

FIAF 2000

London

**Congress Report
& Minutes**

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fiaf

**Fédération Internationale
des Archives du Film**

**International Federation
of Film Archives**

Report on the

56th FIAF CONGRESS

**1 - 10 June, 2000
London
United Kingdom**

Congress Report

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(English and Spanish texts)

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Report of the President Iván Trujillo Bolio

Since its elections in Madrid the Executive Committee has been very active, taking care of the activities according to the mandate given at the past General Assembly. All members of the EC were present at the meeting hosted by the Cinematheque de Toulouse in November 1999. Some of the members had also the opportunity for informal meetings at festivals and regional meetings. He informs that it was particularly useful for him to attend the Joint Technical Symposium organised in Paris by the Service des archives du film et du dépôt légal of the CNC in January 2000. He had the chance to meet the new members of the Technical Commission at this occasion. Among the task assignments of the GA, a special attention has been needed for the following questions addressed at the General Assembly:

- changes in *the Statutes & Rules*,
 - Proposal for a fees scale,
 - Reshaping of the commissions.
1. According to what has been decided in Madrid, to have two categories of affiliation: Members and Associates, and that both categories will be represented at the EC, Roger Smither has worked on a proposal that has been circulated to the Members in February and will be circulated to the Provisional Members after the congress. The changes in the *Statutes and Rules* will be formally presented for approval at the GA here.
 2. The topic of the affiliation fee is a controversial one and so it has already been discussed often in the Federation. Steven Ricci with the help of Christian Dimitriu and Mary Lea Bandy has prepared a proposition for a new fee scale. He will present this proposal based of the studies undertaken by Michelle Aubert in 1994, to be considered by the GA.
 3. During the second meeting of the Executive Committee in Madrid, it has been decided that the Commissions should be small groups working on concrete projects with defined deadlines. As there was a need for a more dynamic monitoring of the projects of the commissions by the EC, a new function has been created. The EC interlocutor whose first task is to keep in touch with the former commissions' members and to define a draft programme of the activities together. The members of the new commissions are:

Technical Commission: Michael Friend, Head of the Commission,
Members: Harald Brandes, Alfonso del Amo, Noël Desmet, Gian Luca Farinelli, Francisco Gaytán, João Sócrates de Oliveira, Nicola Mazzanti, Johan Prijs and Paul Read.

Documentation and Cataloguing Commission: Nancy Goldman, Head of the Commission,

Members: René Beauclair, Josefina López and Elisabeta Bruscolini. Teresa Toledo, consultant and Rutger Penne, P.I.P. ex-officio.

Programming and Access to Collections Commission:

As the former members of this commission didn't wanted to work in this commission anymore. A meeting has been organised in México in February to recreate a new commission. This meeting was co-ordinated by Robert Daudelin and the following persons attended: Kjell Billing from Oslo, Francisco Ohem from México (UNAM), and as consultant Steven Ricci from Los Angeles (UCLA). As a result of the meeting, a first working group has been formed: Kjell Billing is co-ordinator, Steven Higgins and Francisco Ohem are members.

The President reports on the conclusions according the received data at the Secretariat in Brussels (83 statistical reports sent by the affiliates), approximately:

45.000 films have entered the FIAF's Members' collections,
6.500 films have been duplicated and 1.200 have been restored,
2.500.000 catalogue entries,
8.000 searchers and scholars have used the documentation facilities,
50.000 public screenings have been attended by around 5 million spectators.

He informs that a second grant of 58.000 US\$ for the restoration of Latin American films has been given by the Agencia Española de Cooperación Internacional (AECI). As it was the case for the first grant, the fund will be administrated by FIAF.

In 1999, several archives have celebrated important anniversaries. Those who have passed their 25 years by multiples of 5 are:

NFTVA (London) 65 years
MoMA Department of Film (New York) 65 years
Jugoslovenska Kinoteka (Beograd) 50 years
Cineteca Nazionale (Roma) 50 years
Fundacion Cinemateca Argentina (Buenos Aires) 50 years
Oesterreichisches Filmmuseum (Wien) 45 years
National Film Archive of Iran (Tehran) 45 years
Norsk Filminstitutt (Oslo) 45 years
Filmoteka Polska (Warsaw) 45 years
Filmoteca Vaticana (Vaticano) 40 years
Filmoteca UNAM (México) 40 years
Cinemateca de Cuba (La Habana) 40 years

Wisconsin Center for Film and Theater Research (Madison) 35 years
UCLA Film and Television Archive (Los Angeles) 35 years
Service des Archives du Film du CNC (Bois d'Arcy) 30 years
Korean Film Archive (Seoul) 25 years
Cineteca Nacional (México) 25 years
National Film Archive (Cairo) 25 years
Sinematek Indonesia (Jakarta) 25 years

The following colleagues have been honoured with important recognition's for their professional merits: Lia van Leer and Edith Kramer have been honoured by L'ordre des Officiers des Arts et des Lettres de France. Vladimir Malyshev has received the Medal of Friendship of the Russian Government.

The bad news is that several colleagues have passed away: Mona Mitropoulos, Kitty Vincke and James Card. He has been particularly affected by the news of the death of Brigitte van der Elst who devoted an important part of her life to the good functioning of the Federation. He asks for a moment of silence in honour of Brigitte van der Elst.

He talks about the disasters caused by natural cataclysms and wars that happened recently such as the bombing in Beograd and the earthquakes in México, Taipei and Turkey.

Iván Trujillo presents a historical survey of FIAF since its beginnings:

1938-1944: On June 17th 1938, representatives of the archives of London, New York, Paris and Berlin meet in Paris to found FIAF. The institutions using cinema for commercial purposes are excluded. The second congress takes place in London but World War II interrupts the activities of the Federation...

1945-49: Contacts resume in 1946. The third congress takes place in Paris and new members join the Federation.

1950-1954: Development in Europe corresponding to the increasing number of national archives.

1955-1959: under the presidency of Jerzy Toeplin and the influence of Ernest Lindgren, the attention of the members is drawn to the fragility of nitrate and the techniques of preservation and cataloguing are prioritised. FIAF passed from the subjectivity of the collectors of the first years of cinema to modern archival concepts.

1960-64: The Cinémathèque Française leaves FIAF. In 1961 the Technical Commission is created with the mission of providing theoretical and technical assistance to the archives. The urgent need for preserving films as part of the cultural heritage attracts international attention.

- 1965-69: Affiliates are grouped in two categories: Members and Observers. The admission of the Stiftung Deutsche Kinemathek in Berlin opens the door to the possibility of having more than one affiliate in the same city. The Cataloguing and the Documentation Commissions are founded as two separate commissions.
- 1970-1974: in 1971, on the initiative of Karen Jones and Eileen Bowser, appears the International Index to Films Periodicals, known today as the P.I.P. At the beginning, it works as an exchange of manual entries, then it exists in microfiche form and today on a CD-ROM format. In 1972, in Bucarest, the Symposium takes place during the congress as it is the practice today. In 1973, under the direction of Wolfgang Klaue, the FIAF Summer School takes place in Eastern Berlin, with special attention on the training of technicians from developing countries.
- 1975-79: FIAF obtains the B status at UNESCO, which allows for information and consulting relationship... For the first time the FIAF congress takes place in a Latin American country: México in 1976. The Unión de Cinematecas de América Latina (UCAL) is founded.
- 1980-84: The General Assembly of UNESCO adopts the recommendation for the safeguarding and preservation of the moving images. In 1983 the first Joint Technical Symposium is organised with FIAT at the Stockholm congress.
- 1985-1989: in 1987 takes place the second JTS in joint venture with FIAT and IASA. In 1988 the 50th anniversary of FIAF is celebrated in Paris where it has been founded. FIAF alerts and circulates information on the Vinegar Syndrome. The Programming and Access to Collections Commission is created. In Miami the first steps are taken toward the foundation of the Association of Moving Image Archivists (AMIA).
- 1990-94: The category of Provisional Members is introduced. The Cinémathèque Française comes back to FIAF. The Latin American Archives are grouped within the Coordinadora Latinamericana de Archivos de Imágenes en Movimiento (CLAIM). Ongoing discussions about fees scales resume.
- 1995-99: The use of digital technology in film restoration expands and the subject is widely discussed within FIAF. The regional groupings start to be more present in FIAF. As a result of the Lumière Project, the Association of European Cinémathèques is created in San Sebastian. The Southeast Asia and Pacific Audiovisual Archives Association is formally constituted in Manila. In Cartagena appears the idea of the Council of North American Film Archives (CNFA). In Jerusalem the idea of simplifying the FIAF membership structure around *the Code of Ethics* is raised, and has been adopted last year in Madrid. There, it was decided to keep two types of affiliates, Members and

Associates, and for the first time the Associates would be represented at the Executive Committee.

Congress 2000: Of the current 125 affiliates, around 80% are represented today at our congress. Obviously to move around the world is still complicated, but communication has become more fluid and we ought to take advantage of this improvement. As you know FIAF is the first organisation that has been concerned by the preservation of the world film heritage and that has set standards and practices that nowadays seem common. The achievements of the Federation have not only been put in practice by its Members and have also been necessary to anyone that had to deal with the preservation of moving images. FIAF has been a source of inspiration for the creation of other organisations and associations dealing with preservation. Today fortunately FIAF is not the only international body dealing with the preservation of the audio-visual language, but it is certainly the most important one and it is the responsibility of all of us to sustain its leadership. Sometimes, from inside and outside, some critics have come to him saying that they believe FIAF to suffer a kind of paralysis, and to offer poor benefits to its members. It is clear to him that FIAF is not stagnating and that in our both symposia of the congress we have learned from the past and how to react to the challenges of the future, and in particular to assume the risks and advantages that new technologies represent. FIAF has grown but belonging to it is still a privilege. We are the elite that works for preserving the result of the creative process of men and women using the audio-visual language. To achieve this mission it is also a creative process that is not easy to define. Recently in an interview the Mexican writer Carlos Fuentes reminds us that any creative process is made of 10% of inspiration and 90% of perspiration. FIAF congresses are an important part of our 10% and are necessary to make fruitful the 90% that we will accomplish at home. We can be proud of the knowledge acquired within FIAF as the result of the creativity and effort of our predecessors. These were driven by the spirit of co-operation. This spirit, he believes, makes FIAF a lively organisation... And he invites to think of the Federation you would like us to construct during the 21st Century. He thanks everybody for their participation.

FIAF 2000 Informe del Presidente Iván Trujillo Bolio

Toulouse – Reuniones Regionales - JTS

El Comité Ejecutivo de nuestra Federación, desde su elección en Madrid hasta el día de hoy, ha tenido gran actividad abordando los diversos proyectos que la Asamblea General le encomendó, así como llevando a cabo las tareas rutinarias de nuestra Federación. A nuestra cita en Toulouse, asistieron todos sus miembros. Pero también hubo la oportunidad de tener pequeños encuentros en el marco de festivales y reuniones regionales.

Especialmente provechoso para mí fue ir a Paris para asistir al Joint Technical Symposium, espléndidamente organizado por los servicios de archivos del CNC, en enero pasado, en donde tuve la oportunidad de tener una reunión informal con los nuevos miembros de nuestra Comisión Técnica.

Entre los puntos que la Asamblea General nos pidió que resolviésemos, destacan tres: **Cambios de los Estatutos y Reglamentos - Propuesta de cuotas diferenciadas - Reforma de las Comisiones**

1. Con base en el acuerdo en Madrid de tener dos tipos de afiliados: miembros y asociados y que los segundos puedan tener representación en el Comité Ejecutivo. Roger Smither invirtió una gran cantidad de tiempo y minucioso esfuerzo en llegar a una propuesta que ha sido ampliamente circulada para sus comentarios y que será formalmente presentada a esta Asamblea para su adopción.
2. El tema de las cuotas ha sido controvertido y por ello recurrente en el seno de nuestra Federación. Steven Ricci, basándose en trabajos previos como el de Michelle Aubert de 1994 y con la ayuda de Mary Lea Bandy y Christian Dimitriu, ha preparado una nueva propuesta que pondremos a su consideración.
3. En nuestra segunda sesión, en Madrid, el Comité Ejecutivo resolvió que las comisiones fuesen integradas por grupos pequeños que trabajasen con base en proyectos concretos con un límite de tiempo.

Así mismo, era necesario que dentro del propio CE hubiese un mayor seguimiento de las actividades de cada Comisión para lo que se designaron interlocutores para cada caso, cuya primera tarea era establecer contacto con los miembros de las antiguas Comisiones y en conjunto elaborar un programa de actividades.

En este caso particular, dado que ningún integrante de la Comisión anterior deseaba continuar, fue necesario efectuar una reunión para refundar la Comisión. Dicha reunión fue coordinada por Robert Daudelin y se llevó a cabo en México en Febrero. Asistieron Kjell Billing, de Oslo, Francisco Ohem, de México (UNAM) y Steven Ricci de Los Angeles. De esta forma quedó constituido un primer núcleo de trabajo para desarrollar la Comisión, al que también se ha integrado Steven Higgins.

Resumen de filmes ingresados, restaurados, catalogados, funciones, espectadores

El Secretariado General recibió alrededor de 80 cuestionarios estadísticos. De acuerdo a esta información, durante el año pasado, ingresaron a resguardo de algún archivo de la FIAF 45 000 filmes.

Se duplicaron 6 500 títulos y se restauraron 1 200 filmes. Se catalogaron 2 500 000 materiales, se atendió a 8 000 usuarios y se organizaron 50 000 exhibiciones a las que asistieron más de 5 millones de personas.

Mención especial merece el que se obtuvo otra aportación de alrededor de 58 000 dólares para la restauración de películas Latinoamericanas, por parte de la Agencia Española de Cooperación Internacional (AECI). Esos fondos serán administrados directamente por la FIAF.

Entre el pasado Congreso y el presente, varios archivos han celebrado, o celebran, aniversarios importantes. Entre los que superan, por múltiplos de 5, 25 años de actividades (y perdón si omito a alguno) están:

UK NATIONAL FILM AND TELEVISION ARCHIVE	65 AÑOS
MOMA DEPARTMENT OF FILM	65
JUGOSLOVESNSKA KINOTEKA	50
CINETECA NAZIONALE	50
FUNDACION CINEMATECA ARGENTINA	50
OSTERREICHISCHES FILM ARCHIVE	45
NATIONAL FILM ARCHIVE OF IRAN	45
NORSK FILMINSTITUTT	45
FILMOTECA POLSKA	45
FILMOTECA VATICANA	40
FILMOTECA UNAM	40
CINEMATECA DE CUBA	40
THE WISCONSIN CENTER FOR FILM AND TEATHER RESEARCH	40
NATIONAL FILM ARCHIVE OF INDIA	35
OSTERREICHISCHES FILMMUSEUM	35
UCLA FILM AND TELEVISION ARCHIVE	35
SERVICE DES ARCHIVES DU FILM DU CNC	30
KOREAN FILM ARCHIVE	25
CINETECA NACIONAL DE MEXICO	25
EGYPTE NATIONAL FILM ARCHIVE	25
SINEMATEK INDONESIA	25

Por su trayectoria profesional, miembros de nuestra recibieron importantes distinciones.

Felicidades a **LIA VAN LEER**, **EDITH KRAMER** y **VLADIMIR MALYSHEV**, quienes habn recibido importantes distinciones a nivel nacional e internacional.

IN MEMORIAM

Estos queridos colegas fallecieron durante este periodo

BRIGITTE VAN DER ELST
MONA MITROPOLUS
KITTY VINCKE
JAMES CARD

Bruselas
Atenas
Frankfurt
Rochester

Especialmente doloroso fue enterarnos que en Febrero de este año falleció nuestra amiga Brigitte van der Elst, quien dedicase gran parte de su vida al buen funcionamiento de nuestra Federación.

OTRAS MALAS NOTICIAS

El año pasado hubo terremotos en ciudades de Turquía, Taipei y México, que provocaron preocupación y solidaridad de nuestros miembros con sus colegas de esos sitios. Dentro lo lamentable de estas catástrofes, afortunadamente la labor de los archivos, infraestructura y personal que ahí labora no se vieron afectados.

Lamentablemente no fue el caso de nuestros colegas de Belgrado, quienes sufrieron algunos daños en sus instalaciones, producto de los bombardeos de la Otán en Abril del año pasado.

No es mi estilo hacer largos discursos, sin embargo, encontrarnos en el año 2000 amerita un momento de mayor reflexión.

Para conducir un vehículo y llegar con bien a nuestro destino (incluso en Inglaterra), es indispensable ver hacia el frente pero de vez en cuando se hace necesario mirar hacia atrás. Algo similar debemos hacer hoy si deseamos afrontar los retos que el siglo XXI nos depara.

1938-44

El 17 de Junio de 1938, representantes de los archivos de NY, Londres, Paris y Berlin se reúnen en Paris para fundar la FIAF. Rigurosamente son excluidas todas aquellas instituciones u organizaciones que usen al cine para propósitos comerciales. El segundo Congreso se celebra en 1939 en Nueva York pero en 1940 la Segunda Guerra Mundial interrumpe los trabajos de la Federación.

1945-49

Se reanudan contactos y en 1946 se lleva a cabo el tercer Congreso en Paris. La FIAF crece especialmente en Europa.

1950-54

Empieza el crecimiento de FIAF especialmente en Europa.

En general solo se permiten miembros que desarrollen un trabajo a nivel nacional y un miembro por ciudad.

1955-59

Bajo la presidencia de Jerzy Toeplinz y la influencia de Ernest Lindgreen, se alerta a los miembros sobre la fragilidad del nitrato y se da prioridad a las técnicas de preservación y catalogación. La FIAF pasa de la subjetividad de centrar su atención

en el coleccionismo de los primeros años del cine, al concepto de archivos modernos.

1960-64

En 1960 la Cinemateca Francesa abandona la FIAF. En 1961 se establece la Comisión Técnica proporcionando ayuda, tanto teórica como práctica a sus miembros.

La urgente necesidad de preservar el patrimonio cultural que representan las películas, empieza a atraer la atención internacional.

1965-69

Los afiliados se agrupan en miembros y observadores. El ingreso de la Stiftung Deutsche Kinemathek abre la puerta para que haya más de un miembro por ciudad. Se fundan de manera separada las Comisiones de Catalogación y la de Documentación.

1970-74

En 1971 a iniciativa de Karen Jones y Eleen Bowser, surge el International Index to Film Periodicals, conocido hasta ahora como el PIP. Primero se intercambiaban copias de fichas, después microfilm y hoy en día en CD ROM.

En 1972, en el Congreso de Bucarest, se llevó a cabo, de manera simultánea, un Simposium, práctica que continúa vigente hasta la fecha.

En 1973, bajo la dirección de Wolfgang Klaue, por primera vez se lleva a cabo la Summer School en Berlin del Este, con especial atención en la capacitación de técnicos de países en vías de desarrollo.

1975-79

La FIAF obtiene el status B en la UNESCO para mantener relaciones de información y asesoría. Por primera vez el Congreso de la FIAF se lleva a cabo en un país de América Latina (México 1976). Los archivos Latinoamericanos se agrupan en el Union de Cinematecas de America Latina.

1980-84

1980, la recomendación para la salvaguarda y preservación de las imágenes en movimiento, fue adoptada por la Asamblea General de la UNESCO.

Se lleva a cabo el primer Congreso en Oceanía (Canberra 1982)

1983, primer Joint Technical Symposium organizado en conjunto con la FIAT en el Congreso de Estocolmo.

1985-89

1987, segundo Simposio Técnico conjunto, organizado ahora además de la FIAT con la IASA.

El 50 Aniversario de la FIAF se celebra en la ciudad que la vio nacer.

La FIAF alerta y difunde información sobre el síndrome del vinagre que ataca a los materiales de acetato.

Se asume que la programación y el acceso son parte del trabajo de preservación y se crea la Comisión correspondiente.

En Miami surge el antecedente de la Asociación de Archivistas de Imágenes en Movimiento (AMIA).

1990-94

Se crea la categoría de miembros provisionales.
Reingresa la Cinematheque Francaise a la FIAF.
Los archivos Latinoamericanos se agrupan en CLAIM.
Se plantea la posibilidad de tener cuotas diferenciadas.

1995-99

Se intensifica el uso de técnicas digitales para la restauración fílmica y el tema es discutido ampliamente en FIAF.

El trabajo por regiones empieza a tener mayor presencia en la FIAF. A raíz del trabajo del proyecto Lumiere, se formaliza en San Sebastián la Asociación de Cinematecas Europeas (ACE). En Manila se constituye formalmente la Asociación de Archivos Audiovisuales del Sudeste asiático y del Pacífico (SEAPAVA).

En Cartagena surge el embrión del Consejo Norteamericano de Archivos Fílmicos CNAFA.

En Jerusalem surge la idea de simplificar la membresía de la FIAF, en torno a un código de ética que se aprobó y firmó el año pasado en Madrid.

Ahí mismo se resolvió tener dos tipos de afiliados, miembros y asociados y que por primera vez los segundos tengan representación en el CE.

ASISTENTES AL CONGRESO 2000

Del total de los actuales afiliados a la FIAF más de 70% han enviado representantes hoy a nuestro Congreso. Queda claro que transportarse en el mundo aún es complicado, pero sin duda las comunicaciones son más fluidas, y debemos sacar más ventaja de ello.

Como hemos visto, la FIAF ha sido la organización que primero se preocupó por la preservación del patrimonio fílmico mundial y que sentó las normas y bases técnicas para poder llevar a cabo lo que ahora nos parece cosa cotidiana.

Los logros de la FIAF no solo han sido aprovechados por sus miembros, sino que han sido necesarios para cualquiera que haya intentado preservar imágenes en movimiento. Así mismo, ha sido fuente de inspiración para la creación de organismos similares.

La FIAF afortunadamente ya no es la única agrupación preocupada por la preservación del lenguaje audiovisual, pero sí la más importante y es responsabilidad de todos nosotros mantener su liderazgo.

En algunas ocasiones, he escuchado críticas, tanto dentro como fuera de nuestra organización, que la FIAF se ha anquilosado, así como cuestionamientos sobre los beneficios que reciben sus miembros. Me queda claro que la FIAF no se ha estancado y como hemos visto, en los dos Simposia que hemos presenciado, sabemos aprender de los errores y podemos reaccionar a los retos del futuro, en especial adecuándonos a las ventajas y problemas que los cambios tecnológicos conllevan.

La FIAF ha crecido, pero pertenecer a ella continúa siendo un privilegio. Somos la elite que trabaja para que el resultado del proceso de creación de hombres y mujeres de todo el mundo perdure. Llevarlo a cabo implica también, un proceso de creación.

Definir qué es el proceso de creación no es fácil. Recientemente, en una entrevista, el escritor Mexicano Carlos Fuentes, se refirió a ello diciendo que todo proceso de creación está compuesto de 10% de inspiración y 90% de transpiración.

Los Congresos de la FIAF son parte importante de nuestro 10% e indispensables para que el 90% que desarrollaremos al volver a casa rinda los frutos deseados.

El conocimiento generado al interior de la FIAF y del que nos debemos sentir orgullosos, es el resultado de la creatividad y esfuerzo de quienes nos antecedieron, movidos simplemente por el espíritu de la cooperación. Este espíritu a mi modo de ver es lo que hace que la FIAF continúe viva.

Apelando, una vez más al espíritu de cooperación me permito invitarles a que en esta Asamblea General conjuntamente definamos el rumbo que debe seguir la FIAF para iniciar el siglo XXI.

Muchas gracias.

Iván Trujillo
Presidente de la FIAF
FIAF 2000 London

ista,
o de

bles

entir
eron,
o de

e en
FIAF

General Assembly

FIAF2000 - LONDON
56th GENERAL ASSEMBLY

Delegates in Attendance

Members

Voting Members are underlined

<u>CITY</u>	<u>Institution</u>	<u>Name</u>
AMSTERDAM	Filmmuseum	<u>Mark-Paul Meyer</u>
AMSTERDAM	Filmmuseum	Nico de Klerk
AMSTERDAM	Filmmuseum	Giovanna Fossati
ATHENS	Tainiothiki Tis Ellados	<u>Theodoros Adamopoulos</u>
ATHENS	Tainiothiki Tis Ellados	Maria Comninou
BARCELONA	FilMOTECA de la Generalitat de Catalunya	<u>Mariona Bruzzo</u>
BEIJING	China Film Archive	<u>Chen Jingliang</u>
BEIJING	China Film Archive	Liu Dong
BEOGRAD	Jugoslovenska Kinoteka	<u>Proxy: Vladimir Malyshev</u>
BERLIN	Filmmuseum Berlin - Deutsche Kinemathek	<u>Eva Orbanz</u>
BERLIN	Filmmuseum Berlin - Deutsche Kinemathek	Jutta Gust
BERLIN	Bundesarchiv-Filmarchiv	<u>Karl Griep</u>
BERLIN	Bundesarchiv-Filmarchiv	Harald Brandes
BEVERLY HILLS	Academy Film Archive	<u>Michael Friend</u>
BOGOTÁ	Fundación Patrimonio Fílmico Colombiano	<u>Rito Alberto Torres Moya</u>
BOGOTÁ	Fundación Patrimonio Fílmico Colombiano	Claudia Triana de Vargas
BOGOTÁ	Fundación Patrimonio Fílmico Colombiano	Francisco Vargas
BOIS d'ARCY	Archives du Film et du Dépôt légal du CNC	<u>Michelle Aubert</u>
BOLOGNA	Cineteca del Comune di Bologna	<u>Vittorio Boarini</u>
BRUSSELS	Cinémathèque Royale	<u>Gabrielle Claes</u>
BRUSSELS	Cinémathèque Royale	Noël Desmet
BUCURESTI	Arhiva Nationala de Filme	<u>Bujor T Ripeanu</u>
BUCURESTI	Arhiva Nationala de Filme	Dinu-Ioan Nicula
BUDAPEST	Hungarian Film Institute	<u>Ildiko Berkes</u>
CANBERRA	ScreenSound Australia	<u>Ray Edmondson</u>
CARACAS	Fundación Cinemateca Nacional	<u>Jacobo Penzo</u>
CARACAS	Fundación Cinemateca Nacional	Oscar Garbisu

FRANKFURT	Deutsches Filminstitut - DIF	<u>Proxy: Eva Orbanz</u>	MADRID
FRANKFURT	Deutsches Filminstitut - DIF	Ronny Loewy	MÉXICO
HELSINKI	Suomen Elokuva-Arkisto	<u>Matti Lukkarila</u>	MÉXICO
HELSINKI	Suomen Elokuva-Arkisto	Timo Muinonen	MÉXICO
HELSINKI	Suomen Elokuva-Arkisto	Outi Heiskanen	MÉXICO
HONG KONG	Hong Kong Film Archive	<u>Cynthia Liu</u>	MILANO
ISTANBUL	Sinema-TV Enstitüsü	<u>Sami Sekeroglu</u>	MO
ISTANBUL	Sinema-TV Enstitüsü	Duygu Sekeroglu	MONTRE
ISTANBUL	Sinema-TV Enstitüsü	Asiye Korkmaz	MONTRE
IVRY	ECPA	Lucille Grand	MOSKVA
IVRY	ECPA	<u>Alain Boitard</u>	MOSKVA
IVRY	ECPA	Olivier Racine	NEW YOR
JERUSALEM	Israel Film Archive	<u>Lia van Leer</u>	NEW YOR
KØBENHAVN	Danish Film Institute	<u>Dan Nissen</u>	OSLO
KØBENHAVN	Danish Film Institute	Thomas Christensen	OSLO
KØBENHAVN	Danish Film Institute	Jesper Stub Johnsen	OSLO
KØBENHAVN	Danish Film Institute	Casper Tybjerg	OTTAWA
LAUSANNE	Cinémathèque Suisse	<u>Hervé Dumont</u>	PARIS
LISBOA	Cinemateca Portuguesa - Museu do Cinema	<u>José Manuel Costa</u>	PRAHA
LISBOA	Cinemateca Portuguesa - Museu do Cinema	João Bénard da Costa	PRAHA
LJUBLJANA	Slovenski Filmski Arhiv	<u>Alojzij Tersan</u>	PRAHA
LONDON	BFI	Jon Teckman	PUNE
LONDON	BFI	Richard Collins	ROCHES
LONDON	BFI Collections	<u>Caroline Ellis</u>	ROMA
LONDON	BFI Collections	Anne Fleming	ROMA
LONDON	BFI Collections	Heather Stewart	ROMA
LONDON	BFI Collections	Shirley Collier	ROMA
LONDON	BFI Collections	Elaine Burrows	SAN JUA
LONDON	IWM Film and Video Archive	<u>Roger Smither</u>	SAN JUA
LONDON	IWM Film and Video Archive	Kay Gladstone	SÃO PAU
LONDON	IWM Film and Video Archive	David Walsh	SÃO PAU
LOS ANGELES	UCLA Film and Television Archive	Timothy Kittleson	SÃO PAU
LOS ANGELES	UCLA Film and Television Archive	<u>Steven Ricci</u>	SEOUL
LUXEMBOURG	Cinémathèque Municipale de Luxembourg	<u>Claude Bertemes</u>	SEOUL
MADRID	Filmoteca Española	<u>José María Prado</u>	SEOUL
MADRID	Filmoteca Española	Valeria Ciompi	SEOUL

MADRID	Filmoteca Española	Catherine Gautier
MÉXICO	Cineteca Nacional	<u>Luz Fernández de Alba</u>
MÉXICO	Filmoteca de la UNAM	<u>Iván Trujillo Bolio</u>
MÉXICO	Filmoteca de la UNAM	Francisco Ohem
MÉXICO	Filmoteca de la UNAM	Francisco Gaytán
MILANO	Fondazione Cineteca Italiana	<u>Proxy : Adriano Aprà</u>
MO	National Library of Norway	<u>Asbjorn Inge Straumfors</u>
MONTRÉAL	Cinémathèque Québécoise	<u>Robert Daudelin</u>
MONTRÉAL	Cinémathèque Québécoise	Stéphanie Côté
MOSKVA	Gosfilmofond of Russia	<u>Vladimir Malyshev</u>
MOSKVA	Gosfilmofond of Russia	Vladimir Dmitriev
NEW YORK	Department of Film & Video – MoMA	<u>Mary Lea Bandy</u>
NEW YORK	Department of Film & Video – MoMA	Steven Higgins
OSLO	Norsk Filminstitutt	<u>Vigdis Lian</u>
OSLO	Norsk Filminstitutt	Haavard Oppoyen
OSLO	Norsk Filminstitutt	Karin Synnøue Hansen
OTTAWA	National Archives of Canada	<u>Richard Lochead</u>
PARIS	Cinémathèque Française	<u>Proxy: Michelle Aubert</u>
PRAHA	Narodni Filmovy Archiv	<u>Vladimir Opela</u>
PRAHA	Narodni Filmovy Archiv	Briana Cechová
PRAHA	Narodni Filmovy Archiv	Veroslav Hába
PUNE	National Film Archive of India	<u>Lalit Kumar Upadhyaya</u>
ROCHESTER	George Eastman House	<u>Paolo Cherchi Usai</u>
ROMA	Cineteca Nazionale	Angelo Libertini
ROMA	Cineteca Nazionale	<u>Adriano Aprà</u>
ROMA	Cineteca Nazionale	Sergio Toffetti
ROMA	Cineteca Nazionale	Mario Musumeci
SAN JUAN	Archivo de Imagenes en Movimiento	<u>Luis Rosario Albert</u>
SAN JUAN	Archivo de Imagenes en Movimiento	Marisel Flores-Carrión
SÃO PAULO	Cinematca Brasileira	<u>Sylvia Bahiense Naves</u>
SÃO PAULO	Cinematca Brasileira	Thomas Farkas
SÃO PAULO	Cinematca Brasileira	Carlos Roberto de Souza
SEOUL	Korean Film Archive	<u>Hong-Taek Chung</u>
SEOUL	Korean Film Archive	Bong Young Kim
SEOUL	Korean Film Archive	Wonjung Sohn
SEOUL	Korean Film Archive	Jimyung Kim

SKOPJE	Kinoteka Na Makedonija	<u>Vesna Maslovaric</u>
SKOPJE	Kinoteka Na Makedonija	Igor Stardelov
STOCKHOLM	Cinematket – Svenska Filminstitutet	<u>Rolf Lindfors</u>
STOCKHOLM	Cinematket – Svenska Filminstitutet	Jan-Erik Billinger
STOCKHOLM	Cinematket – Svenska Filminstitutet	Anita Falk
TAÍPEI	Chinese Taípei Film Archive	<u>Edmond Wong</u>
TEHRAN	National Film Archive of Iran	<u>M H Khoshnevis</u>
TEHRAN	National Film Archive of Iran	F Khameneipour
TIRANA	National Film Archive of Albania	<u>Natasha Lako</u>
TOKYO	National Film Center – NMOMA	<u>Hisashi Okajima</u>
TOKYO	National Film Center – NMOMA	Yoshiro Irie
TORINO	Museo Nazionale Del Cinema	<u>Paolo Bertetto</u>
TOULOUSE	Cinémathèque de Toulouse	<u>Pierre Cadars</u>
TOULOUSE	Cinémathèque de Toulouse	Jean Paul Gorce
VALENCIA	Instituto Valenciano de Cinematografía	<u>José Luis Rado</u>
VALENCIA	Instituto Valenciano de Cinematografía	Dora Marti
VALENCIA	Instituto Valenciano de Cinematografía	Inmaculada Trull
VATICANO	Filmoteca Vaticana	<u>Enrique Planas</u>
WARSZAWA	Filmoteka Narodowa	<u>Waldemar Piatek</u>
WARSZAWA	Filmoteka Narodowa	Joanna Rak
WASHINGTON	Library of Congress	<u>David Francis</u>
WASHINGTON	Library of Congress	Patrick Loughney
WASHINGTON	Library of Congress	Mike Mashon
WIEN	Filmarchiv Austria	<u>Ernst Kleninger</u>
WIEN	Filmarchiv Austria	Josef Schuchnig
WIEN	Filmarchiv Austria	Nikolaus Wostry
WIEN	Oesterreichisches Filmmuseum	<u>Peter Konlechner</u>
WIEN	Oesterreichisches Filmmuseum	Peter Kubelka

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REYKJA

WASHIN

ZAGREB

Provisional Members

<u>CITY</u>	<u>Institution</u>	<u>Name</u>
ABERYSTWYTH	Wales Film and Television Archive	Iola Baines
ABERYSTWYTH	Wales Film and Television Archive	John Reed
ABERYSTWYTH	Wales Film and Television Archive	Mary Moylett
ABERYSTWYTH	Wales Film and Television Archive	David Berry
BAKU	Dovlat Film Fond	Ayaz Salayev
BARRANQUILLA	Fundación Cinemateca del Caribe	Sara Harb Said
BRATISLAVA	Slovak Film Institute	Peter Dubecky
GEMONA	Cineteca del Friuli	Livio Jacob
GLASGOW	Scottish Film and Television Archive	Janet McBain
HANOÏ	Vietnam Film Institute	Tran Luan Kim
HANOÏ	Vietnam Film Institute	Hoang Nhu Yen
HANOÏ	Vietnam Film Institute	Luu Hoang Ba
LIMA	Filmoteca de Lima	Norma Rivera
MANCHESTER	North West Film Archive	Maryann Gomes
MONTEVIDEO	Archivo Nacional de la Imagen – SODRE	Juan José Mugni
MÜNCHEN	Filmmuseum / Muenchner Stadtmuseum	Stefan Dröessler
NEW YORK	Anthology Film Archives	Ms Sara Meyerson
RABAT	Cinémathèque Marocaine	M Abdallah Bayahia
RABAT	Cinémathèque Marocaine	M Ahmed Araib
REYKJAVÍK	National Film Archive of Iceland	Sigurjon Hafsteinsson
WASHINGTON	Human Studies Film Archives	Pamela Wintle
ZAGREB	Croatian Cinémathèque	Mato Kukuljica

Associates

<u>CITY</u>	<u>Institution</u>	<u>Name</u>
BERKELEY	Pacific Film Archive	Edith Kramer
BERKELEY	Pacific Film Archive	Nancy Goldman
FRANKFURT	Deutsches Filmmuseum	Michael Schurig
JERUSALEM	Steven Spielberg Jewish Film Archive	Marilyn Koolik
LJUBLJANA	Slovenska Kinoteka	Silvan Furlan
LOS ANGELES	American Film Institute	Ken Wlaschin
PARIS	Cinémathèque Universitaire	Michel Marie
PARIS	Cinémathèque Universitaire	Claire Hennaut
PORTO VECCHIO	La Corse et le Cinéma	Jean-Pierre Mal
ROMA	Archivio Audiovisivo del Movimento Operaio e Democratico	Ermanno Taviani
SANTIAGO.	Fundación Chilena de las Imágenes en Movimiento	Paula Neira
SANTIAGO	Fundación Chilena de las Imágenes en Movimiento	Daniel Sandova
TORONTO	Cinémathèque Ontario	Sylvia Frank
TORONTO	Cinémathèque Ontario	Susan Oxtoby

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FIAF GENERAL ASSEMBLY

London, 8 - 9 June 2000

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FIRST SESSION

8 June, 9 am

1. Opening of the 56th FIAF General Assembly

Iván Trujillo Bolio, President of FIAF, opens the General Assembly. He expresses his gratitude to the BFI for hosting the FIAF Congress, to Clyde Jeavons for the organisation and to Orly Yadin for the presentation of a short film specially produced to welcome the FIAF delegates. Mr Trujillo then welcomes the delegates and presents the excuses of those who couldn't attend, in particular Ms Vera Gyürey, Vice-President.

2. Confirmation of the status and voting rights of Members present or represented

62 Members are present, the quorum is attained, 2/3 of the Members are present or represented, 32 votes constitutes a simple majority vote, 2/3 majority: 41 votes.

Ayaz Salayev represents the newest affiliate institution: the Dovlat Film Fond in Baku, Azerbaïdjan. He is happy to be part of the FIAF family. He comments that the archive is as young as the country. He had the pleasure of receiving the visit and technical assistance of Paolo Cherchi Usai.

Roger Smither welcomes the affiliates that are present as well as Honorary Members Harold Brown and Einar Lauritzen. There are also individuals from other organisations invited: Sam Kula from AMIA, Sue Malden from FIAT, Jerry Kuehl from the International Association for Media & History. He read Einar Lauritzen's statement: *I remember it* (text published in the *Journal of Film Preservation* 60/61)

3. Adoption of the agenda

Roger Smither has the agenda voted on by show of hands. The agenda is formally adopted without any modification. He asks for written notification of the topics that the affiliates wish to discuss at the open forum. *Is the film archive of the future a museum* is a topic proposed for the open forum.

4. Approval of the Minutes of the GA held in Madrid

Iván Trujillo Bolio submits the Minutes of the General Assembly held in Madrid. The Madrid Minutes are formally adopted unanimously by show of hands.

5. Report of the President

Iván Trujillo Bolio, on behalf of the Executive Committee, presents his report (see full text of the President's report enclosed in the Congress Report). The main topics addressed by the President are the following:

- historical, geographical and statistical Survey of FIAF
- changes in *the Statutes & Rules*,
- proposal of a fees scale,
- reshaping of the Commissions,
- important events of the year
- archives affected by natural catastrophes and war
- tribute to colleagues that passed away during the year: Brigitte van der Elst, Kitty Vincke, James Card, and Roland Fustiñana

The President then asks the delegates to honour the memory of Brigitte van der Elst, who was the executive Secretary of FIAF for 25 years, by observing a minute of silence.

6. Report of the Secretary General and current affiliation questions

Roger Smither reminds everyone that the *Statutes and Rules* require that the affiliates submit their annual report to the Federation. This duty is an obligation and if it is not fulfilled, the affiliate will lose its voting rights in the General Assembly.

6.1. Reconfirmation of Members

In Toulouse in November, the Executive Committee completed the reconfirmation examination of the Members in Beverly Hills and Luxembourg. Sofia has not completed the dossier, but the 10 following archives have been reconfirmed: Barcelona, Madrid, Milan, Prague, Sao Paulo, Seoul, Stockholm, Taipei, Warsaw and Wellington.

6.2. New Members

Two Provisional Members applied for Membership. The Executive Committee recommends admission of the Cineteca del Friuli in Gemona and the Vietnam Film Institute in Hanoi as Members. They submitted a dossier that has been considered by

the sub-committee for membership. A visit was made to Gemona by Peter Konlechner and to Hanoi by Hongtaek Chung.

Peter Konlechner reports on his visit. Mentioning the staff's knowledge of the collection of approximately 6.000 films and that the air-conditioning will be installed soon. The screening program is very rich. The library is available to a large number of visitors. The orientation is international. Work is done with specialists from around the world. They have many early silent films and animation films. He strongly recommends the admission of this institution whose staff proves to have good expertise and enthusiasm.

Vote by secret ballot for the admission of CINETECA DEL FRIULI as Member

In favour	55
Against	3
Abstain	1

Livio Jacob thanks the affiliates and expresses his joy for the recognition by the Federation of the work done in the archive.

Hongtaek Chung presents the Vietnam Film Institute. During his visit, he has seen that the buildings are old and not well maintained but that the positive and negative films are preserved in good conditions, in a place where humidity and temperature are controlled. The archive is in the process of replacing metal cans by plastic cans. The buildings being too small, new vaults are under construction. There are screenings everyday. The government is concerned with the archive's activities and strongly support the institution. He is convinced that the archive is in a position to become a Member of the Federation.

Vote by secret ballot for the admission of VIETNAM FILM INSTITUTE as Member

In favour	59
Against	0
Abstain	1

Luu Hoang Ba represents the archive. She is grateful for the help provided by the organisers permitting her to attend the Congress. She mentions the technical difficulties caused by climate and finances that they encounter in their mission of preservation.

6.3. New affiliates

The **DOVLAT FILM FOND** in Baku has been admitted as Provisional Member at the meeting in Toulouse. Archives in Estonia and Lebanon have expressed their interest in joining the Federation but haven't yet completed their dossiers.

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6.4. Other

Roger Smither signals that the signature of the *Code of Ethics* certificate must be made by all the affiliates. He announces that translations of the text in Dutch, Korean and Japanese now exist.

7. Financial Reports 1999, 2000 and 2001

Steven Ricci presents the report of the final budget for 1999 for approval, the budget for 2000 and a proposal for 2001. Each of them is a zero balanced budget. Christian Dimitriu has achieved a balanced budget. Steven Ricci furthermore thanks the archives that made extra contributions for 2000: Amsterdam, Beijing, Berlin BA-FA, Berlin-SDK, Beverly Hills, Bois d'Arcy, Bologna, Helsinki, Jerusalem IFA-JC, Lisbon, London-NFTVA, Los Angeles-UCLA, Luxembourg-CML, Madrid, México-CN, México-UNAM, New York-MoMA, Oslo, Ottawa, Paris-CF, Prague, Rochester, Rome-CN, San Juan de Puerto Rico, Stockholm, Tokyo, Turin-MNC-FMAP, Toulouse, The Vatican, Washington-MPB-RSD-LC, Vienna-FAA.

The 1999 accounts are approved unanimously by vote by show of hands.

The Treasurer has been revising the 2000 budget with the Senior Administrator in function of the half-yearly results. A 16.6% increase on expenditure is foreseen for 2000. The main reason is that the Commissions have resumed their work. This increase corresponds roughly to what has not been spent the year before. They propose a balanced budget for 2001. The proposed budget will allow the Federation to continue to support projects such as the Summer School in Rochester, the conversion to the Windows version of the CD-ROM, the publication of the *Journal of Film Preservation* and the new activities of the Commissions at the same modest level as in the past. The very slight differences between the previously proposed budget and this one are a result of the recent decline of the euro with respect to the dollar.

Gabrielle Claes observes that in Madrid, particularly for the Technical Commission, the need of making the work possible not only on the basis of the good will of the members of the Commission but also on a financial basis has been stressed.

Steven Ricci believes that the proposed changes to the structure of FIAF will hopefully place the Federation on a more stable financial basis. If this stability is achieved, then FIAF will be able to consider the serious challenges of additional fundraising activities.

Iván Trujillo Bolio agrees with Gabrielle Claes' point of view and insists on the need for increased financial resources that would allow for new activities of the Commissions.

Steven Ricci explains that the changes in the structure of the Federation will have an impact on the budget. After this transition serious fundraising will be considered.

The proposal for the 2001 budget is approved by vote by a show of hands.

8. Awards

Iván Trujillo Bolio asks Mary Lea Bandy and Robert Daudelin to present a project that they have undertaken on behalf of the Executive Committee.

Mary Lea Bandy suggests the creation of two awards. The FIAF "Achievement Award" which will pay tribute each year to someone, active or retired, among the affiliate archives. This person would be invited to the Congress and would receive a symbolic gift. The EC would be responsible for choosing the candidate from suggestions made by the affiliates. These suggestions would be sent to the Secretariat by the end of November. The other award would be called the "Nitrate Award", given by the Federation to a person from outside the Federation who has made a contribution of major significance to film preservation. This would be given every year on the occasion of a major festival and could be different every year. The award would consist of an artefact linked to a film, some kind of animation cell, a storyboard or a photo taken by a well known filmmaker. Again the EC would be responsible for selecting this person from nominations made by the affiliates that are submitted to the Secretariat by November 1. Paying tribute to a person from the affiliate archives or to a person that have been associated to FIAF is an important project that they wish to start in 2001.

Roger Smither adds that suggestions can be made for an award to persons from outside the Federation and for the "nitrate award" as it is called for the moment. The deadline is also November 1.

Pierre Cadars doesn't think it would be easy to nominate individuals inside the Federation. He wonders by what criteria and procedures the choice would be made.

Mary Lea Bandy suggests that the EC come up with a definition of the criteria for the affiliates. The EC could also come up with a selection of names. The idea is to acknowledge someone who has helped the work of the Federation.

Robert Daudelin recalls the debate that originated this idea. The only way to honour the members was honorary membership and that was only for retired directors or staff

members of institutions. Here could be honored a technician or another person who contributed greatly to the preservation of film.

Vittorio Boarini adds that some criteria have been worked out by the EC, and that concrete names have been mentioned. An abstract scheme would be useful to consider concrete names further.

Eva Orbanz believes in the importance of defining the profiles in order to be able to present awards to external individuals.

Mary Lea Bandy concludes that the EC should work on the proposals discussed here.

SECOND SESSION

8 June, 2 pm

9. The Future of FIAF

9.1. Changes to the *Statutes & Rules* to implement new affiliation structure agreed at the Madrid General Assembly

Roger Smither reminds the affiliates that the discussion for a new structure of the Federation toward a more simple and equitable affiliation structure started in Jerusalem. In Madrid, four principles have been voted on the future structure:

- two categories of affiliates: Members and Associates,
- simplification of the procedure for admission in the Federation,
- representation rights should be given to Associates,
- the *Code of Ethics* that has been formally adopted should be recognised in the formal procedures of the Federation.

Following this mandate, he has undertaken a revision of the text of the *Statutes and Rules*. He presented a draft at the EC meeting in Toulouse. A final version has been circulated in February to Members with a letter inviting comments. There has been no substantive change required by the Members. He summarises some principles. English is now the official language of the text. The parallel French language text is maintained and the Spanish text will be edited soon. The elimination of the category of Provisional Member is the second type of change in the text. The third type of change in the terms is the suppression of the reconfirmation procedure and the admission of the affiliates that will be subject to review of the EC after two years of affiliation. The revised text also implements a simplification for the procedure of voting at the General Assembly. The GA will vote to accept or reject decisions of the EC on admission by secret ballot. The right for the Associates to vote at the GA and to be represented at the EC is integrated in the revised text. Rights on certain issues are restricted only to

Members in order to respect the principle of a Federation of film archives. The formal recognition of the *Code of Ethics* is mentioned with the consequences of submitting to its principles. The period of service in the EC has been rationalised in the text. There are some other cases where the rules have been modified. All changes are underline and commented in the text.

Robert Daudelin observes that the question of admission as affiliate to FIAF has been the subject of discussion for a long time. This debate has been a priority recently because of the questions raised by the affiliates. He hopes that this meeting today will be the culmination of a long work on the structure of affiliation.

Michelle Aubert insists on the transparency of the study. She hopes that all archives will have the possibility to become Members and not only the ones that have the financial resources.

Hervé Dumont questions the interest of this discussion in view of the debate on the admission of 'commercial' archives into the Federation.

Iván Trujillo Bolio concludes the discussion and asks on a vote on the changes in the text of the *Statutes and Rules*.

Vote by a show of hands for the approval of the changes in the *Statutes & Rules*

In favour	56
Against	0
Abstention	3

9.2. Other changes to the *Statutes and Rules*

Roger Smither begins a discussion on the amendments, starting with the proposal of the Italian colleague concerning the vote for the EC. Vittorio Boarini fears the politicisation of the Federation as a theoretical possibility. A party or a bloc within the Federation could have a monopoly at the EC by voting under the structure that has been approved for eight Members at the EC. Concerning the election by Members of the Federation for their representatives at the EC: they would be allowed to vote for candidates. The proposed new text that will be added to rule 41, to implement the principle raised by Vittorio Boarini says: "Members of the Federation shall select their representatives from a list of all those nominated voting for not more than 6 candidates".

Vittorio Boarini believes that this rule guarantees democracy within the Federation. It provides for the representation of minorities at the EC.

Roger Smither explains that the Members vote for 6 candidates out of 8 representatives of the Members at the EC; Associates will vote for 2 representatives.

Lia Van Leer believes that the Associates should have only one member because they are not numerous.

Roger Smither responds that there isn't a mathematically proportional representation. The goal is to establish a principle of representation.

Michelle Aubert thinks that the changes are implemented by these new rules. She asks what advantages the proposal of Vittorio will bring to the structure.

Vittorio Boarini gives as an example the majority of English speaking persons. The EC must also represent other languages. Democracy is the work of the EC.

Pierre Cadars doesn't see the minority of the French speakers as a handicap and he doesn't think that the proposal of Vittorio is a positive contribution. There is no minority problem, but there are small and big archives, with different finance levels in the world.

Lia Van Leer wonders if Associates have the right to vote why there are special measures for them. The idea is that everybody has the right to vote and there is nothing different from the one to the other. Why is there a division.

Roger Smither answers that since the Congress in Jerusalem there have been requests for a single category of affiliates. In Prague the idea prevailed that FIAF is a federation of film archives and that the core membership must be film archives: bodies that are engaged in the work of preservation. The Federation welcomes organisations that cooperate with preservation without making preservation their work. The archives remain the core membership and the other organisations participate in the activities of the Federation.

Iván Trujillo Bolio Bolio concludes the discussion and puts Vittorio Boarini's proposal to a vote.

Vote by a show of hands for the amendment to the text of the *Statutes & Rules* proposed as answer to Vittorio Boarini's suggestion (New text to rule 41:

"The election of the other Members of the Executive Committee shall then follow. Members of the Federation shall select their representatives from a list of all those nominated, voting for not more than six candidates")

The Vittorio Boarini amendment is adopted by by show of hands by simple majority.

Adriano Aprà points out that the translation in French is not accurate.

Roger Smither responds that this error will be corrected in the final text. A new translation will be produced. He mentions that there is a need for simplification in the admission procedure. He has produced a text that maybe has gone too far. He has proposed in the new rules that the normal procedure for dealing with the membership matters at the GA would be to have the EC make a single recommendation. The Members would vote to accept or reject that recommendation unless a number of the Members have indicated in advance that they want to take a closer look at one or more specific issues. They assume that the affiliation issue will become more complicated because of a larger number of affiliates and that simplification has gone too far. The possibility for voting on a single issue must exist, especially in cases of suspension or expulsion.

David Francis says that the EC has done a fantastic job and has a comments on a point in the changes to *the Statutes and Rules*. He reads the Rule 34: *Decisions of the Executive Committee on issues affecting the affiliation of Members (admission, revoking admission, change of status or expulsion) and the election of Honorary Members will be reported to the next General Assembly and submitted for formal ratification. Such ratification will normally be given by a single vote to approve all the Executive Committee's decisions on Membership issues. However, if at least six Members indicate in writing prior to the relevant session of the General Assembly that they wish for such a procedure, the Executive Committee's decision on a particular case will be debated and voted by a secret ballot, the result to be determined by a majority of Members voting directly or through their properly designated representative.* He would recommend that if the membership issue were approached that way, the agenda of the GA would be more detailed. He asks that the things going to be addressed be mentioned precisely. Secondly he thinks that the members should be proposed in writing. He furthermore makes a proposal to simplify the procedure for objection to candidates for membership. He also asks that the agenda mention with more detail all the points that are going to be discussed. He finally asks to exclude expulsion and suspension from this part of the texts.

Eva Orbanz agrees with David Francis. She feels that everything should not be put together in one vote. She hopes that they will define the rule 99 because this rule is about relations between Members, about the exchange of films.

Roger Smither responds that he didn't revise the rules covering two areas:

- the work of the Commissions,
- the relations between archives,

because he is not directly involved in the work that is done by the EC regarding these points. There remains a need to define the relations between affiliates.

Iván Trujillo Bolio asks for proposals on alternatives and with new wording to be put to vote.

David Francis asks that this modification be considered by the EC during the meeting after the GA in order to vote on this change in Rabat.

José Manuel Costa believes that rule 99 is not accurate considering the scope of the Federation. He doesn't believe in going on with the system of obligation in such a large-scale federation including such varied organisations. He asks the EC to examine the rule and make a proposal.

Iván Trujillo Bolio suggests discussing this subject and the point on the commercial archives at the Open forum in Rabat.

9.3. Fees Scale

Steven Ricci presents the document which has been circulated. He explains that the proposed changes in the fees isn't across the board. It is a realignment of the contributions in order to be fairer and more stable. After the GA of Madrid, how the fees scales conform to the new structure of affiliation has been explored. The EC examined a number of ideas that have been discussed and concluded that any single fees would not work given the extraordinary range of budgets within the affiliates. They studied the impact of a sliding scale of affiliation's fee. The four basic principles informing the model that will be discussed are the following:

- Affiliation's fees will be predicted on the institutions' economic resources,
- A scale of affiliation's fees is necessary because of the diversity of the affiliates' resources,
- Flexibility to allow for situations in which affiliates are unable to pay the annual contribution because of circumstances beyond their control, such as natural disaster, monetary devaluation, war or other.
- The total amount of income produced by the new fee scales could not be less than the total which is currently generated by membership fees. The budget must be stable and allow for financing the Commissions' work.

He presents the proposal for the scales. There would be five budgetary brackets, corresponding to the level of the affiliate's annual budget:

Current budget of the affiliate	Annual contribution to FIAF
- more than 1.500.000\$	2,400\$
- from 500.000\$ to 1.500.000\$	2,000\$
- from 300.000\$ to 500.000\$	1,500\$
- from 150.000\$ to 300.000\$	1,000\$
- under 150.000\$	500\$

[The proposed fees will be invoiced in euros at the actual exchange rate the date of invoicing]

This system would provide serious relief for archives having to face difficult decisions when paying the annual fee to the Federation. It is important that this arrangement achieves the flexibility mentioned before. Following this model, roughly 33% of the affiliates would pay more, 33% would contribute approximately the same amount, and 33% would contribute less than their current amounts. The Treasurer will, with the Senior Administrator, set up standards for setting the level of fees. If an affiliate feels that his institution is not in a budget range that is correct, he can request a review by the Sub-Committee that includes the President, the Secretary General, the Treasurer, the Deputy-Treasurer and the Senior Administrator. Everyone in the EC is aware that some issues have not been approached here because of the complexity of the situation, such as: contributions to P.I.P., subscriptions to FIAF, etc.

Michael Friend praises the work accomplished and believes the new system to be fairer because it allows keeping smaller and less endowed organisations in the Federation. This is fundamental for keeping the cohesion of the Federation.

Ray Edmondson accepts the rationale developed by the Treasurer, but wishes the hidden costs of the membership to be taken into consideration (travel costs to attend congresses, etc.) and proposes to add this issue to the discussion.

David Francis agrees with this approach. He feels that it is more suitable to have smaller membership fee, and to pay the actual cost for attending the Congress, as in other associations.

Vigdis Lian agrees with this remark. The travel costs to remote countries are an obstacle to participation in certain congresses. She nevertheless believes that to split the fees would lead to complications.

Karl Griep thinks that participation at the Congress is a very valuable tool for communication and information, and backs Vigdis' point. The Federation must benefit from a minimum of stable resources. He prefers to pay a bigger fee like the current one than paying for his attendance to the Congress.

Robert Daudelin agrees that the current system is interesting for the larger organisations because it permits sending several persons to the Congress. But this system is less interesting for the smaller organisations because travel costs remain high.

Luis Rosario Albert thinks that for the smaller countries it is easier to plan a global fee than a budget split in several parts. He thinks that having individuals at the Congress from more countries is important for everybody. It is important to meet colleagues and learn things.

Steven Ricci understands that the best way of dealing with finances is very different from one institution to another. He suggests that the Secretariat be flexible if there are specific requirements to be worked out for some organisations paying the fee or sending more individuals to the Congress. He explains that when all the affiliates will be located in one of the five budgetary brackets, invoices will be sent earlier this year in order to have time to deal with the possible requests for review addressed to the committee.

Roger Smither mentions that the Sub-Committee for affiliation has been expanded in order to examine the review of the Provisional Members. The core committee includes Roger Smither, Robert Daudelin and Vigdis Lian who will be joined by Paolo Cherchi Usai and Karl Griep. This procedure will not be completed before the Congress of Rabat but they will make important progress.

Karl Griep asks whether the budgets that have been voted on previously, and that were based on the old fees structure, will be modified with the new fees.

Steven Ricci explains that unless there are major unanticipated changes, the total amount of revenue generated by the new fee structure will be essentially equivalent to the current membership fee revenue. Even with the proposed fee scales, the budget will be balanced.

Iván Trujillo Bolio, before introducing the following point, thanks Vladimir Malyshev for the long and constructive relationship between the Gosfilmofond from Russia in Moskva and FIAF.

10. The specialised Commissions (see reports)

Peter Konlechner is invited to introduce the session on the Commissions and stresses that their projects and work are essential to the life of the Federation.

10.1. Technical Commission

Michael Friend comments on his report which has been circulated previously. He announces that the Commission is now prepared to visit archives and laboratories in order to give advice on the improvement of the technical set up. He will pass along the requests to the members of the Commissions. This message will appear on the FIAF Website also. Most of the members of the Commission are from Europe and they look forward to extending the membership to other areas of the world, taking the opportunity at the next Congresses in Rabat and in Seoul. To be part of the membership of the Commission, it is essential that the member is willing to make contributions. The Commission will invite people willing to collaborate to become corresponding members of the Commission. There will be four meetings a year, taking advantage of festivals like Pordenone, Bologna, etc. He hopes to be hosted on the FIAF Website, which would provide information on the Commission's technical resources. Topics for articles to be published in the *Journal of Film Preservation* have been discussed. The Commission might be requested to write an article if there are subjects that affiliates would like to know more about. A new edition of the *FIAF Technical Manual*, that has not been updated for a long time, is foreseen. This will include new sections and the documents will be published on the Website. A number of projects is discussed. Contacts will be made with Kodak, Fuji and other film stock producers. Alfonso del Amo will produce a library of available data. If any archive has technical resource books, they would be happy to receive them. There is a need for a technical format resource, a description that can be used by cataloguers and preservationists, describing formats. They will combine the data on the Website. The project on restoration ethics (by Martin Koerber and Gian Luca Farinelli) has been discussed because of the need for documentation on the process of restoration. A conference on the ethics of restoration will be held later. The choice that the restorers have to make must be made public in order to help understand what restoration is. He suggests that every film restoration is documented on the FIAF Website. This explanation aids for understanding the nature of the artefact. The restoration's documentation is a new project and they hope it will be a FIAF publication later.

Another project is for scientific research on the digital film process. There is no methodology for determining the resolution of a digital image. There is a need for commissioning a research institute to come up with a reliable way to determine the significant characteristics of a motion picture image. On the basis of that kind of analysis, new devices should be developed to extract that information and render it back to film. They have to find funding to do this basic research and then to encourage and subsidise the rendering back of a film without forfeiting its quality. They have contacted Gabrielle Claes and José Manuel Costa to see if agencies in Europe can help on this project. The current members of the Commission are: Michael Friend, Harald Brandes, João Sócrates de Oliveira, Alfonso del Amo, Gian Luca Farinelli, Francisco Gaytán, Nicola Mazzanti, Johan Prijs, Paul Read. The corresponding members will be a larger group and they will be asked to be working members. They will be as inclusive as possible.

David Francis believes that information about particular pieces of equipment would be useful to affiliates. How have archives modified this material, what is the experience with the manufacturers, waiting time, etc. The idea would be to centralise a database containing this information.

Michael Friend adds that Johan Prijs, Noël Desmet and Nicola Mazzanti are used to responding to this kind of need.

Iván Trujillo Bolio thanks Michael Friend for his excellent report, which he believes to be a good basis for looking for funds all around the world.

10.2. Cataloguing and Documentation Commission

Nancy Goldman presents the Commission members; René Beauclair, Josefina López and Elisabeta Bruscolini. Teresa Toledo is a consultant, managing one of the databases on the CD-ROM. They also work closely with Rutger Penne of the P.I.P. She expects to increase the membership and welcomes any individual from affiliate archives who is interested. The Commission meets once a year. The goals are to disseminate information on research and access in archives. One of the major projects continues to be supporting the databases appearing on the FIAF FilmArchive CD-ROM. The major database is the International Index to Film and Television Periodicals. Members of the Commission do indexing for the P.I.P.. Also each of the other databases of the CD-ROM is managed by a member of the Commission. The bibliography of FIAF Members' publications is managed by René Beauclair. It is appreciated that members continue to send their references for the Directory of films and television documentation collection that she edits. The Commission plans to move the from Word format into the Filemaker database. She is interested in extending the access to specialist collections like paper archives. The work to improve the interface and the function of the CD-ROM has been undertaken by Rutger Penne. The revision

of the Thesaurus of Subject Headings has been undertaken by Rutger Penne in English. Work on the translations to French and Spanish will be done. They welcome help from persons able to make the translations to other languages. She can be contacted by e-mail for information: nlg@uclink.berkeley.edu. One of the major initiatives that the Commission will be undertaking will be a complete update of the database "Treasures of the film archives", the database on the CD-ROM including the silent film holdings (features and shorts) of the FIAF archives. At present there are about 60 archives that contributed to the project. She will send a list to each archive on paper form (electronic form on request) containing the information on what is on the CD-ROM currently from each archive and what is to be completed. The update will appear on the CD-ROM in 2001. There are several new initiatives: The FIAF cataloguing rules that are out of print will be available on the FIAF Website with the help of Steven Ricci. *The Glossary of Filmographic Terms* edited by Jon Gartenberg 1992 will be reprinted with the support of the archive Korean Film Archive in Seoul. A update of the Glossary will be initiated, maybe on a co-operative basis with another organisation. The Commission wishes to enlarge the Glossary to more languages. The issue of digital imaging is another important issue in many archives. Documentation, films and stills can be digitalised following standards that can ease the exchange of material. Also there could be centralisation on what has been digitalised in order to avoid double work. The short term goal is that Elisabetta Bruscolini will prepare a survey. She will inquire about the current practices of digitalisation in the archives in order to come up with standards that will facilitate the exchange of material. The Commission wishes for broad participation in this project. There is a plan to make a bibliography of cataloguing resources that is a first step of the project called: "the core cataloguing kit". There is a need for basic rules and information that will be posted on the Website. These projects require a lot of work and the Commission hopes to make progress in a collaborative way.

Gabrielle Claes asks if the of the results of the Treasures project will be accessible. The included data will be useful for programming and research, but less for restoration. Most of the films that need restoration will probably not appear in that database. She fears that this database, as it is conceived, is not adapted to restoration and would like to see in which way this model can be improved in view of restoration work.

Nancy Goldman answers that this proposition is interesting if the institutions are willing to provide this information on the material's state. She can add the question on the form that she will send to the archives. As it is an electronic product, updates can be made on every issue of the CD-ROM.

Richard Lothead agrees with the project. He reports that in Canada the rules are weak regarding legal deposit and copies. He proposes a bank of information on copies in every country.

Nancy Goldman thinks that this work has been started.

Sam Kula, from AMIA, points out that the Cataloguing Committee of his Association has just completed a rather massive work on cataloguing practice that will be put on their Website and published as well on hard copy.

Nancy Goldman adds that she acts as a liaison between FIAF CDC Commission and the AMIA Cataloguing Committee. She will try to make sure that FIAF is aware of this project. The American Cataloguing Rules are useful and some of them are similar to the FIAF rules.

Iván Trujillo Bolio thanks Nancy Goldman for her excellent report. He comments that each Commission has an 'interlocutor' in the Executive Committee, and invites Nancy Goldman to comment on the co-ordination of her communication with Paolo Cherchi Usai, the responsible EC member, and the American National Film Preservation Fund.

Nancy Goldman remarks that Paolo Cherchi Usai initiated discussions with the American National Film Preservation Fund, that is an endowment group for the preservation of silent films in the United States. The NFPF initiated a database project that includes the films that they have supported for restoration. Paolo spoke on the idea of putting those resources toward the update of the Treasures database in a reasonable period (one year instead of five years). This is also a great way of fostering collaboration with other organisations.

Michelle Aubert asks if the Treasures database contains only the short features. She also asks about the date of the latest update, and when there will be a new questionnaire sent out, and when the NFPF project is supposed to be accomplished.

Nancy Goldman answers that it contains long features and shorts. The latest update was in 1996.

Michelle Aubert wishes to know the dates of the finalisation of the project. She asks to have this information on the report.

Nancy Goldman answers that the new update will appear on the fall 2001 CD-ROM. They hope to publish the FIAF cataloguing rules on the Website at latest by December 2000. She hopes that the reprint of the Glossary will happen in the next months. The update will appear later gradually on the Website. The bibliography and the Directory

will be added to the databases by 2001. The P.I.P. is updated every 6 months and the other databases are updated every one or two years.

David Francis asks to come back to what Gabrielle Claes said earlier. He thinks that there is a serious need for information particularly about short silent films. There was a list at the Secretariat of nitrate holdings that used to be accessible to preservation officers of any archives. He sees two separate projects. He gives an example: he doesn't want to make a 28mm copy until he is sure that an archive doesn't have a better copy in 35mm. It is difficult to establish that at the moment. He asks if it is a revision of the list that is at the Secretariat, a technical or a CDC Commission's work. He supports Gabrielle Claes proposal. He thinks that there is a strong need for accurate information on holdings of silent films for restoration rather than for access at the moment.

Nancy Goldman answers that she didn't include that information in detail in the Treasures project as it is now because it is published on the CD-ROM. This information can be made available on Internet via password, for restricted access. She proposes to complete this information by including specific questions in the survey. She can ask that information that is only accessible to FIAF archives, be updated on this database only. She intends to do that work with Gian Luca Farinelli.

Christian Dimitriu adds that another database exists at the Secretariat (the sound films of the nitrate period) and that it was established some years ago with restricted access for those who contributed to it. They are the records of about 15 archives. He believes that this could be included as a new section in the CD-ROM.

Paolo Cherchi Usai thinks that some archives may be willing to share this information and this will be discussed with the members of the Commission.

David Francis agrees that this must be discussed carefully before starting the project. He thinks that the form of access of the material that is accessible must be mentioned following several format categories.

Nancy Goldman agrees and is ready to work on that idea.

Michael Friend is concerned by the privatisation of the data. He is willing to make the data available to FIAF archives. He thinks that the EC and the Commissions must consider to whom the access is reserved. In the US the problem is that the original material is often held by private enterprises and access to this material is difficult. Data is an asset that is owned individually and collectively.

Michelle Aubert reports that the Directory of FIAF has been copied on another Website and the information has been distorted.

Peter Konlechner thanks Nancy Goldman and the speakers and asks Steven Higgins to report on the Programming and Access to Collections Commission.

10.3. Programming and Access to Collections Commission

Steven Higgins informs the affiliates that there is no proper commission for the moment but a working group which includes Kjell Billing who is the official co-ordinator, Fransisco Ohem and Patrick Loughney. The working group held its first meeting in London. The Commission members will work by correspondence (e-mail and fax). Kjell Billing has prepared a list of issues that will be developed. The three basic projects are: information in the form of reports on e-issues, list of rights owners and standards of projection published on the Website. The Commission members have received more ideas and can be contacted for further suggestions. They wish to expand the group and create a commission.

Sam Kula is also on the EC of the Audio-Visual Preservation Trust in Canada. This organisation has a project to create a study on a Website for research of material. They have tried to implement the result of the survey on the Web. He believes that there is a possibility for exchange of information with FIAF.

José Manuel Costa strongly supports the idea of producing a study about projection standards. He asks what happened to the initiative of publishing Jean-Pierre Verscheure's book about the history of projections and gauges.

Michael Friend answers that the Commission was unable to come to a publication agreement with Jean-Pierre Verscheure. The book required editing and additional material for republication and Jean-Pierre Verscheure didn't seem to be interested in the project anymore.

Clyde Jeavons suggests a discussion with Steven Herbert who has been approached to produce a basic projection manual, which would have been a simplified version of the book written by Jean-Pierre Verscheure.

11. Publications and other projects

Paolo Cherchi Usai opens the session.

11.1. Publications Committee

Valeria Ciompi reports on the Publications Committee, which is composed of Paolo Cherchi Usai, Mary Lea Bandy, Hongtaek Chung, Steven Ricci and Robert Daudelin, who are responsible for the co-ordination of the editorial activities of the Federation. She reports that the publications are an activity of communication and exchange between the affiliates. The publication of the *Journal of Film Preservation* is an important tool for communication. Robert Daudelin continues as editor and Christian Dimitriu as publisher of the Journal. The FIAF Website is the other platform for communication that must be transformed. The Publications Committee will prepare a budget and an overall plan for the modernisation of the FIAF web site and for its transfer to the Secretariat in Brussels. She adds that the participation of all the Members in the work of definition and content of the publications is essential. She furthermore relates that Nancy Goldman and Hongtaek Chung will work on the re-print of the *Glossary of Filmographic Terms*.

11.2. FIAF International FilmArchive CD-ROM

Rutger Penne reports on the CD-ROM. He announces that a new version of the International FilmArchive CD-ROM will be released in September. He gives an overview of its advantages. The first version of the CD-ROM was in DOS and two years ago a Windows version was developed. The new product will use a powerful and reliable ERL platform provided by SilverPlatter. Network access will be controlled via a system of password access. The new network fee will be based on the number of concurrent users. Local assistance will be provided to the customer. Data will be accessible through different platforms: Windows, DOS, Macintosh, Unix and Internet. In the future, online updates will be available. The user interface will exist in several languages: English, Spanish, French, Italian and German. This will also be useful to publish translations of the *Subjects Headings* in Spanish and French next year. He invites the affiliates to do translations and can provide them with an electronic version of the thesaurus. There will also be a Web version of the whole database in 2001.

11.3. *Journal of Film Preservation*

Robert Daudelin apologises for the delay in the publication of the last issue, a special issue on the situation of the preservation in the world, which is a very ambitious work. The Editorial Board of the Journal will present the subject by regions in the world and the articles will be published in several issues of the Journal. The Technical Commission will publish articles in the Technical Column. Each member of the EC will

publish an article. He reminds everybody that the Journal is the revue of the affiliates and he invites them to send texts.

Iván Trujillo Bolio invites Roger Smither to comment on the Nitrate Book project.

Roger Smither comments on the document that has been circulated on the nitrate book. He presents Catherine Surowiec, his associate, and announces the publication of the book for the autumn. The editors welcome further contributions and will incorporate them in the project.

12. Other projects

12.1. FIAF Summer School

Paolo Cherchi Usai announces that the next FIAF Summer School will be held in Rochester at the George Eastman House from June 10 to 28, 2002. The first newsletter containing the application process will be sent at the end of the summer. The deadline for application will be December 31, 2001.

12.2. Relations with UNESCO and other international organisations

Paolo Cherchi Usai invites Ray Edmondson to report on the latest developments of his relations with UNESCO, SEAPAVAA, and other co-operative preservation projects in the ASEAN Region.

Ray Edmondson gives a report on the program to supply a parallel to the heritage list of sites and documents of human history around the world. There are very few audio-visual items registered for the moment. Individuals or organisations propose that a particular document or item or collection be added to the register. The International committee decides what must be registered on the list. FIAF can propose a methodology for improving the way films can be included in the register. The proposed item will come to the committee. He thinks that it is important that some of the greater films in the world find their way onto this register. It means that FIAF needs to think of film heritage globally and long-term. He refers to SEAPAVAA formed in 1996, 30 full Members that are from the South Pacific region and 30 associates that are from within and beyond the region constitute the membership. He is the president of the association. The objective of this association is to focus on archiving in proper conditions in the region, building a profile, sharing skills through training in different cities, producing a publication of film history of the region by the Vietnam Film Institute, co-operative restoration projects, a joint catalogue of the archives of the region, co-operation with radio and televisions, with commercial and non commercial

organisations, joint conferences, working relationship with UNESCO and other audio visual archives associations. Website: www.seapavaa.virtual.net

Clyde Jeavons recalls that at a meeting in Oslo, there was a great deal of talk about politics and less on film. One political issue was that memory was obliterated by the disasters of war and genocide. It was agreed that one vital way of addressing these issues is through film. The keeping of film records is essential for memory.

Ray Edmondson asks how the situation can be changed through UNESCO and how to find money for preservation. In Afghanistan they burn films. There is little chance to make changes.

13. Future Congresses

13.1. Rabat 2001

Abdallah Bayahia comments on the preparation of the Congress and announces Newsletter # 1. The Congress will be held from April 22 to 28. The General Assembly will last two days.

Abdelkader Benali presents the Symposium about *Colonial Cinema: A borrowed Heritage*. Until the present, the view of colonial cinema was pragmatic. Now the subject can be approached through the vision of the "Other". The cinema is founded on the history of cinema and on local human history. He informs the affiliates that a call for communication will be circulated and they welcome all proposals.

Iván Trujillo Bolio is enthusiastic about the Rabat Congress, which will give the opportunity to open up communications with the African countries. He thanks Abdelkader Benali for his project, and reports that two delegations will travel to Morocco in order to participate in the preparation works. Karl Griep and José María Prado have looked into providing special assistance to the Cinémathèque Marocaine.

13.2. Seoul, 2002

Hongtaek Chung announces that the Congress is a great opportunity to open FIAF to Asia. The Congress will last from April 19 to 27, 2002. This includes three days of Executive Committee meetings. The theme of the symposium will be *Asian films yesterday, today and tomorrow*. The theme of the workshop will be decided after consulting the advisors' group constituted of Michelle Aubert, Clyde Jeavons, Michael Friend and Nancy Goldman and any Member willing to participate. Korea is expensive but the KFA will find hotel rooms between \$60 - 250 and will try to negotiate discounts. The KFA is trying to obtain a discount for the airfare with the Korean airline. There will

be one excursion in the middle of the Congress. The Congress will be organised in collaboration with other Asian countries like Japan, China, Taiwan, Hong Kong and other. The KFA will invite delegates from Asian countries that are usually not able to attend the Congress (Mongolia, Nepal, Bangladesh, members of Seapavaa from Philippines, Indonesia and Malaysia). He welcomes everybody to Seoul.

Cynthia Liu would like to know if the symposium is on the making or on the preservation of Asian films. She asks also if the theme is not too restricted and if it can be expanded to consider the relationship of Asian cinema and more specifically how Hong Kong cinema has been influenced by Western and especially Hollywood films.

Hongtaek Chung expects all the aspects of Asian films to be included. There will be lecturers from Europe and the United-States who have knowledge of Asian films. He welcomes suggestions that can be sent to his e-mail address:
chung@cinematheque.or.kr

13.3. Stockholm/Helsinki, 2003

Peter Konlechner reports that there has been an invitation from Stockholm and Helsinki to host the Congress in 2003.

Jan-Erik Billinger takes this opportunity to say a few words on the project of the first Congress hosted by the two archives. More information will be available in Rabat. The seminars will be held in Stockholm, the Executive Committee meetings and the General Assembly in Helsinki.

13.4. 2004 and beyond

Peter Konlechner announces that an offer has been made by Cineteca Nazionale and the Italian members to host the 2004 Congress in Roma. There is also a proposal to hold the Congress in Athens.

Maria Comninos presents the invitation from Athens and says that they didn't know about the Italian proposal. She will now investigate and discuss the best solution with her government and the Italian colleagues the best solution.

Peter Konlechner also announces the proposal of Paris for 2004.

Michelle Aubert adds that the proposal has been made four months ago in a letter sent by Marc Nicolas.

Vigdis Lian says that the letter had been received by all EC members in March and that the proposal has been discussed. The General Assembly will take the final decision in Rabat.

Peter Konlechner apologises for the misunderstanding. He confirms that the three proposals will be submitted for consideration to the General Assembly in Rabat.

14. Open Forum

Vittorio Boarini relates that the EC had a discussion on how topics should be prepared for the debate. They thought that the discussion should be based on suggestions made previously and announced to the participants in order to ensure that debates are focused and fruitful. In the future, suggestions will be requested before the open forum starts and today it is in this spirit that they prepared the open forum. The following list of topics has been circulated:

1. *The Economics of Film Preservation* by Jonathan Davis
(Jonathan Davis is Director for Media at the London Economics company, and spoke on this subject at the Sintra meeting earlier this year)
2. *Guidelines Dealing with Misuse/Use of Film and Video Archive Material* by Sue Malden (Sue Malden is Head of BBC Archives and Vice-President of FIAT, which has recently published a booklet and accompanying video under the mentioned title)
3. *Distance Membership* by Ray Edmondson
4. *Is the Film Archive of the Future a Museum?* by Robert Daudelin
5. *What is Preservation? What is Restoration? What is Film?* by Peter Kubelka

Vigdis Lian reports that a formal invitation from Paris was sent to the EC members, which they received in March 2000. She apologises on behalf of the EC for not responding to the invitation. There are now invitations from Paris, Roma and Athens for 2004, and also from Ljubljana and Rio de Janeiro/Sao Paulo for 2005. She introduces Jonathan Davis from London Economics who made a presentation in Sintra.

Jonathan Davis says that he feels embarrassed to be at this meeting. This was not his intention when he spoke with the EC and ACE to take up their time. It was rather a suggestion for how we could advance the discussion that had taken place at the meeting in Sintra. This meeting was organised by the Cinemateca Portuguesa under the aegis of the European Commission to look at the future of film heritage. He had been invited there to present a paper "The economic value of the film heritage", which

he didn't present. He presented an issue paper setting out some of the themes of the debate without suggesting any conclusion or action plan. He learned the terms of the crisis, which affect archives. Current infrastructure for conservation and preservation of film is not adequate to deal with all the demands not the least the volume of material, which archives are responsible for looking after. The second term is that the conditions for preserving that material requires rethinking of work on a bigger scale. The third term is that the emergence of new technologies and in particular digital television is imposing new responsibilities and new burdens on the archives. Finally that archives' work is assumed increasingly to be the only way to access material. Whereas before material might be held by different collections and right holders, the role is shifting fast over to the archives. These are the terms of the crisis and the urgency and the seriousness of that crisis have not been effectively communicated. In Sintra, recognition of the topic has been given by the European Community as a first step of what is still a long road. The economics are critical in all areas and especially in public action. Archives have to be very clear in the way they specify the problems and in the practical remedies that they propose. The language of the political debate in Europe is too much about data, statistics and the money but you have to be prepared for that approach. He observed in Sintra that the archives have not been sufficiently able to marshal this information in order to back up their case. The directors have to be convincing about the effectiveness of the preservation of films to the outside world. It is also necessary to have a high level of accuracy in the specification of the costs. Then they must identify where the money should come from, when it would be required and how it would be spent. Finally the need to specify the benefits, not financial benefits, in terms of the aims and principles prevailing in public policy. They must demonstrate if they get the money how they will spend it in order to make those principles advanced. The commercial value of the archives is doubtful because of the costs that exceed the revenue. It is worth noting that the archives are going to be responsible for insuring the access and the preservation of film heritage, for demands from the market, the public and governments. If the commercial opportunities of the collections are realised then you need to make investment. There is work in term of preservation that can be supported also by commercial entities. What emerges from Sintra and from the meeting of the European archives in London is the identification of a research plan. The plan has three elements: the technical one that has been explored in the Congress looks at two questions. One looks at the effective form of preservation and how to use the technology in order to improve access by creating copies. The second aspect is legal, that is to identify the most appropriate relationship between the archives and the right holders. The third is the economic aspect, even if the two other aspects have strong economic issues. The methodology that he proposes is to evaluate what would be the effect if you delay investment. On that basis, you present a plan in which they explain what must be done in order to avoid these losses. An action plan is now formed in Europe. He knows that Michael Friend has done research on the technical side. In order to define the objectives, you need to do research to see how much money is

required. There must be a proposal for funding the research, and assessment of what the consequences are if investment does not occur. You need to do the research to prepare the action plan. In October in Sacile, the European archives will present detailed specifications and the cost for the research that needs to be undertaken. This work will contribute to the awareness of the public and of the politicians of what the archives need to be doing.

Vigdis Lian thanks Jonathan Davis and asks for comments or questions.

Timo Muinonen stresses the importance of technical, cultural and financial aspects that must be evaluated all together. His understanding, based on the practice of the standards of the work in the archives, is that archives will lose their sound collections their films on U-matic, etc. Only part of the collections are in 16mm and 35mm. Furthermore, the value of the collections can not be assessed without taking into account the cultural aspects.

Jonathan Davis asks if the argument is that it is so urgent that there can't be any delay to prevent the total loss of the collections.

Karl Griep agrees with Jonathan Davis saying that if they want to do something for the collections that has prospective, they have to make plans and transfer their concerns in figures. The crucial point is the evaluation of the transfer of cultural heritage that must be protected and the cost of this preservation. He believes the current value in the TV market today to be the only tangible point. The crucial point is how to evaluate the value in order to get support.

Jonathan Davis suggests that there is no calculation of any commercial value that would justify the investment required achieving preservation. What they must stress is the loss that will occur if the money is not spent for preservation. The point is the irreversible damages that the archives are facing.

Patrick Loughney asks about the material that is tied up by commercial entities. These materials are not accessible to academics and they have an important cultural value for research. He asks if it is realistic for archives to engage in co-operation with these commercial entities.

Jonathan Davis answers that he is not specialised in this subject. He would argue that there are arguments for making greater access to material.

Thomas Christensen thanks Jonathan Davis for the speech. He says that the Finnish archive doesn't have the money yet to build a new archive and that the Finnish ministers were impressed in Sintra. He thinks that one of the problems is that he is asking the archives to change their approach to the right holders and the public from

defensive stand to a more proactive stand. It is a difficult move to change positions and to make a more positive and public issue of the preservation of the material from people who want to destroy it.

Jonathan Davis concludes that the deposit of material in the archives is considered a cost free exercise. The cost to curate and to preserve the collections has not been quantified. Work must be done on the terms under which the archives must take care of the material.

Vigdis Lian thanks Jonathan Davis and the audience for the debate and introduces the next topic.

Sue Malden from the BBC archive is Vice-President of FIAT. She talks about the impact of digital technology on archiving. She expresses congratulations on the stimulating conference. She introduces the FIAT guidelines on the misuse or use of films from archives. This guide is accompanied by a videotape. The question is how do archives advise producers. The goal is to generate debates between archivists and producers. The guidelines show examples of use and misuse of visual material. She insists on the need to identify the documentary footage material on the screen. It is essential that the archivist do this identification. She points to the care that must be taken when using material out of the original context. The producers and the archivists must be aware of the sensitivity of the people that have been filmed. The rights and the restrictions placed by producers must be indicated on the screen and on the database. Concerning technical considerations, it is strongly advised to show the material at the right speed and to avoid colorising of black and white and to be careful using a soundtrack that does not match the original pictures. She shows the video produced to match the guidelines.

Vigdis Lian thanks for the comments and ideas Sue Malden has presented on behalf of FIAT.

Ray Edmondson, under the title *Distance Membership* talks about the way he works with the other archives and the distance between Australia and Europe and the United-States. He asks to address the issue of the limitation of the Federation in the world. He thinks that the action field of the Federation is sometimes restricted geographically. He asks to the Executive Committee to address this issue.

Daniel Sandoval comments that he comes from Santiago in Chile and that this implies heavy expenses for him and his archive. He suggests ways of exploring the possibilities for communication at a distance.

Adrienne Mancía suggests approaching foundations like Soros or others to help fund scholarships for archives that have small budgets to attend the Congress. She thinks that a committee should exist to look for these funds.

David Francis thinks that there is a fundamental issue of FIAF involved here with the one of assisting affiliates to attend the Congress.

Iván Trujillo Bolio believes that in choosing Rabat and Seoul, the Federation is shortening distances.

Cynthia Liu asks that the concerns of the Asian archives more often be addressed in the workshops and symposia. She learns a lot in the Congresses from the experience of the well established archives but she would like to have discussions in which she can share her experience and the one of the less important archives with the others. She wishes to have workshops organised for Asian archives because the FIAF Congress is the only chance for them to meet annually.

Bronwyn Taylor supports Cynthia's and Ray's statements. Last year, the New Zealand Film Archive didn't attend the Congress and saved money to be able to come this year. She also wonders if there could not be negotiated some kind of sponsorship to attend the Congress. She asks if it is possible to report extensively on the meetings at the Congress.

Several Asian colleagues insist on the idea that FIAF should look at the problem of the remoteness of some archives, at the differences in the situation in each country and also at the financial limitations.

Vigdis Lian assures that these issues will be addressed during the next Executive Committee meetings.

Sam Kula from the American Association of the Moving Image Archivists thanks FIAF for the opportunity to talk about AMIA, an organisation of individuals counting more than 600 members. Their members are concerned with the same issues as FIAF: acquisition, description, conservation, restoration and providing access to the moving image heritage. AMIA started in USA and always had a Canadian component. It is an international organisation, more than 50% of the membership comes from outside of North America (Latin America, Europe and Asia). The Committees parallel the commissions' work of FIAF. He brings the greetings of the membership and an invitation to attend the Congress in Los Angeles from November 13 to 18. He welcomes new members of the Federation and announces that the price is 50 US\$ will enable to become AMIA members. He mentions the co-ordinated AMIA-FIAT conference that will take place in New York. This will allow cutting costs for the people who wish to attend both conferences. He suggests that FIAF consider this concept.

Vittorio Boarini introduces Robert Daudelin and Peter Kubelka who are going to talk about the future of the film archives.

Robert Daudelin presents the subject of the 'museum mandate' of the film archives. As stated at every congress, the status of the cinémathèques and the film archives of the Federation evolve to better or less good conditions. The changes are organisational or structural. The mandate or even the mission can be enlarged or modified. Recently, the changes in London, the attempted change in Amsterdam or the rumours from Paris have been the subject of conversations. Everybody is preoccupied by these questions, which concern all institutions sooner or later. He proposes to discuss them openly in order to be better prepared for the future. The opinions that have been expressed in the two symposia in London – namely the ideas of Paolo Cherchi Usai, Dominique Païni and Michael Friend – are stimulating starting points for this discussion. Michael Friend was saying in the conclusion of the symposium dedicated to futurology that the archivists were in the near future going to become a new type of antiquary. He wishes to escape this fate. He thinks that for the majority of the affiliates, for those who are responsible for archiving and access, the way to escape this fate is to assume the museum mandate. A large part of the institutions affiliated to FIAF already have this mandate and develop activities responding to the definition of the museum as ICOM has formulated it through the world: "the museum is a non-profit permanent institution, at the service of the community and its development, open to the public and doing research on the artefacts of human beings and their environment. The museum acquires materials, preserves them, communicates them and exhibits them with the aim of study, education and delight". Translated from the French: "Le musée est une institution permanente, sans but lucratif, au service de la société et de son développement, ouverte au public et qui fait des recherches concernant les témoins matériels de l'homme et de son environnement, acquiert ceux-là, les conserve, les communique et notamment les expose à des fins d'étude, d'éducation et de délectation." (ICOM. Conseil international des musées. *Statuts ; code de déontologie professionnelle*. Paris, ICOM, 1990). He thinks that the time has come to assume completely this 'museum' mandate. This perspective is not new. The Film Department of the Museum of Modern Art of New York has been created in 1935 with the aim of assembling a collection of films on a selective basis, as done by others for the visual arts. Another example is the one of the institutions in Amsterdam, Vienna and Brussels, which are called cinema museums. Several years ago, in a workshop held on the occasion of a congress, a discussion occurred on how to integrate what was considered as the "abusively named" cinema museums. Peter Kubelka reminded us that museum activities were to project films, to compose programs and to create collections. During another congress, José Manuel Costa questioned the quality of the activities of our institutions, wondering if we do not too often sacrifice quality for quantity, whereas we should program with the rigor of a curator of an exhibition. In 1992 Dominique Païni went forward with some of the ideas in *Conserver, montrer*.

(Paris, Editions Yellow Now, 1992). He will not mention all the conversations that everybody has had on these subjects through the years. This shift to the "musealisation" of the cinémathèques seems to be a reality now. The symposia of 2000 dedicated to nitrate and to new technologies have provided more arguments in favour of this move. The considerable costs for making copies, the progressive disappearance of film support, without talking about the jungle of the rights holders invading the field of the institutions activities are all reasons for making the institutions dedicated to film's preservation and access into actual museums. It is certain that this new approach implies new practices and deontology that are already partially contained in the *Code of Ethics*. The question of a text on the necessary stages for any restoration that has been addressed recently is another initiative going in that direction. The reflection must start here. When the films from the collections acquire the status of artefacts, the politics of acquisition, the regulation of exchange (Article 8 of the *Statutes and Rules* of the Federation) and the standards for projection must be stricter (to determine which copies can't be projected anymore!). He reminds us that he is aware that knowledge of film is still very approximate – the symposium on nitrate has reminded us once more – even impressionistic. As Gabrielle Claes said, we still are "amateurs", but we can now say that our institutions are museums with those rights and obligations.

Gabrielle Claes sees that changes undertaken in the institutions are mainly happening in Europe but this doesn't mean that they will not be followed by a similar trend in other parts of the world. At the ACE, they have started to question these transformations. And there will be a symposium of two or three days during the Archimedia program in winter 2000-2001 dedicated to the issues of transformation of the archives and the future of the cinémathèques. She invites Robert to participate.

Luz Fernández de Alba feels very much concerned by this approach but wonders how archives will proceed to select materials if they become museums.

Steven Ricci thinks that the issues that Robert has brought up are at the core of the activities and concerns of FIAF. He emphasises the importance of having staff who know the nature of the films in order to do good curatorial work. He suggests more action in the process of transformation of the films' presentation today. The membership must work as a group in the future and those issues must be central to the next congresses.

Pierre Cadars wonders if the cinémathèques shouldn't be more open to all forms of creation in the moving image field. He talks about the importance of video art that must be considered for conservation and access. He thinks that it is great that cinema is present in the practice of the contemporary arts. The attitude that the cinémathèques will adopt in this new context must be the subject of reflection today.

Vittorio thanks all participants for their contributions, and introduces the final speaker.

Peter Kubelka starts by saying that he knows that all the participants here are well meaning and that everybody is capable of making mistakes. He finds what Jonathan Davis said very interesting. There must be a strategy for the future but first which strategy to choose must be evaluated. The common strategy of FIAF can be helpful but also destructive. When he and Peter Konlechner started the Filmmuseum of Wien in 1964, the Head of the Preservation Commission was Mr Volkmann from East Berlin, a man who was well meaning and helpful. He invited them to Berlin to choose films to start their collection. He recalled the difficulties of preservation, saying that it is necessary to overcome the present technical problems but in the future the film will live for ever. What happened in East Berlin was that the bombings brought money from the government to make copies and throw away the original master film. There were five kinds of prints in making duplicates: A for Western festivals, B for Eastern festivals, C for abroad, D for Germany and E for archives. They preserved films in a way that they didn't keep the films but the prints. Thousands of originals were thrown away. Many others have adopted this strategy. As a filmmaker he is facing the fact that the medium is going to disappear. Now to the question: is the transfer of film to a digital medium to be regarded as preservation. He answers unconditionnally no, it is not preservation – it is a transfer to a completely different medium. This cannot be made perfectly, the information passing through the digital is never exactly kept the same. An exact equivalent of films on digital support does not exist. The credibility of the document can be questioned. He compares the transfer to digital with the making a photo of an artefact. He would suggest that the decision on the strategy to be adopted be a subject of the future Congress. He insists on the idea that digital is not the support to preserve films just as photography is not the way to preserve painting. The digital medium will not solve the problem of preservation.

Gabrielle Claes insists on the risk of loss of memory that can happen more quickly than with painting. The act of having films shown in their original state can disappear. The question is: are we ready to forget. Dominique Païni integrated "oblivion" in the notion of art history. She disagrees with that concept. She is preoccupied by how we can communicate cinema and what would be a bad copy of cinema in the long-term.

Peter Kubelka says that no material can last forever and so cinema can't escape this reality. Black and white cinema already holds 100 years of human's history. Human beings can't allow the suppression of this history and he is convinced that this cinema will not disappear.

Michael Friend says that he has similar thoughts as Peter Kubelka and that every day he is filled with doubt on the way preservation must be done. One part of him believes in what he does, but another one has doubts.

15. Closure of the 56th FIAF Congress

Ivan Trujillo thanks everybody for their participation in the congress and especially Clyde Jeavons and his team who organised the event so efficiently. He thanks some members of the team: Elaine Burrows, Anne Fleming, William Wizz, Laura Tutt, and ends the General Assembly by presenting his best wishes to all participants.

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Annexes

1. Programme of the 56th FIAF Congress



CONGRESS SCHEDULE

 British Film Institute

 Andersen Consulting

• Thursday 1 June

09:30 – 17:30	Executive Committee Meeting	NFT
09:30 – 17:30	Cataloguing and Documentation Commission Meeting	NFT 3 1/2
Evening	EC Dinner (hosted by Jon Teckman, Director BFI)	

Screenings NFT1:

18:30	RIO ESCONDIDO (Hidden River) Mexico 1947/Dir Emilio Fernandez 96mins (UNAM)
20:45	CHANG US 1927/Dir Merian C Cooper, Ernest B Schoedsack 75mins (NFTVA) <i>Plus:</i> SCENIC SWEDEN Sweden/US 1947 10mins (SFI, Stockholm)

• Friday 2 June

09:00 – 17:00	Technical Commission Meeting	Imperial Hotel
09:30 – 17:30	EC Meeting continued	NFT
09:30 – 17:30	Cat. and Doc. Commission Meeting	NFT 3 1/2

Screenings NFT1:

18:30	SWAMP WATER US 1941/Dir Jean Renoir 90mins (MOMA) <i>Plus:</i> THE OLD GREY HARE US 1944 7mins (MOMA) and SWOONER CROONER US 1944 7mins (MOMA)
20:45	THE PRIVATE LIFE OF HENRY VIII UK 1933/Dir Alexander Korda 96mins (NFTVA) <i>Plus:</i> LOOKING AT LONDON US 1946 10mins (LoC)

• Saturday 3 June

09:30 – 12:30	EC Meeting concluded	NFT
09:30 – 12:30	Cat. and Doc. Commission Meeting	NFT 3 1/2
10:00 – 13:00	Registration of Delegates	NFT
14:30 – 17:49	NAPOLEON Acts I & II	Royal Festival Hall
17:50 – 19:30	Opening Reception (hosted by The Film Council)	Waterloo Foyer RFH
19:30 – 22:24	NAPOLEON Acts III & IV	RFH

• **Sunday 4 June**

08:30 – 09:30 Registration of Delegates
 09:30 Symposium 1:
The Last Nitrate Picture Show
 12:30 Lunch Break
 14:30 *The Last Nitrate Picture Show* continued
 17:30 Close

Screenings NFT1:

18:30 THE SPANISH MAIN
 US 1945/Dir Frank Borzage 100mins (CS, Lausanne)
 20:45 LA VALIGIA DEI SOGNI (Portmanteau of Dreams)
 Italy 1953/Dir Luigi Comencini 96mins (FCI, Milan)
Plus: FRANCESCA DA RIMINI Italy 1911 12mins (LoC)

• **Monday 5 June**

09:30 *The Last Nitrate Picture Show* continued
 12:30 Lunch Break
 14:30 *The Last Nitrate Picture Show* concluded
 17:30 Close

Screenings NFT1:

18:30 THE RED SHOES
 UK 1948/Dir Michael Powell, Emeric Pressburger 136mins
 (NFTVA)
 20:40 (NFT2) THE CITY
 US 1939/Dir Ralph Steiner, Willard Van Dyke 46mins
Plus: JERUSALEM MY CITY France/Israel 1950 14mins,
 THE ROMANCE OF CELLULOID US 1937 10mins, BREWSTER
 CORPORATION TWO-COLOR TEST DEMONSTRATION US 1921 12mins
and THE FLUTE OF KRISHNA US 1926 9mins (all GEH)

• **Tuesday 6 June**

09:30 Workshop:
Speaking for the Record
 12:30 Lunch Break
 14:30 Symposium 2:
The Futurology of Film Archiving
 17:30 Close
 18:30 Reception (hosted by Imperial War Museum, Scottish Film
 & TV Archive, and Wales Film & TV Archive)

Screenings NFT1:

18:30 REDSKIN
 US 1929/Dir Victor Schertzinger 82mins (LoC)
Plus: TULIPS SHALL GROW US 1942 7mins (LoC),
 20:45 THE SONG OF SONGS
 US 1933/Dir Rouben Mamoulian 90mins (UCLA)

• **Wednesday 7 June**

NF	08:00 - 10:00	CNAFA Meeting	
	09:30 - 12:00	Subscribers' Meeting	NFT
NFT	09:30 - 12:30	ACE Meeting	NFT
	10:00 - 12:00	CLAIM Meeting	NFT
NFT	13:30	Coaches leave NFT for J Paul Getty Conservation Centre, Berkhamsted - Tour & Evening BBQ (hosted by <i>bfi</i> Collections)	NFT
	21:30	Last coach leaves Berkhamsted	JPGCC

Screenings NFT1:

	18:30	PINOCCHIO Italy 1911/Dir Julio Antamoro 50mins (CN, Rome & FCI, Milan) <i>Plus:</i> TULIPS SHALL GROW US 1942 7mins (LoC), THE OLD GREY HARE US 1944 7mins (MOMA) and SWOONER CROONER US 1944 7mins (MOMA)	
	20:40 (NFT2)	ELISO USSR 1928/Dir Nikolaj Sengelaja 83mins <i>Plus:</i> THE LIGHT PENETRATES THE DARK Czech 1930 4mins, ZWEI MINUTEN VON BEDEUTUNG Germany 1937 3mins, and FANTASIE EROTIQUE Czech 1936 2mins (all NFA, Prague)	

• **Thursday 8 June**

	09:30	General Assembly	NFT1
	12:30 - 13:15	<i>Educating the Nation</i> (<i>bfi</i> Education)	NFT1
	13:15 - 14:15	Lunch (hosted by <i>bfi</i> Education)	TV Studio
	(13:00-14:30)	PIP Meeting	Pizza Express)
	14:30	General Assembly continued	NFT1
	17:30	Close	NFT1

Screenings NFT1:

	18:30	DUEL IN THE SUN US 1946/Dir King Vidor 138mins (LoC)	
	20:45	MAUDITE SOIT LA GUERRE (War Be Damned) France/Belgium 1913-14/Dir Alfred Machin 47mins <i>Plus:</i> WINDMILLS THAT CHEER & WEEP France/Neth 1912 7mins; 'Cinéma Perdu' 1897-1903 12mins; and 'The Magic Album' France 1905-1906 20mins (all FM, Amsterdam)	

• **Friday 9 June**

HMS Bell	09:30	General Assembly continued	NFT1
	12:30	Lunch (<i>by invitation</i> - hosted by Granada TV and North West Film Archive)	LWT
	14:30	General Assembly: <i>Open Forum</i>	NFT1
	17:30	Close of GA	
	17:30 - 18:30	EC Meeting	NFT
	18:30 - 22:30	Closing Reception (hosted by Andersen Consulting)	Mus. of London
	(18:45-19:35)	<i>20th Century Clips</i> film show	Mus. of London)

Screenings NFT1:

- 18:30 THE PRIVATE LIFE OF HENRY VIII
UK 1933/Dir Alexander Korda 96mins (NFTVA)
Plus: LOOKING AT LONDON US 1946 10mins (LoC)
- 20:45 THE DEVIL IS A WOMAN
US 1935/Dir Josef von Sternberg 83mins (UCLA)
Plus: THE KING WITH THE TERRIBLE HICCUPS UK 1937 6mins
(NFTVA) *and* THE KING WITH A TERRIBLE TEMPER UK 1937 6mins
(NFTVA)

• **Saturday 10 June**

Screenings NFT1:

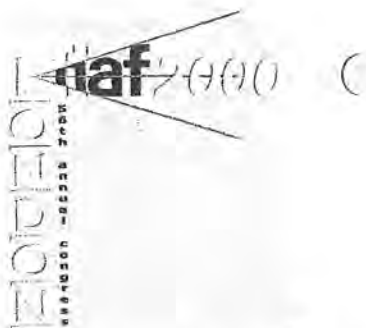
- 18:30 THE SPANISH MAIN
US 1945/Dir Frank Borzage 100mins (CS, Lausanne)
- 20:45 SPELLBOUND
US 1945/Dir Alfred Hitchcock 111 mins (LoC)

END OF CONGRESS



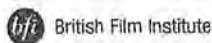
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THE LAST NITRATE PICTURE SHOW

FIAF SYMPOSIUM 1
4th & 5th June 2000
National Film Theatre



An anthological celebration of cellulose nitrate in all its aspects: its history, technology, chemistry and archaeology; its loss, rescue, preservation, conservation and restoration; its impact on the art of cinema; its vices and virtues; its champions; and the role it has played in the evolution of film archives. Complemented by a series of evening programmes of surviving original nitrate prints at the British Film Institute's National Film Theatre; and a book on the history, properties and archival experience of nitrate, *This Film Is Dangerous*.

DAY ONE

Sunday 4th June

Morning Session: *Chair* Anne Fleming

- 09:30 Welcome: Caroline Ellis (Head of *bfi* Collections)
09:35 *20th Century Treasure Trove* (extract)
Introduction: Clyde Jeavons
09:45 'And God Created Nitrate...!'
Speaker DEAC ROSSELL (Early Film historian)
10:15 'The Nitrate Experience: Properties and Preservation'
Speaker JEAN-LOUIS BIGOURDAN (Image Permanence Institute)
10:40 '*Ideale Filmerzeugung*'
Speaker Dr NIKOLAUS WOSTRY (Austrian Film Archive)
11:00 'The Wizards of Oz'
Speaker RAY EDMONDSON (ScreenSound Australia)
11:20 'The First Film Archive'
Speaker STEPHEN BOTTOMORE (Early Film historian)
11:35 'The First Film Archivist'
Speaker HAROLD BROWN (former Preservation Officer, NFTVA)
12:10 Questions/Discussion
12:30 Lunch Break

Afternoon Session: *Chair* David Francis

- 14:30 'Projecting Nitrate'
Speaker STEPHEN HERBERT (technical historian)
15:00 'Phantom Fires'
Speaker VANESSA TOULMIN (National Fairground Archive)
15:10 'Black-and-White in Colour'
Speaker JOAO OLIVEIRA (film restorer, *bfi* Collections)

- 15:55 'Raising the Colours' (Restoring Kinemacolor)
Speaker NICOLA MAZZANTI (L'Immagine Ritrovata)
- 16.15 'An Epiphany of Nitrate'
Speaker PAOLO CHERCHI USAI (George Eastman House)
- 17:00 Questions/Discussion
- 17:30 Close

DAY TWO

Monday 5th June

Morning Session: *Chair* Eva Orbanz

- 09:30 *Secrets of a World Industry* (film)
- 09:40 'French Without Tears' (The Nitrate Experience in France)
Speaker MICHELLE AUBERT (CNC)
- 10:10 'A Colour Box' (Len Lye Recovered)
Speaker ANNE FLEMING (Head of Preservation, *bfi* Collections)
- 10:30 'The Sound of Nitrate'
Speaker MARTIN SAWYER (Hendersons Laboratory)
- 11:00 'Fire Down Below'
Speaker FERNANDO OSORIO (archivist and historian)
- 11:20 'Beggars of Life' (Why Some American Silent Films Survive)
Speaker DAVID PIERCE (film historian)
- 12:05 Questions/Discussion
- 12:25 'The Revenge of Mr Thomas Atkins'
Speaker ROGER SMITHER (Imperial War Museum)
- 12:30 Lunch Break

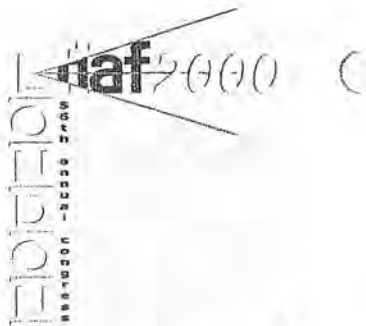
Afternoon Session: *Chair* João Bénard da Costa

- 14:30 'Exotic Europe'
Speakers MARK-PAUL MEYER (Filmmuseum) & MARTIN HUMPHRIES (Cinema Museum)
- 14:50 'URGENT! Nitrate Can't Wait'
Speaker LUISA COMENCINI (Cineteca Italiana)
- 15:00 'Mea Culpa: or How I Abused the Nitrate in My Life'
 SAM KULA (archivist)
- 15:30 'Reproduction...Disappearance'
Speaker DOMINIQUE PAÏNI (Cinémathèque Française)
- 16:00 'Burning Enthusiasm'
Speaker KEVIN BROWNLOW (film historian and restorer)
- 16:40 'Just when you thought it was safe...' (Film Preservation Challenges Today)
Speaker JEAN-LOUIS BIGOURDAN (Image Permanence Institute)
- 17:00 Questions/Discussion
- 17:25 *Reflections* (film)
- 17:30 END OF SYMPOSIUM

The symposium will be fully illustrated with film extracts and other audio-visual materials (details on separate sheet).

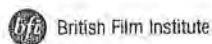
NB Because of time pressure, there will be no morning or afternoon breaks.

Symposium devised by CLYDE JEAUVONS, *with* Elaine Burrows & Roger Smither



THE FUTUROLOGY OF FILM ARCHIVING

FIAF SYMPOSIUM 2
6th June 2000
National Film Theatre



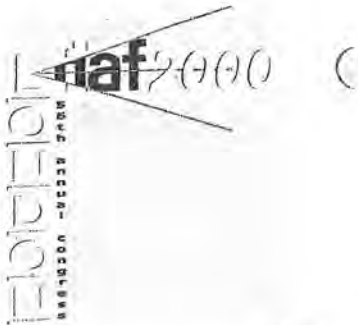
“Look here, upon this picture, and on this.” *Hamlet*, Act III, Sc. iv

“It’s only a movie.” *P. Kubelka*

This symposium is more of a demonstration than a seminar. The modern film industry is changing fast. Films now no longer need film materials for post-production. Soon cinema projection will include, or be dominated by, digital video projectors. Even now feature films are being made with digital video cameras. So what does this mean to us? How will it affect the work of film archives in the future?

The session will be led by Paul Read and Michael Friend

- 14:30 **The Film Archives’ Dilemma 1 – Where have we come from...?**
A view of film production and conservation in the past and where we are today.
PAUL READ, Consultant, FIAF Technical Commission
- 14:55 **‘Better than the Original?’ – Improving Access to Specialist Collections**
Quasi-restoration using digital video.
DAVID WALSH, Head of Preservation, Imperial War Museum
- 15:10 **Restoring the Olympics**
Different approaches to heritage restoration and commercial access.
ADRIAN WOOD, Director of Acquisitions, Olympic TV Archive Bureau (IOC)
- 15:25 **Wizardry at the Beeb**
How the BBC restores feature films for transmission: three versions of *The Wizard of Oz* compared.
BRYAN BATH, British Broadcasting Corporation
- 15:40 **‘What does it mean to me?’**
A personal view of the future by a film archivist.
MICHAEL FRIEND, Academy Film Archive, Head of FIAF Technical Commission
- 16:10 **The Film Archives’ Dilemma 2 - ...and where are we going?’**
We are only guessing at the technological future of moving images – and that includes preservation. PAUL READ
- 16:30 **Discussion**
- 17:30 **Close**



ENTERTAINING THE NATION

bfi Education Special Event
8th June 2000
12.30 - 14.00
National Film Theatre



Entertaining the Nation

bfi Education Projects, and performers from the Museum of the Moving Image Actors Consultancy Service, present this interactive, drama-led cinema project for FIAF. The performance features film material and slides from the *bfi* collections. It demonstrates how the *bfi* Education and Collections Departments are creating access to archive film through educational activity and introducing new audiences to the history of cinema. FIAF delegates can sit back and watch as 60 children from a local London primary school, aged 9 -11 years, take part in the show. Actors take the audience back in time to 1946 to become members of a Children's Cinema Club.

During the show, the footage screened includes:

THE ODEON CAVALCADE (extracts) showing the early history of the Odeon Cinema chain in Britain

TOM'S RIDE (1944), one of the first British films made specifically for children

THE ODEON CLUB SONG (1943)

FLASH GORDON'S TRIP TO MARS Ep 11 (1933)

This will not be screened for the FIAF presentation

Entertaining the Nation is currently on tour to cinemas across the UK, aimed at school and family audiences. Where appropriate, it is adapted to include material from regional film archives, reflecting local cinema history.

Following the presentation, delegates are invited to a **buffet lunch** with staff from *bfi* Education Projects. The children will remain in NFT1 to watch FLASH GORDON.

12:30 **Performance in NFT1**

13:15 **Buffet lunch in TV Studio, NFT**

HILARY PEARCE, *bfi* EDUCATION

WORKSHOP: SPEAKING FOR THE RECORD

TUESDAY 6 JUNE 9.30AM NFT 1

Archival colleagues within FIAF and film historians will present case studies of how they have been engaged in collecting, preserving and presenting ancillary information to support the understanding and presentation of films in their archives.

The workshop will deal with the practicalities of gathering in and preserving oral and non-document based material, with the successes as well as the problems, both technical and intellectual, across the spectrum of fiction and non-fiction film, both professional and amateur. By sharing experiences those FIAF archives who are already doing this kind of work can offer practical models to those archives, large or small, who may be considering such activities or who have hitherto not considered such ancillary evidence as being within their capacity to collect.

Contributors

Human Studies Film Archives, Washington, USA

Speaker: Pam Wintle

Various methodologies and technologies used by the Human Studies Film Archives, Smithsonian Institution, to document ethnographic and amateur travel footage will be described. Video clips will be used to demonstrate the value of documentation not only for specific information such as place, but for context which is necessary for a broader understanding of these actuality images. Projects to document similar actuality footage from three other American archives will also be presented.

IWM Film and Video Archive, London and North West Film Archive Manchester, UK. Joint presentation

Scraps of memory 1 - documenting amateur film

Speaker: Kay Gladstone (IWM FVA)

The presentation will explain how the IWM FVA acquires and catalogues privately shot amateur film. What special techniques, skills and other materials are needed to document these unique historic records? What is the relationship between archive and private donor? What other special demands does amateur film place on an archive? The IWM's answers to these questions reveal how a specialist archive of historical film consisting predominantly of 35mm professional official material now attaches equal importance to the documentation, preservation and presentation of 8mm, 9.5mm and 16mm personal films.

Scraps of Memory 2 - documenting amateur film

Speaker: Marion Hewitt (NWFA)

The North West Film Archive (NWFA) is custodian of a collection of moving images vividly illustrating life in the North West of England, and approximately two thirds of the Archive's main holdings are shot by amateur film makers. This presentation will highlight practical ways in which an archive can collect, keep and use ancillary information – putting the collection in a context which is essential to a full appreciation of the material.

- Collecting – including informal and anecdotal accounts, and written memories.
- Keeping – enhancing and relating catalogue records.
- Using – bringing context to presentations, and informing further research.

Hong Kong Film Archive

Speaker: Cynthia Liu

Hong Kong Film Archive's Oral History Project

- How it started
- What has been done

Mounting of the Martial Arts Films Exhibition Basing on Oral History Recordings

- The choice of the film genre
- Contents of the exhibition developed from interview-recordings with martial arts film directors, actors, martial arts directors and special effect experts
- Presentation making use of multi-media installations for film-clips, soundtracks and interview segments, alongside with displays of printed materials and artefact

Achievements

- How the mounting of the exhibition enriched the oral history databank and artefacts collection
- How the oral testimonies filled gaps in understanding the development and making of martial arts films: directors' philosophy, actors' reminiscences, and martial arts directors' accounts of trends of martial arts techniques and special effects
- A rare get-together of martial arts filmmakers and stars spanning generations.

Limitations in Using Oral History Materials

- Need to make cross-references and verify facts as events are often related as personal experiences, and details are easily forgotten by interviewees due to lapse in memory
- Restructuring of the recorded materials is often required as interviewees may express differently than what is needed and relate events in a muddled sequence.

New Zealand Film Archive, Nga Kaitiaki O Nga Taonga Whitiāhua

Te Hokinga Mai: the Returning

Speakers: Bronwyn Taylor and Huia Kopua

As the primary repository responsible for the nation's film and television heritage the New Zealand Film Archive strives to be proactive in the collection of moving images and ancillary information. The Film Archive recognises the necessity to engage the people of New Zealand in the race against time to collect and preserve our moving image heritage. Huia Kopua and Bronwyn Taylor will describe two major outreach projects - THE LAST FILM SEARCH and TE HOKINGA MAI, demonstrating the importance of partnerships and reciprocity in a nation-wide search for early films and contextual information.

Ball State University, Muncie, Indiana, USA

Bringing archival material to a wider audience

Speaker: Dr Richard Meyer, Professor of Telecommunications

THE MAN HATERS 1915 Produced by Basil McHenry, directed by William Bennage, original music by Kevin Purrone. This recently discovered film is an example of community activity in the fall of 1915. The producer Basil McHenry, a circus and theatrical man whose company operated out of Akron, Ohio, shot the film in Muncie Indiana in a two week period using local citizens as the actors. Voting was held in the "Muncie Evening Press" to select the woman to play the part of "Ruth". The "Who will be Ruth?" contest ran from October 20 to November 2. Any young woman over the age of 16 could enter by depositing a newspaper coupon in a ballot box at the Majestic Theater. The female receiving the most votes would play Ruth and the next nine young women in the vote standings would be offered parts in the movie. The three young men in the film were selected by McHenry from prominent local families. The producer carried out the same scheme in Anderson, Indiana a city 20 miles to the south. He also toured with such feature films as LES MISERABLES, TARZAN OF THE APES, and THE FOUR HORSEMEN. The locally produced

films generated enormous publicity for his other presentations. Nancy Turner, Head of Archives and Special Collections at the Ball State University Libraries oversaw the restoration of the film which had been salvaged from the original 35mm positive nitrate copy stored in a closet of the grandson of the contest winner Dora Grim. Ms Turner then arranged for the University to produce a half hour program for public TV which told the entire story and screened the ten minute film with School of Music Professor Kevin Purrone playing his original score. The presentation will discuss how newly discovered archival films can be restored and presented to a larger audience which would highlight the importance of the archivist's work.

Chairs - Janet McBain, Scottish Film and Television Archive and Iola Baines, Wales Film and Television Archive

2. List of Delegates attending the 56th FIAF Congress

Participants to FIAF 56th Congress - London 2000

MEMBERS	institution	person
Amsterdam	Nederlands Filmmuseum	Meyer, Mark-Paul
Amsterdam	Nederlands Filmmuseum	de Klerk, Nico
Amsterdam	Nederlands Filmmuseum	Fossati, Giovanna
Athinai	Tainiothiki Tis Ellados	Adamopoulos, Theodoros
Athinai	Tainiothiki Tis Ellados	Comninos, Maria
Barcelona	Filmoteca de la Generalitat de Catalunya	Bruzzo, Mariona
Beijing	China Film Archive	Jingliang, Chen
Beijing	China Film Archive	Dong, Liu
Berlin	Filmmuseum Berlin - Deutsche Kinemathek	Orbanz, Eva
Berlin	Filmmuseum Berlin - Deutsche Kinemathek	Gust, Jutta
Berlin	Bundesarchiv-Filmarchiv	Griep, Karl
Berlin	Bundesarchiv-Filmarchiv	Brandes, Harald
Beverly Hills	Academy Film Archive	Friend, Michael
Bogotá	Fundación Patrimonio Fílmico Colombiano	Triana de Vargas, Claudia
Bogotá	Fundación Patrimonio Fílmico Colombiano	Vargas, Fransisco
Bogotá	Fundación Patrimonio Fílmico Colombiano	Torres Moya, Rito Alberto
Bois d'Arcy	Archives du Film et du Dépôt légal du CNC	Aubert, Michelle
Bois d'Arcy	Archives du Film et du Dépôt légal du CNC	Lemoigne, Pierette
Bologna	Cineteca del Comune di Bologna	Boarini, Vittorio
Bologna	Cineteca del Comune di Bologna	Farinelli, Gian Luca
Bruxelles	Cinémathèque Royale	Claes, Gabrielle
Bruxelles	Cinémathèque Royale	Desmet, Noë+C50I
Bucuresti	Arhiva Nationala de Filme	Rîpeanu, Bujor Ion
Bucuresti	Arhiva Nationala de Filme	Nicula, Dinu-Ioan
Budapest	Hungarian Film Institute	Berkes, Ildikó
Buenos Aires	Fundación Cinemateca Argentina	Fernández Jurado, Paulina
Canberra	ScreenSound Australia	Edmondson, Ray
Caracas	Fundación Cinemateca Nacional	Penzo, Jacobo D.
Caracas	Fundación Cinemateca Nacional	Garbisu, Oscar
Frankfurt/Wiesbaden	Deutsches Filminstitut - DIF	Klein, Nikola
Frankfurt	Deutsches Filminstitut - DIF	Dillmann, Claudia
Frankfurt	Deutsches Filmmuseum	Loewy, Ronny
Frankfurt	Deutsches Filmmuseum	Schurig, Michael
Habana	Cinemateca de Cuba	González, Reynaldo
Helsinki	Finnish Film Archive	Lukkarila, Matti
Helsinki	Finnish Film Archive	Muinonen, Timo
Helsinki	Finnish Film Archive	Heiskanen, Outi
Helsinki	Finnish Film Archive	Vidovic, Boris
Hong Kong	Hong Kong Film Archive	Liu, Cynthia
Istanbul	Sinema-TV Enstitusu	Sekeroglu, Sami
Istanbul	Sinema-TV Enstitusu	Sekeroglu, Duygu
Istanbul	Sinema-TV Enstitusu	Korkmaz, Asiye
Jerusalem	Israel Film Archive	Van Leer, Lia
Kobenhavn	Danish Film Institute	Nissen, Dan
Kobenhavn	Danish Film Institute	Christensen, Thomas C.
Kobenhavn	Danish Film Institute	Stub Johnsen, Jesper

São Paulo	Cinemateca Brasileira	Bahiense Navez, Sylvia
São Paulo	Cinemateca Brasileira	de Souza, Carlos Roberto
Seoul	Korean Film Archive	Chung, Hongtaek
Seoul	Korean Film Archive	Bong Young, Kim
Seoul	Korean Film Archive	Wonjung, Sohn
Seoul	Korean Film Archive	Hakjae, Lee
Seoul	Korean Film Archive	Jimyung, Kim
Skopje	Kinoteka Na Makedonija	Maslovarik, Vesna
Skopje	Kinoteka Na Makedonija	Stardelov, Igor
Sofia	Bulgarska Nacionalna Filmoteka	Terziev, Ianko
Stockholm	Cinemateket – Svenska Filminstitutet	Billinger, Jan-Erik
Stockholm	Cinemateket – Svenska Filminstitutet	Lindfors, Rolf
Stockholm	Cinemateket – Svenska Filminstitutet	Falk, Anita
Taipei	Chinese Taipei Film Archive	Wong, Edmond K.Y.
Tehran	National Film Archive of Iran	Khoshnevis, Mohammad
Tehran	National Film Archive of Iran	Khameneipour, Fereydoun
Tirana	National Film Archive of Albania	Lako, Natasha
Tirana	National Film Archive of Albania	Kotani, Marjeih
Tokyo	National Film Center– NMOMA	Okajima, Isashi
Tokyo	National Film Center– NMOMA	Irie, Yoshiro
Torino	Museo Nazionale Del Cinema	Bertetto, Paolo
Toulouse	Cinémathèque de Toulouse	Cadars, Pierre
Toulouse	Cinémathèque de Toulouse	Gorce, Jean-Paul
Valencia	Instituto Valenciano de Cinematografia	Rado, José Lui+C146s
Valencia	Instituto Valenciano de Cinematografia	Marti, Dora
Valencia	Instituto Valenciano de Cinematografia	Trull, Immaculada
Vaticano	Filmoteca Vaticano	Planas, Enrique
Warszawa	Filmoteka Narodowa	Piatek, Waldemar
Warszawa	Filmoteka Narodowa	Rak, Joanna
Washington	Library of Congress	Francis, David
Washington	Library of Congress	Loughney, Patrick
Washington	Library of Congress	Mashon, Mike
Wellington	New Zealand Film Archive	Bronwyn, Taylor
Wellington	New Zealand Film Archive	Huia, Kopua
Wien	Filmarchiv Austria	Kieninger, Ernst
Wien	Filmarchiv Austria	Schuchnig, Josef
Wien	Filmarchiv Austria	Wostry, Nikolaus
Wien	Oesterreichisches Filmmuseum	Konlechner, Peter
Wien	Oesterreichisches Filmmuseum	Kubelka, Peter

PROVISIONAL MEMBERS

Aberystwyth	Wales Film & Television Archive	Baines, Iola
Aberystwyth	Wales Film & Television Archive	Reed, John
Aberystwyth	Wales Film & Television Archive	Moylett, Mary
Aberystwyth	Wales Film & Television Archive	Berry, David
Barranquilla	Fundación Cinemateca del Caribe	Harb Said, Sara
Bratislava	The Slovak Film Institute	Dubecky, Peter
Gemona	Cineteca del Friuli	Jacob, Livio
Gemona	Cineteca del Friuli	Patat, Piera

Gemona	Cineteca del Friuli	Codelli, Lorenzo
Glasgow	Scottish Film Archive	Mc Bain, Janet
Hanoi	Vietnam Film Institute	Tran Luan Kim
Hanoi	Vietnam Film Institute	Hoang Nhu Yen
Hanoi	Vietnam Film Institute	Luu Hoang Ba
Lima	Filmoteca de Lima	Rivera, Norma
Manchester	North West Film Archive	Gomes, Maryann
Montevideo	Archivo Nacional de la Imagen - Sodre	Mugni, Juan José
München	Filmmuseum / Muenchner Stadtmuseum	Droessler, Stefan
New York	Anthology Film Archives	Meyerson, Sara
Rabat	Cinémathèque Marocaine	Bayahia, Abdallah
Rabat	Cinémathèque Marocaine	Araib, Ahmed
Reykjavik	National Film Archive of Iceland	Hafsteinsson, Sigurjon
Washington	Human Studies Film Archives	Wintle, Pamela
Zagreb	Croatian Cinémathèque	Kukuljica, Mato

ASSOCIATES

Berkeley	Pacific Film Archive	Kramer, Edith
Berkeley	Pacific Film Archive	Goldman, Nancy
Frankfurt	Deutsches Filmmuseum	Schurig, Michael
Jerusalem	Steven Spielberg Jewish Film Archive	Koolik, Marilyn
Ljubljana	Slovenska Kinoteka	Furlan, Silvan
Los Angeles	American Film Institute	Waschin, Ken
Paris	Cinémathèque universitaire	Marie, Michel
Porto Vecchio	La Corse et le Cinéma	Mattei, Jean-Pierre
Santiago	Fundación Chilena de las Imágenes en Movimiento	Neira, Paula J.
Santiago	Fundación Chilena de las Imágenes en Movimiento	Sandoval, Daniel
Toronto	Cinémathèque Ontario	Oxtoby, Susan
Toronto	Cinémathèque Ontario	Frank, Sylvia

FIAF SUBSCRIBERS

Amsterdam	Haghefilm Conservation	Limburg, Peter
Amsterdam	Haghefilm Conservation	Prijs, Johan
Harare	National Archives of Zimbabwe	Mukotekwa, Molly Chido
London	Film & Photo Limited	Scott, Tony
London	The Cinema Museum	Humphries, Martin
London	The Cinema Museum	Grant, Ronald
London	The Cinema Museum	Billingsley, Malcolm
London	The Cinema Museum	Fletcher, Anthony
München	Kirchmedia	Knop, Matthias
Muncie	Ball State University	Meyer, Richard J.C212
New York	Brooklyn Academy of Music	Mancia, Adrienne
New York	Gartenberg Media Enterprises, Inc	Gartenberg, John
Paris	Musée d'Orsay	Gore, Mark
Paris	Musée du Louvre	Michaud, Philippe-Alain
Washington	National Archives & Records Administration	Murphy, William T.C217

SPEAKERS

Bologna	L'immagine Ritrovata	Mazzanti, Nicola
London	FIAT	Malden, Sue
London		Herbert, Stephen
London	Photoplay	Rossell, Deac
London	Photoplay	Brownlow, Kevin
London		Bottomore, Stephen
London	IOC	Wood, Adrian
London	Technical Commission	Read, Paul
London	BBC	Bath, Bryan
London	Hendersons Lab	Sawyer, Martin
Manchester		Hewitt, Marion
Maryland		Peirce, David
México		Osorio Alarcón, Fernando
Paris	Cinémathèque Marocaine	Benali, Abdelkader
Rochester	Image Permanence Insitute	Bigourdan, Jean-Louis

GUESTS

Berlin	Guest	Koerber, Martin
London	INC Committee	Kirschner, Daniela
London	Associate editor of nitrate book	Surowiec, Cathy
London	British Universities Film Council	McKernan, Luke
London	The Machine Room	Atkinson, David
London	Honorary Member	Brown, Harold
London	fiaf 2000 graphic designer	Yadin, Orly
London	Halo Productions	Bringas, Sylvie
London	Inter. Ass. For Media & Hist.	Kuehl, Jerry
London	Pordenone Silent Film Festival	Robinson, David
München	former curator Münchner Film Museum	Patalas, Enno
Ottawa	Association of Moving Image archivists	Kula, Sam
Paris	Joint Technical Symposium 2000	Billaud, Richard
Stockholm	Honorary Member	Lauritzen, Einar
Stockholm	Guest	Häkansson, Susanne
Trivandrum	former Director National Film Archive of India	PK Nair

VISITORS

Berlin	Deutsches Historisches Museum	Rother, Rainer
Bogota	Inst. Col. de la Participacion "Jorge Eliecer Gaitan"	Valencia Gaitan, Maria
Cambridge	Harvard University	Jenkins, Bruce
Columbia	University of South Carolina	Streible, Dan
Costa Rica	Centro de Cine	Gonzá+C261lez-Vega, Gabri
Genève	Swiss Ass. For the Part. of Audio-visual Heritage	Cormon, Catherine
Helsinki	Finnlab Oy	Pietilainen, Veijo
Helsinki	Digital Film Finland	Kuuti, Mikko
Helsinki	Sublime Software	Mayranqaa, Juho
Jos	Nigerian Film Corporation	Ewuazi, H.
Jos	Nigerian Film Corporation	Sokomba, M. J.
Kobenhaven	University of Copenhagen	Tybjerg, Kasper
London	Cinémathèque nationale du Liban	McRae, William

México	Universidad de la Laguna	del Moral Gonzalez, Fernando
Paris	Paris	Paulin, Florence
Paris	CTM Debrie	Gatineau, Thierry
Saarbruecken	Saarlaendisches Film Archiv	Krebs, Gerhild
Wellington	National Archives of New Zealand	Whyte, Alison

FIAF SECRETARIAT & LONDON ORGANISERS

Bruxelles	Senior Administrator	Dimitriu, Christian
Bruxelles	Assistant to Senior Administrator	Dermience, Sonia
Bruxelles	P.I.P. Editor	Penne, Rutger
Bruxelles	Assistant Editor	Rubenstein, Gail
Bruxelles	Accounting & Administrative Secretary	Hubert, Ghislaine
London	Co-ordinator FIAF2000 (BFI)	Jeavons, Clyde
London	Associate Co-ordinator FIAF2000 BFI)	Tutt, Laura
London	Congress Assistant	Wiz, Billy
London	BFI Collections, Technical Manager	Sócrates de Oliveira, João
London	BFI Collections, Keeper of Feature Films	Meeker, David
London	BFI Collections, Keeper of Non-fiction Films	Russell, Patrick
London	BFI Collections, Access & Collections Manager	Beswick, Claire
London	BFI Collections, Film Preservation Manager	Johnson, Peter
London	BFI Collections, Keeper of Television	Bryant, Steve

3. Reports of the Specialised Commissions

FIAF TECHNICAL COMMISSION MEETING REPORT

The following points reflect the meeting of the Technical Commission held on Friday, June 2, 2000.

1. Structure of the Commission: (1): Members

In order to solicit more participation and a more balanced and democratic Technical Commission, we will invite individuals to participate in our discussions and work as "corresponding members." Corresponding members will be invited to meetings and activities. If these individuals are able to make a substantial contribution, they may be invited to join the 'directorate' of the group. In the event of voting issues, these members will not vote. Furthermore, in issues of FIAF politics, the non-archival members of the Commission will demure.

2. Structure of the Commission (2): Regional Development

There is a strong interest in the revival of the regional groups. We have been discussing the assignment of individuals as regional coordinators who will attend and be involved in more local events, including non-FIAF events. These individuals will extend the Technical Commission network, solicit participation of individuals and institutions, and perform 'clearinghouse' functions in disseminating technical knowledge.

The Technical Commission is interesting in organizing a meeting between the technical specialists of FIAT and ICA. We will follow up our contacts with Dietrich Schuler on this matter.

We are going to attempt to extend the work of the Technical Commission to Eastern Europe, by developing FIAF network of contacts and assistance to the Eastern European countries. We are also interested in taking advantage of the occasion of the Rabat Congress to bring together technical specialists from the North Africa and Middle East. Similarly, we will try convoke the North Asian and SEAPAAVA technical specialists at the Seoul Congress.

3. Internal FIAF Communications:

Presence on FIAF Website: The Technical Commission is dissatisfied with the current FIAF website. They would like a more focused place for receiving e-mail, describing activities and making announcements. Eventually we would like to list regional contacts on the Technical Commission to facilitate communication and make local involvement more direct.

Journal of Film Preservation Column: We would like to have a regular section of the *Journal of Film Preservation*. The following articles will be written:

- | | |
|------------------|---|
| Alfonso Del Amo: | "Update on the Madrid Project."
"History of Film Manufacture."
"Classification of Material for Preservation." |
| Harald Brandes: | "Storage Buildings for Hot and Humid Climates."
"Digital Restoration on a PAL Level."
"What Is an Original in the Film Archives?" |

Noel Desmet/	
Joao Soc.Oliveira	"Modern Approaches to Tinting and Toning"
Francisco Gaytan:	"Alternative Methods for Environmental Control in Media Vaults."
Nicolo Mazzanti:	"Film/Digital/Film Test Cycles for FIAF"
Joao Soc.Oliveira	"The Ideal Raw Stock for Film Restoration."
Johan Prys:	"Developments in Laboratory Work: Replacement of Hydroquinone by Ascorbic Acid."
Paul Read:	"The Issue of Resolution"
Unassigned:	"Preservation Challenge (1): Digital Film Production Process"
Unassigned:	"Preservation Challenge (2): The Electronic Intermediate Process"
Unassigned:	"Preservation Challenge (3): 24P Production in HD"

4. **Advisories, Projects and Work Products of the Commission:**

The Technical Commission has decided to complete the revision of the Technical Manual (last updated by Bob Gitt). They will review this work and add to it in certain areas where new developments have taken place; specifically:

- (A) Addition of a strong video and a digital component.
- (B) New Advisory regarding storage conditions for various types of material (types of elements, i.e., nitrate, acetate, polyester, magnetic and optical media).
- (C) Collation of information about construction of storage facilities in light of the most recent developments in conservation science.
- (D) New Preservation guidelines (rough and ready standards for creation, handling, evaluation and storage of preservation elements).
- (E) Reformatting issues (imposed both by economics and by loss of infrastructure) particularly in the light of the FIAF Code of Ethics
- (F) Classification of collections for preservation and preparation of films for long-term conservation).
- (G) Restoration: instructions and recommendations regarding laboratory work [emulsions to use or to avoid, wet-gate printing, film destruction policy for nitrate, acetate, and reconstruction), should be appended to Manual.
- (H) New Advisory regarding access methods and policies with respect to technical issues (the use of video, digital projection).
- (I) Additional material on ethics of preservation and documentation of preservation.

5. **Projects:** The following projects are in progress or under discussion within the Technical Commission:

Contacts with Film Manufacturers: The Technical Commission will produce a very brief white paper concerning the discontinuation of certain film stocks considered essential to preservation. The paper will be used to engage Kodak, Agfa, Fuji and perhaps Orwo.

The Madrid Project: Alfonso Del Amo has a database project to gather and organize information on all film emulsions. The Technical Commission regards this project (which provides a resource for reconstructing and emulating the original attributes of film processes) as fundamental to its current future work. The current phase of the documentation database will be ready for the web next year. [This is not a FIAF project per se, because we cannot support it. However, it is regarded as an essential technical resource by the Technical Commission]

The Technical Formats Resource: This is a descriptive compendium of all of the physical elements of film documenting emulsions, formats, processes, physical standards, Technical Commission. This will begin as a collection of information to be mounted on a website, so that we can attract more information, criticism, Technical Commission. Eventually, we will "publish" a more formalized version of this data resource. [This was formerly a project of the Technical Commission which was unrealized. It is our intention now to develop it further.]

Restoration Ethics Project: This website project will start with the documentation of the restoration and presentation of *Four Devils*. We will invite preservationists to add their own accounts, and ask for comment. Following this, we will consider staging a **Conference on the Ethics of Restoration**, and perhaps a book. This comes out of a need to demonstrate the techniques of restoration, as first step at documenting restoration work. This documentation should be available to and used by scholars, historians, curators and technicians. Perhaps more important, the website should be at the center of a permanent and public discussion of the ethics and aesthetics of film restoration processes. [This is initially an Academy Film Archive project which comes out of our engagement with Martin Koerber and Gian Luca Farinelli. We hope that gradually this project will be able to continue as a FIAF project].

Research Into Digital Technologies: Members of the Technical Commission have been exploring the application of digital technologies to virtually all aspects of archival activity. This work has been proceeding individually and in groups, and is currently focused on advances germane to preservation, restoration and display. Nicola Mazzanti and Michael Friend have been working with Gabrielle Claes and Jose Manuel Costa to find support within the UE and the US for research initiatives which we consider fundamental to the development of digital technologies for restoration and conservation. Paul Read, through his work on productions of the 'digital film' or 'electronic intermediate' type, has been developing ideas and a knowledge base concerning the film/digital/film arc which is critical to digital preservation, as well as information which will lead to a Technical Committee advisory regarding the preservation of these new forms of production which are beginning to appear in archives. It is the intention of the Technical Commission to present to the membership of FIAF a number of demonstrations and test cycles in order to expose archivists to the technical results of digital work on film as well as to foster informed discussion on the technical, practical and curatorial dimensions of digital technologies.

THIS REPORT HAS BEEN PREPARED FOR
THE GENERAL ASSEMBLY OF THE 56TH FIAF CONGRESS
LONDON, JUNE 8, 2000.

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY LONDON, JUNE 2000

Membership

M. René Beauclair (Cinémathèque Québécoise, Montreal)
Ms. Elisabetta Bruscolini (Cineteca Nazionale, Rome)
Ms. Nancy Goldman (Pacific Film Archive, Berkeley)
Ms. Josefina Lopez (Filmoteca Espanola, Madrid)
Ms. Olwen Terris (National Film & Television Archive, UK)

Consultant:

Ms. Teresa Toledo, Madrid

Ex-officio P.I.P.:

Mr. Rutger Penne (FIAF - P.I.P., Brussels)

In November, 1999, the FIAF Executive Committee formally appointed Nancy Goldman Head of the Cataloguing and Documentation Commission. She confirmed that Commission members René Beauclair and Olwen Terris wished to continue serving on the Commission, and that Teresa Toledo and Rutger Penne would continue in their consultant and ex-officio roles. Two new individuals were invited to join the Commission, and both have accepted; they are Josefina Lopez and Elisabetta Bruscolini. The Commission will meet in London on June 1 -3, to take stock of our current projects and design plans to implement ongoing and new initiatives.

II. COMMISSION PROJECTS

International FilmArchive CD-Rom

Rutger Penne is continuing to implement technical improvements to the FIAF International FilmArchive CD-Rom, and has spent considerable time researching new manufacturing and interface software possibilities for the CD-Rom. He plans to resolve these issues in 2000. The Windows version of the CD-Rom has been improved, and future developments will include more sophisticated networking capability. There are also plans to convert the non-PIP databases, some of which currently originate as word-processing files, to Filemaker Pro database structures. This will facilitate transfer of data to the CD-Rom manufacturer, and help conform database interfaces for each of the separate files.

CD-Rom Databases:

P.I.P

After Anthony Blampied left the FIAF -- P.I.P. in Summer, 1999, FIAF hired Gail Rubenstein on a part-time basis as Assistant Editor. Anthony's contribution to the P.I.P. over many years was extraordinary. We thank him deeply for his many years of service, and wish him well in his future endeavors. The P.I.P. was fortunate in recruiting and hiring Ms. Rubenstein, who has brought an in-depth knowledge of indexing to her work.

Indexers now regularly transmit indexing data to the Brussels office via email, which has greatly improved indexing and database efficiency. Currently, about 40 people are contributing to the P.I.P. Local indexing workshops will be held soon for French, Dutch and Scandinavian contributors.

Rutger Penne has completed an extensive overhaul of the P.I.P. Thesaurus of Subject Headings. The revised Thesaurus will be available on the Spring 2000 issue of the CD-Rom, and will also be published in a printed version later this year. Translations of the Subject Headings into French and Spanish will be available on the CD-Rom next year.

Bibliography of FIAF Members' Publications

René Beauclair is completing the 2000 Bibliography, which will be available later this summer in paper form. During the last half of 2000, Rene will convert the data from a word-processing document to a database format, and it will be updated in the new format on the CD-Rom in Spring, 2001.

International Directory of Film/TV Documentation Collections

Nancy Goldman will design a conversion script to transfer the Directory of International Film/TV Documentation Collections from a word-processing document to a FileMaker Pro database in mid-2000 for the CD-Rom.

Treasures of the Film Archives

The Commission is planning an update of this database during 2000-2001. We have succeeded in moving the raw data into a FilemakerPro database which will facilitate data import and export, and will be contacting each archive in the coming months to request information for the update. We will send each archive a list of the information currently held for their archive, with requests to update and correct any errors, and to note whether the archive has a viewing copy available, so that the data appearing on the CD-Rom is accurate and up-to-date. We thank you in advance for your assistance with this valuable endeavor.

Occasional Papers

Olwen Terris wrote a paper entitled "What you don't see and don't hear": subject indexing moving images", which has been submitted to the Journal of Film Preservation for consideration.

Out of Print Commission Publications

Two important Commission publications – the Glossary of Filmographic Terms, Second Edition, and the FIAF Cataloging Rules, are presently out-of-print. The Commission would like to make these publications available again in the future. We plan to make the Cataloging Rules available on the FIAF web site later this year, and are investigating the feasibility of republishing the Glossary within the next few years.

New Initiatives

The Commission would like to begin discussions on other new initiatives of interest to the FIAF membership, in particular the issue of digital imaging and archival documentation collections. We also welcome requests from members regarding projects which we might undertake.

Nancy Goldman
Berkeley, May 15, 2000

4. Future Congresses

57ème Congrès FIAF, Rabat 2001
22 au 28 avril

A tous les affiliés de la FIAF,

Voici le premier bulletin d'information du 57ème congrès de la FIAF, organisé par la Cinémathèque Marocaine, qui se tiendra à Rabat du 22 au 28 avril 2001. Cette date a été fixée en fonction, d'une part de l'intervalle entre le congrès de Londres et celui-ci et d'autre part, pour l'intérêt que présente cette période sur le plan climatique.

Au cours de la réunion tenue à la Cinémathèque Marocaine avec les représentants du Comité Directeur de la FIAF en mars 1999, nous avons convenu de plusieurs propositions qui ont été communiquées aux affiliés de la FIAF durant l'Assemblée Générale de Madrid.

Depuis, nous travaillons à cet avant-projet d'organisation générale du congrès dont voici les différentes activités qui vont s'y tenir: accueil, hébergement, transport, colloque, atelier, Assemblée Générale, réunions régionales et réunions du Comité directeur ainsi que toutes les questions relatives à la logistique et au budget.

A ce sujet, une cellule d'organisation a été mise en place depuis le début de cette année. Ce groupe de travail a reçu une aide supplémentaire des responsables du Centre Cinématographique Marocain afin de pouvoir préparer de la meilleure façon les différents aspects du congrès.

Accueil et transport

Des dispositions seront prises pour que les participants trouvent aisément les lieux d'hébergement qu'ils auront choisis; que leur destination par avion soit Rabat ou Casablanca. Des trains et des taxis seront à leur disposition afin d'assurer le transport entre Rabat et Casablanca qui sont éloignées de 100km.

Rabat, la capitale du Maroc, située sur la côte atlantique, est une ville dans laquelle le séjour est agréable. Les plages sont proches de la ville et il est possible de se baigner presque toute l'année. Cette ville est mitoyenne de Sale, une ville plus ancienne dont elle est séparée par la rivière *Le Bouregreg*. La métropole Casablanca compte près de quatre millions d'habitants, soit trois fois plus que la ville de Rabat.

Hébergement

Les hôtels qui seront proposés se situent au centre de la ville afin de rendre plus aisés les contacts entre les participants et la découverte de la capitale et de ses environs. Les hôtels pour lesquels les organisateurs sont en négociation sont des hôtels de catégories 3, 4 et 5 étoiles offrant les meilleurs services à des prix se situant entre 30 et 180 dollars.

Restauration

Des négociations sont en cours pour que tous les lunches soient pris en charge par les organisateurs, la réussite de cet objectif dépendra du budget définitif qui sera alloué à cette manifestation d'une part, et de la participation des partenaires et sponsors d'autre part.

Néanmoins, tous les détails seront communiqués aux affiliés de la FIAF pour pouvoir se restaurer, en particulier le soir, dans des restaurants à la cuisine variée, situés au centre de la ville.

Colloque

Le thème retenu pour le colloque est *Le cinéma colonial: patrimoine filmique emprunté*, sujet qui intéresse et interpelle toutes les cinémathèques et archives du film, que ce soit dans les pays qui ont connu la colonisation ou dans ceux qui l'ont pratiquée. Un grand nombre de nations est donc concerné par les images filmiques de cette époque qui font désormais partie du patrimoine des uns et des autres.

En plus des institutions qui participent au colloque, d'éminents chercheurs, professeurs d'université, historiens et spécialistes, aussi bien marocains qu'étrangers, apporteront leur contribution.

A ce sujet, nous avons confié la préparation et la coordination du colloque au Docteur Abdelkader Benali, historien du cinéma et chercheur à Paris X, auteur du livre *Le cinéma colonial au Maghreb* (1998). Actuellement, Abdelkader Benali prend des contacts avec les affiliés de la FIAF afin de créer des collaborations avec des personnes et des institutions qui peuvent apporter leur concours à la réussite de ce colloque.

Des projections sur le thème du colloque seront programmées tous les soirs durant le congrès.

Atelier

Depuis notre adhésion à la FIAF en 1996, nous avons constaté qu'un nombre non négligeable de cinemathèques et d'archives du film n'ont été créées que récemment. Certaines de ces institutions éprouvent des difficultés à faire reconnaître l'intérêt de leur mission. De même un grand nombre de pays ne reconnaissent pas, à ce jour, l'importance que revêt la création de ces institutions. Cette prise de conscience sur la situation alarmante dans laquelle certaines cinemathèques et archives du film se trouvent dans le monde constitue un point de départ crucial pour cet atelier organisé à l'occasion du congrès de la FIAF. Intitulé *Le développement et la création des nouvelles cinemathèques et archives du film*, cet atelier a déjà suscité l'intérêt d'un certain nombre de personnes présentes à l'Assemblée Générale de Madrid et nous espérons recevoir vos contributions à cet événement.

Assemblée Générale et Réunions Régionales

Différentes possibilités sont examinées pour l'instant. Le lieu où se dérouleront les réunions sera choisi afin de remplir les conditions requises par la FIAF et d'offrir les meilleures conditions de travail.

Organisation générale

Depuis quelques mois déjà, nous préparons le congrès en essayant de respecter au mieux les consignes de la FIAF à l'attention des membres accueillants les congrès et les réunions du Comité directeur. Toutes les dispositions seront prises pour contribuer à la réussite du congrès et à la satisfaction de tous ceux qui vont y participer.

Programme prévisionnel du congrès

20, 21, 22 et 29 avril

Réunions du Comité directeur

Du 22 au 28 avril

Dimanche 22

Accueil des participants

Soirée d'ouverture

Lundi 23 et mardi 24

Colloque

Le cinéma colonial: patrimoine filmique emprunté

Mercredi 25

Atelier

*Création et développement des nouvelles
cinémathèques et archives du film*

Jeudi 26

Matin

Réunions régionales

Après-midi

Excursion

Vendredi 27 et Samedi 28

Assemblée Générale

FIAF Congress, Rabat 2001

To all FIAF affiliates,

Here is the first information bulletin of the 57th FIAF Congress, organised by the Cinemathèque Marocaine, which will take place in Rabat from April 22nd to April 28th 2001. We have chosen the date taking into consideration the usual interval between congresses and the weather in Rabat, although Morocco is a country that can be visited all year round.

During the meeting held at the Cinemathèque Marocaine with the representatives of the Executive Committee of FIAF in March 1999. An agreement was reached on a certain number of FIAF proposals brought up at the General Assembly in Madrid in April 1999. We then prepared a pre-project for the general organisation of the Congress and the relevant activities: welcome and registration, transport, accomodation, symposium, General Assembly, regional meetings as well as matters related to logistics and budget.

An organisation group was established at the beginning of the year, supported by the authorities from the Cinemathèque Centrale of Morocco in order to prepare in detail the different aspects of the Congress and to supervise preparation and development.

Welcome and Transport

Provisions will be made to facilitate hotel lodging for the delegates for their stay in Rabat or in Casablanca where the airport is located (around 100km away). Trains and taxis will be made available for transportation between Rabat and Casablanca.

Rabat, which is the capital of Morocco is a lovely city on the Atlantic coast; with beaches where one can swim almost all year round. Rabat is close to Sale, an old city, on the other side of the river *Le Bouregreg*. 100km away, Casablanca is a large city of around 4 millions inhabitants, roughly three times the size of Rabat.

Lodgings

Rabat has many hotels and we have proposed hotels in the centre of the city. This will allow to stay close together and to easily visit the town and surroundings. The hotels chosen are 3, 4, 5 star hotels and offer the best services as well as prices (approx. 30 to 180 dollars).

Restaurants

We are in the process of arranging for organisers to take care of the lunches. This will depend on the final budget allocated to this event and on the participation of the partners and private sponsors, who we are currently contacting.

The delegates will be informed on the many restaurants for lunches and dinners in town. A great variety of cuisines are available.

Symposiums

The subject chosen for the symposium is *Colonial Cinema: a Borrowed Heritage*. This subject is of interest to all cinemathèques and film archives from both the countries that have been colonised as well as the countries that have been colonising. The films of that period are now part of everyone's heritage.

Eminent investigators, university professors, historians and experts, both Moroccans and foreigners can enlighten us on the subject alongside contributors from film libraries and film archives.

Responsibility for this symposium has been given to Dr. Abdelkader Benali, film historian, researcher at Paris X and author of *Le cinéma colonial au Maghreb* (1998). He is contacting individuals from institutions affiliated to FIAF in order to gather the contributions (papers, illustrative documents and lectures) to ensure the success of the symposium.

Special projections on the theme will be programmed for the evenings during the Congress.

Workshop

Since we joined FIAF in 1996, we have discovered that considerable number of film libraries and archives have been recently created. Some of these institutions encounter difficulties in having the value of their work acknowledged. Also, many governments have not officially recognised the creation of these institutions within their boundaries. In other words, there is still much work to be done and we therefore have chosen *Creation and Development of New Cinematheques and Film Archives* as the subject for the workshop.

General Assembly and Regional Meetings

We are preparing the venues with the relevant parties and the choice will be made once the conditions required by FIAF are established.

General Organisation

For some months now we have endeavoured to comply with the guidelines set by FIAF in relation to members hosting the congress and the Executive Committee. Every effort will be made to insure the success of the congress to the satisfaction of the participants.

Provisional Programme of the Congress

Friday 20th, Saturday 21st, Sunday 22nd
Sunday 29th Executive Committee Meetings

From April 22nd to April 28th

Sunday 22nd Registration of the Participants
Opening Party

Monday 23rd and Tuesday 24th Symposium:
Colonial Cinema: a Borrowed Heritage

Wednesday 25th Workshop:
*Creation and Development of New
Cinematheques and Film Archives*

Thursday 26th Morning Regional Meetings
Afternoon Excursion

Friday 27th and Saturday 28th General Assembly

fiaf

FIAF SEOUL 2002

JUNE 2000

KOREAN FILM ARCHIVE

2002
SEOUL

KOREAN FILM ARCHIVE

Secho-Dong, Seocho-Gu, Seoul 137-718, Korea

Phone : (82-2)521-3147-9

Fax : (82-2)582-6213

E-mail : kfa@cinematheque.or.kr

Website : <http://cinematheque.or.kr>

DRAFT PLAN FOR FIAF 2002 SEOUL CONGRESS

The 58th Annual Congress of FIAF will take place in SEOUL from April 19 to 27, 2002, hosted by the Korean Film Archive (KFA).

Seoul, located in the center of the Korean Peninsula, is a major international city, which hosted the '88 Olympic Games and will host the Worldcup in 2002. It is one of the oldest capital cities in the world with more than 600 years of history as the national capital, as well as one of the busiest. We are certain you will enjoy the contrast between traditions and modernity during your visit.

Following are the draft plan and schedule of the occasion.

SYMPOSIA

▷ *Theme*

Taking into account that the Seoul Congress is the first one to be held in Asia, we decided that concentrating on Asian films will be most meaningful. Thus, the sole theme of the symposia shall be "Asian Films --- Yesterday, Today, and Tomorrow". This, of course, does not mean that other worldwide film issues will be neglected; we are doing our best to program the event so that various important aspects on film and film preservation matters can be scrutinized in accordance with the theme.

The workshop will also focus on this subject matter, although it will involve more technical aspects.

2002
SEOUL

KOREAN FILM ARCHIVE

700, Seocho-Dong, Seocho-Gu, Seoul 137-718, Korea
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▷ *Programming Committee*

For a more efficient and productive organization of the symposia we have arranged a programming committee. The main objective of the committee is to select appropriate sub-topics and speakers thereof.

CONGRESS VENUE

To be decided between Sejong Cultural Center and COEX.

HOTELS

Hotels will be decided when the congress venue is confirmed. We shall inform the members through the Executive Committee upon confirmation.

SPECIAL EVENTS

▷ *Film Screenings*

Several evenings during the symposia, workshop, and EC Meetings

▷ *Art Performance*

Korean traditional music or dance performance

▷ *Excursion*

A day excursion to the Korean Film Archive's treasures and representative heritages of Korea

DRAFT SCHEDULE OF FIAF CONGRESS 2002

April 19 – 20	EC Meetings (April 21 : morning only)
April 21	Welcoming Reception (evening)
April 22 – 23	Symposium : <i>Asian Films --- Yesterday, Today and Tomorrow</i>
April 24	Workshop (morning) Regional Meeting (afternoon)
April 25	Excursion
April 26	General Assembly (morning & afternoon) “See-U-Next Year” party (evening)
April 27	General Assembly (morning) EC Meeting (afternoon)

2002
SEOUL**KOREAN FILM ARCHIVE**

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FIAF CONGRESS 2003 IN STOCKHOLM AND HELSINKI

Svenska Filminstitutet and Suomen elokuva-arkisto warmly welcome You to the FIAF congress in 2003. The congress is to be held in two countries and two capitals, namely Stockholm, Sweden, and Helsinki, Finland. The first part of the congress will be devoted to seminars and will take place in Stockholm, the second part in Helsinki with the General Assembly.

SEMINAR

The aim of the seminar is to describe various techniques and methods in restoring colour film. There will be an account of the Swedish experiences in this field of work. International experts will of course be invited to participate.

PRELIMINARY PROGRAM

Saturday, June 2nd – Sunday, June 3rd
EC Meeting

Sunday, June 3rd
Participants arrive at Stockholm. Registration and opening party.

Monday, June 4th
Seminar on restoration of colour films: an account of experiences in colour film work in Sweden

Tuesday, June 5th
Seminar continues: international experiences in colour film restoration.
Evening: Reception at the City Hall. Special screening programme.

Wednesday, June 6th
Extra seminars and regional meetings. Departure from Stockholm. Participants will board a ship in order to travel to Helsinki.

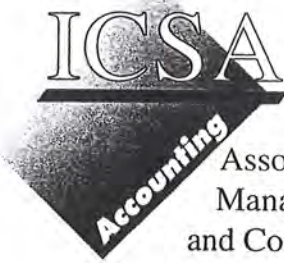
Thursday, June 7th
Arrival at Helsinki harbour in the morning.
Evening: Reception given by the city of Helsinki.

Friday, June 8th
General Assembly.
Evening: Special screening programme.

Saturday, June 9th
General Assembly.
Farewell Party.

Sunday, June 10th
Participants return home. EC Meeting.

5. Financial Reports



Associations
Management
and Consulting

To the Management of FIAF
Rue Defacqz, 1
1000 Bruxelles

Brussels, April 04 2000

Dear Sirs,

FIAF 1999 Financial Statements

ICSA has been in charge of the accounting and the financial reporting for your Federation for the year 1999.

We have received from FIAF responsible all necessary accounting documents. We can certify that all transactions such as incoming and outgoing invoices, payroll, bank and cash have been approved by the local FIAF persons duly authorised as requested by the association procedures.

We certify also that we recorded all transactions and made appropriate accruals in accordance with the standard accounting principles.

As a result we consider that the statements as presented to you give a fair and sincere picture of the FIAF financial situation as of December 31 1999.

Sincerely,

A. PONCELET

A handwritten signature in black ink, appearing to be 'A. Poncelet'. The signature is written in a cursive style with a large, prominent initial 'A' and a long, sweeping flourish extending to the right.

FIAF/P.I.P.
As of December 31 1999

<u>ASSETS</u>	<u>in 000 Euro</u>	<u>in 000 USD</u>	<u>in 000 BEF</u>
<u>Receivables</u>			
Members & other	191	191	7.699
Provision bad debts	-87	-87	-3.524
Total Receivables	104	104	4.175
<u>Cash & Banks</u>			
Reserve fund (deposit)	122	122	4.932
Current account BEF	6	6	224
Current account \$	41	41	1.648
Current account GBP	18	18	709
Petty cash	0	0	1
Total Cash & Banks	187	187	7.514
TOTAL ASSETS	291	291	11.689
<u>LIABILITIES</u>			
<u>Fund balance</u>			
Prior year	163	163	6.585
Year result	1	1	30
Provision	48	48	1.929
Total Fund Balance	212	212	8.544
<u>Debts</u>			
Suppliers	34	34	1.380
Salaries related	15	15	606
Total Debts	49	49	1.986
<u>Prepaid</u>			
AECI Fund (for memory)	0	0	0
P.Getty Fund (1)	13	13	509
P.Getty Fund (2)	16	16	650
Total Prepaid	29	29	1.159
TOTAL LIABILITIES	291	291	11.689

F I A F - P.I.P.
INCOME AND EXPENSE - SUMMARY 1999-2001
Combined FIAF - P.I.P. (in 000 \$)

	Budget 1999	Actual 1999	Estimate 2000	Budget 2001
CURRENT INCOME				
<i>FIAF</i>	233.2	217.9	215.7	215.5
% previous year		93.4%	99.0%	99.9%
<i>P.I.P.</i>	139.1	142.7	144.3	140.1
% previous year		102.6%	101.1%	97.1%
% Total income	37.4%	39.6%	40.1%	39.4%
TOTAL INCOME COMBINED	372.3	360.6	360.0	355.6
% previous year		96.9%	99.8%	98.8%
EXPENSES				
<i>FIAF</i>				
Personnel and external services	(92.4)	(95.8)	(100.0)	(98.3)
% previous year		103.7%	104.4%	98.3%
Other current expenses	(36.0)	(28.4)	(30.5)	(30.7)
% previous year		78.9%	107.4%	100.7%
Meetings - Congress - Missions	(47.0)	(35.5)	(54.0)	(47.0)
% previous year		75.5%	152.1%	87.1%
Special Projects + Activities	(38.0)	(31.0)	(35.0)	(47.0)
% previous year		81.6%	112.9%	134.4%
Equipments - Furnitures	(4.0)	(3.9)	(5.0)	(5.8)
Contingency reserve	(3.0)	(0.9)	(1.0)	(1.0)
Total expenses FIAF	(220.4)	(195.5)	(225.5)	(229.8)
% previous year		88.7%	115.3%	101.9%
<i>P.I.P.</i>				
Salaries and fees	(73.0)	(72.0)	(78.5)	(76.8)
% previous year		98.6%	109.0%	97.8%
Other Current expenses	(29.9)	(21.0)	(24.0)	(24.9)
% previous year		70.2%	114.3%	103.6%
Projects - Special Activities	(48.0)	(32.2)	(46.0)	(48.0)
% previous year		67.1%	142.9%	104.3%
Total expense P.I.P.	(150.9)	(125.2)	(148.5)	(149.7)
% previous year		83.0%	118.6%	100.8%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(371.3)	(320.7)	(374.0)	(379.5)
% previous year		86.4%	116.6%	101.5%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF NET RESULT</i>	12.8	22.2	(9.8)	(14.3)
<i>Provisions</i>	(6.1)	(22.0)	10.0	11.5
TOTAL FIAF	6.7	0.2	0.2	(2.8)
<i>P.I.P.</i>	(11.8)	17.5	(4.2)	(9.6)
<i>Provisions</i>	-	(17.0)	4.0	12.5
TOTAL P.I.P.	(11.8)	0.5	(0.2)	2.9
TOTAL COMBINED FIAF - P.I.P.	(4.1)	0.7	0.0	0.1

Exchange : 1.00 € = 1.00 \$ (31.12.99)

Exchange: 1.00€ = 0.96 \$ (31.03.00)

F I A F - P . I . P .
INCOME AND EXPENSE - SUMMARY 1999-2001
Combined FIAF - P.I.P. (in 000 €)

	Budget 1999	Actual 1999	Estimate 2000	Budget 2001
CURRENT INCOME				
<i>FIAF</i>				
% previous year	233.2	217.9	215.7	224.5
		93.4%	99.0%	104.1%
<i>P.I.P.</i>	139.1	142.7	144.3	145.9
% previous year		102.6%	101.1%	101.1%
% Total income	37.4%	39.6%	40.1%	39.4%
TOTAL INCOME COMBINED	372.3	360.6	360.0	370.4
% previous year		96.9%	99.8%	102.9%
EXPENSE				
<i>FIAF</i>				
Personnel and external services	(92.4)	(95.8)	(100.0)	(102.4)
% previous year		103.7%	104.4%	102.4%
Other current expenses	(36.0)	(28.4)	(30.5)	(32.0)
% previous year		78.9%	107.4%	104.9%
Meetings - Congress - Missions	(47.0)	(35.5)	(54.0)	(49.0)
% previous year		75.5%	152.1%	90.7%
Special Projects + Activities	(38.0)	(31.0)	(35.0)	(49.0)
% previous year		81.6%	112.9%	140.0%
Equipments - Furnitures	(4.0)	(3.9)	(5.0)	(6.0)
Contingency reserve	(3.0)	(0.9)	(1.0)	(1.0)
Total expense FIAF	(220.4)	(195.5)	(225.5)	(239.4)
% previous year		88.7%	115.3%	106.2%
<i>P.I.P.</i>				
Salaries and fees	(73.0)	(72.0)	(78.5)	(80.0)
% previous year		98.6%	109.0%	101.9%
Other Current expenses	(29.9)	(21.0)	(24.0)	(25.9)
% previous year		70.2%	114.3%	107.9%
Projects - Special Activities	(48.0)	(32.2)	(46.0)	(50.0)
% previous year		67.1%	142.9%	108.7%
Total expense P.I.P.	(138.2)	(125.2)	(148.5)	(155.9)
% previous year		90.6%	118.6%	105.0%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(358.6)	(320.7)	(374.0)	(395.3)
% previous year		89.4%	116.6%	105.7%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF NET RESULT</i>				
Provisions	12.8	22.2	(9.8)	(14.9)
TOTAL FIAF	6.7	0.2	0.2	(2.9)
<i>P.I.P.</i>				
Provisions	(11.8)	17.5	(4.2)	(10.0)
TOTAL P.I.P.	(11.8)	0.5	(0.2)	3.0
TOTAL COMBINED FIAF - P.I.P.	(5.1)	0.7	0.0	0.1

FIAF - P.I.P.
DETAIL OF INCOME 1999 - 2001
Combined FIAF - P.I.P. (in 000 €)

AFFILIATES AND SUBSCRIBERS	Budget 1999	Actual 1999	Estimate 2000	Budget 2001
Members	69	69	70	71
1983.2 € (1,983\$)	136.8	136.8	138.8	140.8
Provisional Members	30	30	34	35
991.55 € (992\$)	29.7	29.7	33.7	34.7
Associates	25	25	21	22
991.55 € (992\$)	24.8	24.8	20.8	21.8
Institutional Subscribers	40	40	41	42
350 € (350\$)	12.9	12.9	13.2	14.7
Personal Subscribers	2	4	5	5
270 € (270\$)	0.5	1.0	1.4	1.4
Special membership Fees	12.0	13.0	12.0	12.0
Provision for Unpaid Fees	(10.0)	(14.0)	(14.0)	(14.0)
Total Members and subscribers	206.8	204.3	205.9	211.4
% previous year		98.8%	100.8%	102.7%
% total income	58.1%	56.7%	57.2%	57.1%
PUBLICATIONS				
JFP (Subscr + Other)	70	72	80	90
35.2 € \$35.20	2.5	2.5	2.8	3.2
JFP other	15	0	0	0
0.00 € \$0.00	0.2	0.0	0.0	0.0
Other FIAF publications	170	68	75	80
37.0 € (37.0\$)	6.3	2.5	2.7	3.0
CD ROM	200	223	230	240
414.2 € (414.2\$)	82.8	92.1	95.3	99.4
Film Volume	315	395	395	370
123.0 € (123.0\$)	38.7	48.6	48.0	45.5
P.I.P. Supp + Other	12.0	11.9	11.0	10.0
Provision unpaid sales	-	(10.0)	(10.0)	(10.0)
Advertising income	2.6	0.3	0.3	3.0
TOTAL PUBLICATIONS	145.1	149.0	150.1	154.0
% previous year		102.7%	100.7%	102.6%
% total income	40.8%	41.3%	41.7%	41.6%
Fundraising income (1)				
Funds received: P.Getty-1&2 + AECI-2&3	70.0	73.2	71.0	67.0
Funds to be distributed	(40.0)	(44.3)	(64.0)	(63.0)
Funds available for new activities	(30.0)	(28.9)	(7.0)	(4.0)
TOTAL FUNDRAISING RESULT	0.0	0.0	0.0	0.0
% previous year				
% Total income	0.0%	0.0%	0.0%	0.0%
Interest & Exchange Diff.	4.0	8.2	4.0	4.0
TOTAL INCOME FIAF	222.3	217.9	215.7	224.5
P.I.P.	133.6	142.7	144.3	145.9
TOTAL COMBINED FIAF - P.I.P.	355.9	360.6	360.0	370.4

FIAF - P.I.P.
DETAIL OF INCOME 1999 - 2001
Combined FIAF - P.I.P. (in 000 €)

SECRETARIAT	Budget 1999	Actual 1999	Estimate 2000	Budget 2001
<u>Personnel and external Services</u>				
FIAF Management	(43.0)	(45.0)	(46.0)	(47.0)
Assistant (SD 60%)	(25.0)	(25.9)	(26.0)	(26.5)
Adm. secretary (GH 50%)	(17.0)	(19.5)	(20.0)	(20.5)
Computer experts	(2.0)	(2.6)	(2.6)	(2.6)
Backup Personnel	(2.0)	-	(2.0)	(2.2)
Actg, taxes, balance	(2.0)	(2.8)	(2.2)	(2.3)
Audit and special assistance	(1.2)	-	(1.2)	(1.3)
Total Personnel and external services	(92.2)	(95.8)	(100.0)	(102.4)
% previous year		103.9%	104.4%	102.4%
% of total expenses	46.1%	-0.6%	-1.4%	-1.3%
<u>Other current expense</u>				
Telephone/fax	(8.0)	(9.4)	(9.0)	(9.0)
Office supplies/Postage	(9.0)	(5.5)	(6.0)	(7.0)
Maintenance	(2.0)	(1.3)	(1.5)	(1.5)
Rent and charges, insurance	(15.0)	(10.8)	(11.0)	(11.5)
Bank costs	(3.0)	(1.4)	(3.0)	(3.0)
Total Other current expense	(37.0)	(28.4)	(30.5)	(32.0)
% previous year		76.8%	107.4%	104.9%
TOTAL SECRETARIAT EXPENSES	(129.2)	(124.2)	(130.5)	(134.4)
% previous year		96.1%	105.1%	103.0%
<u>Meetings/Congress/Missions</u>				
EC Committee Meetings + Transl.	(7.0)	(6.0)	(7.0)	(7.0)
Commissions	(12.0)	0.0	(12.0)	(12.0)
Congress	(20.0)	(22.0)	(27.0)	(22.0)
Missions + Travel + Hospitality	(8.0)	(7.5)	(8.0)	(8.0)
Total Meetings/Congress/Missions	(47.0)	(35.5)	(54.0)	(49.0)
% previous year		75.5%	152.1%	90.7%
<u>Projects- Activities</u>				
Development Fund	(1.0)	(0.3)	(3.0)	(3.0)
Promotion (Add. JFP circulation. costs)	(6.0)	(7.0)	(7.0)	(7.0)
Journal of Film Preservation	(12.0)	(12.3)	(13.0)	(14.0)
Special publications	(4.0)	(3.3)	(4.0)	(4.0)
Administrative publications	(9.0)	(6.8)	(7.0)	(7.0)
Summerschool + Other Projects	(1.0)	(1.3)	(1.0)	(14.0)
Total Projects - Activities	(33.0)	(31.0)	(35.0)	(49.0)
% previous year		93.9%	112.9%	140.0%
<u>Equipments/Software/Upgrades</u>	(4.0)	(3.9)	(5.0)	(6.0)
<u>Contingency Reserve</u>	(3.0)	(0.9)	(1.0)	(1.0)
TOTAL EXPENSE FIAF	(216.2)	(195.5)	(225.5)	(239.4)
% previous year		90.4%	115.3%	106.2%
% of total expenses	60.3%	61.0%	60.3%	60.6%
TOTAL INCOME FIAF	222.3	217.9	215.7	224.5
OPERATING RESULT	6.1	22.4	(9.8)	(14.9)
Provisions	0.0	(22.0)	0.0	0.0
FIAF NET RESULT	6.1	0.4	(9.8)	(14.9)

P.I.P.
BUSINESS PLAN 1999-2001
(in 000 €)

	Budget 1999	Actual 1999	Estimate 2000	Budget 2001
INCOME				
Provisions	0.0	0.0	0.0	0.0
CD Rom External	82.8	92.1	95.3	99.4
Support	10.0	8.9	9.0	9.0
Film volume	38.7	48.6	48.0	45.5
P.I.P. Other	2.0	3.0	2.0	2.0
Provision unpaid sales	0.0	(10.0)	(10.0)	(10.0)
TOTAL P.I.P. INCOME	133.6	142.6	144.3	145.9
% previous year		106.7%	101.2%	101.1%
EXPENSE				
<i>Secretariat current expense</i>				
Editor P.I.P	(43.0)	(45.8)	(46.5)	(47.0)
Assistant Editor GR (part-time salary)	(25.0)	(22.1)	(26.0)	(26.5)
Assistant Editor AB (6 Months)	0.0	0.0	0.0	0.0
Computer experts	0.0	(1.8)	(2.0)	(2.5)
Backup Personnel	0.0	(0.4)	(1.0)	(1.0)
Actg, taxes, balance	(5.0)	(1.9)	(2.0)	(2.0)
Audit and Special assistance	0.0	0.0	(1.0)	(1.0)
Salaries and fees (subtotal)	(73.0)	(72.0)	(78.5)	(80.0)
Telephone, fax	(4.6)	(4.6)	(4.6)	(5.0)
Postage	(2.2)	(0.3)	(1.0)	(0.1)
Office supplies	(1.9)	(3.1)	(2.1)	(3.0)
Travel/accomodation	(2.5)	(1.2)	(2.5)	(2.5)
Documentation - subscriptions	(0.5)	0.0	(0.5)	(0.5)
Promotion - Publicity	(1.0)	(0.1)	(1.0)	(1.0)
Rent and charges (1)	(8.6)	(7.2)	(8.8)	(9.0)
Equipments/software/hardware		(2.7)	(3.0)	(4.0)
Bank charges	(0.4)	(1.8)	(0.5)	(0.8)
Other current expense	(21.7)	(21.0)	(24.0)	(25.9)
Total P.I.P. General expense	(94.7)	(93.0)	(102.5)	(105.9)
% previous year		98.2%	110.2%	103.3%
Projects				
CD Rom production (current)	(11.0)	(7.7)	(10.0)	(12.0)
CD ROM stock & shipping	(1.5)	(0.9)	(1.0)	(1.0)
Film Volume production	(7.0)	(8.3)	(8.0)	(9.0)
Film Volume stock & shipping	(4.5)	(4.9)	(5.0)	(5.0)
CD ROM Windows version development	(17.0)	(5.5)	(18.0)	(16.0)
Other developments	(2.0)	0.0	(3.0)	(5.0)
Other publishing costs	(0.5)	(4.9)	(1.0)	(2.0)
Total Projects expense	(43.5)	(32.2)	(46.0)	(50.0)
TOTAL P.I.P. EXPENSE	(138.2)	(125.2)	(148.5)	(155.9)
% previous year			118.6%	105.0%
P.I.P. OPERATING RESULT	(4.6)	17.4	(4.2)	(10.0)
Provisions	0.0	(17.0)	0.0	0.0
NET RESULT	(4.6)	0.4	(4.2)	(10.0)

(1) 40% of FIAF office rent

