2002 SEOUL

FIAF 58th CONGRESS SEOUL 2002

제58차 국제영상자료원연맹 서울총회

April 19-27, 2002

한국영상자료원
Korean Film Archive
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It is a great honor for Korea and the city of Seoul to host the FIAF 58th Congress which is being held for the first time in Asia. I would like to extend my warmest welcome to all FIAF delegates who have come a long way to attend the meeting.

As you are well aware, we share the common responsibility to preserve and carry on the culture of mankind on earth. A nation’s history and culture does not belong to a specific country alone but it is an asset of the whole human being. Films and other visual materials, in particular, transcend time and space, and can be viewed and shared by many people. In this regard, they are the most efficient mechanism with which people with different identities can get a profound understanding of other cultures and spiritual world.

On the occasion of this meaningful FIAF Congress, I can assure you that the Korean government will continue to focus on creating policies for the preservation of the films and related cultural heritages and also positively join in the efforts of the international community to film traces of lives and thoughts of all mankind. At the same time, I wish that your aspiration and efforts will be conducive to the long-term development of human culture of the whole mankind.

I sincerely hope that the FIAF Seoul Congress will be a great success so that it would contribute to the activities of film archives and provide a forum for presentations and discussions on preservation and restoration of films.

Jin Namgung
Minister
Ministry of Culture and Tourism
Republic of Korea
Congratulatory Message

In November 2000, on a generous invitation of the Korean Film Archive (KFA), the Executive committee of FIAF held its autumn session in Seoul, Korea. While we visited wonderful Seoul, I became aware that we were going the right way: It was the first time that the meeting of our Federation took place elsewhere than at the usual destinations in Europe or in the Americas.

Our Korean Colleagues have been preparing enthusiastically and consciously this important cultural and scientific event in its multiple aspects. Film archiving and preservation of Asian film will be the center of the event, but delegates, visitors and hosts will also have the opportunity of getting acquainted with millenary traditions and modernity of Korea and Asia's unique culture and development.

We firmly believe that the 2002 Seoul Congress will be a unique opportunity to share knowledge, experience and information with all the participants of the Congress, and that it will open new ways for co-operative projects with regional sister organizations. The FIAF Congress in Seoul will furthermore encourage the KFA and other film archives in Asia to undertake and develop preservation of moving images and research activities in Asia.

Dear Colleagues, Dear Friends, your active participation will be the best motive for FIAF and for all of us to initiate a new era with enthusiasm and optimism.

Iván Trujillo Bolio
President of FIAF

축사


한국영상자료원의 동료들은 문화적, 과학적으로 중요한 이 행사에 매우 열정적으로 그리고 진지하게 준비를 해왔습니 다. 아시아 필름의 보존과 관리가 이 행사의 핵심이지만, 아 스리아 총회 참가자들은 한국과 아시아의 독특한 문화와 발전 상을 접할 수 있는 좋은 기회가 될 것입니다.

우리는 2002 서울 총회가 참가자들 간에 지식과 경험이 정보를 공유할 수 있는 매우 귀중한 자리가 될 것이다라고 확신하 며, 지역간 동료 기관들 사이에는 새로운 협력 프로젝트를 시작하는 계기가 될 것입니다. 또한 FIAF 서울총회는 한국 영상자료원과 아시아 영상자료원들이 영상자료 보존업무를 수행하고 연구활동을 개발하는데 기여하도록 할 것입니다.

동료 여러분, 친구 여러분,귀하의 참여는 FIAF와 우리 모두 가 열정과 희망으로 가득한 새로운 시대를 여는 가장 큰 동 기가 될 것입니다.

이반 트루히요 볼리오
국제영상자료원연맹 회장
Welcoming Message

It is a great pleasure and honor for me to welcome all the affiliates of FIAF to its 58th Congress 2002 in Seoul. Being the first FIAF event ever held in Asia, the Korean Film Archive and related community in Korea as a whole has prepared for the significant FIAF Congress with a great joy and expectation.

I am assured that the Seoul Congress will encourage Korean and other film archives in Asia to expedite future activities and researches on film archiving in Asia.

Undoubtedly, the Seoul Congress will be an unprecedented opportunity to expose Asia and Asian films to the FIAF and its affiliates. Mindful of this profound significance of the Congress, the KFA as well as film archives in other Asian countries, including Japan, China, Taiwan and Hong Kong, have closely cooperated with each other to make the Congress a great Asian festival.

While our primary concern has been film archiving and preservation, we recognize the importance of the annual Congress as an opportunity to be acquainted with both the old and the new. We have, therefore, arranged social functions which will demonstrate Asia’s unique culture and development, especially Korea’s traditions and modernity that almost none of the affiliates have experienced before.

I am certain that your stay in Seoul will be a most pleasant, memorable and rewarding one. Welcome to Seoul!

HONGTAEK CHUNG
President, KFA
Vice President, FIAF

환영사

서울에서 열리는 제58차 국제영상자료원연맹(FIAF) 총회에 참가하시는 여러분들에게 한국의 맛을 드리게 됨을 무한한 영광으로 생각합니다. 이번 서울 총회는 60여년의 FIAF 역사이며 아시아에서 처음으로 열리는 행사라는 점에서 그 의미가 큽니다. 이번 총회를 위해 한국영상자료원과 관계 단체에서는 기쁜 마음으로 총회를 준비하여 왔습니다.

저는 서울총회가 앞으로 한국영상자료원을 비롯하여 아시아 지역 여러 영상자료원들의 필름 보존활동을 고무시키는 것이라 확실히하며, FIAF 회원들에게는 아시아와 아시아의 영화를 보여줄 수 있는 좋은 기회가 될 것이라 믿습니다. FIAF 서울총회의 중요성을 인식하여 한국영상자료원은 일본, 중국, 대만, 홍콩 등 아시아의 모든 영상자료원과 함께 FIAF 총회를 아시아의 축제로 만들기 위해 서로간에 긴밀히 협조하였습니다.

우리는 평년 열리는 총회가 필름 보존에 대한 우리의 근본적인 관심사뿐 아니라, 온고이신지를 넘어가는 기회를 주고 있다는 사실을 알게 될 것입니다. 우리는 총회 기간 동안 아시아의 독특한 문화와 발전상을 볼 수 있는 프로그램을 준비하였으며, 특히 한국의 아제와 오늘을 경험할 수 있는 기회를 제공할 것입니다.

저는 여러분들이 즐겁고 편리하지 않을 서울방문이 되리라 확신합니다. 서울에 오신 것을 환영합니다!

장 홍택
한국영상자료원 이사장
국제영상자료원연맹 부회장
Congress Overview

**Title**: FIAF 58th Congress Seoul 2002

**Period**: 19 - 27 April, 2002

**Theme**: Asian Films, Yesterday, Today and Tomorrow

**Hosted by**: Ministry of Culture & Tourism, Republic of Korea

**Supported by**: Seoul Metropolitan Government

**Official Website**: http://www.fiat2002.org

**Languages**
- English, Spanish and French (Korean)

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<th>Event</th>
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<td>접병위원회의 의의</td>
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<td>4월 20일</td>
<td>접병위원회의 의의</td>
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<td>4월 21일</td>
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**Contacts**

**Secretariat**

16 - 27 April

Meeting room, 4th floor at Sejong Center
Tel: (82) 738. 7205 / 6
Fax: (82) 738. 7207

**Registration & Information**

21 - 27 April

Convention center lobby, 3rd floor
Tel: (82) 738. 7208

**FIAF Secretariat**

21 - 27 April

Anteroom, Convention center, 3rd floor
Tel: (82) 738. 7209
### Congress Program

#### Friday and Saturday, 19 - 20 April

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<td>0900</td>
<td>Executive Committee Meeting</td>
<td>Conference Hall, 4th fl.</td>
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<tr>
<td>1230</td>
<td>Lunch</td>
<td>To be announced</td>
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<tr>
<td>1400</td>
<td>EC Meeting continued</td>
<td>Conference Hall, 4th fl.</td>
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#### Sunday, 21 April

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<th>Event</th>
<th>Location</th>
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<tr>
<td>0900</td>
<td>Registration</td>
<td>Lobby, 3rd fl.</td>
</tr>
<tr>
<td>0900</td>
<td>Executive Committee Meeting</td>
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<td>Conference Hall, 4th fl.</td>
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<tr>
<td>1900</td>
<td>Welcome Dinner Party</td>
<td>Sejong Hall, 1st fl.</td>
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### Opening Remarks

Hong-taek Chung / Korea  
President, Korean Film Archive

#### Asian films - yesterday, today and tomorrow

Dong-ho Kim / Korea  
Festival Director, Pusan International Film Festival

#### Screening: "The public prosecutor and the teacher" (38 min.)

Storytelling: Chool Shin / Korea

A shadow of Byun-ss, the storyteller of silent films  
Hee-moon Cho / Korea  
Professor of Cinema, Sangmyung University

Q & A

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### Monday, 22 April

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<tr>
<td>0900</td>
<td>SYMPOSIUM SESSION I</td>
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</tbody>
</table>
|       | Moderator: Eva Orbanz / Germany  
|       | Curator, Filmuseum Berlin |

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### Conference Program

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Monday, 22 April

1100 1230  SYMPOSIUM SESSION I
Moderator: Roger Smith / U.K.
Keeper, Film and Video Archive, Imperial War Museum

Current state and policy measures for Korean film industry
Jin-hyong Yoo / Korea
Director General of Culture Industry Bureau
Ministry of Culture and Tourism

History in film, film in history
Gina Yu / Korea
Professor of Film and Digital Media
Dongguk University, Korea

Digital adventures in film history and criticism
Tony Rayns / U.K.
Film-maker and critic

Q & A

1200 1400  SYMPOSIUM SESSION II
Moderator: Hong-joon Kim / Korea
Festival Director
Puchon International Fantastic Film Festival

China film archive: Its preservation and restoration work
Dong Liu / China
China Film Archive

Oral history project of the Hong Kong film archive
An-Ing Wong / Hong Kong
Research Officer, Hong Kong Film Archive

Films well-made and kept in Taiwan: A brief introduction in the film industry, film database and film archive in Taipei
Fei Lu / Chinese Taipei
Director of Radio-TV Dept.,
National Chengchi University

Q & A

1530 1600  Tea Break
Monday, 22 April

1600 1800
SYMPOSIUM SESSION II
Moderator: Vigdis Lian / Norway
Director, Norsk Film Institut

Sharing the light-growth in Southeast Asia
Ray Edmondson / Australia
Curator emeritus
National Screen and Sound Archive of Australia

Preserving Singapore’s audio-visual heritage
Irene Lim Lei Lian / Singapore
Senior Assistant Director
National Archives of Singapore

Film archive in Laos
Bounchao Phichit / Laos
Director
National Film Archive & Video Center, Laos

Audio-visual archiving in the Philippines: Searching for a national archive
Clodualdo del Mundo Jr. / Philippines
Dept. of communication De La Salle University

Q & A

Tuesday, 23 April

0800 1800
Registration
0900 1030
SYMPOSIUM SESSION III
Moderator: Jin-sook Joo / Korea
Professor of film studies, Chung-Ang University

Asian cinema, its singularity and universality - Mizoguchi’s “Oyuki, the virgin” in the cinematic intertextuality
Shigehiko Hasumi / Japan
Film Critic

Screening: “Lumiere in Asia” (25 min.)
Jean-Louis Cot / France
Dept. of Cataloguing and Film Analysis
Centre National de la Cinématographie

Researching silent Japanese cinema / Japanese cinema as an academic adventure
Joanne Bernard / U.S.A.
Professor of Film, University of Rochester

Q & A

4월 22일(월)

1600 1800
심포지움 세션 II
사회 : 티디스 리안
노르웨이 영상자료원 원장

동남아시아 블록보톤 기술의 발전을 임페리얼 레이 에드몬트슨
호주국립영상자료원 명예 쿼레이터

상가포르에서의 시청각음산 보존
이렌느 림 레이 리안
상가포르 국립자료원 수석부원장

리오스의 영상자료원
본자오 파킷
리오스 국립 영상자료원 & 비디오 센터 원장

필리핀에서의 시청각 아카이브: 국립영상자료원을 찾아서
클로두알도 델 무드 조니아
김리판 드라실대학교 커뮤니케이션학과 교수

질의응답

4월 23일(화)

0800 1800
등록
0900 1030
심포지움 세션 III
사회: 주진숙
중앙대학교 연극영화과 교수

아시아 영화의 보편성 및 특수성
하수미 사케히코
 일본 동경대학교 전 총장, 영화학가

특별시차 : 튀마에르 안 아시아 (25분)
 양 무이 호쓰
 프랑스 국립영화센터 퀄 헤논보고 & 문석부

일본 무명영화 연구: 흥목적 영향으로 본 일본영화
조안 비나디
미국 로체스터 대학교 영화학과 교수

질의응답
Tuesday, 23 April

1030 1100  Tea Break
1100 1230  SYMPOSIUM SESSION III
   Moderator: Mary Lea Bandy / U.S.A.
   Chief Curator, The Museum of Modern Arts

Indian cinema in the context of Asian cinema
P. K. Nair / India
Former Director, National Film Archive of India

The Life and times of Ruan Ling-yu
Richard J. Meyer / U.S.A.
Visiting Professor, Journalism and Media Center
University of Hong Kong

Iranian cinema: Historical point of view
Fereydoon Khameneipur / Iran
Director of the International Relations
National Film Archive of Iran

Q & A

1230 1400  Lunch
1400 1530  SYMPOSIUM SESSION IV
   Moderator: In-young Nam / Korea
   Film critic

Introduction of the cinema archive of Mongolia
J. Solongo / Mongolia
General Director, Mongol Kino Corporation

Status and challenges of film archive in the Republic of Uzbekistan
Yusup Razykov / Uzbekistan
General Director, Uzbekfilm

Preservation of Sri Lankan films yesterday, today and tomorrow
Don Ivan Weerakkody / Sri Lanka
Assistant General Manager
National Film Corporation of Sri Lanka

Q & A

1530 1600  Tea Break
Tuesday, 23 April

1600 1800  SYMPOSIUM SESSION IV  
Moderator : Magdalena Acosta / Mexico  
General Director, Cineteca Nacional

Film preservation in Japan: Difficulties and Hopes  
Hisaishi Okajima / Japan  
Curator of Film, National Film Center  
National Museum of Modern Art, Tokyo

Monumental task of acquisition and preservation of Indian cinema  
L. K. Upadhyaya / India  
Director, National Film Archive of India

The topical film service and establishment of Thai film industry  
Chalida Ubumpungit / Thailand  
Film archivist, The National Film Archive

Overcoming mould and vinegar affected films  
Ngo Heu Chi / Vietnam  
Senior manager, Vietnam Film Institute

Q & A

Wednesday, 24 April

0800 1800  Registration  
0900 1030  Second Century Forum  
Chair : David Francis / U.S.A.  
Honorary Member of FIAF  
Moderator : Robert Deaulein / Canada  
Director, La Cinémathèque Québécoise

1030 1100  Tea Break  
1100 1230  Second Century Forum continued

1230 1400  Lunch  

1400 1530  Workshops  
Technical Commission  
Chair : Ivan Trujillo Bollo  
Director, Fimoteca de la UNAM  
Manual of Film Preservation  
Film Deterioration Visual Identification  
FIAF TC Test Film

Cataloguing & Documentation Commission  
Chair : Paolo Chench Uetsal / U.S.A.  
Senior Curator, George Eastman House

4월 23일(화)

1600 1800  삼포지엠 셰센 IV  
사회 : 막달레나 아코스타  
멕시코 국립영상자료원 원장

일본의 밀림 보존 : 난관과 방법  
오카자키 히사시

일본 등급 국립영화대미술관 국립영화센터 밀림 큐레이터

인도영화의 수집과 보존의 중요성  
열 캐리 추파디야

인도 국립영사관자료원 원장

태국 영화산업의 정책  
خلاص다 우아브람지트

태국 국립영사관자료원

금방이 및 초산화암성의 극복  
고 휴 저

페트란 영상원 수석 매니저

절약운동

4월 24일(수)

0800 1800  등록  
0900 1030  2세기 포럼  
의장 : 대이넷 프로시스  
FIAF 연예회원

사회 : 로버트 모랄왕

캐나다 옰이 케네디티ink 폴링

1030 1100  유식  
1100 1230  2세기 포럼

1230 1400  점심  

1400 1530  워크숍  
기술 보존위원

의장 : 아반 트루호요 블리오  
멕시코 국립대학 영상자료원 원장

밀림 보존 매뉴얼

밀림 마법 총인 강식

FIAF 기술위원회의 테스트 밀림

기술보존 : 다큐멘테이션 보존위원

의장 : 파울로 카페카 유사이  
미국 조지아스트만 하우스, 수석 큐레이터
Wednesday, 24 April

Presentation and demonstration of the FIAF international film archive database
Nancy Goldman / U.S.A.
Librarian, Pacific Film Archive

Programming and Access to Collections Commission
Chair : Vigdis Lian / Norway
Director, Norsk Film Institut
Kjell Billing / Norway
Head of Programming, Norsk Film Institut

1530 1600 Tea Break
1600 1800 Regional Meetings
CNAFA Conference Hall, 4th fl.
CLAIM Anteroom, 3rd fl.
Nordic Symphonia, 1st fl.
SEAPAVAA VIP room, 1st fl.
AAFA

Thursday, 25 April

0900 1800 Excursion
Korean Folk Village and Namdaemun Market

Friday, 26 April

0900 1030 General Assembly
1030 1100 Tea Break
1100 1230 GA continued
1230 1400 Lunch
1400 1530 GA continued
1530 1600 Tea Break
1600 1700 GA continued
1800 2100 Farewell Reception

Saturday, 27 April

0900 1030 General Assembly
1030 1100 Tea Break
1100 1230 GA continued
1230 1400 Lunch
1400 1800 Executive Committee Meeting

4월 24일(수)

FIAF 국제영상자료원 데이터베이스 소개 면시 롤드만
미국 벨리피 영화자료원 사서

프로그램 & 지원이용 분과위원회
외장 : 빅디스 리안
노르웨이 영상자료원 원장

키엘 릴링
노르웨이 영화자료원 프로그래밍 부장

1530 1600 휴식
1600 1800 지역회의
CNAFA (북미 영상자료원 협회) 3층 컨벤션센터
CLAIM (라틴아메리카 영상자료원 협회) 4층 컨퍼런스룸
Nordic (북유럽 영상자료원협회) 3층 컨퍼런스룸
SEAPAVAA (동남아시아 태평양 시청각 아카이브 협회) 1층 심포니아
AAFA (아시아 영상자료원 협회) 1층 VIP 별관

4월 25일(목)

0900 1800 문화답사
한국민속촌 / 남대문시장

4월 26일(금)

0900 1030 총회회의
1030 1100 휴식
1100 1230 총회회의
1230 1400 징심
1400 1530 총회회의
1530 1600 휴식
1600 1700 총회회의
1800 2100 홍송연

서울 월드컵 경기장

4월 27일(토)

0900 1030 총회회의
1030 1100 휴식
1100 1230 총회회의
1230 1400 징심
1400 1800 징심위회 의회

3층 컨벤션센터 로비
3층 컨벤션센터 로비
3층 컨벤션센터
Presentation Abstracts

Monday 22 April, 2002

Asian films - yesterday, today and tomorrow

Dong-ho Kim
Festival director, Pusan International Film Festival

Thanks to various international film festivals taking place in Asia in recent years, active film exchanges between the Asian countries are now taking place, along with increased numbers in co-production between them. Still, there’s a limitation on exchanges through film festivals. Film festivals characteristically tend to set importance on exchanges based on showcasing latest films from each country, and are insufficient to shed lights on its film culture on the whole.

Screening: The public prosecutor and the teacher (1948, Tae-ryong Yoon)

In Korea, even after the conversion to talkies in the motion picture industry was made, silent films were simultaneously produced. One of the reasons for this was that most of the recording and dubbing equipment were returned to Japan after the liberation of Korea, naturally limiting the production of talkies. Another important reason was the film storytellers. The Korean silent film had professional film storytellers called Byun-sa, who would tell the story and act the voices during the screening. Byun-sas were very popular icons at the time, and this played an important role in extending the production of silent films.

“The Public Prosecutor and The Teacher” is the only silent film known to be preserved in Korea. The story features the relationship between a female schoolteacher and her student who meet ten years later when the teacher is accused of killing her husband. Although produced in the 1940s, this melodrama was shot in the 1920’s style. The film provides a rare chance to see what Seoul used to look like in those days. The loosely constructed narrative is compensated with the documentary-style approach to Seoul, a city wrapped in a chaotic moment after the liberation from Japanese colonialism in 1945.

A shadow of Byun-sa, the storyteller of silent films

Hee-moon Cho
Professor of Cinema, Sungmyung University

Byunsa, storytelling narrator of the silent film in Korea, had been very active from 1910 to 1935. During this period, silent film production flourished along with many imported films that gained a great popularity. Byunsa, as a result, were very popular and became public celebrities as they entertained audience with their originality and talents in narrations.

As in Japanese ‘Bunraku’ and Korean ‘Panson’, where a narrator tells the story of the film, Byunsa incorporates this traditional form into cinema. So the way they do in narration turns visual image of cinema into auditory image and also into stage performance. Although they disappeared from the stage now, Shin Chool reproduces the scene of the period of silent film as the last and only survivor.
Current state and policy measures for Korean film industry
Jin-yong Yoo
Director General of Culture Industry Bureau, Ministry of Culture and Tourism

Korean cinema has grown dramatically in recent few years. This paper focuses on the factors that enabled such growth, relating to the policy measures for the promotion of Korean film industry. For instance, the opening of film markets, to some extent, contributed to the improvement in the quality of Korean films. Lastly, this paper examines the direction of future policy measures for the Korean film promotion.

History in Film, Film in History
Gina Yu
Professor of Film and Digital Media, Dongguk University

Now, it is general that film has its history. To mention the contact of film and history directly, this study deals with the historical drama which narrates history—a chronological record of events—inside the map of the existing genres. In the case of historical drama made with history as a material, reviewing the special recorded events provides information to us more than officially written historical records.

Although the history is fictional and seasoned with some imagination, it becomes an imaginative barometer showing its elaborateness and special case.

If we make observation of the popularly cited by the industrial function of film in the side of controlling the multitude’s memory, we agree with the premise that film reconstructs and controls people’s collective memory, and decides on the direction by the systematic apparatus. (L. Althusser’s ISA) Let us bring to Korean historical dramas in the premises. Until the 1960s, the historical drama is a kind of popular genres relatively. Then, there were lots of popular films describing the dictatorial governors’ checked careers like Daewongun and Yeonsangun, and drawing women’s lives, especially living within the palace, as an intensive melodramatic drama which they are sacrifices oppressed with Confucian Ideas. Also chivalric historical drama was so popular. However, the historical drama was changed plainly in the 1970s.

Because during the President Park Junghae’s military government, peoples’ educational work comes to stay in genre convention like the historical new, and i-Communist film, and Saemaul Movement (New Community) film through the film as an instrument of national policy. In the 1970s, the historical drama works as a powerful apparatus which film is recognized to the multitude and reproduces the historical memory.

China film archive: Its preservation and restoration work
Dong Liu
China Film Archive

The article introduces the status of collection, preservation and restoration of films China Film Archive. It focuses on experiments made by staff of China Film Archive on preventing and treating vinegar syndrome.
Oral history project of the Hong Kong film archive
An-ling Wong
Research officer, Hong Kong Film Archive

Since 1994, Hong Kong Film Archive has been working extensively on the Oral History Project. We are also publishing monographs based on these interviews. Here in this paper, I shall take our latest publication An Age of Idealism: Great Wall and Fong Huang Days to illustrate how we try to reconstruct a specific phase of Hong Kong history based on the Archive’s Oral History Project, the left-wing cinema of the 50s and 60s in this particular case.

Films well-made and kept in Taiwan: A brief introduction in the film industry, film database and film archive in Taipei
Fei Lu
Director of Radio-TV Dept.
National Chengchi University

Once the most productive film industry in East Asia, Taiwan cinema is now confronting its coldest winter. Most of these films are not possible to survive without funding granted by government. This presentation briefly reviews the half-century Taiwan film history. For those who are interested and wish to access the information, the article introduces the Internet Database of Taiwan Cinema and the Database of Taiwan Newsreel/Documentary and the work done by Chinese Taipei Film Archive to preserve the feature films and newsreels.

Sharing the light-growth in Southeast Asia
Ray Edmondson / Australia
President
South East Asia Pacific Audio/Visual Archive Association (SEAPAVAA)
Curator Emeritus
National Screen and Sound Archive of Australia

In just six years, the South East Asia Pacific Audio/Visual Archive Association (SEAPAVAA) has developed a new sense of community among its archives and archivists in the region, stimulated growth and began to make its audiovisual heritage more visible, both locally and globally. This paper examines the origins, rationale, relationships and achievements of SEAPAVAA, at the issues which its advent raises, and at prospects for the future.

Preserving Singapore’s audio-visual heritage
Irene Lim Lui Lian
Senior Assistant Director
National Archives of Singapore
National Heritage Board

Singapore’s film history started in the early 20th century; radio transmission began in 1936.

동남아시아 필름보존 기술의 발전을 잇고자 하며
레이 에드몬도
동남아시아 필름보존 기술의 발전을 잇고자 하며
호주 국립영상자료원 작가 퀄리에터
6년 동남아시아 대표국가 시청작가 협회(SEAPAVAA)는 이 지역에 있는 동 협회
에 소속된 자료원과 보존 전문가를 커뮤니티 형성 및 발전을 돕고 있으며, 시청작가 협회
발달하고 있다. 이 협회는 SEAPAVAA의 발전과 함께 제작된 이슈들과 미래의 전망을
토대로 협의의 기원, 기본원리, 상호관계 그리고 역학에 대해 살펴보고자 한다.

싱가포르에서의 시청작가 보존
이벤트 팀 레이 라인
싱가포르 국립자료원 수석부서장
싱가포르 영화사는 20세기 초에 시작되었고 라디오 방송은 1936년에 개시된 기업인 브리티 쉬 필름은 방송국이 설립되면서 시작되었으며 1963년에 싱가포르의 탁상텔레비전 방송
시작되었다.
when a private company, the British Malaya Broadcasting Corporation was established; black and white television arrived in Singapore in 1963. Collectively, Singapore has a rich audio-visual heritage comprising film, television and radio recordings. This paper focuses on the work of the National Archives of Singapore in preserving and promoting this audio-visual heritage.

Film archive in Laos
Bounchae Pritchit
Director
National Film Archive and Video Center
Films are precious cultural heritages that incorporated historic and cultural values of the nation. As a sole film archiving organization in Laos, the National Film Archive and Video Center (NFAVC) collects, preserves and produces the films and videos. The paper focuses on the state of film production and film archiving in Laos before and after the establishment of the NFAVC and its functions such as the issues of production, acquisition, collection, preservation and access.

Audio-visual archiving in the Philippines: Searching for a national archive
Clodualdo del Mundo, Jr.
Department of Communication
De La Salle University
Where does one go to watch and study Filipino film? Depending on one’s budget and devotion to scholarship, the question can bring one to Paris, London, New York, Tokyo and, if one has the proper connection, Manila. There is no national audio-visual archive in the Philippines; so, one has to deal with not one centralized archive but several little “archives.” This paper explores the problem of film archiving in the Philippines.

Tuesday 23 April, 2002

Asian cinema, its singularity and universality-Mizoguchi’s “Oyuki, the virgin” in the cinematic intertextuality
Shigehiko Hasumi
Film Critic
Former President of the University of Tokyo
Cinema as “the Works of Art in the Age of Mechanical Reproduction” stated by Benjamin, it is far more difficult to define its local identity when compared to any other artwork of traditional form. It is because the difference of a film does not necessarily coincide with the differences of local politics, culture and industry under which the film was made. Through analytical accounts of the history of cinema from early cinematography, silent to sound films, I attempt to examine the ambiguity surrounding the nationality of cinema, the very ambiguity introduced to the history of knowledge by the 20th century.

라오스의 영상자료원

박재호 피켓
라오스 국립 영상자료원 & 비디오센터 원장
영화는 한 국가의 문화적 역사적 가치를 지닌 소중한 문화 유산이다. 라오스의 유일한 필름보존 기구인 라오스국립영상자료원 & 비디오센터(NFAVC)는 영상의 보존과 재창작을 목표로 보존하고 수집하는 곳이다. 이 발표문은 NFAVC 설립 전후 라오스에서의 영화제작과 필름 관리 현황 및 제작, 수집, 보존, 이용에 있어서의 NFAVC의 기능에 초점을 맞추고 있다.

필리핀에서의 시장적 아카데미: 국립영상자료원을 찾아서

필립 르달라 대학 커뮤니케이션학과 교수
필립인들을 괴롭히는 사람들은 어떻게 가는 가? 예전의 아카데미에 염증 점도에 따라 다르지만 가는 사람이나, 뉴욕, 동남으로 가거나 직접적인 영상을 가진 경우라면, 나중에에는 가능한. 필립인들은 국립 시장적 자료원 알으므로 사람들은 자료가 집중된 한 자료원이 아니라 여러 개의 소규모 자료원을 전견해야 한다. 이 글은 필리핀에서의 필름 관리에 대한 문제를 다룬다.

4월 23 (일)

아시아 영화의 보편성 및 특수성

하수미 사케바라
일본 동양대학 전 홍보, 영화평론가
벤자민은 영화를 “기계적 재생산 시대의 예술품”이라고 언급했다. 영화는 전통적 형태의 다양한 예술작품과 비교할 때 그 개념을 신비적으로 평가하는 사람들에게 도움이 될 것이다. 이는 영화가 개인의 무성영화에 부담 받아야만 하기까지 영화에서의 분석을 통해 영화의 극적 들여다 보는 보편성, 특히 20세기까지 지식의 변환자와 함께 한 모호성에 대해 진단하고 있다.
Lumière in Asia (25min.)
Jean-Louis Cot
Dept. of Cataloguing and Films Analysis
Centre National de la Cinématographie

At the end of the 19th century, the Lumière cameramen were the first to film in Japan and Vietnam. These scenes of family life, work, theatre and dance remain today of a striking modernity.

Reseaching silent Japanese cinema / Japanese cinema as an academic adventure
Joanne Bernardi
Professor of Film
University of Rochester

What issues, concerns and complications are fundamental to researching and teaching Japanese cinema, particularly silent Japanese cinema, within the context of the academic institution? In what ways might archives and libraries contribute to the formation of a positive philosophy of researching and teaching film in this context? How can the goals of the researcher/teacher of Asian film and those of archivists intersect to help define—or at the very least, illuminate—a disciplinary identity within the institutional context of higher education, and why is this so important at this particular moment in time? Although my focus is on my own immediate field of specialization (Japanese cinema), I believe the implications of such a discussion are relevant to the larger context of researching and teaching Asian cinema as a whole.

Indian Cinema in the context of Asian Cinema
P.K. Nair
Former Director, National Film Archive of India

When Asia contributes to more than half the world’s film production, India continues to be one of the most prolific film making countries of the world. Unfortunately it took us Asians many years to realize the importance of Cinema as a key factor in our socio cultural life. The paper is dedicated to the relentless crusade of Asian Archivists. The early cinematicographic recordings of Indian images were done by foreigner’s whose perceptions differed from that of the local indigenous filmmakers who came on the scene later. The first Indian film RAJA HARI SCHANDRA made by D.G.Phaake had to be a mythological. Phaake used mythology as the staple source material for his films, not to take his audiences to a dream world, but to sensitize them to contemporary issues of Indian society. The early attempts of co productions like LIGHT OF ASIA (1925) did not have much of a break through in the international market. The early talksies in the thirties saw the golden era of Indian cinema when th e Studios functioned more as institutions and less as profit making production houses. The war and the aftermath brought in unscroupulous elements to film making, causing the break up of the studio system and escapism and fantasy taking over the entertainment business. The Asian links started earlier gathered momentum in the post independent years with the holding of the fit International Film Festival of India and the beginning of the film society movement. Satyajit Ray brought glory to Indian cinema with its belated recognition in the international arena. The song and dance melodramatic format evolved into a unique national cinema which got entrenched.
2002
SEOUL

The Life and Times of Ruan Ling-yu
Richard J. Meyer
Visiting Professor
Journalism and Media Centre
University of Hong Kong

Chinese silent films reflected the turbulent times of the period. Ruan Ling-yu was the most famous actress of her era. Her life and work symbolized the social currents of Shanghai. Often called the Paris of Asia, by the 1930’s Shanghai had become the fifth largest city in the world. Its image throughout the globe was that of a sophisticated metropolis as well as a squaill cesspool. Sailors and others were said to be "shanghaied" when they were kidnapped on land and taken away to sea. The region was a battleground between the conflicting ideas of communists and left wingromantics vs. reactionary forces of the nationalist Kuomintang (KMT) party led by Chiang Kai-shek. Most of the local film industry was composed of progressive actors, directors and writers who had to submit to censorship. Yet they were able to portray the suffering and social inequalities of the people in many of their films. The two leading Shanghai companies were Ming Xing and Lianhua. The golden age of Chinese films ended with the bombing of Shanghai by the Japanese in 1937. The leading lady of that era was Ruan Ling-yu, the Greta Garbo of Shanghai, who committed suicide in 1935 at the age of 24. Ruan’s legacy was that she symbolized the suffering of China in most of her movies. Ruan Ling-yu’s many faces always represented the suffering women of China. She made 29 films before she died at the age of 24. These films demonstrated her versatility on the screen.

Introduction of the cinema archive of Mongolia
J. Solongo
General Director
Mongol Kino Corporation

According to the Law of Archive of Mongolia, a copy of motion pictures, documentary films, film annals, film chronicles produced by the governmental organizations should be kept in the diversified archive.

The National Film Studio was established by the Resolution of the Government of Mongolia in 1935, and documentary films and motion pictures have been produced since 1936 and 1938 respectively. The current "Mongol Kino" Corporation was founded over 60 years ago. All the motion pictures and documentary films have been kept in film, voice and image archive since 1960.

Moreover, the Film Archive has always enriched its treasure house of cinema by receiving historical rare materials and films produced in other countries or made a shooting in Mongolia by foreign film producers. Currently, 9.5 million meter of color and black-white films including 6.5 million meter of documentary and film chronicles, 0.4 million meter scientific documentary film, 0.5 million meter children’s and educational films, 2.1 million meter motion picture as well as many historical materials about the biggest events in Mongolia of the 20th century are being kept in the Film Archive.

에 앞서 주제성을 유지하는 것이다.

여배우 린인의 삶과 시대
리차드 제이 메이어
홍콩대학교 신문 방송센터 객원교수

중국 무상영화는 작동의 시대를 반영하고 있다. 무상 탑승은 단순히 고의의 여배우였으며, 그의 삶과 작품은 상하이의 사회 흐름을 대표하고 있다.

아시아의 파도를 둘러싼 상황은 1930년대에 세계적으로 다수의 도시에 있었다. 상하이는 세계적인 도시의 모습과 지속적인 시장의 모습을 동시에 가지고 있었으며, 선원들과 사람들이 유효되어 빠르게 콜라주며 로케이션에 납치되어 강제로 선원이 되었다. 이 지역은 공사주의의 최고 남자주의의 단계이며 이는 국민당 보수세력 사이의 이념이 출현하였던 전쟁이었다. 이때의 영화산업 대부분은 민족주의 배우, 감독들과 작가들로 구성이 이루어졌지만, 감독을 거쳐야 했다. 그들은 영화에 속해 민중의 사회적인 관점들과 고통을 그려낼 수 있었다. 영향과 린인의 태자적인 화가였다.

중국영화는 황금시대는 1937년 일본의 상하이 폭격으로 인해 잠잠이 있었고, 그 시점 주변 여배우로 상하이의 영화의 가트고 브론으로 불리우던 무상 탑승은 1935년 24살의 나이에 자살하였다. 무상 탑승은 자신이 출연한 대부분의 영화에서 중국의 수많은 모양을 표현하였고 그의 다양한 모양에 고통 받는 중국 여성의 모습을 잘 나타냈다. 그녀는 24세에 생을 마감하기 전까지 남긴 29편의 영화 속에서 자신의 재능을 발휘된 표현하였다.

영화영상자료원 소개
세이 슬통고
문경 영화감사 대표

금강자의 자료보관에 따라 장부기관에서 제작한 영화, 다수부리 필름,영화 연보, 영화 연보기는 늘어난 하나의 다수부리 자료로서 보관되어야 한다. 월간행사의 결의에 따라 국가영화예산소가 삼성고등학교 국립영화예산소가 삼성고등학교 영상영화자료에 제작을 시작하였다. 현재의 영화영상자료는 60여년이 되었다. 1960년 이전에 모든 영화와 다수부리는 필름은 시각자료자료, Voice and Video, 사진과 웹사이트에 보관하고 있다.

다음이 영상자료원에는 예시적으로 회귀한 자료들과 외국 제작자들이 다른 나라에서 만들어낸 자료를 국제에서 빌려 받아 보관하고 있으며, 보유율는 논총 증가하고 있다. 현재 영상자료원은 총 950만 비디오의 원본 및 촬영 텔레비전을 보관하고 있으며 수치는 650만 비디오의 다수부리, 40만 비디오의 과학 다수부리, 50만 비디오의 연출, 40만 비디오의 촬영, 20만 비디오의 음악에 입원한 대사극을 보관하고 있는 역 사자료를 포함하고 있다. 필름영화인, 텔레비전영화의 50만 피 나이아와, 한국영화와 20세기 영화 역사 중 가장 큰 행사동영상은 담보 20만 피 나이아의 영화가 있다.
Film, voice and picture archive restores materials in proper conditions by registering a copy of original negatives, pictures, voices, positives with into different categories. It also provides activities including restoration, formulation of scientific reference and duplication of the restored materials, and the public receives benefit from those materials in terms of scientific, informative and advocacy purpose. There is a growing demand for renovation of the film duplication and restoration equipment as well as enlarging the building of the Film Archive, which was built 30 years ago.

Status and challenges of film archive in the Republic of Uzbekistan
Yusup Razykov
General Director
Uzbekfilm

Up to 1991 year there was no problem of storage of Uzbek movies in Uzbekistan, because all films were left on storage in State Filmfund of the former USSR. Since 1991 year Uzbek movies are stored in the laboratory of ‘Uzbekfilm’ Studio.

No more than 300 films (master-negatives), which are considered as a gold fund of Uzbek cinema are storing in Russia State Filmfund in village ‘Baiye stolby’ and Krasnogorsk. All these films were produced before 1991 year. ‘Uzbekfilm’ Studio is the solely owner of the copyrights on these films. During the period of Independence the Uzbek film-makers produced more than 100 feature and documentary films.

Today the Uzbek Government sets a question about creation of State Filmfund on the basis of ‘Uzbekfilm’ Studio, which is the largest studio in Central Asia. By the time of the beginning of the Congress we are expecting the Government Act about establishment of the State Filmfund of the Republic of Uzbekistan.

Preservation of Sri Lankan films yesterday, today and tomorrow
Don Ivan Weerakkody
Assistant General Manager
National Film Corporation of Sri Lanka

The birth of the National Film Industry in Sri Lanka is identified with the screening of the first Sri Lankan feature film “Kadawuna Porodowa” (Broken Promise) in 1947.

Due to non-availability of proper archival practices and proper storage facilities a considerable portion of Sri Lankan film heritage has been lost for ever. The mini archive established by the National Film Corporation in 1990 takes care of over 5000 reels of feature films and over 2000 reels of documentaries, news reels and short films, until such time a proper National Film Archive is established in Sri Lanka, towards which various steps have been launched by now.

Film preservation in Japan: Difficulties and Hopes
Hisashi Okajima
Curator of Film
National Film Center, National Museum of Modern Art, Tokyo

일상자료원은 현재의 상황에서 일본 네가타스, 사진, 음향, 포지티브 등의 복사본을 각 종류별로 동일하게 영상, 음향, 사진들의 자료를 복원한다. 일상자료원은 또한 복원, 과학적 기반의 공식적, 복원 자료들의 복제 등의 작업을 포함한 활동을 하고 있으며, 자료들을 통해 과학적이고 효과적인 목적으로 대중이 해택을 받도록 한다. 이제 일상자료원은 필름 복제 및 해독 장비의 개선과 30년에 걸친 일상자료원 건물의 확장에 대한 필요성에 점차 양호하고 있다. 물론 영화공사는 시청자 자료원과 결합하게 협조하고 있다.

우즈벡 영상자료원의 면정 및 과제
우즈벡 라지코프
우즈벡필름 원장

1991년까지 모든 필름은 구 소련의 고스필름포에 보관되었기 때문에 우즈베키스탄 국내에서 우즈벡 영상을 보관한다는 것은 문제가 되지 않았다. 그러나 1991년 이후부터 우즈벡 영화들은 우즈벡 필름 스폰서의 현상소에서 보관하고 있다. 우즈벡 영화의 전수로 인정받는 300년 기원의 마스터 네티비스 필름은 Bajye Stolby와 Krasnogorsk라는 마을의 리시아 고스필름포에 보관되어 있다.

이들 영상들은 1991년에 제작되었으며, 우즈베키스탄 스폰서들이 이들 영상의 자작권을 갖고 있다. 우즈베키스탄의 영화감독들은 국가독립 후 100년이 넘는 장편영화와 단편영화 필름을 만들었다. 오즈음 우즈베키스탄 정부는 중앙 아시아에서 가장 규모가 큰 우즈베키스탄 스폰서를 기초로 하는 국가영상 기구의 창설을 현안으로 두고 있다. 축제기 간에 우즈베키스탄 국가영상 기금의 충실에 대한 정부 법령의 의결을 기다리고 있다.

스리랑카 필름보존의 여제, 오늘 그리고 내일
돈 이반 위카코디
스리랑카 국립영화공사 부원장

스리랑카의 영화산업은 1947년 "깨진 약속(Kadawuna Porodowa)"이라는 스티커 레이어 효과의 장편영화로 성립되어 오고 있다. 무작위한 관리와 시설의 미비로 인해 스티커이 많은 필름이 완전히 손상되었기 때문이다.

스리랑카의 국립영상자료원은 제대로 설립되기 전까지는 1990년에 국립영화공사가 설립한 이후 작은 규모의 자료원이 약5000세의 장편영화와 약 2000세의 단편영화와 뉴스영화 및 단편영화를 관리하고 있다.

일본의 필름 보존: 난관과 의제
오카자와 히사시
일본 동경 국립화학미술관 국립영화센터 필름 큐레이터

FIAF 58th Congress Seoul 2002
How many films were produced and lost in the history of Japanese cinema? — I will re-examine this question that we are not ready to answer even today, and then consider various situations and reasons why many of our significant heritages are lost. I will discuss in this context how important and difficult it is to share and exchange Japanese films, its information, and data with film archives of borderless mind.

Monumental task of acquisition and preservation of Indian cinema
L. K. Upadhyaya
Director
National Film Archive of India

India has a history of motion picture production which is more than a century old. The first feature film in India was produced and released in 1913. The first Indian talkie was produced in 1931. Ever since then the country has not looked back and, India for the last many years has been the largest producer of motion pictures. On an average India produces about 800 feature films annually. The figure of production of feature films reached an all time high of 948 films in the year 1990.

The topical film service and the establishment of Thai film industry
Charida Ubonrungroj
Film archivist, collection section
The National Film Archive

Before Thai film industry was born, in 1922 Prince Kumbhagobapi the commander of the State Railways, set up the Topical Film Service, one of the very first state-owned film production unit in the world. It had been produced many films, mostly newsreels, documentary and governmental publicity released in the commercial theatres from 1922-1932. Many film pioneers had also involved with it before the establishment of subsequent film production of Thailand.

Overcoming mould and vinegar affected films
Ngo Heu Chi
Senior Manager
Film and Video Preservation, Vietnam Film Institute

The national film collection of Vietnam includes about 20,000 films with 80,000 reels and it's preserved at the VFI. The two major challenges threaten their survival are mould and vinegar syndrome. To stop the expansion of mould on film, we use paraformaldehyd or bipheryl in dose of 0.5 to 1/1,000 the weight of film and then wash films to clean them from mould's germs and from died mould. The treatment to overcome vinegar syndrome affected films are followings:
1. Disclose, classify vinegar affected films and then separate them from the others in film storage.
2. Eradicate vinegar syndrome films in order to extend their long life.

인도영화의 수집과 보존의 중요성
영 케이 우피다야
인도 국립영상자료원 원장

인도의 영화재작 역사인 일세기까지 넘을, 인도에서 처음으로 장편영화는 1913년에 제작, 상영되었고, 인도의 필름영화는 1931년에 처음 제작되었다. 주요한 필름이 없이 지난 수년 간 인도는 세계에서 가장 많은 영화를 제작해 왔다. 인도에서는 연간 평균 800편의 장편 영화가 제작되었고 1990년에는 장편영화 제작편수가 988편에 이르렀다.

태국 영상자료의 정착
클리다 우아본룽드华侨국립영상자료원

태국영화산업이 시작되기 이전, 1922년 "Railways"주의 농부인 Kumbhagobpi 외국인 세계 최초로 국영영화 제작소인 "Topical Film Service"를 세웠다. 1922년에서 32년까지 상업 극장에서 상영된 뉴스영화, 다큐멘터리, 국가 보조자료가 주제를 이루는 많은 영화가 여기서 제작되었다. 또한 태국의 영화사 설립 이전에는 대부분의 초기영화 제작자들이 이 곳에서 영화를 제작했다.

 хр래리 및 조선외면영의 극복
고 훈 저
베트남 영상자료 매니저

베트남에는 약20,000편의 영화, 필름80,000량이 남아 있으며 이는 베트남 영상자료에서 보존되고 있다. 그러나 곰팡이와 조선외면으로 인해 보존에 어려움이 있다. 필름에 곰팡이가 확산되는 것을 방지하기 위해 우리는 필름제지에 1/1000의 비료를 사용하여 보관한다. 필름의 비료로 인해 필름에 변형이 일어나 파괴될 위험에 있다. 비료를 오염시킬 수 있는 방법은 필름에 보존하기 위해서는 조선외면을 완전히 없애야한다.
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<tr>
<th>TIME</th>
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<tr>
<td>10:30</td>
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<td>Chinese Taipei</td>
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<td>Korea</td>
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<td>Manila : In The Claws of Light / 네온블랙의 마닐라</td>
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<td>The Circus Tent / 서커스 텐트</td>
<td>India</td>
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<tr>
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<td>Sunset at Chao Praya / 자오프라야의 석양</td>
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<tr>
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<td>Women’s Paradise / 아인천국</td>
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<td>Diary of Chul’s Travels / 추자의 여행기</td>
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<tr>
<td>14:00</td>
<td>On the Same River / 범하이 강</td>
<td>Philippines</td>
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<tr>
<td>15:50</td>
<td>Tsoigt Tai / 촌트 탱곤</td>
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<td>20:50</td>
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<td>Red Lotus / 붉은 연꽃</td>
<td>Laos</td>
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<td>Tohir and Zuhra / 보히르와 주호라</td>
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<td>16:10</td>
<td>Love and Duty / 사랑과 의무</td>
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<td>18:00</td>
<td>The Orphan / 인해고홍</td>
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<td>21:05</td>
<td>Still Life / 정적인 삶</td>
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<td>Queen of Last King / 마지막 여왕</td>
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<td>Black Silk / 블랙 실크</td>
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<td>India</td>
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<tr>
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<td>Water Magician / 폭포의 환영가</td>
<td>Japan</td>
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<tr>
<td>20:50</td>
<td>Love’s Labours / Yellow Earth / 사랑은 햇빛이 / 황토지</td>
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<tr>
<td>15:00</td>
<td>Mee Pok Man / 멀보</td>
<td>Singapore</td>
</tr>
<tr>
<td>17:00</td>
<td>Manila : In The Claws of Light / 네온블랙의 마닐라</td>
<td>Philippines</td>
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</table>

<table>
<thead>
<tr>
<th>TIME</th>
<th>TITLE</th>
<th>COUNTRY</th>
</tr>
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<tbody>
<tr>
<td>11:00</td>
<td>Women’s Paradise / 아인천국</td>
<td>Uzbekistan</td>
</tr>
<tr>
<td>13:00</td>
<td>Yellow Earth / 황토지</td>
<td>China</td>
</tr>
<tr>
<td>15:00</td>
<td>The Orphan / 인해고홍</td>
<td>Hong Kong</td>
</tr>
<tr>
<td>17:00</td>
<td>The Circus Tent / 서커스 텐트</td>
<td>India</td>
</tr>
</tbody>
</table>
Excursion

On Thursday morning April 25, all the participants will depart from the Sejong Center at 9:00 a.m. and go on a trip to Korean Folk Village located on the outskirts of Seoul by tour bus. On their way back to Seoul in the afternoon, they will visit one of the major tourist attractions, Namdaemun Market and enjoy free hours while shopping.

Please confirm your tour participation at the information desk by 23 April.

Korean Folk Village

Designed to take after a traditional Korean country town, it includes many architectural styles of buildings representing different regions and lifestyles across the nation including thatch-roofed farmer’s houses, a mansion for the noble class, a provincial government office and so on. Especially interesting are the Korean people dressed in native costumes ‘living traditional lives,’ who wander about the village and work in a marketplace and various kinds of shops where folk crafts are manufactured and out on display. Several times daily it offers performances of traditional music, dance and other folk arts.

Namdaemun Market

Namdaemun Market is the largest and best general wholesale market in Korea. It is known for offering virtually every product you can imagine, including clothing and textile products, everyday items, kitchen utensils, handicrafts, accessories, imported merchandise, food, miscellaneous articles, farm produce and fishery products, and much more to wholesale and retail customers nationwide at inexpensive prices. The stores open at about 10:30 p.m. and then come alive in the wee hours around 3:00 a.m. when retailers from all over the country descend on the market to get the best wholesale deals. These unique scenes make Namdaemun Market one of the major tourist shopping destinations, embodying the customer-first attitude and the diligence of Koreans.

General Information

Congress Venue

FAI 58th Congress Seoul 2002 will take place at Sejong Center for the Performing Arts.

81-3 Sejong-ro Jongro-gu
Seoul 130-082, Korea
Tel: (+82 2) 738.7205 /6
Fax: (+82 2) 738.7207
http://www.sejongpac.or.kr

Congress Locations

Executive Committee Meetings
Welcome Dinner Party
Symposia
Second Century Forum
Workshops
Regional Meetings
- CNAFA
- CLAIM
- Nordic
- SEAPAVAA
- AFAA
- General Assembly
- Farewell Reception
- Asian Film Festival
- Conference Hall, 4th floor
- Sejong Hall, 1st floor
- Convention Center, 3rd floor
- Convention Center, 3rd floor
- Convention Center, 3rd floor
- Conference Hall, 4th floor
- Anteroom, 3rd floor
- Symphony, 1st floor
- VIP room, 1st floor
- Convention Center, 3rd floor
- Seoul World Cup Stadium
- Small Theatre and KFA

Administration

Registration and Information Desk
Secretariat
Delegates’ Center / Technical Commission Office
FAI Secretariat / Preview Room
Interview Room

Lobby, 3rd floor
Meeting Room, 4th floor
Conference Hall, 4th floor
Anteroom, 3rd floor
Anteroom, 4th floor

Registration and Information Desk

The registration and information desk is located at the lobby of the Convention Center, 3rd floor. Opening hours are 08:00 - 18:00 from Sunday April 21 to Saturday April 27. English, French and Spanish speaking staff will always be available to serve participants for any inconveniences and inquiries.
Delegates' Center
Delegates' Center is located on the 4th floor where all FIAF members can relax and pick up information from one another. It is open from Monday 22 April to Saturday 27 April. Internet-ready computers are set up for Internet surfing and emails.

FIAF Technical Commission Office
The FIAF Technical Commission runs an office partitioned from the Delegates’ Center. Members of the Commission will be present to talk with colleagues on different subjects of a technical nature. This office is closed on 24th and 25th of April.

Preview Room
Speakers who make presentation using audio-visual materials are requested to check their materials beforehand at the Preview Room on the 3rd floor. After a test play at the room, our staff will keep the material and have it ready for the presentation.

Shuttle Service
Shuttle service between Congress venue and Olympia, Bukak Park and Kim's Tourist hotels will be provided in the mornings and evenings.

City Bus Information to distant hotels: Kim's Tourist, Olympia, Bukak Park
City Buses No. 135, 135-1, 135-2 run between Gwanghwamun (Sejong Center) and Pyongchon-dong where these hotels are located. The last stop of the bus is within one to three minutes walking distance from the hotels. It usually takes about 20 - 30 minutes to Sejong Center. To take the bus from the Congress venue, Kyobo Building is the nearest stop. It is just across from Sejong Center.

Currency Exchange
The Korean currency is the won. Coin denominations are 1, 5, 10, 50, 100 and 500, but 1 and 5 coins are not commonly used anymore. Bank notes are 1,000, 5,000 and 10,000. Foreign bank notes and traveler’s checks can be converted into Korean won at most banks, hotels and airports. International credit cards such as Visa, Master, American Express, DINERS CLUB and JCB are widely accepted at major hotels, department stores and restaurants in Seoul. You may be requested to show your passport.

Electricity
In Korea, most hotels have only 220volt current outlets. However, both 110 and 220 volts are available at Koreana, President, and Olympia hotels. Please always check the voltage of the power supply before using equipment.

Tipping
Tipping is not customary in Korea. A 10% service charge is added to the bill at all tourist hotels and tipping is not expected. Tipping is your prerogative, a reward for good service.

About Seoul
Seoul is both the capital and the heart of the Republic of Korea, containing about 10.3 million of the nation’s 46.8 million people. It is the financial, political, commercial, recreational, educational and cultural center of Korea, home to major corporations, banks, government offices, leading schools and universities, theaters and entertainment facilities. There is a rich and satisfying variety of things to see and do for residents and visitors alike.

What to see in Seoul
Gyeongbokgung Palace
The 40 acre Gyeongbokgung Palace was built in 1394, the third year of the Joseon Dynasty. Gunjeongjeon, the largest and most impressive building in the palace, served as the throne room and audience hall. Gyeonghoeru, a spacious two story pavilion, overlooks a picturesque man-made pond just northwest of the throne hall. It served as the feeding hall for gatherings of royal ministers and diplomats. Hyangwonjeong, a secluded pavilion nestled in the middle of a lotus pond at the northern end of the palace complex, is where the royal family could enjoy special private occasions.

Location: Behind Gyeongbokgung Gate and within walking distance of City Hall and Insa-dong
Transport: Subway Line 3 to Gyeongbokgung Station

National Museum of Korea and National Folk Museum are located in the complex of Gyeongbokgung Palace.
National Museum of Korea

The former National Museum building, originally built as the headquarters of the Japanese occupation forces, was demolished in 1996, and the contents were moved to a temporary National Museum. Although smaller than the former one, it exhibits 4,500 artifacts representing over 5,000 years of human endeavors on the Korea Peninsula.

- Location: In Gyeongbokgung Palace
- Transportation: Subway Line 3 to Gyeongbokgung Station

National Folk Museum

The National Folk Museum is in the Gyeongbokgung complex. It is located next to the palace and shows the religious rituals, housing, household tools and implements, food, and social dynamics of traditional Korean life.

- Location: In Gyeongbokgung Palace
- Transportation: Subway Line 3 to Gyeongbokgung Station

Deoksugung Palace

Deoksugung Palace is adjacent to City Hall. This palace complex is filled with commanding structures: Daehanmun, the main gate; Junghwajeon, the throne room or audience hall; and Seokjeonjeon, the first Renaissance-style building in Korea, which now houses the Royal Museum's exhibition of items used by the royal court. The palace and grounds are open to the public year-round.

- Location: Across from City Hall and within walking distance of deluxe hotels in downtown Seoul
- Transportation: Subway Line 1 or 2 to City Hall Station

Changdeokgung Palace

Making the most of the surrounding nature and geographical features, the palace’s back garden displays a beautiful scenery with ponds, pavilions, and bridges. In this well-preserved palace precinct which was listed as a UNESCO World Cultural Heritage in 1997, visitors are accompanied by a tour guide at all times during the opening hours between 9:00 A.M. and 4:00 P.M. Korean, Japanese, and English tours are all scheduled at specific times.

- Location: Waryong-dong Jongno-gu, Seoul
- Transportation: Subway Line 3 to Anguk Station

Insa-dong Area

Insa-dong is where you can feel tranquility, despite its location in one of the busiest districts in Seoul. Rows of art galleries, antique shops, pottery shops and traditional craft shops line Insa-dong's main street and alleys. The area is also famous for restaurants, tea houses and traditional taverns. Insa-dong, Jongno-gu, Seoul

- Transportation: Subway Line 1 to Jonggak Station or Line 3 to Anguk Station

Myeong-dong

Myeong-dong is a first rate shopping and entertainment area. It is noted for its eating, drinking and entertainment establishments that are frequented by crowds of all ages. In the Myeong-dong area, there are four major department stores staffed by clerks who often speak some English or Japanese.

- Location: Downtown Seoul, near City Hall
- Transportation: Subway Line 2 to Euljiro 1-ga Station or Line 4 to Myeong-dong Station

Namsan - Seoul Tower

Namsan, a granite mountain located south of Sungnyemun Gate in the heart of the city, is surrounded by Myeong-dong and Itaewon. A beautiful public park is found on Namsan, featuring a botanical garden and statues of famous historical figures. The mountain’s interior is crisscrossed by three tunnels connecting the city’s northern and southern districts.

- Location: Just east of Seoul Station
- Transportation: Subway Line 1 or 4 to Seoul Station or Line 3 to Dongguk Univ. Station
Where to eat in Seoul

Followings are Korean restaurants recommended by the Seoul Metropolitan Government.

Arirang Folklore Center
The couple who runs this restaurant are both well-known Korean classical musicians. Korean classical music performances take place on the spot. Program changes every two months.
Address: Gwanhun-dong, Jongno-gu, Seoul
Main Menu: Hanjeongsik (Full course Korean meal)
Opening Hours: 11:30 ~ 22:00
Tel: 82-2-737-2371-2
Subway: Line 3 to Anguk Station (Exit 6)

Darakjeong
Located on the corner of Samcheong-dong street, this restaurant specializes in northern-style dumplings. Popular items are gimchi and tojjang dumpling stews served with seafood and dumplings in soybean paste. They also offer stuffed buns once or twice a week. The restaurant also sells frozen dumplings to prepare at home, upon request.
Address: Samcheong-dong, Jongno-gu, Seoul
Main Menu: Mandu-guk (Dumpling soup), Mung bean pancake
Opening Hours: 11:00 ~ 22:00
Tel: 82-2-725-1697
Subway: Line 5 to Gwanghwamun Station (Exit 2) and local bus 45 to last stop

Dure
Tasteful Korean-style dish is this restaurant’s specialty. A cozy atmosphere, like your grandma’s house welcomes you.
Address: Insa-dong, Jongno-gu, Seoul
Main Menu: Hanjeongsik (Full course Korean meal)
Opening Hours: 12:00 ~ 22:00
Tel: 82-2-732-2919
Subway: Line 1 to Jonggak Station (Exit 3) or Line 3 to Anguk Station (Exit 6)

Gomsotjip
Opened in 1987, Gomsotjip is a Korean restaurant specializing in beef broiled over a charcoal fire. In addition to the savory broiled beef, as the name gomsot, or simmering in a pot suggests, yanggomm-tang (cow stomach soup) and gabit-ang (beef rib soup) have made this restaurant a well-known favorite for more than 10 years. Due to its delicious dishes, clean, attractive interior, and the polite service, the restaurant has many foreign customers, particularly Japanese tourists who find their way to the restaurant with the help of a map.
Address: Euljiro 2(1) ga, Jung-gu, Seoul
Opening Hours: 11:30 ~ 21:30
Tel: 82-2-756-4094
Subway: Line 2 to Euljiro 1(8)-ga Station (Exit 5)

Goryeo Samgyetang
The dish composed of chicken, ginseng, and sticky rice is called Goryeo samgyetang. This chicken is stewed for over three hours. The house ginseng drink is also very nice.
Address: Seosomun-dong, Jung-gu, Seoul
Main Menu: Samgye-tang (Ginseng chicken soup), Abalone porridge
Opening Hours: 10:00 ~ 22:00
Tel: 82-2-752-2734
Subway: Get off at City Hall Stn. (Line 1, Exit 10) Get off at City Hall Stn. (Line 2, Exit 10)
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