

Protection and safeguard of the Colombian Audiovisual Heritage, PAC.

The country advances in the protection and safeguard of the Colombian Audiovisual Heritage in the understanding that there are several entities and instances that, according to their competencies, have designed and implemented strategies in compliance with their institutional missions. Likewise, the responsibility of civil society has become visible throughout the process of valuing these contents and protecting them for the memory of the country. With the support of the contest of the National Council of Film Arts and Culture and the Film Law (814/03), in this same year, the Ministry of Culture and the Colombian Audiovisual Heritage Foundation created the Colombian Audiovisual Heritage Information Group (SIPAC), a network made up of people and entities at local, regional and national level, both private and public, audiovisual archives, documentation centers, television channels, production companies, social movements, libraries, universities and artists. This strategy seeks to consolidate the public policy on audiovisual heritage in a collective and associative way, which addresses common problems and challenges, where existing resources meet and the results serve all.

The Directorate of Cinematography participates in various spaces for the construction of public policy in this area, in conjunction with the entities and areas of the Ministry of Culture at national level, whose competences include, among others, the protection of audiovisual documentary movable heritage, such as the Directorates of Heritage (Assets of Cultural Interest BIC) and Communications (Radio and Television), the National Library of Colombia, which leads the Bibliographic and Documentary Heritage; and the General Archive of the Nation, authority in archival matters.

As excellent news for the country, the National Council of Film Arts and Culture, CNACC, through the Film Development Fund, FDC invested, until 2017, the sum of \$3,490,000,000 million pesos for the construction of the new institutional

headquarters of the Colombian Audiovisual Heritage Foundation, FPFC, located in the National Administrative Center (CAN), equipped with specially designed and built facilities for the preservation and long-term conservation of the supports and records of the Colombian Audiovisual Heritage (PAC). Today, the FPFC has six vaults for the storage of audiovisual supports, two special vaults for film materials fixed in cellulose nitrate and rolls affected with acetic acid syndrome; additionally, it has an area of technical processes, an administrative area, a documentation center and a library, as well as an area for customer service. In 2017, a new building will be built for technical processes that can house digital workflows.

On the other hand, through the Program Colombian Audiovisual Heritage Strengthening developed by the Colombian Audiovisual Heritage Foundation, the CNACC has invested, from 2004 to 2017, the sum of \$8,320,390,000 million pesos, which has had an impact on the inventory, technical verification, cataloging, systematization of information, physical restoration, duplication, digitization of important film and audiovisual documents of the history of Colombian cinema; as well as the management of the hemerographic, bibliographic, photographic and sound material that the Foundation keeps in its Documentation Center and Library. Thanks to these processes, it has been possible to carry out exhibitions, printed publications and thematic audio-visual collections through which the circulation and appropriation of this sensitive documentary heritage of the Nation has been achieved. This strategy has brought awareness to a history that remained hidden for decades and that could be rescued by this national mixed institution whose Board of Directors and Assembly is chaired by the Directorate of Cinematography of the Ministry of Culture.

Through the National Stimulus Program from 2010 to 2018, the Ministry of Culture, through the investment resources of its Directorate of Cinematography, has allocated \$2,590,000,000 million pesos to finance the modalities of *Grants for Archives Management and Audiovisual Documentation Centers "Images in movement"*, *Grants for Documentary Production made with 60% of audiovisual*

archive and the Audiovisual Heritage Internship at the UNAM Film Library in Mexico, that came out for tender for the first time in 2018. These strategies have allowed us to advance in the protection of almost a hundred archives, generating knowledge about them and the circulation of information, seeking appropriation and contact with society.

The Directorate of Cinematography is permanently attentive to technological changes and challenges related to the film and audiovisual industry, not only in the field of production and postproduction, but also in heritage matters. In Colombia there is a magnificent tool called Legal Deposit of Cinematographic Works that is in charge of the National Library of Colombia, BNC, entity authorized by law, to keep a copy, in the best technical conditions, of all published work. In the case of cinema, it must have been previously released to the audience. Along with the Colombian Audiovisual Heritage Foundation, the Library and the Directorate of Cinematography review, each year, the technical requirements in which the Feature Films must be delivered, and which are recognized through resolution as a *National Product* by the Directorate of Cinematography of the Ministry of Culture. The procedure and the form are available on the websites of the institutions. In 2017, the *Legal Deposit Guide for Colombian Short Films* was published for the first time, a procedure that is carried out directly at the BNC.

On November 22, 2017, the Minister of Culture, Mariana Garcés Córdoba, issued Resolution 3441 of 2017, through which the *Colombian Audiovisual Heritage* category, PAC, is created within the cultural heritage of our country. This norm regulates elements for the management, protection and safeguarding of the Colombian Audiovisual Heritage and it becomes a useful tool for entities that preserve memory, as well as for civil society. The resolution was the result of the work of the Committee of Audiovisual, Photographic, Sound and Other Special Archives of the National Archive System of the General Archive of the Nation, AGN, chaired by Marina Arango Valencia of the Directorate of Cinematography of the Ministry of Culture, under the Secretariat of Laura Sánchez Alvarado of the

AGN. This process had the participation of the National Library of Colombia, the Directorates of Heritage, Cinematography and Communications of the Ministry of Culture, the Colombian Audiovisual Heritage Foundation, the University of Bogotá Jorge Tadeo Lozano, the Francisco José de Caldas District University, the University of the Andes, The Geographical Institute Agustín Codazzi, Memory Signal of the National Radio and Television of Colombia (RTVC), the Cinemateca Distrital of Bogotá, the Museum of Bogotá and the National Television Authority, ANTV. The process was also accompanied by the Legal Office of the Ministry of Culture and the cultural legislation expert Gonzalo Castellanos.

For about a decade and in order to encourage reflection and research on Colombian cinematography and audiovisual, the Directorate of Cinematography cooperates with the Audiovisual Arts Management of the IDARTES - Cinemateca Distrital, in the specialized publication in audiovisual media and cinematography, CUADERNOS DE CINE COLOMBIANO (NOTEBOOKS OF COLOMBIAN CINEMA).

In 2014, the Memory, Circulation and Research Group curated and assembled the photographic exhibition "Nereo y el Cine" (Nereo and Cinema), based on the Nereo López Fund, which holds more than one hundred thousand negatives of his artistic work at the National Library of Colombia. This institution, in conjunction with the Directorate of Cinematography, the Colombian Audiovisual Heritage Foundation and ASA Agencia Gráfica, pooled resources for the exhibition, which has thirty-nine black and white photographs in which we can see Nereo López's (1920 – 2015) participation in cinematographic productions in which he worked as director of photography, still photographer, actor, producer and as a visitor of filming. This exhibition has been in cities such as Medellín, Bogotá, Cali and Barranquilla.

As a strategy of awareness, accompaniment and advice to projects and processes for the protection and safeguarding of the Colombian Audiovisual Heritage, the

Memory, Circulation and Research Group annually creates a commission that travels to the departments for the development of the regional strengthening of the Colombian Audiovisual Heritage Information System, SIPAC. During the last eight years, they visited the cities of Bucaramanga (Santander), Cali (Valle del Cauca), Medellín (Antioquia), Quibdó (Chocó), Cartagena (Bolívar), Barranquilla (Atlántico), Pamplona (Norte de Santander), Popayán. (Cauca), San Andrés (San Andrés Island), Villavicencio (Meta), Palenque de San Basilio (Mahates, Bolívar), Tunja (Boyacá), Riohacha (La Guajira), Montería (Córdoba), Armenia (Quindío), Manizales (Caldas), Pereira (Risaralda), Calarcá (Quindío), Carmen de Bolívar (Bolívar), Leticia (Amazonas), Pasto (Nariño) and Bogotá DC.

The National Encounter of Audiovisual Archives ENAA, which will reach its fifteenth edition in 2018, has been consolidated as an annual space to exchange knowledge, experiences and dialogue between the regions, the country and the world in terms of protection, documentation, circulation and access, policies, local and international legislation, research, intellectual property, digital preservation, audiovisual conservation, access and circulation, among others. It has become a national network of identification of action fronts and inter-institutional and interpersonal collaborative spaces.

The preservation and conservation of the Colombian Audiovisual Heritage, PAC, are developed through processes marked by the abeyance of formats and supports, as well as by the programmed obsolescence of technologies. The audiovisual heritage and its future are tied to a permanent struggle of the market, as well as a digital reality that leaves much uncertainty on the way. This knowledge requires a permanent updating of knowledge.

In 15 years, the panorama has changed remarkably. Each day, the documents and audiovisual content are more transversal to memory institutions such as archives, libraries and documentation centers, as well as to production and broadcasting companies, personal funds, among others. This has allowed advances in a

complex universe marked by the lack of awareness and therefore of appropriate budgets for its management.

The training component has been and still is a clear priority for SIPAC members. As of 2004, the Colombian Audiovisual Heritage Foundation and the Directorate of Cinematography of the Ministry of Culture consolidated a strategic alliance to design and create specialized training spaces for people who work with audiovisual archives or for those who want to undertake this path. In this learning route, efforts and resources have been combined with various institutions such as the National Library of Colombia, the General Archive of the Nation, the Jorge Tadeo Lozano University, the Cinemateca Distrital of Bogotá, the Cinemateca Municipal of Medellín, RTVC Memory Signal, among others.

In Colombia there are still no schools or entities specialized in the training of technicians or professionals in the management of Audiovisual Heritage. What has been achieved is that some educational entities offer courses, within some technical and technological careers, as happened a decade ago in the city of Medellín with the initiative of Adriana González, historian and archivist member of SIPAC since 2006, whose constant effort has resulted in the design of a curricular component of audiovisual heritage, unique in the country, within the first *Professional Cinematography Program* in Medellín and Antioquia, by a public entity. It is the Metropolitan Technological Institute, ITM. Currently this same institution is designing a specialization in this field.

In the city of Bogotá D.C. the Jorge Tadeo Lozano University, thanks to the management of Guillermo Forero Cruz, with the support of the Directorate of Cinematography and the Colombian Audiovisual Heritage Foundation, two Diplomas in *Audiovisual Heritage Management* were carried out in 2014 and 2017. Both cohorts won the Training Call of the Film Development Fund, FDC, which allowed offering grants to more than twenty people each time, really stimulating the training of new people interested in the subject with magnificent specialist teachers

from the country and abroad. Another very interesting development was the completion of the *Diploma in Documentary Creation based on Archives* of the Central University, which was also supported with resources from the FDC.

In order to delve into the content of public policy strategies in Colombian Audiovisual Heritage, PAC, readers can see the presentations that accompany this text. In addition, they can find an English version of the summary of the lines of action.

For more information, write to Marina Arango Valencia: marango@mincultura.gov.co; Coordinator of the Memory, Circulation and Research Group of the Directorate of Cinematography of the Ministry of Culture, or Yelena Mendoza, Advisor: ymendoza@mincultura.gov.co.