



**Prospects for the development
of training systems for the
preservation and diffusion of the
audiovisual heritage**

Madrid, 7th and 8th June of 2010

Bruselas, 15th October 2010



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Presentation

In its second report on the *Recommendation of the Film Heritage*, the European Commission had detected some problems in member countries on issues such as specific training of professionals and the lack of dialogue between archival institutions and those responsible for education



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Under the Spanish Presidency of the EU, following the tradition of the Workshop/Seminars organised by the Spanish Film Archive and dedicated to training and the exchange of experiences between Iberian and Latin American film archives, of which there have been 12 editions, we considered organising a conference to reflect, at European level, on the situation of the training of professionals in the field of preservation of the audiovisual heritage, and, if appropriate, to draw conclusions on the subject



Premises

- In general, the conservation of the physical elements that contain films is not integrated into the training on the preservation of cultural goods
- The professional and technical training has been undertaken mainly by film archives
- The physical media that contain classic films are disappearing and the knowledge about their safeguard may disappear with them too



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Objective

Reflecting on the specific problems of the training of film curators within the frame of training in other artistic disciplines





Summary of the communications

- Desirability of the National Heritage Institutes being part of university research and teaching groups
- Nowadays, the film heritage is also present in museums and major exhibitions, as part of its contents. It's absolutely sustainable the need to apply the same broad principles used for all works that are filed, collected and subjected to diffusion
- Preservation and restoration activities have a scientific and study of art profile



▪ In the European market, it is defined as a profession that demands higher education studies with interdisciplinary knowledge and the need to create lines of research

ENCORE

European Network for Conservation Restoration Education

▪ A lack of common policies is diagnosed. The European Commission should give more continuity to the educational and training programs in these areas



- We need to break the barrier between technical and curatorial knowledge. Technical decisions should be based on curatorial experience and viceversa
- If we want cinema to be appreciated as one of the fine arts, as cultural heritage, we must be capable of making this concept root in educational systems
- Film archives need to develop a training structure and a body of knowledge



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- As each country has the competence of organizing its own educational system, the European Union should contribute to the promotion and support of the cooperation among its countries
- Our aim is to achieve a level similar to that of the Museums of Fine Arts, large libraries and other cultural institutions in charge of the protection, restoration and management of the cultural heritage.



▪ We need to:

- Redefine the model for our institutions
- Define a profession and profiles
- Establish a dialogue with universities
- Create a place for that dialogue
- Generate a scientific production

A battle to be fought together with the European Commission is that conversations about film policies are not limited to the issue of subsidies and State aid



Conclusions

Participants at the conference, key representatives of Film Archives and Universities and European Training Institutes

State:

- The creation, in various European countries, of University M.A courses and other introductory training modules designed to provide training related to the Film Heritage, particularly in works on conservation and restoration
- The holding of specialised conferences, seminars and other modules of ongoing education, largely organised through the initiative of film archives
- That the impact of new technologies calls for the redefining, with an eye to the future, of the occupations and profiles related to the Film Heritage and its conservation and diffusion



Conclusions

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Reccommend:

- **Closer ties between film archives and training centres in order to agree on supply and match it to demand, With a view to a future market of diversified work, and the need to establish broader professional and occupational categories**
- **Therefore, the formulation of, on the one hand, a referential table of professional tasks and profiles and, on the other, a White Paper on existing training with recognised results.**



Conclusions

Participants at the conference, key representatives of Film Archives and Universities and European Training Institutes

Request:

That the conservation and valorization of the Film Heritage receive European Union and Member State recognition and support equal to that given to other cultural areas, such as Fine Arts and Libraries



Conclusions

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Request:

An increase in European Union support through the diversity of its programmes and other Community instruments, taking into consideration its trans-national sphere of activity and its principles of subsidiarity

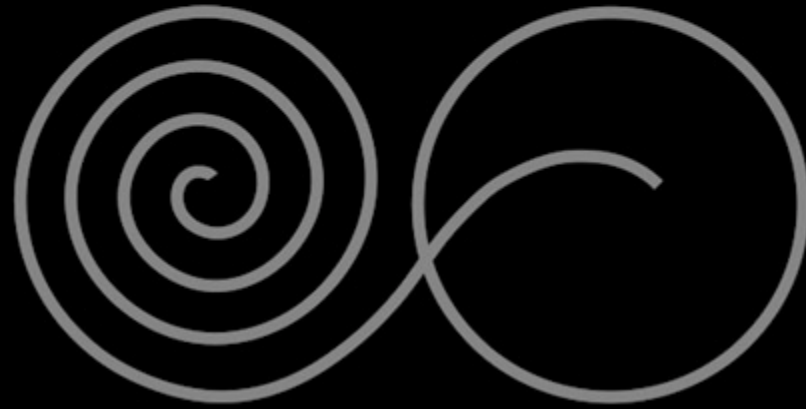


Conclusions

Los participantes en la Conferencia, destacados representantes de Archivos Cinematográficos y de Universidades e Institutos de Formación Europeos,

Request:

The establishment at a trans-national European level of an initial training born of an agreement between Universities and Archives, with additional periodic ongoing education initiatives, which would take into account, on the one hand, the array of professional tasks and levels required, and on the other, their place within a broad and high-level training format which responds to the express ambition to put the film heritage on a level footing with other cultural sectors.



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