

**EUROPEAN FEDERATION
OF CINEMATOGRAPHERS**

NEWS LETTER 3

June 2005

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IMAGO "WORKING CONDITIONS" Conference.

THE CONRAD HALL STATEMENT :

As Directors of Photography, our responsibility is to the visual image of the film as well as the well-being of our crew. We strive to explore the language of cinematography and the art of story telling. The expanding practice of working extreme hours seriously compromises both the quality of our work and the health and safety of others. I believe it is my obligation and the obligation of every Director of Photography to oppose a practice that compromises our creative ability as well as the health and well-being of every member of the crew.

This statement was presented by Vilmos Zsigmond, HSC, ASC, at The Camerimage Camera Film Festival in _odz in December 2002, in order to bring international attention to this issue and gain support from Directors of Photography worldwide.

Since then, the issue has been widely debated within our Federation.

A random selection on the IMAGO website of the many statements concerning working conditions for filmworkers state :-

Kurt Brazda, AAC :

Fighting for human working condition has to be a general demand of all of us in a period, when human dignity is sold in the field of fast profit.

But we are faced with increasing fear caused in pressure by the management's of the production companies. The threat of loosing job and immediately substitution makes people ready for working till physical and psychical breakdown. It is easy to keep principles for those, who are prominent and respected and continuously in job. But what about the others, who suffer under the obvious decrease of production volumes and the loose of professionalism, the older colleagues, who do not get any more chance, the young beginners, which get more and more abused in their ambitions.

It is not easy to stand against this cynicism. A lot of courage is needed. I think that dop's generally are in a privileged position, so that one could require this courage. They have influence in shaping working conditions in order to their special position in production hierarchy.

Let us say "NO", if we recognise, that members of our team get pressed, because they are not in the condition to offer resistance.

We should also consider a kind of "job sharing" to give DoP's, who are workless, also a chance and we should frequent recommend young colleagues to make possible for them a professional beginning of career.

*Changing working conditions starts first in changing our own behaviour.
Conrad's statement should be a request for IMAGO to concentrate more on this topic."*



Willy Kurant, AFC, ASC :

*Exemple-type d'une journée de travail de D.P. aux USA:
Lever 05 h 30; sur le plateau 07 h ; arrêt lunch à 7+6 = 13 h
Reprise 13 h 30
Arrêt normal 19h30 (très rare) arrêt presque HABITUEL : 21h30 ou 22h30
Projections des rushes*

Si film: / trajet labo 30 min + projection 1 h + retour 45 min

Si cassettes: projection rushes 1h + retour

Sommeil, sans voir ses enfants, sa femme ou son mari entre 22h30 et 23h30 complètement épuisé.

Un système qui consiste à faire travailler des techniciens, réalisateurs, acteurs de 12 à 16 heures par jour sur des longs métrages ou des télé films est inhumain....infantile et dangereux. Lorsque je suis arrivé aux USA, j'étais fort surpris que personne ne prévienne l'équipe qu'on dépasserait... cela semblait normal aux producteurs...puisque on payait les gens.

Les syndicats...puisque on payait OVERTIME...n'avaient jamais inclus de normes horaires réelles. Certains techniciens...grips, sparks, étaient favorables aux heures supplémentaires, vu l'argent que cela leur rapportait, un problème qui n'est pas inconnu en France !!

On a vu des hommes ou des femmes aux yeux rougis de fatigue mourir sur la route en s'endormant au volant en rentrant chez eux.

Conrad Hall qui vient de disparaître, avait lancé une campagne contre ces abus.

Notre soutien (LA VIEILLE EUROPE) est total. Nous ne pouvons pas être créatifs aux cadences des sweat-shops d'immigrants au siècle passé dans une industrie qui brasse des millions. Notre santé morale, physique, psychique est en danger. Hélas, la contagion de ce système atteint l'Europe malgré des lois assez fortes dans nos pays...souvent menacés de délocalisation, car la «nouvelle Europe» les ex-pays du bloc communiste, permettent tout et plus.

Notre désir d'aider les productions dans des moments difficiles, notre ardeur au travail n'est pas en cause mais ces conditions de travail dégradantes et improductives nuisent à tous réalisateurs, acteurs, techniciens et producteurs intègres.

IMAGO Board is working on an IMAGO "Working Conditions" Conference.

We are collecting information and will mail you a questionnaire which will be the basis for preparation, discussions and decisions at the Conference.

We are seeking financial funding to cover some (or all) costs of participation by member societies and coverage of Conference administration.

We plan the Conference to be held in Lisbon – date not decided.

In preparation for this initiative Andreas Fischer-Hansen participated at [The 6th EURO-MEI Film and TV Production Workers' Conference - Budapest, 26-27 May 2005](#)

(participation financed by DFF funding.)

EURO-MEI caters to the special concerns of unions and similar associations whose members are engaged in mass media, entertainment and the arts. The bulk of EURO-MEI's membership are technicians, screenwriters, film directors and other employees in broadcasting, cinema production and exhibition, theatre and other audio-visual workers as well as visual artists and other workers in the arts sector.



The information presented concentrated on 5 key conditions:

- I Working hours**
- II Rates**
- III Payment of expenses**
- IV Overtime payment**
- V Crewing levels**

The main issue at debate was working condition of freelance workers in film production. Since most workers in this sector are freelance workers, and many are treated as self employed or small companies by national laws - they face limits on exercising fundamental rights to join unions and to be covered by collective bargaining.

As Director Jim Wilson stated at the opening of the meeting, describing the situation in Europe concerning freelancers as follows:-
....We are in trouble – Northern Europe is Ok – Southern Europe is not OK – Eastern and Central Europe agreements almost none existing, apart from in Hungary. This is a tremendous challenge,We must organise by unity across borders. As much producers interest as film workers interest – we need to have agreements, establishing standards for co-operation....

Among the many participants present – delegates from France, UK, Germany, Italy, Denmark, Romania, Slovenia, Brazil, Finland and others – described the policy of state support for film production and the situation of film workers in their respective countries. The diversity of practice is evident.

A résumé of just a few of the statements: -

The situation in f.ex. Slovenia and Romania is very difficult, attempts to organise filmworkers to obtain some form of a collective agreements, decent contracts, leads inevitably to exclusion from work.

In Denmark the situation is much better, since the producer organisations are keen on negotiating - acknowledging that there are mutual interests in having well functioning strong production units. 92% of filmmakers are freelancers, and they are protected by the same legislation as those permanently employed in regard to collective bargaining, pension, holiday pay, etc.

The Brazilian representative (DoP) expressed his surprise that conditions in Europe were so bad, in Brazil collective bargaining had been practised since 40 years, insuring health care, insurance and decent working conditions for film workers.

The French representative stated that a collective agreement had been established in 1950, but that the situation for freelance documentary filmmakers was very difficult.

A representative from Screen Writers Guild in UK, all members freelancers, described the situation as quite good, but negotiations with producer alliance and TV-stations as difficult.

The Bulgarian delegate stated that although there was a collective agreement between The National Film Centre and the producer organisation – freelancing must be considered an euphemism for unemployment. Foreign productions pay much more than national productions.

The Finnish delegate described the situation in Finland as very bad, huge problems in safeguarding film workers rights – active freelancers debating working conditions don't want their names published in fear of losing jobs, - salaries are lowered, unpaid holidays, unpaid overtime – etc. He felt a conflict is eminent.

The German delegate talked of an unfortunate conflict between on one part the directors and writers, and on the other hand the production team – no solidarity.



Swiss delegate – Romanian issue is the crucial, people are fired because they are active, this must have a much higher priority than many of the other issues discussed.

So the issue was widely debated, and a recurring theme was stating support and inspiration for filmmakers in bad situation compared to more well organised filmmakers – in relation to working hours, salaries, collective bargaining, security – freelancers must be protected , and the support must be across borders.

Furthermore various subjects like implementation of a programme of support for the European audiovisual sector – MEDIA 2007, digitisation of the industry and intellectual property rights were discussed. As was measures (within EU) for protection of Europe's cultural diversity within film production.

Bertrand Moullier, Director General, FIAPF (*International Federation of Film Producers Associations*) presented with great insight an interesting talk on the future development of film distribution (feature films) in Europe – the so called “release windows”. The pattern indicating a future weighing towards DVD rent / sales, digital streaming and Pay-TV, thus shorter periods of traditional theatrical distribution. This perspective was of course received with some apprehension, - our films are for the true experience in cinemas.

Wolfgang Closs, Director European Audiovisual Observatory, gave a talk titled *The European Film Economy: An Overview*.

The EAO collects information from 36 member states and the EU, concerning - broadcasting - film production – new media – new technologies – labour conditions – national and EU funding – distribution, etc.

Closs gave a thorough overview of these subjects, detailing in percentages the situation of feature film production in Europe in regard to number of national films produced, scope of financing and film admission tickets within the EU.

One interesting (and alarming) figure presented showed that US productions have 60% of ticket admissions against 11,7 % European productions. France and Denmark have the highest percentage of national film admission tickets.

This was followed by a discussion on how to defend national film production and definitions of “cultural diversity”.

[The Tony Costa statement distributed at the conference and the EU-MEI programme below:](#)



**EUROPEAN FEDERATION
OF CINEMATOGRAPHERS**

IMAGO Proposal

EURO-MEI Survey on Working Conditions of Film and TV Production Workers

IMAGO - European Federation of Cinematographers congratulates all parties on the organisation of the EURO-MEI Congress, Budapest, May 2005.

Evaluating by own experiences the situation in Europe concerning working conditions, we find that the majority of countries across Europe are very different according to national practices. It is a reality to encounter identical activities to be dealt with in each member nation with different labour policies.

In countries like France, Germany and in Scandinavia we can encounter regulation in practice and these are normally respected. Other countries without regulation or any social legal rules implemented, look at the future to obtain this.

The different policies in application in each country differs to a large extend. The object for the future generations is to eliminate that gap between those with full social rights and those who have none.

Therefore a European policy should be as equal as possible across its borders. We suggest discussing the **IMAGO** proposals how to reduce this gap.

1 – Establishing a maximum working hours per day.

The degradation of the social working conditions of the audio-visual professionals is known to be the long days of work. These days can easily exceed more than 14 hours a day. It can even reach 18 hours.

The issue of main concern for workers in fiction film and commercials is the extended long hours of work per day. This is the main cause of social disorientation and degradation of this professional field.

2 - The number of days per week.

The cost of production on long feature films obliges long weeks of work of 6 days a week. The production period of a feature film is between 5 to 11 weeks in average.

3 – The Implementation of a contract.

The absence of written contracts is generally in practice. The arbitration that causes the interpretation of verbal contracts is of great extent. The implementation of a contract should be obligatory to safeguard the duties and responsibilities of both parties in the production process.

These are the main points of urgency, a common policy that should be discussed at the Conference.

A second phase of a European project should discuss: -

- The integration of audio-visual professionals to have Social Benefits.
- A protocol in respect to local workers within the European Union.

Tony Costa, aip, Vice-President



**EURO-MEI Film and TV Production Workers' Conference
Budapest, 26-27 May 2005**

With the financial support of the European Commission

Draft Programme

Wednesday, 25 May 2005

17:00 – 18:30 Registration of participants
Evening: Welcome Cocktail hosted by Hungarian affiliates at the Hotel Flamenco

Thursday, 26 May 2005

8:30 Registration of participants
9:30 **Welcome and Introduction**
Chair : Susanne Baekgaard, FAF, Denmark;
Jim Wilson EURO-MEI; Director, Karoly Dulo, SAECH, Hungary; Miklós Jancsó, film director, Hungary, Head of the audio-visual department of the Hungarian Ministry of the Cultural Heritage.

10:00 **The European Film Economy: An Overview**
Wolfgang Closs, Director European Audiovisual Observatory
Discussion

11:45 **Assessing National and European Aid Schemes**
Panel Discussion: N.N. Media Desk Hungary; Stéphane Pozdrec, SNTPCT, France;
Heinrich Bleicher-Nagelsmann, VERDI, Germany; Simonetta Corsi, UILCOM, Italy; Spain ??

14:30 **Digital technologies and their impact on the audiovisual value chain**
Chair : Martin Spence, BECTU, UK;
Bertrand Moullier, Director General, FIAPF.
Discussion

15:45 **Employment Conditions in Film and TV Productions**
Panel Discussion: Lars Astrom, TF, Sweden; Susanne Baekgard, FAF, Denmark;
Ovidiu Marginean, SOITR, Romania; Graham Lester George, WGGB, UK; CFDT, France.

16:45 **Social Status of Film and TV Production Workers**
Panel Discussion: Laurette Muylaert, ACOD, Belgium; Michael Meltev, Film Makers Union, Bulgaria; Daniel Edinger, SFR-CGT, France; Pyrrhus Mercouris, FSE.

18:00 Conclusion of day's session

Friday, 27 May 2005

9:30 **European Cinema Policy**
Chair : Heinrich Bleicher-Nagelsmann, VERDI, Germany.
Kerim Essen, Audiovisual Policy Unit, DG Information Society and Media, European Commission.
Discussion

11:15 **The Organising Challenge: Comparative strategies**
Panel Discussion: Matthew Loeb, IATSE, USA and Canada; Martin Spence, BECTU, UK;
Denis Miklavcic, SKSFTV, Slovenia; Pier Verderio, FISTEL-CISL, Italy;
Pedro Lazzarini, Sindcine, Brazil; Jim Wilson, Director, EURO-MEI.

14:00 **The Organising Challenge 2: Workshops**
Chair : Daniel Olmos, FCT-CCOO, Spain.

15:30 **Reports from Workshops**
Discussion

Conclusions



EDCF – Cannes I-DIFF, 4th of February 2005

IMAGO representative Kommer Kleijn SBC, representing IMAGO within [EUROPEAN DIGITAL CINEMA FORUM – Technical Module](#), presented three proposals for the future digital cinema (distribution and exploitation) standard at the EDCF-T meeting in Cannes. Kommer's three propositions were accepted by the meeting. This may make those propositions into an EDCF-T proposition towards the SMPTE DC28 commission.

Proposals from Kommer Kleijn :-

European cinematographers would like to propose the DCDM (Digital Cinema Distribution Master) standard to allow for both alternate and higher frame rates, and has also proposed to standardize ways to present stereoscopic imagery. This may seem unnecessary at first sight, but let me explain each point in more detail:

PROPOSAL 1 : HIGHER FRAME RATES:

Although 24 fps may seem adequate for cinema presentation, it is in fact not really optimal. It is a compromise that is imposed on film makers at this time for merely economical reasons. These economical reasons are quite understandable when working with photographic film stock. Higher frame rates do amplify shooting and distribution costs considerably. But even more important, is the fact that the installed mechanical (film) theatrical projection equipment can not run at frame rates higher than 24 fps and would have to be replaced to run at higher speeds. The need for replacing all major run theatre projectors, together with the film costs have been the prohibitive reasons that have kept us from being able to increase the frame rate in cinema. Several attempts have been made in the past, - Showscan (60 fps), and MaxiVision48 has been proposed as recently as 1999.

However, the need for replacing the entire world wide installed cinema projection equipment has been the most prohibitive element, thus preventing this desire (higher frame rate) of many film makers to become a true viability in the future.

Today, - replacing the entire base of installed cinema projection equipment and eliminating film cost is exactly what Digital Cinema is all about!

In the (future) digital world, the situation is different. Digital projectors generally, by design, have hardly any technical problem to run at higher frame rates. However, the medium must allow it. Digital storage media get more powerful power and certainly storage costs will have been evolved in a way that 48 or even 60 fps will presumably cost only very marginally more than the actual 24 fps, and the benefits will be much greater than the costs.

As such, European Cinematographers think that a D.C. standard made today should allow for 48, 50 and 60 fps, even if it probably will not be used for quite some years to come. We feel it very important, however, that this possibility would be foreseen and build into the new digital projection and server equipment so that the day it will be feasible and chosen by a director and cinematographer, this will not require all projectors and servers to be replaced or modified again. The best way to accomplish this, we think, would be to include these possibilities into the upcoming standard. That way these possibilities will have to be included by the manufacturers in order to propose standard compliant equipment.



Now you may ask yourself: Why is this so desirable or important? We have been running 24 fps in theatres for so many years and customers have never been complaining about the slow speed!

True, but the reason for this is that we cameramen and directors deal with this problem at the creation of every movie. It actually limits the freedom of camera moves and actor movement. Because our cameras run at only 24 fps we actually continually limit picture movement. Every professional film cameraman knows the "limits of film" over which your images will "strobe" and become impossible to read and view. If ever we miss and go over the limit, then those images will end up on the cutting room floor and will never make it to the theatre. That is why the consumer never complains. He never sees the images and great camera / actor moves he could have possibly seen, because we never shoot them. We can't. 24 fps is not able to record them. It doesn't work at 24 fps.

So this is for a big part about freedom of creativity. 48 fps, 50 or 60 will allow for more exiting films, stronger movies, more detail, and thus stronger content and more pleasure for the moviegoer. And that will be to the benefit of all branches of the industry.

Also note that television, from the very beginning already runs at high temporal intervals. Originally because of interlacing, TV camera's effectively record 50 (Europe, Asia) or 60 (Americas and Japan) temporal samples. The ATSC (Advanced Television Standards Committee) 480p and 720p (progressive) DTV HDTV formats even run at 60 full frames without the culprits of TV interlacing. Any TV format in existence today can already reproduce 50 or 60 temporal samples. We feel it important that the cinema medium will get "up to speed" as soon as possible.

Also, thanks to the high temporal sampling of TV systems, there will be no problem for showing these movies shot at high frame rates on TV. All actual TV systems are already capable of showing high frame rates.

Numerous attempts have been made in the past to overcome this limitation. Douglass Trumbull designed the SHOWSCAN system, shooting and presenting at 60 fps. The results were fabulous, but for economical reasons its use was limited to ride theatres where it is still in use today (ride theatres show short, fast moving "ride" movies and generally have moving seats).

The economic reasons for SHOWSCAN not being used for mainstream feature films is that it would have entailed replacement of ALL premiere theatre film projectors all over the world. (A film shot at 60 fps CAN NOT be reduced for presentation at 24 fps, since that would require a re-and cost effective every day. Although running digital cinema at 48, 50 or 60 fps may sound like expensive today, once acquisition, processing and projection will be all digital (maybe 5 but possibly 10 years from now), then also processing shoot with different actor movement and different camera moves)

And there is a real problem: A movie shot at 48, 50 or 60 fps cannot be reduced to and screened at 24 fps. No mainstream movie can be shot at high frame rate until a significant part of projection systems is installed, that can screen the movie at the correct speed.

So DC is our chance. The DC future consists at exactly that: replacing all of the 140.000 movie theatre projectors. High speed capable projectors. Digital Cinema may allow us, in the future,



to shoot digitally in a correct frame rate (48, 50 or 60) without breaking the economics. I foresee that High Frame Rate fps will be possible once the complete chain is digital. Since at that time, storage and processing costs will be low enough to obtain it with only a marginal extra cost.

But to make it possible tomorrow, it should be foreseen today!

Pre-equipping the digital theatres now will be a very small extra cost. Only the decoder engine will have to be slightly more powerful, storage capacity can easily be added later once the need arises. This may not be the case in the close future, but we believe the DCDM standard should include the possibility now.

PROPOSAL 2 : LOWER FRAME RATES, VARIABLE FRAME RATES :

A new Digital DCDM standard should, according to European cinematographers, allow for all the actually used presentation frame rates in the moving image industry. These are - 8, 12, 15, 16, 18, 20, 22, 24, 25, 30, 48, 50, and 60 fps. We propose the DCDM can be used for digital copies of older movies and special venue movie systems as well. There are projection systems in existence and in operation today in virtually each of the above mentioned frame rates. We think that a new DC standard should as well be able to cope with digital versions of these existing films.

Film projectors with switchable frame rate are rare and expensive. Since electronic projection systems can accomplish multiple frame rates far more easily than mechanical projectors, we propose this should be incorporated by default in the new cinema presentation equipment.

On a digital projection system, there is no good reason to show a Charlie Chaplin movie in any other speed than the original one. The DCDM should contain the necessary information (metadata) to tell the presentation system at what speed to run. Automatically.

PROPOSAL 3 : STEREOSCOPY (3D) :

Stereoscopy (3D) has recently enjoyed renewed interest. Due to two main reasons:
1: The IMAX 3D theatre circuit is a standardised chain of 3D cinemas allowing a film to be distributed in more than one theatre.
2: Digital camera and projection systems allow for more easy installation of stereoscopic set-ups in museums, amusement parks and at "events".

A main difficulty for stereography to become popular has often been lack of standards and lack of venues to show the movie. If the future digital theatres would be partly pre-equipped, chances are that projects like the recent "Ghosts of the Abyss" by James Cameron would have found more theatres for 3D presentation, than is now the case.

Our view is that stereoscopic presentations in theatrical cinema will probably happen anyway, as they are done today with 35mm film. So let us standardise the way stereoscopic imagery will be represented in a DCDM and DCP. That way, those theatres that decide to equip themselves with a stereoscopic installation will be compatible with each other. Let's avoid the risk of having "branded" stereoscopic systems and copies and let us prepare a recommendation for standardisation.



P.s. James Cameron has stated that he is preparing his next (mainstream) movie in stereo (3D) and that he hopes that at least 1000 theatres will be equipped for 3D presentation by the time his movie is finished.....

P.s.s. Texas Instruments has recently been demonstrating a stereoscopic version of the DLP projection system.

(->and again demonstrated at NAB 2005, with support of James Cameron and George Lucas, including a scene of Star Wars re-rendered in Stereo 3D)

RESUMÉ:

- 1. Openness to higher frame rates. Although 24 fps will continue to be an option, shooting and projecting movies at 48, 50 and 60 fps should be possible as well, without necessarily compromising resolution.

Even if it may not be used for many years at the introduction of D-cinema, we think the possibility should be included in the standard today, and the projectors be prepared for it now, because later it will probably happen.

We believe that once the entire chain from camera to projector will be digital, and storage costs will have diminished, 48 and 60 fps will be economically feasible.

- 2. Frame rate compatibility with existing material. 8, 12, 15, 18, 20, 22, 24, 26, 30 fps

- 3. Define how to represent stereoscopic imagery within the digital distribution copy. Since stereoscopy is going to be used anyway, let's standardise it, so that those stereoscopic installations that are installed will be compatible among each other, and use a same, standardised, DCP.

<http://www.idiff.org> and <http://www.edcf.net>)

Kommer Kleijn, SBC





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Distinguished Madame/Sir,

We have the pleasure to inform You that the 26th International Film Camera Festival "Manaki Brothers" will take place September 20th to 25th, 2005 in Bitola, Republic of Macedonia. This is the world's oldest film festival dedicated to the Directors of Photography, established in honour of the first cameramen in the Balkans, Milton and Yanaki MANAKI.

Each year the Festival is sponsored by the Ministry of Culture of the Republic of Macedonia and is held under the auspices of the President of Republic of Macedonia.

Let us mention that, since 2002, the Festival is a member of the ECFF/European Coordination of the Film Festivals and has precious collaboration with it.

The main part of the Festival's programme belongs to "CAMERA 300" - Official Competition of Long Feature Films from the most recent European and world production, whose Directors of Photography contend for the Golden, Silver and Bronze "CAMERA 300", awarded by the Festival's International Jury composed of five members.

Our Festival also grants a Life Achievement Award Golden "CAMERA 300" to the most outstanding and leading world Cinematographers. Up to now our laureates in the Club of Greats were: Vadim Ivanovic Jusov, Raoul Coutard, Tonino Delli Colli, Miroslaw Ondricek, Henry Alekan, Freddie Francise, Jerzy Wojcik, Sven Nykvist...

This year the Balkan is pointing out a noteworthy jubilee - 100 years film art. The main Centenary Celebration will happen at the 26th IFCF MANAKI BROTHERS. The Festival will emphasize this event significance in the festival program "BALKANIKA", which will be dedicated to the Balkan cinematography, from its beginnings, in 1905 with the first film shot by Milton and Janaki Manaki in Bitola, till nowadays.

The Festival has remarkable content, which gets enriched from year to year and is attractive to film professionals as well as to film aficionados from all over the world.

Yours sincerely,

IFCF MANAKI BROTHERS



**INTERNATIONAL
CONGRESS of
CINEMATOGRAPHERS**
Huelva - Spain - 2004



1stINTERNATIONAL CONGRESS of CINEMATOGRAPHERS -AUTHORSHIP RIGHTS-

Following the important and successful Congress in Huelva, 13th – 14th of November 2004, a report is presently under final edit. Editors are Porfirio Enríques, AEC and Isabel (Madridimagen).

The report is expected to be published for distribution to IMAGO members within the next few months.

Furthermore following the Congress has been expressed a strong incitement to follow up upon the issues presented and debated in Huelva.

Among suggestions have been to involve legal expertise to help IMAGO carry on this work, supporting member societies with legal support.

IMAGO board has therefor contacted Cristina Busch, Doctor of Law, specialist in intellectual property rights, to ask for her consideration to be part of a "legal brain trust", working as consultant and contributor to legal aspects of the authorship issues, within our Federation.

Cristina Busch responded very positively: -

.....

First of all I want to congratulate you for the last Authorship Congress in Huelva, which had gathered such a high calibre congregation.

Indeed, I enjoyed it to discuss certain subjects referring the authorship of cinematographers but I think it is now time to turn more seriously to deal with the protection of cinematographers, not only in Spain, but also in the EU.

I think we are currently at a crossroads. No one will dispute the fact that copyright and neighbouring rights are not very popular at the moment, sometimes even considered as barriers to the access of information by the Society. But at the same time, the EU intellectual property protection, with a legal framework made up by several Directives, adopted in the last 10 years, is gaining in importance, not least in view of the ampliation of members.

In order to decide about down which road cinematographers should go, comparative law studies, provocative discussions and the initiation of social-political debate is an excellent basis for paving the way forward to a future wide protection of cinematographers, in appropriate balance with other right-holders of audiovisual production.

I am very honoured to have been invited by IMAGO to be part of a "legal brain trust". It is even more, I am very excited about the idea working together with the broadest possible spectrum of top level stakeholders in the area of intellectual property rights and management of copyright, as it is, for example, Mr. Dillenz. His professional experience will be an "obligated" reference.

.....



Furthermore Kurt Brazda, AAC, has confirmation from Professor Walter Dillenz in Vienna that he will co-operate within such an IMAGO legal panel. We could also involve expertise from other countries.

However, this initiative entails financing. The IMAGO economic situation does not presently allow for implementation. The modest fees barely cover reimbursement of IMAGO debt. (Presently less than 50% of member societies have paid fees 2005!) The Board is attempting to raise funding for the legal expertise work group, the authorship / intellectual property rights of cinematographers is the most important issue to be dealt with. Like the "working conditions" issue, differences are profound within our Federation, and to be dealt with accordingly.

Suggestions from member societies as to implementation of this initiative are welcome.

IMAGO Website

IMAGO Web-editor Tony Costa can announce some changes to our website.

Changes on the IMAGO website: -
Before explaining to all members about the changes on the website, we need to express a word of gratitude for the work done by the previous webmaster - **Roger Bryssinck**. We thank him for his work. He has handled the website during a difficult period for IMAGO. Roger has giving his outmost loyalty and ability as the website designer.

IMAGO Board has decided on a new improved design and structure of the website to insure The Federation's possibility of income, for acceptance of future sponsors. From May 1st Paulo Margalho AIP, has been in charge of the website design. I will forthwith be in charge of editorial content. Lately the website has been without up to date publications, but hopefully by June the website will be updated on a regular basis.

Tony Costa.

NCS News.

Bastiaan Houtkooper elected President of NSC.

Summary of the NSC general assembly 2005

Situation of Dutch cinema:

Prices are under more and more pressure for freelance cameramen, even for respected and experienced cameraman the market gets tighter.

The government tax plans for movie financing is extended, which is considered a good development but it is done in a way nobody wants to invest anymore....

The public TV is under pressure and there are hardly any features, documentaries or TVseries made. The situation is getting worse and worse.

The plan to form a sort of union for the film industry is under way. The VCB will be a platform for all crewmembers of the film and TV industry in an effort to counteract against the TV-stations trying to lower the fees for freelancers.

The high definition camera seminar organized by NSC is regarded the top event of 2004, the meeting with the NSC board and board members of IMAGO in Amsterdam was useful. The IBC meeting was nice although only few NSC members attended.



Financial situation: The financial situation is good; the contribution for 2005 remains unchanged.

Website:

The NSC website www.cinematography.nl <<http://www.cinematography.nl/>> has been modified and updated by Bastiaan Houtkooper. Now it is only in Dutch but English will be available soon.

There is a photo gallery added for members, forums and member pages.

IMAGO/IBC:

The IMAGO situation has been discussed, everybody is very happy with the new board and course that has been set. NSC members agree upon the need for a higher contribution for IMAGO membership. The so-called "Danish model" for wages and distributing author right money is considered workable for the Dutch situation. The NSC uses it as an example for further study. The IMAGO board likes the brand "IMAGO" more known and is looking for ways to accomplish this. NSC is looking for the possibility to organize a congress with IMAGO during IBC in Amsterdam.

The Huelva conference on author rights has been discussed and agreed upon that it would be wise to already claim these rights by the collecting societies. In the case European law arrange these rights, these can be claimed from that moment on.

Miscellaneous:

President Dirk Teenstra resigns and is thanked for his services.

The new board consists off:

Bastiaan Houtkooper (president)
Herman Verschuur. (vice-president)
Danny van Deventer (treasurer)
Paul van den Bos
Robert Max Berger
Erik van Empel

AEC News.

Porfirio Enríques elected President of AEC.

El pasado 26 de febrero de 2005 se renovó la Junta Directiva de la **AEC**, siendo designado como presidente **Porfirio Enríquez**, vicepresidentes **Fernando Arribas** y **Jesús Escosa** y actuando como vocales **Tote Trenas**, **Josep M. Civit**, **Néstor Calvo**, **Andrés Torres**, **Javier Salmones**, **Joaquín Manchado**, **David Carretero**, **Antonio Martos**, **Javier Aguirresarobe**, **José Luis Alcaine**, **Xavier Giménez**, **Domingo Solano** y **Manuel Velasco**.

iBienvenidos!

DFF News.

At the DFF Annual General Assembly, 26th of April 2005 a new Board was elected, members: Manuel Claro, Torben Forsberg, Thomas Gerhardt, Casper Høyberg, Bo Tengberg, Jan Weincke, and Erik Thal-Jantzen, Thomas Holm Christensen, Linda Laage S. Olsen.

Several "older" members had wished to resign from the Board, so that a younger generation could take over.



At the following Board meeting Jan Weincke was re-elected President, Manuel Claro Vice-President and Casper Høyberg IMAGO Delegate.

Key issues dealt with in 2004 have been distribution of Copy Dan (Danish collecting society) rights money, and negotiations with other right holders within Copy Dan, to improve DFF position concerning division of funds.

A contract consultant has been appointed to help DFF members negotiate their contracts with producers.

Several HD-courses have been held for DFF members as supplementary training in new technologies. This continues in 2005, to be followed up upon by an ambitious HD-seminar in autumn 2005, on which occasion all collected information and experiences will be presented. DFF contributes to the work of FAF (Danish Film Workers Union) as consultative body. DFF works continuously on improving cinematographers presence within the Danish media debate.

Facilities for a club house was presented to DFF at the 50 year jubilee festivities, this generous gift from **Blixt Kamera & FilmGEAR** rental companies. A sponsor group established by the two companies will pay the rent.

At the General Assembly a DFF member suggested the production of an episode feature film, with artistic contributions from other IMAGO societies, the optimistic idea being that the profits (hopefully) once and for all should eliminate IMAGO debt.

IMAGO BALANCE 2004

The IMAGO balance 2004 has been audited by chartered accountant in Paris, and will be distributed to member societies.

IMAGO FEES 2005

By June 2005 just 10 member societies have paid their fees - so 13 societies are in arrears. This is less than 50% of fees expected – June 2005 !!

The Board will appreciate an expedient settlement.

The modest fees do not even cover the administration of the Presidency, - and IMAGO debt has to be honoured in the interest of all IMAGO.

IAGA 2006 - Copenhagen

A pre / pre date for the IMAGO Annual General Assembly 2006 in Copenhagen is planned for the week-end 11th & 12th of February.

IMAGO NEWSLETTER 4

IMAGO Societies or individual members are welcome to contribute to **News Letter 4**
Please mail to – and greetings from:

President Andreas Fischer-Hansen, DFF, - info@norfilm.dk
Vice-President Tony Costa, aip, - aictp@aipcinema.com
General Secretary Paul René Roestad, FNF, - laterna@laterna.no