

## AUDIOVISUAL ARCHIVES: A REPORT ABOUT THE POLICY OF ACCESS TO AUDIOVISUAL ARCHIVES FOR ACADEMICS, TEACHERS, RESEARCHERS AND STUDENTS

The paper was presented at the Joint IASA-BAAC conference, Vilnius, Lithuania, on Monday, October 7, 2013.

The joint IASA-BAAC conference was held in Vilnius from 6<sup>th</sup> to 10<sup>th</sup> of October, 2013.

The presentation was done by Tedd Urnes and Egle Vidutyte. The opening of the session was done by showing two video recordings where professor Knut Kjeldstadli and professor emeritus and writer, Gunnar Gjengset, made statements about the importance of getting access to audiovisual archives.

### INTRODUCTION

The site is Oslo. The year is 2000. The month is August. The event is the 19th International Congress of Historical Sciences and The International Association for media and History, August 11- 12. For those of you who do not know much about Norway, Oslo is the capital. About thirteen years ago I attended the conference mentioned to present a limited report about the official access policy of the members of FIAT/IFTA. The main source was FIAT/IFTA's publication, "Guide to Audiovisual Archives Eleventh edition 2000."



On the photo to the left: Steve Bryant, FIAT/IFTA, Tedd Urnes (formerly Johansen), FIAT/IFTA and Christine Whittaker.

### THE AIM

The year is 2013. The issue highlighted thirteen years ago in Oslo is still on the agenda of international conferences and seminars. The main aim of presenting a paper on the same issue evaluated in year 2000 is to see if changes have taken place among the most important libraries and archives which are dominating the debate and the agenda of international conferences the last thirteen years. Most of the archives are still member of FIAT/IFTA and IASA and BAAC.

The question asked thirteen years ago was: Access for university studies or national responsibility: yes or no.

Twenty-five members answered negative to the question. The negative answer given meant that none of the archives advocate for a policy for those who wanted to use the collections for university studies. No policy for national responsibility is introduced.

Sixty-nine members gave a positive answer to the question. The answer was: yes. We do support university studies.

The Norwegian Broadcasting Corporation (NRK) gave a negative answer to the question in the year 2000.

It is of great importance to study the negative reasons expressed by twenty-five archives for not accepting a positive approach to academic studies in year 2000 and to compare the result of information given in the field of access in year 2013. Any change of official policy among the archives who gave a negative answer in year 2000?

#### ACCESS POLICY THIRTEEN YEARS AGO

What were the main reasons for those archives who gave a negative answer to the request of access to the collections for academics, teachers, journalists and students thirteen years ago?

- No access to equipment for reviewing of audiovisual materials available for searchers.
- No working rooms ready for viewing of the programmes. No film viewing/editing tables available.
- No viewing cassettes of the programmes available –only the original copy stored.
- No policy of making viewing cassettes of the programmes to be used by academics.
- The collections were needed for new productions only.
- The Sales Department wanted the transmitted programmes for the sales business.
- Important to make transmitted productions available for new transmissions at short moment.
- No librarian to assist the teachers in searching for the materials and to assist the viewing by using different technical equipment like film viewing tables (Steenbeck editing table) and cassette players of different types.

#### YEAR 2013

The site is Oslo. The year is 2013. The task and aim for my paper is to make a critical evaluation about the working situation for the target groups mentioned: Academics, writers, journalists, students and researchers who all want to make use of the content of the audiovisual archives for the work they are doing. Is there any change and improvement in the working conditions for the groups listed? Is there an improvement for students who want to study television programmes and transmission of the programmes?

A questionnaire containing information and questions about the aim of my paper was forwarded a selected group of persons with whom I had worked during the last thirteen years and to a selected group of television companies and national archives/libraries.

New technology has been introduced and improved year by year. What is the result for the users and for the development of a modern democratic society?

## THE CONTENT OF THE AUDIOVISUAL COLLECTIONS - SOME ISSUES.

Some years ago I worked with academics doing research in archives with sound recordings, radio programmes and television programmes and the written documents.

Why is it important to include information from TV programmes and other film and recorded collections in academic research?

Let me focus on some important sources: photographs, sound recordings, moving images and transmitted and untransmitted radio-and television programmes and unknown film shots forgotten.

Some of the photos are famous worldwide because they document political events, wars or dramatic situations. In many cases, photographers who took these photographs were risking their lives to capture such moments and to make it possible for archives to maintain a historical record of the past - a risky business so to speak.

### TOO CLOSE TO THE SOURCE OR THE OBJECT

Two persons to be remembered- two war journalists who came too close to the source- Robert Capa and Marie Colvin.

#### ROBERT CAPA

The famous combat photographer and photojournalist Robert Capa was born in 1913 and he died in year 1954. His life is legendary. His photographic style was a dangerous business. Robert Capa made the famous statement about the quality of the photo : " ...If your photographs aren't good enough, you're not close enough...". Robert Capa came too close to the object . He was killed by a landmine at Thai Binh in Vietnam in year 1954. The camera does the talking was his attitude. Personal courage was more important than the techniques of the cameras. Catching a dramatic moment was the challenge for Robert Capa.

He covered five different wars: The Spanish Civil War, The Second Sino-Japanese War, World War II, The 1948 Arab-Israeli War and The First Indochina War. Robert Capa: In Love and War is an interesting documentary about the life and work of Robert Capa (The programme was transmitted by Swedish Television (SVT2) in 2004).

About 70.000 negatives of his productions are preserved.



#### MARIE COLVIN

Marie Colvin was too close to the source, too. Marie Colvin was born in 1956 and was killed on duty in Syria in 2012. She was an award-winning American journalist who worked for the British newspaper "The Sunday Times". Marie Colvin died while covering the siege of Homs in Syria. She produced documentaries, such as "Arafat: Behind the Myth" and she is featured in the 2005 documentary film, "Bearing Witness".



Marie Colvin covered conflicts in Chechnya, Kosovo, Sierra Leone, Zimbabwe, Sri Lanka, East Timor and The Arab Spring in Tunisia, Egypt and Libya. Her last mission was the Syrian Civil War where she was killed.

She was a legend. The Colvin family has established a memorial fund of Marie at the Long Island Community Foundation. The humanity of Marie Colvin's work was admired worldwide.

#### KILLED ON DUTY 2012

Those who make documentary recordings live a dangerous life. In 2012 approximately 141 journalists were reported killed on duty. Robert Capa and Marie Colvin are two important people who should be remembered for such documentary work.

#### TWO FILMMAKERS AND THEIR ATTITUDES TOWARDS ARCHIVAL FOOTAGE

PHILIP KAUFMAN



The American filmmaker, director, producer, screenwriter and actor, Philip Kaufman has made a public statement about making use of archival footage in movies. The statement was published in an interview conducted by Ellen Engelstad, Sodankyla, Finland. The Norwegian newspaper , Klassekampen , published the interview on June 24, 2013.

"...People are too eager in throwing away materials (films) wishing to create something new. The result is the fading of authentic. I like archival footage because it is like stones you find on the beach and are cleaning in the water. The colours are emerging and you are wondering about where they came from ..."

Philip Kaufman has adapted novels of different types in his movies. ,which include The Unbearable Lightness of Being (1988), written by Milan Kundera; Rising Sun (1993),

by Michael Crichton , Tom Wolfe's heroic epic The Right Stuff (1983) and the erotic writings of

Anais Nin , Henry & June (1990).

Archival footage was used in The Unbearable Lightness of Being to show the political environment in Prague in 1968.

Philip Kaufman was the director of the film , Hemingway & Gellhorn (2013). The story is told by an active use of archival footage, attempting to make the film a true story about the life of Ernest Hemingway and Martha Gellhorn. Archival film footage was used in a fascinating way where the actors appear to enter the historical shots from The Spanish Civil War and other events.

Footage for this film was selected from archives and libraries, including:

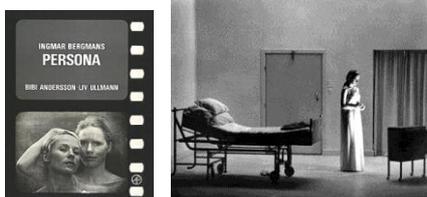
University of South Carolina moving image research collections, Imperial War Museum, Thought Equity, Getty Images, Producers Library, John E. Allan, Inc., HBO Archives, Library of Congress, National Archives and Records Administration, RGAKED IN KRASNOGORSK, The Russian Archives of Documentary Films and Photography, WPA Film Library, Macdonald & Associates, UCLA Film-Television Archive and shots from the film Spanish Earth made by Joris Ivens.

The past, the future and the present are nested through the of archival film footage.



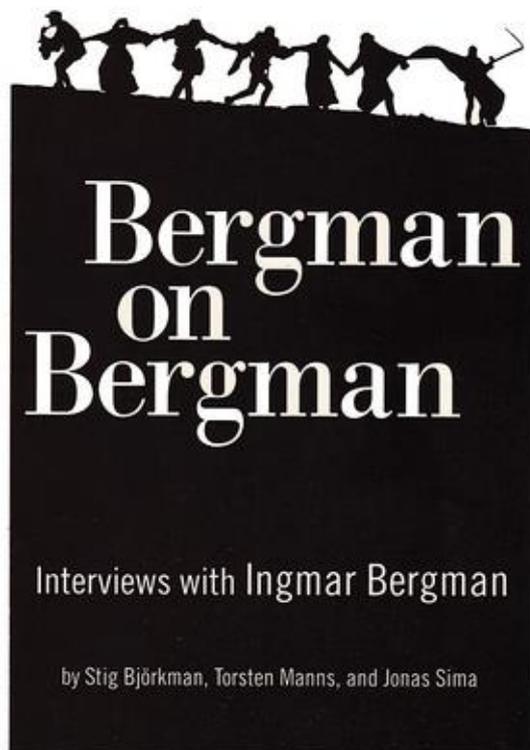
INGMAR BERGMAN (1918-2008)

The late Swedish film director Ingmar Bergman comments on the role of the artist in many of his films. In two of his films he uses archival footage, *Persona*, and *A Passion*.



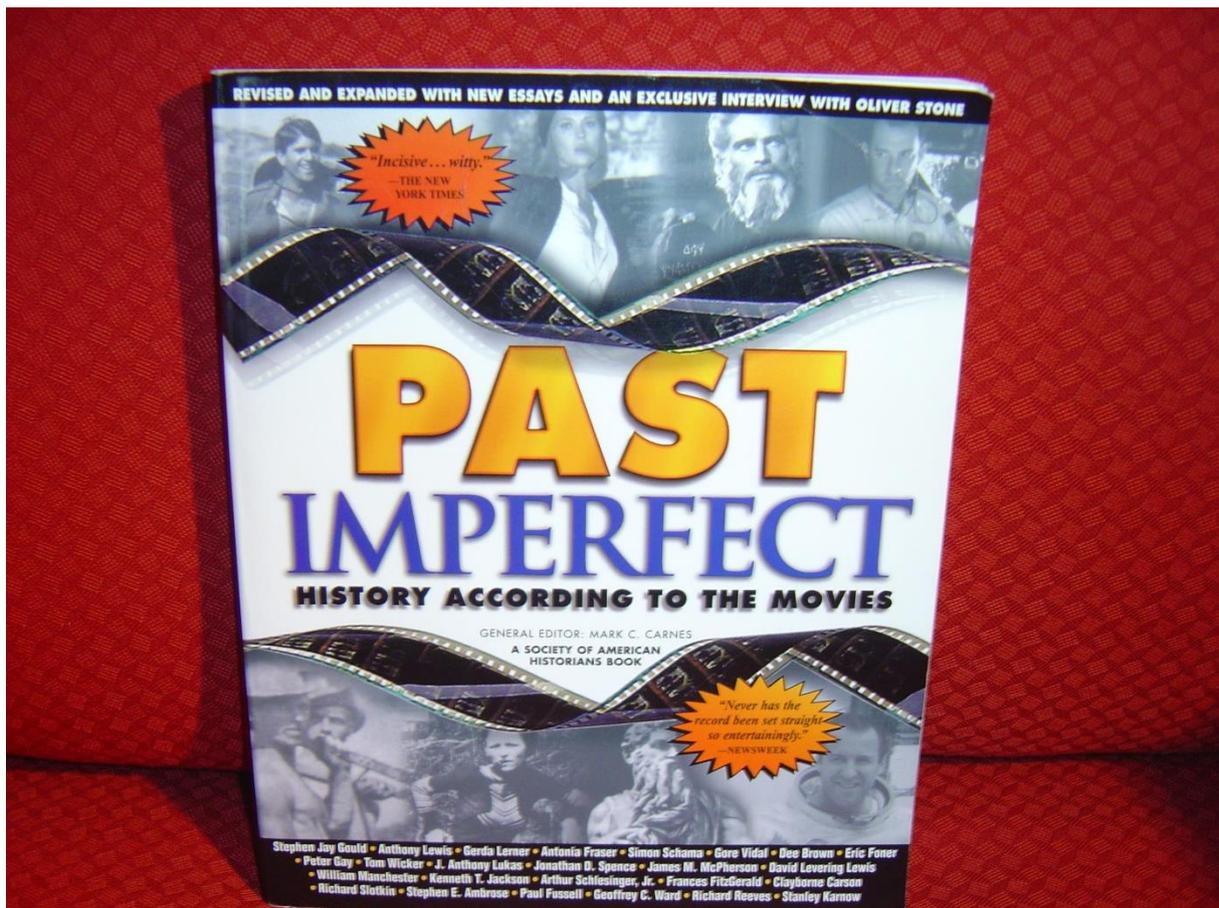
Reality and fantasy have been made by actors in his films. Why has he replaced actors by using archival footage? Ingmar Bergman has made this statement about the matter: " ...political activity today is precipitated by the news, by television's immediate closeness to what is going on all over the world. In this respect art has missed the boat completely. Artists are hardly the social visionaries they used to be. And they mustn't imagine they are! Reality is running away from artists and their political visions..." . The statement is published in the book Bergman on Bergman (1970).

The scene selected for the movie Persona is TV news footage of Vietnamese monks in Saigon burning themselves to death with gasoline. TV newsreels make the past as real as possible. No fiction. The stock footage for the film , A Passion, is the famous event in Vietnam where a vietcong is shot in the head in the street of Saigon by South Vietnamese National Police Chief , Nguyen Ngoc Loan.



American historians have been worried about the influence of historical movies in school education in USA. 100 movies were studied and evaluated. The result of the study was published in a book, PAST IMPERFECT. History According to Movies, 1995 .

A positive cooperation between historians and film directors does not always take place during the preparation for the production “ Historical Films”. Historians are not a wanted group from whom film directors seek advice while making a movie. While film companies may want to talk to the historians about the film, the film director makes his own decision about the final content of the film even if the historians have a negative opinion of the film. The main concern of the director is the economy of the film, not historical facts.



#### HISTORY STUDIES, ACCESS TO AUDIOVISUAL ARCHIVES AND SELECTION OF SOURCES: SOME ISSUES

For years historians have paid little interest in using films and television programmes to highlight different political events or issues related to the events. The written word, the main decisions made by politicians at meetings, official reports and documents, have been the main sources for the work done. Due to new possibilities for research, the negative attitude among historians has changed. It is important to include information about different social and political event by showing the recordings of the events captured by television reporters or journalists. The main problem for years have been the negative access policies of the producing television and radio companies letting university scholars get access to the transmitted broadcasts.

Even today some find the use of books as a tool and as a source to be better than viewing a film in a cinema or viewing the programme on television. It used to be complicated making notes while viewing films and television programmes. It was easier to read a book, make notes, turn to the first part of the book and then return to last pages.

The use of DVDs, different types of video cassettes, and modern file formats, has made it possible to view programmes and at the same make critical studies of the contents. Researchers can start and stop the programme when they want to make notes or discuss the content with other scholars or students. The tools are good for studies. But you must get access to the audiovisual archives.

THE NORWEGIAN PROFESSOR KNUT KJELDSTADLI reflects on these issues in his book:

Fortida er ikke hva den en gang var. En innføring i historiefaget

(Eng: The past is not what it used to be. An introduction to the study of history)



The book was published for the first time in 1999. In 2005 a revised edition was released. The discussion about the importance of history studies and the use of sources is very interesting for all of us who have worked in the field of research and in the field of audiovisual archives.

To make people interested in history as a subject, the historians have to communicate with ordinary people about the result of their efforts. Television programmes about historical events are popular. People watch dramas of the history of the nation and about wars and politicians. Even if the producer states that the story is a mixture of facts and fiction, many viewers believe in the stories as true historical reports.

The content of the audiovisual archives brings the searchers closer to the historical event than the written document or the official report or even book published.

The driving force behind the use of audiovisual sources for research is the need for dependable primary documentation. Like the statements of the work of the American combat photographer, Robert Capa, the historian need to come as close as possible to source needed. Films, photos, sound recordings are documentary forms that make research of the past as close as possible to actually being in the past. It is true, however, that footage of historical events may be edited by a producer to create a story by and for the producer in which a new reality is created to satisfy the aim of the programme. A scholar must evaluate historical footage with reference to facts already known. Even in films, you will find the need for the use of additional facts in order to help the viewers understand the subject. Some movies make use of facts listed at the end to tell why the story ended like did or why the characters behaved the way they did. For instance, at the end of the well-known movie, *Y Tu Mama Tambien*, the viewers are informed that the woman who is travelling in Mexico with two young boys has cancer and that she has to face the fact that she is dying.

Professor Knut Kjeldstadli has written about the issues of making use of audiovisual archives, but he does not approach the practical problems getting access to the collections.

#### MEDIATEHEQUE – ACCESS TO DOCUMENTARIES-MOVIES IN LIBRARIES WORLDWIDE

Tourrettes sur Loup is a nice, old village in Southern France situated not far from the City of Nice.

I pay the old village a visit each year. Even in this old village you find a library containing a mediatheque where you can get video cassettes for your private entertainment for your studies. It is no sensation any more to get access in public libraries to movies or documentaries in different fields. The issue is: Why is it still complicated to get access to audiovisual archives worldwide for academics and students?

# MEDIATHEQUE

Tourrettes sur Loup

Le Foyer du Livre

**LIVRES**



**MUSIQUE**



**VIDEO**



Mercredi : 15h 00 à 18h 00  
Samedi : 09h 00 à 12h 00

**14 rue du Frêne**

**tel : 04 93 59 24 54**

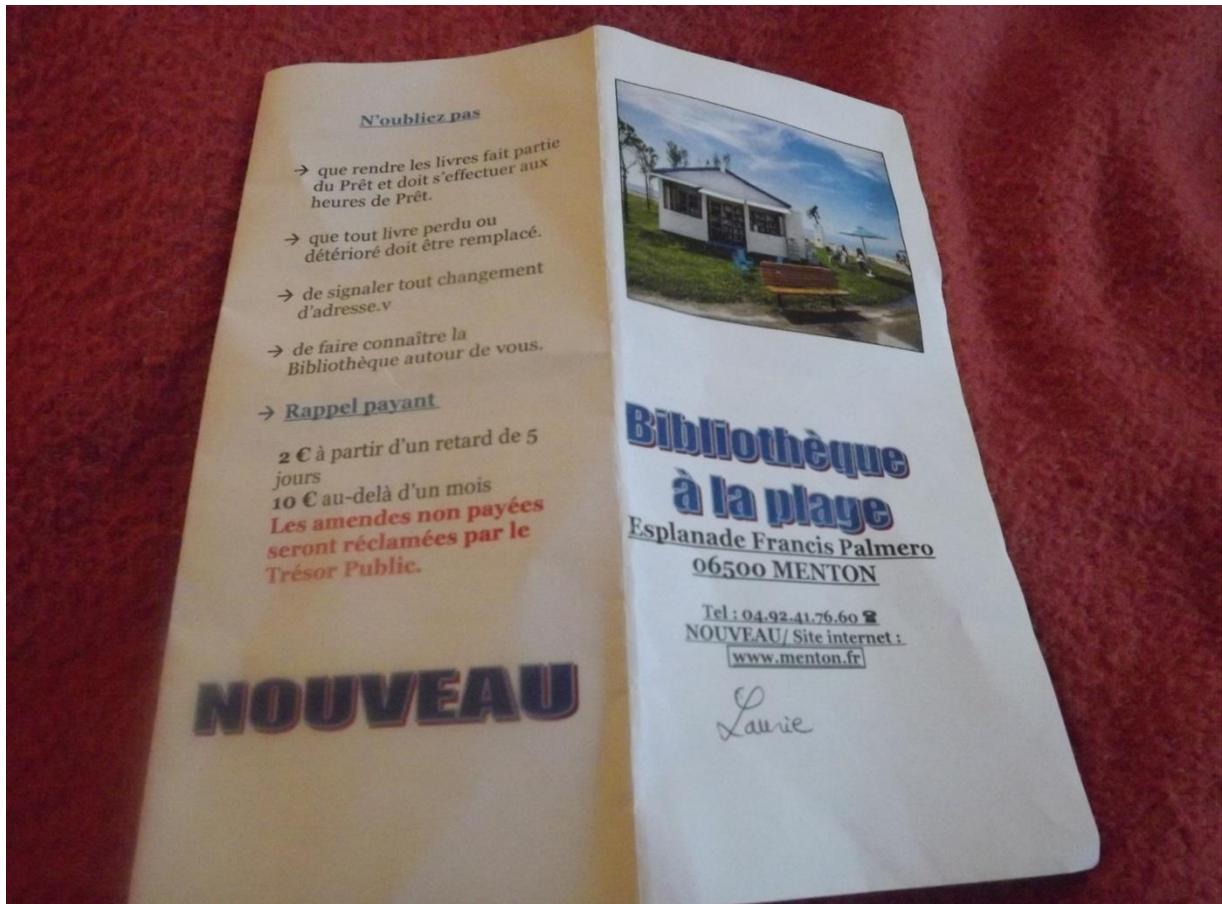


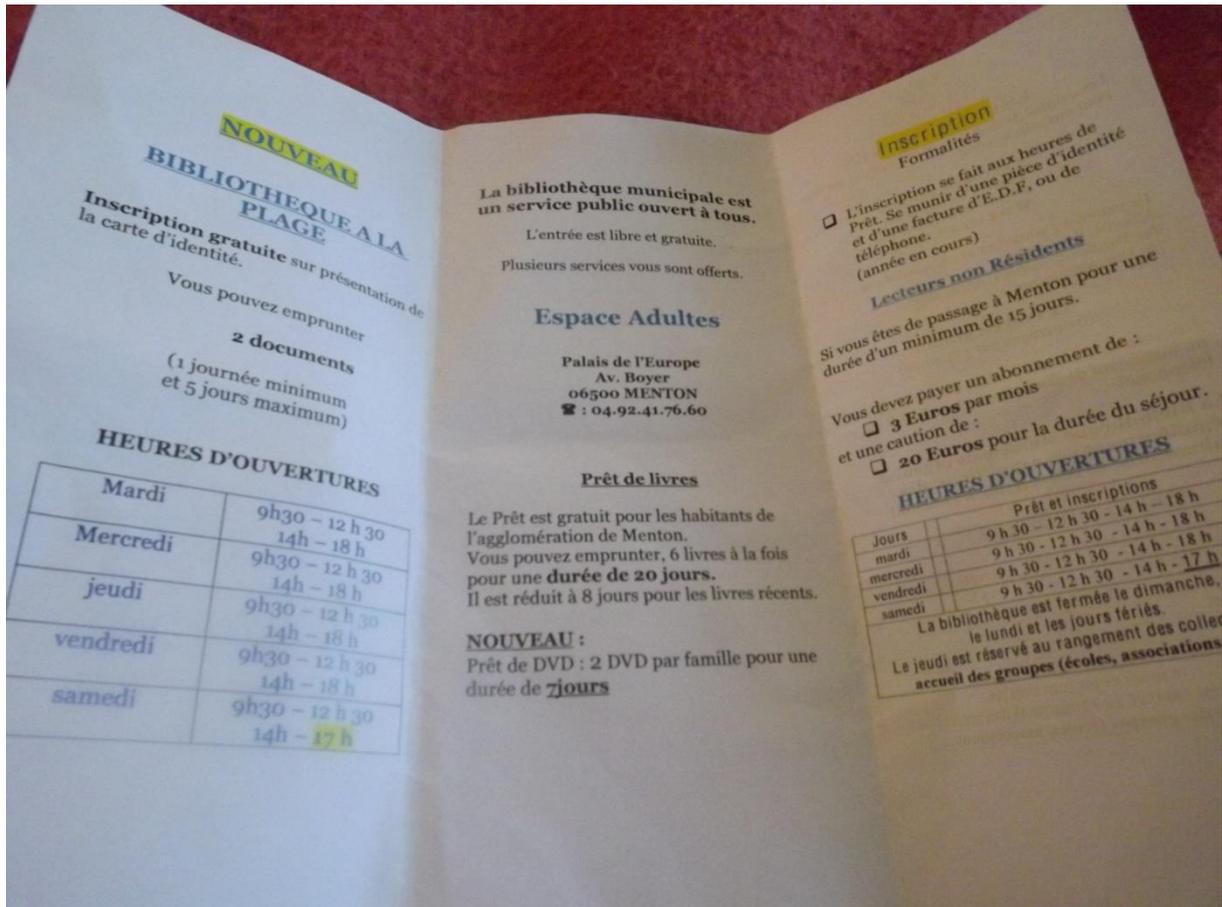
Tourrettes Sur Loup- The village is situated not far from the City of Nice in Southern France.



FRANCE. THE CITY OF MENTON- LIBRARY VISIT SEARCHING FOR DVD COLLECTION

On the public beach of the city of Menton in France you can lend DVDs from the public library situated on the beach! No sensation anymore getting access to films. Come and join me!





Even in the public library of Menton access to films is possible.



## EXPERIENCES WORKING WITH ACADEMICS, WRITERS, STUDENTS AND TELEVISION PRODUCERS

You have to come close to the sources working for the groups mentioned. You get a feeling that you take part in an important work making an official report about a certain subject. The aim of the work has to be defined at an early stage of the work. The life of the researcher is not the same anymore. If the audiovisual collection has been digitalized, it is an easy task to find the shots or the sound recordings. The challenge is to get access to footage that has not been digitalized. Even then, it is not a question of getting access, but of what you get access to? An organization can give you permission to search in the archive by yourself if you know what you want. Access to the archive can be given you as an official policy of an organization because the content is of value to all of us. But what about all the programmes transmitted and later wiped out and deleted?

## SELECTION- DELETING ARCHIVAL FOOTAGE – THE CONTENT OF THE ARCHIVES

In 1993 the Norwegian historian Henrik G. Bastiansen was working with a project about "The Apollo Moon Landing" and the broadcasting of the event. The report was presented at the international conference of FIAT/IFTA in Sofia, Bulgaria in September that year.



" ... It was a shock for me as a historian to find out that every record of the interesting live broadcast from the studio in Oslo are destroyed and lost forever! ...".

"...The only parts of the whole broadcast that is preserved today, are the interviews with the Norwegian artists and experts that was done on 16 mm film in advance...."

"...A lot of recordings of Norwegian live broadcast were videotaped, but has later been deleted from the videotapes. Why?...".

Henrik G. Bastiansen was awarded his doctorate at the University of Oslo in 2006 with his thesis : " Da avisene møtte TV. Partipresse, politikken og fjernsynet 1960-1972" (When the newspapers met TV. Party press, politics and television 1960-1972). He has published books about topics such as Freedom of speech in Norway, Norwegian Press , The Norwegian Broadcasting Corporation and general media history.

Bastiansen was not the only one who was shocked by the reality of using archival footage as a primary source. Many of those who were in charge of the productions transmitted worldwide were worried about the absence of preservation policies in the television companies.

I was worried too. I disliked the situation of deleting historical facts and sources.

#### AVOID THE VOID- A STRUGGLE FOR DECENCY-A JOURNEY FROM A SOVIET ASYLUM TO PARADISE FORGOTTEN

PROFESSOR EMERITUS GUNNAR GJENGSET wrote a book about his experience over an escalating abuse of alcohol due to a posttraumatic stress disorder (PTSD) after having been sentenced to one year in a labour camp in the Soviet Union in 1970. As a young student, he went to Soviet Union to take action against violations of human rights involving Yoli Galanskov and Pjotr Grigorenko. Gunnar Gjengset was released from the labour camp as a result of international pressure.

"...George wanted me to play the spy game. No dramatic case, just find out if I was followed on the street, how the mailboxes functioned, checking the monitoring of rooms ...and for me it was just a bit too much The Hardy Boys. And I had not even read them..."

## Arresteres i Moskva og Athen

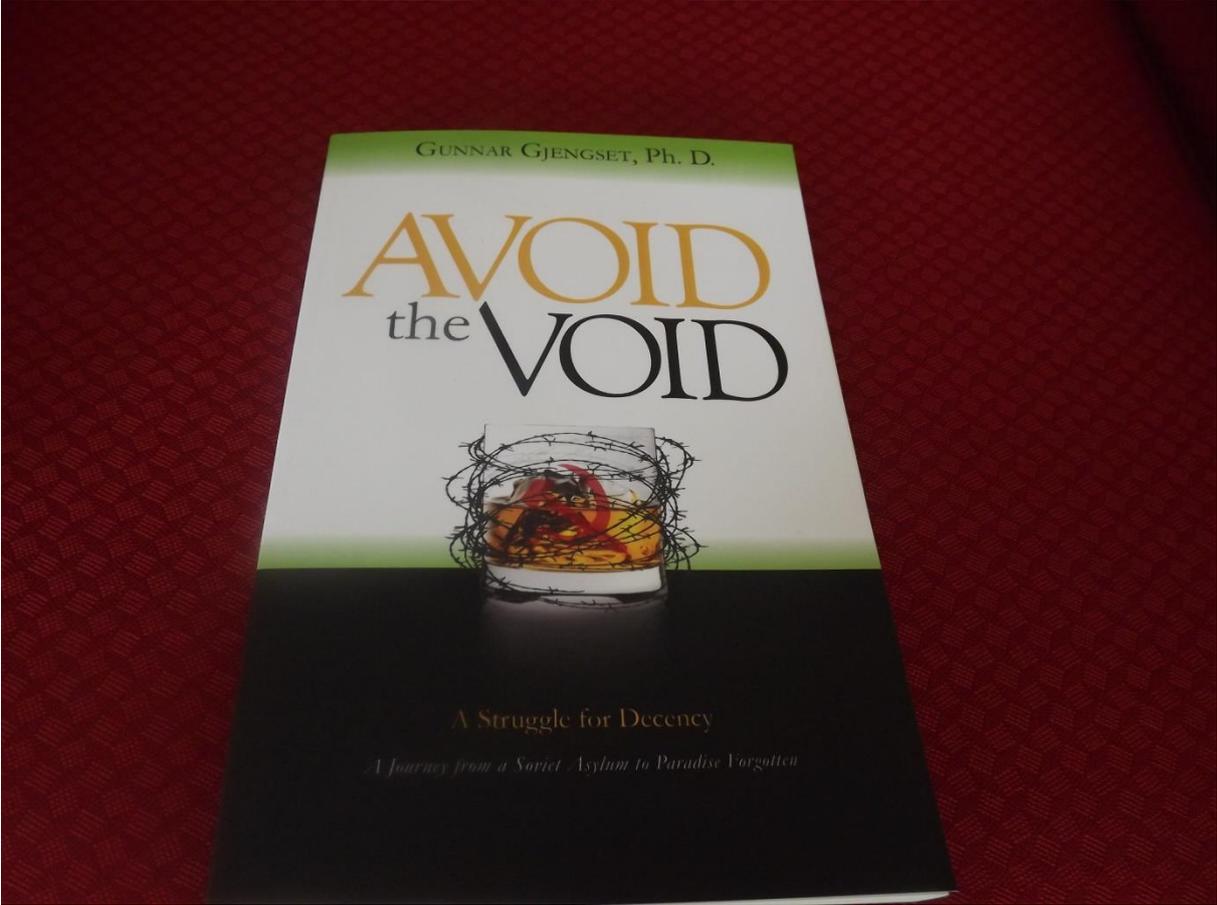
Idealistiske studenter kjemper mot diktaturer: 16. januar blir den 20 år gamle Oslo-studenten Hans Henrik Ramm (til venstre), sammen med en italiensk student arrestert i Athen etter å ha delt ut flyveblader der de krever at to politiske fanger må løslates. De er sendt til Athen av de skandinaviske SMOG-komitéer og en italiensk menneskerettsbevegelse, og blir utvist av Hellas 17. januar. **Til høyre:**



Den 24 år gamle studenten Gunnar Gjengset fra Trondheim, som blir arrestert i Leningrad etter at han har delt ut løpesedler utenfor et stort varemagasin med krav om løslatelse av politiske fanger. Han blir utvist fra Sovjetunionen 21. februar.

Making use of audiovisual archives for his studies was important for Gjengset's writing. Some years ago he approached me, searching for films made in connection with a television production in Norway. He had abandoned his search due to too many regulations and formal obstacles. So I assisted him in the search, and led him to films of which I was aware. And he managed to do his work. The experience of approaching a television company for a single academic, such as Gunnar Gjengset, was not a positive experience. Therefore I talked to him this summer about his efforts to make contacts with different archives. The National Archive of Norway did a good job for him. But he still remembers the negative answer from television companies some year ago when he was busy writing a lecture and wanted to make use of new sources.

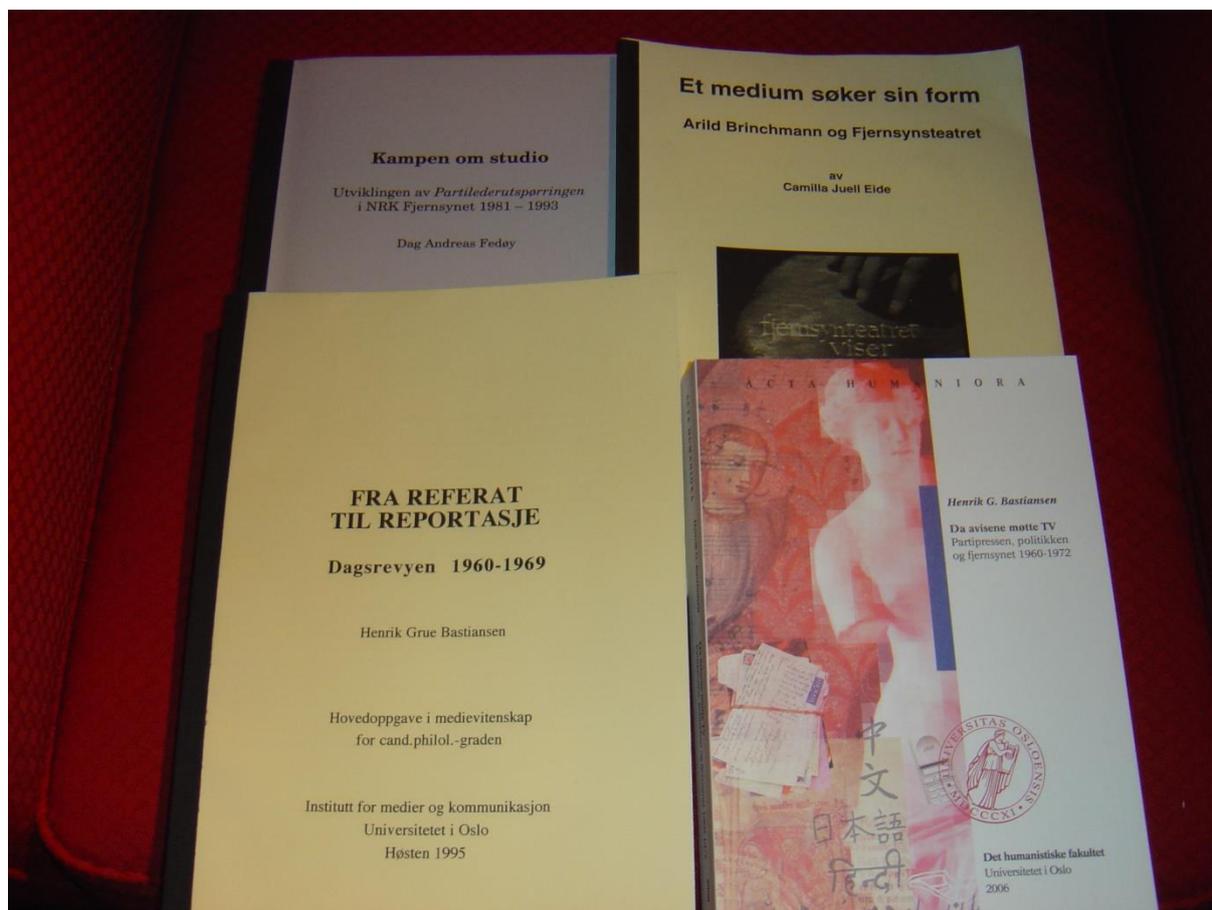
Gunnar Gjengset has a Ph.D. from the University of Umeå in Sweden. He has written a book about the Norwegian sculptor Gustav Vigeland and the writer Matti Aikio. He is a highly respected and satirical aphorist who has his own column in leading Norwegian newspapers for more than 20 years.



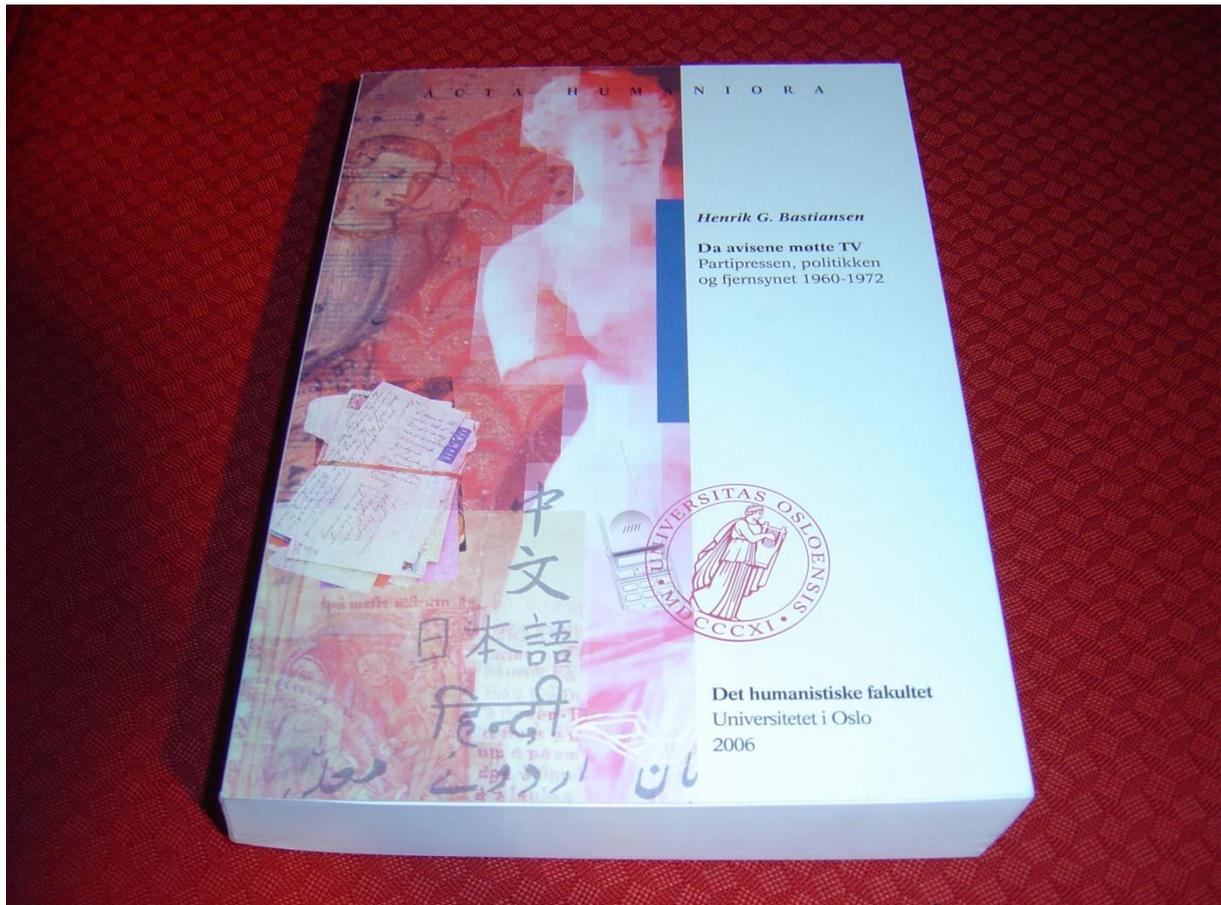
## THE STUDY OF MASS MEDIA – TELEVISION PRODUCTION AND SELECTION POLICY

Academics have also paid attention to studies of the television as a mass medium. What can you expect by an approach to the archives? What about the content of the archives? What about news?

Take a look at the photo of reports made while I was working for Nrk.



The studies were made by students in close cooperation with The Television Archive and different departments within Nrk years before the policy of digitalization was set on the official agenda.



Archival film , video footage and old photos are sources for new films , television- and radio productions and for historical research in different subjects. Access to the sources is important to make the productions mentioned possible.

#### THE RESPONSIBILITY TO THE SUPPORT ACADEMICS AND THEIR USE OF COLLECTIONS IN AUDIOVISUAL ARCHIVES: TELEVISION CORPORATIONS/COMPANIES AND NATIONAL ARCHIVES

Television companies are production units making new programmes every year for transmission, like a publishing company where the goal is the production and the publication of the books.

National archives and libraries are set up to support education and research and to steward the cultural heritage of a nation. The demand for production is not the main aim of these archives and libraries.

Students working to finish a Master's Degree or a doctorate must evaluate the sources available. If audiovisual resources are on their list of sources, the students will most likely face a problem getting access to them. The main reason for this problem is the official policy of these two mentioned bodies: television companies and national libraries.

The researchers are also facing a technical problem in asking to view the archival footage.

Take a look at the photo. You see different types of tapes used and stored in archives. You need access to the machines made for the tapes to view the content of the tapes.





Two- inch video tape.



Two-inch tapes- viewing of the video tapes- videotape recorder- today: out of business but national archives should maintain the recorder for research reasons.



Two-inch tapes.



Film viewing/editing table

THE TURTLE REVOLUTION – A SLOW BUT IMPORTANT CHANGE IN TECHNOLOGY

About thirteen years ago we talked about a new technical change in making television programmes and radio programmes available. We also discussed transmission possibilities and preservation policies for old movies, TV- programmes and archival footage. The resistance towards assisting scholars in their research had to change – we all were of the opinion that the revolution would come, even if slowly.

In academics there is a traditional approach to research. The written document was traditionally more important. Document archives were a need for all scholars.

#### MILITARY HISTORY – SELECTED SOURCES

The year is 2013 and I decided to conduct an experiment myself to study the list of sources printed in approximately fifty books published over the last thirteen years. The subject: military history.

My assumptions were pessimistic. I assumed that military historians are a conservative group of people who do not want the new sources available on internet or stored in audiovisual archives. I was right. I found only five books where the historian had used movies, documentaries on film, radio programmes and sound recordings.

#### BJØRN FONTANDER IN OSLO- THE NORWEGIAN BROADCASTING CORPORATION (NRK)

The year is 1979. The Swedish television producer, Bjørn Fontander, was making a documentary about Norwegian refugees during the Second World War. The Norwegian title for the programmes was: " På flukt over Kjølen ". Four programmes were made. They were all transmitted in Norway in 1979. Later, I was informed that Bjørn Fontander also had written a book based on the programmes. The title of the book is: *Flukten over Kjølen* . 1979.

My research on the sources used by military historians led me to an interesting book about the Norwegian soldiers in Sweden during World War II written in 2008 by Anders Johansson: *Den glemte arme. I skyggen av hjemmefronten* (The Forgotten Army).

I was surprised to find the book written by Bjørn Fontander on the list of sources and not the four television programmes produced by Swedish Television in 1979.

My research on the sources led me also to another book written in 1989 by Sven T. Arneberg and Kristian Hosar: *Vi dro mot nord. Tyskernes skildring av felttoget i Norge april 1940*. The book referred to a television programme produced by The Norwegian Broadcasting Corporation (NRK) without informing about the title of the programme? The prod

. The programme was transmitted in year 1990. On the list of used sources no information about the programme was to be found. The title of the programme was: *Antenne Ti*. The programme was transmitted on April 5, 1990. The programme, *Antenne Ti*, contents different reports about topical

subjects. Olav Gran-Olsson produced together with J.G. Vedeler and J.Borg a programme about the



German invasion of Norway in 1940 titled: Reportasje om krigsveteraner.

Professor emeritus Hans Fredrik Dahl is taking part in the programme. The programme can be viewed by any in the audiovisual archive of NRK situated in Oslo. Access to the programme is no problem.



#### CONSERVATIVE ACADEMICS ?

Is my assumption correct that the writers of historian books are too conservative in their selection of sources ? I hope I am wrong. I found information with reference to audiovisual archives in five books only. Radio programmes or video programmes or old movies were not highlighted among the sources.

The test might provide a warning that we have not reached the level yet where we can claim a revolutionary change regarding the use of digitalized materials among academics and writers of history.

#### ACCESS TO AUDIOVISUAL ARCHIVES AFTER THIRTEEN YEARS- ANY CHANGE AT ALL?

The site is Mexico City. I take part in an international conference presenting a paper on audiovisual archives- past and future. The year is 2003. I made a statement about the future: no tapes, no films, and no sound recordings. The invisible collections have been revealed by the digitalization of the archives. No tapes and no films and no sounds.

To a certain extent the statement is a good one, but only to a certain extent. If we are approaching some of the most important national libraries and archives, film institutes, and national television and radio corporations worldwide, the official policy is digitalization of the collections so that researchers can be given an opportunity to access these materials making use of the flexibility of digital files and networks.

The negative attitude the academics experienced thirteen years ago is gone and is now only history.

Due to the digitalization of collections, the official policy towards academics is now a positive one.

A change from 2000 to 2013 has taken place for the benefit of the researchers.

The reading room is now the researchers' office where you should view the materials they seek. This is possible today at many institutions. I have tested the some of the most important institutions searching for archival footage and programmes. The work is easy. You get access to many interesting programmes. The main problem now is not already digitized material but the materials left undigitized in the archives.

The issue is the content of the archives. What do we mean when we say that the archive is an audiovisual archive? The next question : has a national legal deposit law been introduced ? Are transmitted radio and television programmes stored in the archive? Music and books and written documents too?

Researchers who want to view old programmes made on film and not copied to a new format, have to view the film on a film- viewing table which I have presented (take a look at the photo of the table)). What about old two- inch tapes which you want to view as original tapes? You are facing a new problem. The machines made for the production and the use of two- inch tapes are out of business, almost extinct. These tapes have to be transferred to a digital file or a new tape format. This means that the researcher has to pay the archive a visit to get the work done. The researcher has to have a budget for the work. The universities must set up budgets for viewing legacy materials.

#### RESPONSE TO A SELECTED QUESTIONNAIRE ABOUT ACCESS TO AUDIOVISUAL ARCHIVES FOR ACADEMICS: TELEVISION NACIONAL DE CHILE (TVN)

The city is Santiago de Chile in Chile. The head of the Documentation Center of Television Nacional de Chile granted me permission to publish her answer. Her name is: Amira Arratia Fernandez. She is the official FIAT/IFTA s representative for Latin America . She is educated in librarianship at the University of Chile in Santiago de Chile. Since 1973 she has worked at TVN. Amira Arratia joined FIAT/IFTA from about 1979. Amira Arratia Fernandez is on the right in the photo taken during a press conference in Mexico City in 2001. The other people, from the left to right, in the photo are Perla Olivia Rodriguez Resendiz from Radio Educacion, Mexico, Tedd Urnes ( formerly Johansen) from Norwegian Broadcasting Corporation(NRK), Norway and Lidia Camacho Camacho from Radio

Educacion, Mexico.



#### ACCESS TO THE AUDIOVISUAL ARCHIVES IN TELEVISION NACIONAL DE CHILE (TVN).

The Documentation Center of TVN has a huge Audiovisual Archive that dates back to 1969 and includes film 16mm, two- inch and one inch -tapes,U-matic, Beta SP, Beta Digital, Optical discs and now born –digital video. The access to audiovisual archives for TVN’s user is free, available on all formats, new and old materials. TVN Documentation Center keeps its images from archives, in different formats from 16mm films to modern digital formats. Independent producers, students, researchers, historians and general public have access to the archives. Depending on the use that the researcher intends to make with the materials, there may be a cost .According to TVN compliance with the Legal Deposit Law, they send a hard drive once a month to the National Library with all programming broadcast by TVN. Any Chilean who requires access to TVN material can consult the contents in the reading room at the National Library. They cannot take copies of the materials; they can only view them onsite. Actually TVN is working on a special project, to be finished in 2014, to put programs and news materials on the Internet in order to allow free access to external users. It is important to highlight the work that TVN have done with audiovisual materials towards the historical recovery of Chile in the period when the country was under the military dictatorship. The contribution of TVN’s archives has been invaluable. When TVN ceased to belong to the state and became public television in 1992, a series of reports were conducted. The written reports described how human rights were violated in Chile during the dictatorship of General Augusto Pinochet. TVN collected moving images, some which had been hidden for years, and armed reconstructions programs with real documentation of Chile’s history. These programs had a tremendous impact on the general public. TVN as a public broadcaster felt the right to contribute to this effort with our

audiovisual material and make it available to the public now that it is no longer necessary to hide programs from a military dictatorship that sought to erase historical footage, to burn it, to erase the history of Chile .

This is the report from Amira Arratia Fernandez, Television Nacional de Chile.



Amira Arratia working with Tedd Urnes (formerly Johansen) at seminar in Santiago de Chile in year 1998 set up by the Latin American Regional Group (LARG) of FIAT/IFTA.



Amira Arratia in Mexico City interviewed by a local newspaper journalist about the planning of an international conference in Mexico City.



Book burning in Santiago de Chile, Chile , during the dictatorship of General Augusto Pinochet.

#### RECOMMENDATIONS- THE NATIONAL LIBRARIES AND ARCHIVES

On the national level, if one does not already exist, it is important that the government introduces a legal deposit law for all broadcast materials. The responsibility for the future care of national patrimony must be supported by a country's national library or archive. Preserving programmes without creating digital surrogates of the programmes is a policy that the author does not recommend.

#### RECOMMENDATIONS – THE UNIVERSITIES, STUDENTS AND ACADEMICS

Professors at the universities must take an active role in making it possible for students to get access to audiovisual archives. A budget is a must for those students who want to view old materials not yet digitalized but kept as originals in the archives.

Pay attention to the Norwegian professor Knut Kjeldstadli's statement about the importance of using archival footage for studies. Listen to the alarming statements made by professor emeritus, Gunnar Gjengset, and postdoctoral fellow –history, Anders Granås Kjøstvedt, about getting access to audiovisual archives. Anders Granås Kjøstvedt is postdoctoral fellow at the University of Oslo at Department of Archaeology Conservation and History. They all make statements on the video recordings presented t the opening of the session.

Researchers are too conservative in the selection of sources for studies. The written work is still the most commonly used source. In the future, I want to see on the list of sources for a published book an equal presentation of selected books, radio and television programmes, and movies.

No tapes, no films, no sound recordings? – What to do with the original materials and the original machines for the materials? The responsibility is on the shoulders of the national libraries – do not put trust in the radio and television companies.

Tedd Urnes

The paper has been up-dated on December 3, 2013  
Teddview Audiovisual Archival Management (TAAM)





