



The 59th FIAF Congress

agenda

Stockholm & Helsinki

1-7 June 2003

GENERAL INFORMATION

The Registration & Information Desk is at your service during the congress in Stockholm & Helsinki. The 59th FIAF Congress Staff is ready to assist you at all times.

In Stockholm the Info Desk will be situated on your right, next to the entrance to the Film House.

In Helsinki you'll find the Info Desk at the Baltica room on the second floor of the Marina Congress Center, right next to the Fennia II auditorium where the General Assembly will be held.

Access to email and computers will be provided to all FIAF delegates both in Stockholm and Helsinki.

Currency exchange

The exchange rates (12 May 2003) are:

1 EUR= 1,15 USD

1 EUR = 9,12 SEK

1 SEK = 0,13 USD

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photos (overleaf by): Lars Åström, Kai Vase



Jan-Erik Billinger
Head of Cinemateket
Swedish Film Institute

WELCOME TO STOCKHOLM...

Dear Friends,

This is the moment we've been eagerly waiting for. This is the first time in the history of FIAF when two member archives in two different countries have picked up a joint initiative and come up with a twin city congress! We believe we will all have a most rewarding week ahead of us, and it is indeed our great honour to have so many of our esteemed colleagues around the world taking part in it. We wish you a successful and entertaining "Midnight Sun FIAF Congress" — opening in Stockholm, closing in Helsinki.

**The 59th FIAF Congress
Stockholm & Helsinki
1-7 June 2003**

...AND HELSINKI!



Matti Lukkarila
Director
Finnish Film Archive

SUNDAY 1 JUNE

*The Film House & in-house cinemas
Bio Mauritz and Bio Victor, Stockholm*

The Congress Registration Desk will be open on Sunday from noon. Opening day's film screenings & other program:

- at 13.00 **Olle Hellbom: BRÖDERNA LEJONHJÄRTA**
(The Brothers Lionheart, 1977, restored in 1997) - *Bio Mauritz*
at 14.00 **Lasse Hallström: ABBA — THE MOVIE**
(1977, restored in 2003) - *Bio Victor*
at 15.00 **Hasse Ekman: ELDFÅGELN**
(The Fire-Bird, 1952, restored in 2000) - *Bio Mauritz*
at 16.00 **Arne Sucksdorff: EN DJUNGELSAGA**
(The Flute and the Arrow, 1957, restored in 1999) - *Bio Victor*
at 17.00 **John W. Boyle: STOCKHOLM — QUEEN OF THE BALTIC** (1932, restored in 1986) - *Bio Mauritz*

AT 17.00 OPEN BAR

AT 18.00 WELCOME RECEPTION

- at 20.30 **Ingmar Bergman: TROLLFLÖJTEN**
(The Magic Flute, 1975, restored in 1999) - *Bio Victor*

STOCKHOLM SYMPOSIUM

The Film House, Stockholm

"Fading Colour Film — Preserve and Restore"

MONDAY 2 JUNE
HISTORY AND THEORY OF MODERN
COLOUR PROCESS

9.00—12.45 Moderator Jan-Erik Billinger,
Cinematket/Swedish Film Institute, Stockholm

9.00—10.15 Opening

Welcome speech

Åse Kleveland, CEO, Swedish Film Institute

Opening speech

Marita Ulvskog, Minister of Culture, Sweden

Prize ceremony and presentation of the FIAF Film
Preservation Award

Ivan Trujillo, President of FIAF.

10.15—10.45 Coffee/tea

10.45—11.30 Lecture 1: Colour Film History

Lecturer: Robert Gitt, UCLA Film and Television
Archive, Los Angeles

11.30—11.45 Different Film Types

Lecturer: Alfonso del Amo, Filmoteca Española, Madrid

11.45—12.30

Lecture 2: Deterioration of Colour Film:
Causal Changes in Dye Structure

Lecturer: Dr. Michelle Edge, Prof. Norman Allen
Manchester Metropolitan University, Manchester

12.45—14.00 Lunch

Hosted by Svensk Filmindustri

14.00—17.15 Moderator Roger Smither,
Imperial War Museum, London

14.00—14.45

Lecture 3: Preserving Colour Film:
An Environment-based Strategy

Lecturer: Dr. Peter Adelstein,
Image Permanence Institute, Rochester

14.45—15.40

Lecture 4: Long Term Cold Storage
(below zero) + FICA

Introduction to lecture 4: Roger Smither, IWM, London

Lecturers: Rolf Lindfors, Cinemateket/Swedish Film Institute Stockholm, Harald Brandes, Bundesarchiv, Berlin

The FICA System

Lecturers: Bengt Orhall, Technical Consultant, Stockholm, David Walsh, Imperial War Museum, London

Storage Stability of Cine Films: A Case Study with FICA Storage.

*Lecturer: T. Dr. Swaraj Paul,
The Royal Institute of Technology, PPPolymer Ltd.*

15.40—16.00 Coffee/Tea

16.00—16.45

Lecture 5: The Future of the Modern Colour Process

*Lecturer: Prof. Lasse Svanberg, Stockholm.
Comments: João Socrates de Oliveira, British Film Institute,
London and Paul Read, Technical Consultant, London*

16.45—17.15

Q&A period, conclusions of the day.

TUESDAY 3 JUNE

THE PRACTICAL SIDE OF COLOUR PRESERVATION AND RESTORATION

9.00—12.15 Moderator Clyde Jeavons, London

9.00—9.45

Lecture 6: Colour Film Preservation and Restoration

*Lecturer: Robert Gitt, UCLA Film and Television Archive,
Los Angeles*

9.45—10.15

Lecture 7: Case study 1: Colour Separations for Film restoration and Preservation – Today, and in a Digital World

*Lecturers: Noël Desmet, Cinémathèque Royale, Brussels
and Paul Read, Technical Consultant, London*

10.15—10.45 Coffee/Tea

10.45—11.45 Case study 2: Photochemical Restoration of Faded Colour Negative

*Lecturer: Grover Crisp and Michael Friend, Sony/
Columbia Pictures, Los Angeles*

11.45—12.15 Comments, questions and answers

12.15—16.30 Moderator:

Prof. Lasse Svanberg, Stockholm

12.15—13.15 Practical examples from FIAF archives

Stockholm, Sweden: Anita Falk, Cinemateket, SFI

Helsinki, Finland: Mikko Kuutti, Suomen elokuva-Arkisto

Budapest, Hungary: Gaszy Csaba, Focus-Fox Studio

13.15—14.30 Lunch hosted by FilmTeknik, Sweden

14.30—16.00 Practical examples from FIAF archives

Tokyo, Japan: Hisashi Okajima, National Film Center

Munich, Germany: Stefan Drössler, München Filmmuseum

Bois d'Arcy, France: Michelle Aubert, CNC

IWM, Great Britain: David Walsh, Imperial War Museum

16.00—16.30 Questions and answers

Closing of the symposium.

16.30—17.00 Coffee / tea

COCKTAIL RECEPTION

at 18.00 Vasa Museum

(Bus Transportation from the Film House)

SECOND CENTURY FORUM

WEDNESDAY 4 JUNE at 9.00

The Film House, Stockholm

This year's edition of the Second Century Forum will propose practical projects that can have both immediate and long term impact on moving image archiving.

David Francis will speak about alternative models of archival organizations. **Jane Johnson** will describe and invite participation in the *Moving Image Gateway Project*.

Paolo Cherchi-Usai will describe *The Reel Emergency Project* — an effort to assist archives in developing countries. **Steven Ricci** will moderate the session and make specific recommendations for FIAF's involvement in educational programs. Ample time will be reserved for questions and answers.

13.00—14.00 Lunch

Buses to the Stockholm harbour will leave from the Film House at 14.45 PM.

CHECK-IN AT THE SILJA TERMINAL
WEDNESDAY 4 JUNE 14.30—16.00

Ferry departure at 17.00

BUFFET DINNER AT 20.30

Sponsored by

FUJI Photo Film Co/Motion Picture Film

ARRIVAL AT HELSINKI

Olympia Terminal

THURSDAY 5 JUNE AT 9.30

*Bus Transportation to the hotels from Helsinki
harbour at 10.00*

Regional Meetings

(meeting places & times to be announced later)

Tour of the Finnish Film Archive's Vaults at 14.00

(buses depart from the Scandic Grand Marina Hotel)

CITY OF HELSINKI RECEPTION

at 18.00 *The City Hall*

HELSINKI GENERAL ASSEMBLY

FRIDAY 6 JUNE

9.00—10.30 General Assembly

10.30—11.00 Coffee/Tea

11.00—12.30 **GA** continued

12.30—14.00 Lunch

Hosted by the Finnish Film Foundation

14.00—16.00 **GA** continued

16.00—16.30 Coffee/Tea

16.30—18.00 **GA** continued

*19.00 Water Bus Transportation to the
Suomenlinna Island Fortress from
the Market Square, Pier 5*

19.30 Farewell Party at Suomenlinna

*(Tenalji von Fersen,
Suomenlinna Island Fortress)*

*23.30 Water Bus Transportation
from Suomenlinna to the Market Square*

HELSINKI GENERAL ASSEMBLY

SATURDAY 7 JUNE

9.00—10.30 General Assembly

10.30—11.00 Coffee/Tea

11.00—12.30 GA continued

12.30—13.30 Lunch

13.30—15.00 GA continued

*at 15.30 Bus Transportation to the
Helsinki Olympia Terminal (buses for the harbour
leave from the Scandic Grand Marina Hotel)*

**CHECK-IN AT THE OLYMPIA TERMINAL
Saturday 7 June 15.00—16.00**

Ferry departure at 17.00

ARRIVAL AT STOCKHOLM

Silja Terminal (Värtahamnen)

SUNDAY 8 JUNE AT 9.30

Have a safe trip back home!

PRESENTATION ABSTRACTS

for the Stockholm Symposium 2—3 June 2003:

Colour Film History

A summary from the very beginning of film history up to the modern colour process. Explanations of different colour systems such as hand colouring, stencil colouring, Kinemacolor, Prizma colour, Cinecolour, Technicolor and how these eventually led up to modern film stock such as Eastman color. Accompanied by film clips.

Different Film Types

A short presentation of different film stocks of chromogenic dyes.

Deterioration of Colour Film: Causal Changes in Dye Structure

An overview of the types of dyes used in colour processes. An explanation of what constitutes a dye and the factors that cause it to fade. A comparison of the relative rates of fading of different dye classes and an examination of the question of reversibility.

Preserving Colour Film:

An Environment-Based Strategy

Deterioration of colour film and how to control decay.

Colour dyes and tri-acetate film base are subject to chemical degradation over time. Film stability studies support preservation strategies based on climate control and provide guidelines for storage requirements.

Long Term Cold Storage (Below Zero) + FICA

Recently it has become clear that the only long term stability approach for colour film collection is cold storage (temperature near or below 0 degrees and relative humidity around 30%). This has been practiced in some archives for quite a long time. A report on the pros and cons, with examples to be presented by the archives with longer experience on the subject.

The FICA System

For quite a long time FICA system is available and some archives have been using it. The evaluation of the pros and cons by users with different profile.

The Future of the Modern Colour Process

Some people believe that all film production and film distribution will be all digital in 10-15 years. 25 % of all feature films in Sweden were last year shot on digital media (mostly HD-CAM) and that number is expected to increase to 50 % in 2004. At a future point when national and European networks of digital cinemas have been established, digital filmmakers will no longer be forced to transfer their works to 35 mm celluloid film for cinema exhibition. How should film archives and film producers cope with this new problem? What are the limits to the improvement of the film-based colour process?

Colour Film Preservation and Restoration

Problems and characteristics of photochemical colour film restoration. Contrast and fading. Accompanied by film clips.

Case study 1: Colour Separations for Film Restoration and Preservation – Today, and in a Digital World

Extreme cases of colour fading may be successfully restored to a new image using colour separations and masking techniques. However, entirely photochemical restorations of faded film are slow, empirical and difficult compared to digital techniques. Examples will be shown comparing time, effort, cost and result on faded negatives

and release prints. Colour separations, including many which were made in the past and are of poor quality, can be restored digitally. This has important implications for a future when specialist colour film stocks may no longer be available. Monochrome colour separations, even if inadequate for photochemical restorations due to poor contrast matching, are excellent for long term preservation. They can be restored to a new visually acceptable image using digital techniques that can re-adjust colour contrasts.

Case study 2: Photochemical Restoration of Faded Colour Negative

A presentation of restoration techniques for faded colour negative. A few laboratories in the U.S. have developed photochemical and digital processes for restoration of faded colour negative. This will be a discussion of some of the strengths and weaknesses of these techniques. Examples from the different processes will be shown.

OTHER SCREENINGS AT THE FILM HOUSE

These screenings belong to the regular screening program of the Cinemateket (Svenska Filminstitutet). Those of you who will arrive at Stockholm already during the weekend are welcome to freely attend all of them. The films will also be shown at the Film House's own cinemas, Bio Victor and Bio Mauritz.

FRIDAY 30 MAY AT 19.00

Budd Boetticher: RIDE LONESOME (1959)

Introduction by Grover Crisp/Sony Columbia - Bio Victor

SATURDAY 31 MAY AT 18.00

**Charles Laughton: THE NIGHT OF
THE HUNTER (1955)**

Preservation Show by Robert Gitt/UCLA - Bio Victor

MONDAY 2 JUNE AT 19.00

Max Ophüls: LOLA MONTÈS (1955)

Introduction by Stefan Drössler - Bio Victor



Swedish
Film Institute



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