bangungot, Insiang, Minsa'y Isang Gamu-Gamu, Manila by Night, Orapronobis, Itim, Batch '81, Kisapmata, Oro Plata Mata, Himala, Salome, Moral, Tatlong Taong Walang Diyos, Julian Makabayan, Pabonggahan, 'Merika, Saranggola, Jose Rizal, Bayaning 3rd World, Gangland, Anino, Minsan Lang Sila Bata, Riles....*

There are more films – more arguments – to support the need for a National Film Archive. We do not have to scrounge for titles, no need to dig deeper. We have a great list of filmmakers and films, a great past. But, we hope that the past doesn't get buried in a *bodega*, or another mountain of films on a basketball court, and another generation would have to engage in *ukay-ukay* to find the treasures of the country's film heritage.

The problem of constructing a National Film Archive is urgent. As each day passes, the vinegar syndrome scores in destroying our film heritage. What should be done? In no uncertain terms, the Society of Film Archivists states that the government through the NCCA and Congress, the industry through the Film Academy and the Film Development Council of the Philippines, and the private sector through interested parties like SOFIA and philanthropic organizations and individuals, must put their act together. Like a good adventure film, this project is a race against time. If we neglect our responsibility though, then we rob generations of Filipinos of their film heritage. That would be a tragedy.

Note: I would like to thank my colleagues in SOFIA – Vicky D. Belarmino, Mary del Pilar and Josephine Atienza - for their contribution and comments to this essay.

UNESCO... from page 1

proclamation of 27 October as the annual World Day for Audiovisual Heritage. The **World Day for Audiovisual Heritage** can be a means of building global awareness of the various issues at stake in preserving the audiovisual heritage.

The date is significant. On 27 October 1980, the General Conference adopted the "Recommendation for the safeguarding and preservation of moving images", the first international instrument to declare the cultural and historical importance of film and television recordings, and calling for decisive steps to ensure their preservation.

In today's digital age, that call is going out to far wider spectrum, as the definition of **audiovisual heritage** includes all forms of moving image and recorded sound, and related materials and objects.

In accordance with UNESCO practice, the proclamation of the Day was followed by a feasibility study to test the objectives, costs and expected results of such an annual event. UNESCO commissioned Ray Edmondson of Archive Associates to conduct the study, which attracted large numbers of submissions from all over the world. The UNESCO Board has approved the findings of the study, and preliminary planning for the launch – which will involve SEAPAVAA and other international audiovisual archiving associations – is now underway.

"We think this is a crucial strategic development for the audiovisual archiving field, which over time will raise awareness of our work, of the realities of preservation, and will raise the cultural status of film, television, radio and recorded sound", said SEAPAVAA President Bel Capul. She added that SEAPAVAA members would be encouraged to take advantage of the opportunities offered by the annual day.

Ray Edmondson, who is also a SEAPAVAA Council member, noted the symbolic importance of UNESCO's decision. "UNESCO has sanctioned a very limited number of annual days – for example, World Press Freedom Day, International Literacy Day – which go to the heart of fundamental democratic values. I think it's significant that it has now put the world's audiovisual heritage on the same plane."

UNESCO will make further announcements next year about the range of activities to be associated with the inaugural **World Day for Audiovisual Heritage**.

SEAPAVAA

on its 10th year

A reflection . . .

from page 24

our budgets grow and our archival institutions are secure? How are we going to raise the audiovisual heritage to the same status as the older media? How are we going to deal with increasingly restrictive intellectual property regimes?

We face our own corporate challenges. There's the need to accelerate membership growth; to increase our involvement in sound as well as image archiving; to be more relevant to individuals as well as institutions; to attract sponsorship and endowments.. I think we have some internal reforming of our own to do if we are to achieve these things.

We also need to address generational change in leadership. I was privileged to be the founding president, elected when I was Deputy Director of the National Film and Sound Archive of Australia. Now I'm a retired public servant and a traveling consultant, and at the age of 63 you start to face up to the reality that you won't be around for ever! I've learned that the most crucial test of leadership is to make yourself unnecessary (think about it!)

So to what do we now set our hands in SEAPAVAA's teenage years? Who will take the leadership roles? As such international associations go, SEAPAVAA is relatively small and financially frugal – even if it is now more than twice the size it was at the beginning. Its leadership pool is correspondingly small. If it is to continue punching above its weight the pool has to grow. At age 10, we're too old to fall back on the excuses of childhood – on the other hand, we're much too young to rest on our laurels and fall into the complacency of middle age. Educators tell us that the teenage years are the best years of your life. And that's where we stand – on the threshold.

The challenge before us

What a challenge, and what a prospect, is before us! Can we imagine, by 2016, an effective national audiovisual archive in every country in the region? Can we envisage governments giving the audiovisual heritage a much higher priority than they do now? Can we imagine a new generation of fully trained audiovisual archivists raising public awareness and taking the work to new professional heights? Can we imagine an egalitarian world where the global memory is not *just* that of the hegemonic cultures?

Imagining is the first step towards achievement. Welcome to SEAPAVAA's second decade!

It was in 1994 when Ray Edmondson, then Deputy Director of the National Film and Sound Archive (NFSA) of Australia, came to Manila to research about the “embryonic” state of AV archiving in the Philippines for a paper he was writing. Who would have thought that visit would be the start of a series of events that would culminate in a regional association that is now celebrating its tenth anniversary? This was the BEGINNING...

In May of the following year I found myself in wintry Canberra to participate in the ASEAN Seminar on Audiovisual Archive Management hosted by the NFSA. It was there that the concept of establishing an organization that would represent the concerns specific to the Southeast Asia-Pacific region was envisioned. We had a DREAM...

This vision was realized sooner than any of us ever imagined when SEAPAVAA was officially registered as a non-profit organization during the first ever regional AV archiving conference held in Manila in February 1996. It was awesome to see all those important people, heads of archiving institutions from all over the region, affixing their signatures as founding members.

I'm proud to say that I was there when the seed was planted, from its conception through the birthing pains... and was there to celebrate its coming into the world. The dream was now a reality. We made it happen.

From its early years I had the privilege of working with the SEAPAVAA Secretariat. My experience has enriched me not only professionally but personally because of the people I worked with from the different archiving institutions locally and from other parts of the world. It was a priceless and valuable experience that gave me an impressive insight into the world of archiving. I learned to appreciate our region's cultural differences and our common passion to preserve and make accessible our AV heritage for generations to come.

When I was asked to write my recollections, I thought it will suffice to write about all those conferences, the farewell dinners, the seminars, trainings and workshops, year after year. But then I realized that what I remember most are not all these. My best memories for the past ten years are of the people and their life's work.

I feel so fortunate to have worked with the most dedicated practitioners and the best minds in the field, the brilliant technical experts (Mick Newnham, Teoh Yan Sing, Lim Soh Kwang, Jim Lindner, Dietrich Schuller, Dr. Chi and so on...) who passed on some of their wealth of knowledge to me. I thank the late Hammy Sotto, founding President of the Society of Film Archivists, for infecting me with his enthusiasm for the medium, and Ray Edmondson for his unwavering support, his Philosophy of AV Archiving and his tireless efforts in promoting SEAPAVAA all over the world.

I remember and congratulate the people from all the member institutions, particularly the NFSA and the Philippine Information Agency for providing the Secretariat support all these years, which have made all the conferences and activities of SEAPAVAA possible. These people who have selflessly contributed their time, skills and resources make SEAPAVAA what it is today.

As for SEAPAVAA's future, I am optimistic. I am confident that it will continue to grow and have a more significant role in the region. For us the pioneers, it was a bumpy ride but frankly my dear...it was all worth it!

2020 Foresight: . . . from page 6

move film-based images to video tape for anything other than research and reference purposes; this is no longer a tenable position.

The overpowering quantities of material pouring into archives all over the world – driven by the obsolescence of successive waves of analog video technology – have changed everything for those archives which have moved beyond the relatively circumscribed world of celluloid film. It is not possible to apply the 20th century approach of meticulous, frame-by-frame restoration and duplication

onto comparable physical media to collections of video tapes numbering in tens of thousands. If this material is to be preserved before the tapes and machinery completely break down, then new and industrialized processes will have to be developed.

In this context, digital technologies offer a number of highly desirable properties some more certain than others. Once footage is held in the digital realm it can be organized, edited, modified and copied on an unprecedented scale and with relative ease. Moreover, these

functions can be carried out without any further losses – that is to say without the inevitable degradations of quality which result from generations of copying of analog material. Digital material, depending on its storage, also has the capacity to be accessed far more rapidly and accurately.

It is those properties and possibilities which will dominate the next 15 years of the Film Archive's history. By 2020 it is forecasted that the Archive will hold close to 200,000 titles and that more than half of them will have been digitized to prolong their lifespan and to make them more widely available.

While the work will go on to collect material in all formats and from all the eras of New Zealand's film and video history, more and more people will experience that material digitally. They might call it up on their home computer or on a community access appliance in public library; visit it in a museum; settle back and watch it on the big screen of a digital cinema; download it to their video iPod...

Or maybe even watch it while waiting for the traffic jams to clear in their flying car.

-- **Frank Stark**
Chief Executive, NZFA

Volunteering for an AV archive . . . from page 9

editing out the infected portions of the film as my one and only option. I could not get rid of the excrements left behind with any chemicals. At this point I would like to thank Mick Newnham for his knowledgeable and fast help during the project. It is so

much better to work when you know there is somebody you can ask!

On the management side, the subjects that were continuously discussed were raising public awareness, strengthening of a support group, staff motivation and

setting priorities within the preservation department. The NFA strives for independence from the National Archives and the Fine Arts Department; public support might be helpful for the institution. But as I have also learned, public support can also backfire and become detrimental for the cause so one needs to be careful.

It seemed to me that the backlog is – as often – one of the major issues to be dealt with. The longer film is kept outside the vaults, the faster the vinegar syndrome will get to it. And I was amazed to see just how fast the break up of the chemical chains can advance. Having experienced the humidity I can only now fully grasp the extent of the problem of setting priorities when films sometimes literally die in ones hands. I am looking into the possibility of doing a risk assessment survey next year, in the hope that this will be of some help.

Whilst volunteering, I noticed a major difference in how people define the duties of a job. While in the Western world it becomes more and

more obligatory to show interest and work on ones own continuing education ("maintaining competence"), I did not get the impression that this concept exists in the same way in Thailand. Concepts like motivation, ambition, interest and dedication seem to be lived and defined differently. Being confronted with a different cultural working environment can sometimes lead to questioning the roots of ones own thinking with respect to ones profession. And for working this means that to motivate staff to want to learn more one must seek different approaches.

All in all I have gained a lot in a very short time, and I hope very much that for the NFA, it was a useful and gratifying experience too.

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-- **Brigitte Paulowitz**

Membership updates . . . from page 1

Philippines (full institutional member) which was represented by its director, Lourdes David; the Alpha Omega Digital GmbH, Germany (associate institutional member) which was represented by Thomas Bakels; and David Boden, Diane Hosking, and Robert Pymm from Australia; Brigitte Paulowitz, Austria; Adrian Wood, United Kingdom; and Joshua Harris from the National Geographic Society, USA (associate individual members).

The Rizal Library services the students, faculty, and visitors of the Ateneo

and is considered as one of the best equipped and has one of the most extensive collections of Filipiniana or books on the Philippines. The building which houses the library was built through the joint effort of the Ateneo Alumni Association and the Ford Foundation of the US. For more details, visit its website: <http://rizal.lib.admu.edu.ph>.

The SEAPAVAA currently has a roster of 32 full institutional members, 13 associate institutional members, 30 individual members, and two lifetime members.

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The idea that grow, and grow and grow

In May 1995, as the ASEAN-Australia Training Seminar on Audiovisual Archive Management reached its closing stages, participants were unanimous that the time had come to establish a regional professional association, and they appointed a steering committee to take the idea forward. A few months later, the five of us – Tuenjai Sinthuvnik, Teoh Yan Sing, Belina Capul, Jean Wein, and I – met in Bangkok to draft a constitution and map out a preliminary path for the proposed organization. It assumed the name SEAPAVAA (South East Asia Pacific Audio Visual Archive Association) and formally came into being, under Philippine law, at its inaugural conference in Manila in February 1996. There were 20 founding members.

At the time, I don't think any of us had a very sophisticated idea of what it might develop into, much less where the money would come from to keep it going. We were just convinced that it was needed – an organization that could cover the entire audiovisual spectrum and focus exclusively on the needs of the region. In other words, to do a task that no existing international body could do. The constitution we adopted has required only minor amendment over the last decade, and has turned out to serve us well.

Were we right to set up SEAPAVAA? Yes. Why? The most important reason is probably the least obvious one.

In 1995 our region was more or less a black hole on the international landscape. The audiovisual archiving world knew little about our institutions and our audiovisual heritage, and we weren't part of the agenda. We were below the radar.

That's all changed now. Even if SEAPAVAA had done nothing else, it made our region visible. We now sit, on equal terms, with the other associations (FIAF, FIAT, IASA, AMIA, ARSC, ICA, and IFLA) on the international peak body, the CCAAA (Coordinating Council of Audiovisual Archive Associations). We have gained formal recognition by UNESCO, which has funded our training program and supported our conferences. I am convinced that by making South East Asia/Pacific visible we have helped to change the global agenda too, as the CCAAA associations, in turn, are now increasingly reaching out beyond the traditional Euro-American axis.

SEAPAVAA moments

I don't want to go into a recital of milestones. But we all have our personal recollections of "SEAPAVAA moments" that were important to us, so let me share a few of mine:

- The wonderful day in May 1995 when everyone arrived in Canberra for that first training seminar and our 'virtual' community became a physical reality
- The establishment of the first "distance learning" postgraduate course in audiovisual archiving at the University of New South

Wales – and the ASEAN support scheme which enabled so many in the region to participate

- Tuenjai teaching me how to do the formal Thai 'wai' greeting before I went on television during the Bangkok conference
- SEAPAVAA's hosting, also in Bangkok, of the UNESCO Working Group which devised the current "Memory of the World" guidelines in February 2001
- The December 1998 premiere of the restored version of *Giliv Ko* at the Cultural Center of the Philippines, which made an unforgettable impact on a VIP audience
- The lean year, 2004, when – like other associations in the region – we had to delay, then finally cancel, our annual conference because of SARS
- The energy, enthusiasm, and quality of workshop participants and the fun of sharing with them – most recently, this year, in Hanoi
- Ricky Orellana's cartoons which grace every newsletter and make SEAPAVAA unique. (We're the association with the sense of humor!)

Growing up pains

There is much in the last 10 years to be proud of. But as SEAPAVAA now enters its adolescence it can expect to suffer all the traumas of growing up. Many of our member archives have developed in quite exciting ways – but the audiovisual world has moved on too, into the new era of digitization and rapidly expanding production. How are we going to keep pace? How are we going to change government agendas so

continued on page 22