

FIAF 2001

Rabat

**Congress Report
& Minutes**

PUB/112

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**Fédération Internationale
des Archives du Film**

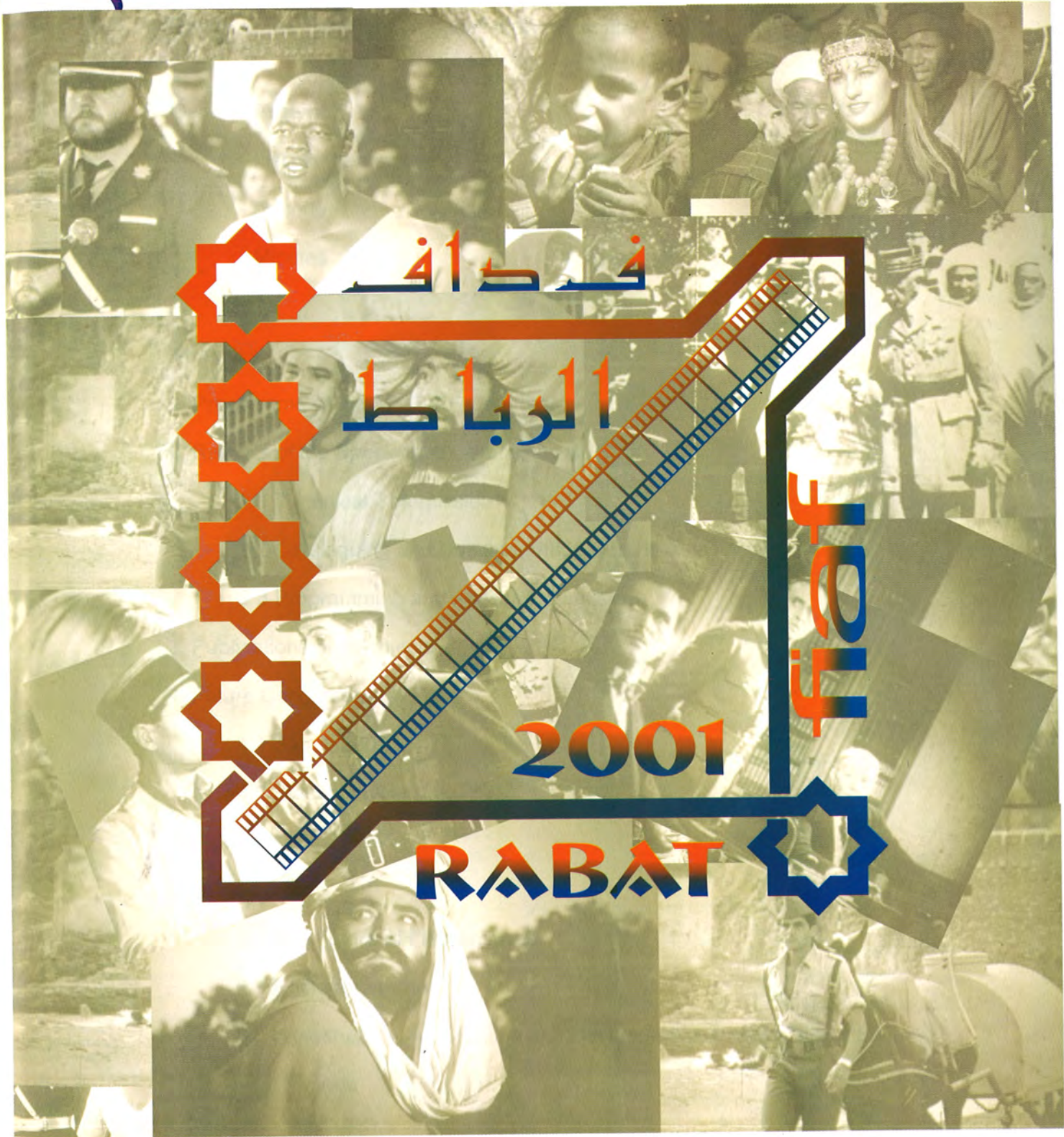
**International Federation
of Film Archives**

**Federación Internacional
de Archivos Fílmicos**

**Report on the
57th FIAF CONGRESS**

**20 - 29 April, 2001
Rabat
Maroc**

المؤتمر 57 للفيديالية الدولية لارشيف الفيلم



57ème Congrès de la Fédération
Internationale des Archives du Film

الرباط 20 - 29 ابريل 2001 Rabat 20 - 29 Avril 2001



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57th FIAF Congress Report, Rabat 2001



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Report of the President on Behalf of the Executive Committee of the International Federation of Film Archives

As a result of the decisions taken in London, several practical issues had to be addressed. Most of them were discussed at the Meeting of the Executive Committee in Seoul, splendidly organized by our Colleagues of the Korean Film Archive. As usual, we also had the opportunity to meet in smaller groups either in Film Festivals, like San Sebastian and Sacile; or at regional meetings such as AMIA, in Los Angeles, USA; CNAFA, in Monterrey, Mexico; CLAIM in Mar de Plata, Argentina. Besides a presence in such important events, we had the chance to be able to solve some specific matters.

ACHIEVED TASKS

To the final version of the Statutes and Rules, Roger Smither added the last changes in English. The French translation has been made by the Secretariat in Brussels with the advice of Pierre Cadars. Both texts are available here. The Filmoteca Española has undertaken a Spanish translation that will be ready in the coming months.

Our Treasurer Steven Ricci, called a meeting in Brussels with Roger Smither, and Christian Dimitriu. Together they analysed the information about the budgets of each archive available, and sent to each of you an invoice of the affiliation fees. There were really few discrepancies, and each of them has been given careful consideration. I must say that some archives have even complained that we were asking them less than what they were willing to pay. The most remarkable is that the adjustment has taken place while respecting the principle of a balanced budget.

Considering the new fees structure, the Executive Committee decided to extend a moratorium to those archives that were in a difficult situation until the year 2000. That means that we have decided to start the new Century with a tabula rasa, but to be very strict from now on, and fully apply the rule of the suspension of rights to those archives that will not pay the fees for 2001 and beyond. I remind you that the deadline for the fee payment is June 30.

It was possible to foresee that the suppression of the "provisional member" category would provoke more work to our membership subcommittee. There was an increase of application forms to become member. According to the rules, the admission of members requires the visit of a representative of the Executive Committee. In order to save time and financial resources, the decision was taken to consider as receivable the report delivered by a representative of the EC who would have visited that archive within the last five years. The EC decided to recommend to this General Assembly the approval of 12 new applications to become members.

The working group formed by Mary Lea Bandy and Robert Daudelin, which had the mission of giving awards to personalities from inside and outside FIAF, has circulated a call for nominations for the external award. The EC has decided to attribute for the first time the Film Preservation Award to Martin Scorsese and give it within the frame of the New York Film Festival. We now invite you submit candidates for the internal award, that will be considered by the Executive Committee during the meeting in fall, and given for the first time during the Congress in Seoul.

Valeria Ciompi and Christian Dimitriu have visited Rabat offering assistance to the archive hosting the Congress. The Secretary General and the Senior Administrator have represented FIAF at the meeting of the Coordinating Council of Audiovisual Archives (CCAAA), held in Paris.

STATISTICS

This year, the Secretariat has received 93 Annual Reports and 75 statistical questionnaires. Based on these data, as well as on other sources, Christian Dimitriu has developed this interesting document, in which it is said that the 124 FIAF Archives keep all together close to 3 million titles; have 8.6 million catalogue entries, and only in the year 2000 have programmed 67.000 titles for an audience of 7 million of spectators. We would like to receive your comments about this document and the figures it contains.

COMMISSIONS

As you might know, shortly after the London Congress Michael Friend has left the Academy Film Archive. According to the Statutes and Rules, the Executive Committee has confirmed him as Head of the Technical Commission, and called for a commission meeting in order to have the opinion of the rest of the commission members. The meeting took place in Copenhagen during last March. At that occasion, Michael Friend announced that he would not be available to continue as head of the commission. Michel Friend will remain as a member of the Commission. I wish to thank him for his participation and efforts of all these years.

The Executive Committee decided to ask João Socrates de Oliveira to take on the responsibility of restructuring the Commission.

The Cataloguing and Documentation Commission have had less difficulties in carrying out their projects. Their commission meeting took place here in Rabat, some days before the Congress. Nancy Goldman, Head of the Commission, will report about this meeting and the activities of the Commission.

As you might recall, a working group including Kjell Billing, Francisco Ohem, and Steven Higgins, joined some weeks later by Elaine Burrows, has been formed in London in order to restructure the Programming and Access to collections Commission. Most of the Members of the group and Robert Daudelin (EC interlocutor of the Commission), met in Monterrey, México. As a first proposal, the working group has suggested to change the name of the commission to simply Access commission. The working group is chaired by Kjell Billing, and we will receive here in Rabat the detailed report of the Commission.

RETIREMENTS

At the end of last year, our colleague and current EC Member Vittorio Boarini has retired from his functions. Several colleagues of the Federation were present at a party at Cineteca del Comune di Bologna. The same action was taken by David Francis, and in February this year, during our meeting in Monterrey the Members of the North American Film Archives, were able to say good by to David personally. I wish to officially express my gratitude to both for the work achieved for the film preservation movement, and in particular for their contribution

to the development of FIAF. They certainly deserved retirement from daily work as a sign of gratitude, but we don't want to have them far from us. We would like to profit further from their experience and, most of all, their presence at our meetings.

IN MEMORIAM

A few days ago, we received the sad news of the death of Jan de Vaal, our colleague of the Netherlands, occurred on the 8th of April. Jan de Vaal was one of the seven Honorary Members of our Federation. Most of his life was devoted to the Netherlands Film Museum and to our Federation. As Roger Smither reminded us, Jan has been the person that has served the longest time, 31 years, in the Executive Committee of FIAF. May I ask you to honor the memory of Jan de Vaal with a moment of silence.

ANNIVERSARIES

Luckily there are also some reason for celebration. This year, our colleagues from Ecuador and Human Studies Film Archive in Washington celebrate 20 years of activity; our Colleagues of Cinemateca Boliviana 25; the Jerusalem Cinematheque and our colleagues of the Democratic People's Republic of Korea 40; and Athens 45; Bulgaria and the Netherlands 55; Copenhagen and Torino 60 and the Cinémathèque Française 65. Long life to all of them!

To hold our first Congress in a country of the African continent makes it an important event. Accordingly to the information received from the organisers, we will count with the presence of 75 archives and approximately 200 participants, which enables us to qualify it as a success.

Once more, I would like to express my gratitude to our hosts and invite you to enjoy your stay in this beautiful city, even if there is some work to be done.

I cannot close this report without saying that I feel really satisfied with the work done during the past two years by the Executive Committee that concludes its work with this Assembly. Some actions might be have been seen as non-appropriate, but I personally take on the responsibility for the possible mistakes considering that all the EC members acted for the sake of the Federation. I particularly want to thank the work of Roger Smither and Steven Ricci with whom, for obvious reasons, I spent hours talking, leading either to agreement or disagreements. Both of them put a lot of themselves to build this new version of the Federation. With the same state of mind, I have to talk about Christian Dimitriu and the fantastic work team he managed to set up in Brussels. Christian's back is painful but his shoulders are still strong enough to carry the foundations of FIAF...

Ivan Trujillo
FIAF President
April 2001

Informe del Presidente a Nombre del Comité Ejecutivo de la Federación Internacional de Archivos Filmicos

Como resultado de las decisiones tomadas en Londres hubo varias cuestiones prácticas que resolver, la mayoría de ellas se abordaron en nuestra reunión del Comité Ejecutivo en Seul, esplendidamente organizada por nuestros colegas del Archivo Fílmico de Corea. Como siempre también hubo oportunidad de encontrarnos en grupos pequeños en festivales como el de San Sebastián o La Jornada del Cine de Mudo, en Sacile. Así como el marco de reuniones regionales tales como AMIA, en Los Angeles, USA; CNAFA, en Monterrey, Mexico; CLAIM en Mar de Plata, Argentina, en las que además de hacer acto de presencia se aprovechó para resolver asuntos específicos.

TAREAS REALIZADAS

Para la versión final de los estatutos y reglamento Roger Smither incorporó las últimas observaciones en inglés. La traducción al francés la realizó el secretariado con la asesoría de de Piere Cadars. Ambas versiones están a su disposición aquí, en este folleto. La Filmoteca Española ha encargado una traducción al español que un par de meses pondremos a su disposición.

Nuestro tesorero Steven Ricci, encabezó una reunión en Bruselas con Roger Smither y Christian Dimitriu. Hicieron un análisis de la información del presupuesto de cada archivo con que contabamos, y posteriormente enviaron a cada uno de ustedes el aviso del pago de la nueva cuota. Realmente se recibieron pocas inconformidades sobre la escala, cada una de ellas se atendió. Hay que señalar que también hubo quien se quejó de que le estábamos pidiendo menos de lo que podía pagar. Lo más importante es que se cumplió con este ajuste de cuotas y el presupuesto continúa balanceado.

Tomando en cuenta la nueva estructura de cuotas, el Comité Ejecutivo en Seul resolvió declarar una moratoria de pagos a los archivos que hasta el año 2000, se encontraban en una situación crítica. Es decir se hizo tabla rasa para iniciar el siglo, pero seremos sumamente estrictos en el cumplimiento de la regla de suspensión de derechos para los archivos que no paguen la cuota correspondiente al 2001. Les recuerdo que la fecha límite de pago es el 30 de junio.

Como era de suponer, al eliminar la categoría de "miembro provisional" nuestro subcomité de afiliación tuvo mucho trabajo pues se recibieron una mayor cantidad de solicitudes de cambio de status hacia la categoría de miembro.

De acuerdo a la norma para pasar a ser miembro es necesaria una visita al archivo por parte de algún representante del Comité Ejecutivo. En aras de optimizar recursos y tiempo, tomamos la decisión de que si algún archivo en esa circunstancia había sido visitado en los últimos cinco años por algún miembro o representante del actual Comité Ejecutivo, tomásemos como válida esa visita para efectos del informe. En total el Comité Ejecutivo aprobó recomendar a la Asamblea General aceptar como miembros solicitudes que pondremos a su consideración.

El grupo de trabajo formado por Mary Lea Bandy y Robert Daudelin, para organizar los reconocimientos tanto a personalidades fuera como dentro de la FIAF, nos hizo llegar las propuestas para la que hemos denominado distinción externa. El Comité Ejecutivo ha decidido otorgar por primera vez el premio a La Preservación Fílmica a Martin Scorsese y

entregárselo en el marco del Festival de New York. Esperamos sus propuestas para el premio interno que será decidido en la sesión del Comité Ejecutivo de Sacile y entregado en el Congreso de Seul.

Valeria Ciompi y Christian Dimitriu visitaron Rabat para asesorar a nuestros colegas con la organización de este congreso. Roger Smither y el Senior Administrator nos representaron en la reunión en París del Consejo de Asociaciones de Archivos Audiovisuales.

ESTADISTICAS

Este año el secretariado recibió 93 informes, de los cuales 75 contaban con el cuestionario estadístico. A partir de ellos y otras fuentes Christian Dimitriu elaboró este interesante documento, en el que se afirma que entre los 124 archivos de la FIAF se conservan cerca de 3 millones de títulos, se tienen 8.6 millones de fichas catalográficas y solo en el año 2000 se programaron 67 000 filmes para una audiencia de 7 millones de espectadores. Sobre estas cifras y el documento en general nos gustaría conocer sus comentarios.

COMISIONES

Como es de su conocimiento poco después de nuestro Congreso en Londres, Michael Friend dejó la dirección del Archivo de la Academia. De acuerdo a las reglas el Comité Ejecutivo le mantuvo en su cargo como responsable de la Comisión Técnica y promovimos el que hubiese una reunión de la Comisión para tener una opinión de la misma. Esa reunión tuvo lugar Copenague en marzo pasado y en ella Michael Friend anunció a los miembros de la Comisión su indisponibilidad para continuar al frente de la misma. Michael Friend sigue siendo miembro de la Comisión. Le agradezco mucho por su participación y sus esfuerzos durante estos años. El Comité Ejecutivo resolvió solicitar a Joao Socrates de Oliveira que se haga cargo de la responsabilidad de reestructurar la comisión.

La Comisión de Catalogación y Documentación tuvo menos problemas para llevar a cabo sus labores. Días antes de iniciar el congreso sus integrantes tuvieron una reunión aquí en Rabat. De esa reunión y de sus demás actividades nos informará Nancy Goldman.

Como recordaran, en Londres se encargó a un grupo de trabajo formado por Kjell Billing, Steven Higgings, Pat Laughney y Francisco Ohem, reestructurar la Comisión de Programación y Acceso, semanas después Elaine Burrows se unió a dicho grupo. La mayoría de sus miembros se reunieron con Robert Daudelin (interlocutor de la comisión por parte de CE) en febrero en Monterrey, Mexico. La primera proposición del grupo de trabajo fue cambiar el nombre de la comisión en Access Commission. Recibiremos aquí en Rabat el informe detallado y plan de trabajo de la Comisión. El grupo de trabajo se ha constituido encabezado por Kjell Billing.

JUBILADOS

En diciembre del año pasado nuestro amigo y actual miembro del Comité Ejecutivo Vitorio Boarini se jubiló. Varios colegas de la Federación tuvieron oportunidad de acompañarle en una fiesta en la Cineteca del Comune di Bologna.

La misma decisión fue tomada por David Francis y en febrero pasado en el marco nuestra reunión en Monterrey los miembros de los archivos filmicos de America del Norte pudimos despedirnos personalmente de David. Quiero agradecer publicamente a ambos todo el trabajo realizado a favor de la preservación filmica y en particular sus aportaciones al desarrollo de la FIAF. Ciertamente su retiro del trabajo cotidiano es un merecimiento, pero no queremos tenerlos lejos de nosotros. Esperamos seguir contando con su experiencia y sobre todo con su presencia en nuestras reuniones.

IN MEMORIAM

Hace apenas unos dias recibimos la mala noticia del fallecimiento el 8 de abril de nuestro colega de los Países Bajos Jan de Vaal. Jan de Vaal era uno de los 7 miembros honorarios de nuestra Federación. Dedicó gran parte de su vida a servir al Museo del Cine de los Países Bajos y a la FIAF. Como nos recordó Roger Smither, Jan ha sido la persona que mas tiempo ha ocupado un cargo en el Comité Ejecutivo de la FIAF, con 31 años. Quisiera pedirles que guardemos un momento de silencio para honrar la figura de Jan de Val.

ANIVERSARIOS

Afortunadamente también hay cosas que celebrar, este año nuestros colegas de la Cinemateca del Ecuador y del Human Studies Film Archive de Washington cumplen 20 años de actividad; los de la Cinemateca Boliviana 25; 40 años la Cinemateque de Jerusalem y el archivo fílmico de la Republica Popular de Corea; los de Atenas 45; los de Bulgaria y los Países Bajos 55; Copenague y Torino 60 y la Cinemateca Francesa 65. Felicidades a todos ellos

El hecho de que estemos celebrando nuestro primer congreso en un país del continente africano es ya todo un acontecimiento. Pero además, de acuerdo a los organizadores, contamos con la presencia de 75 archivos y alrededor de 200 participantes, lo que nos permite calificarlo como todo un éxito. Agradezco una vez más la hospitalidad de nuestros anfitriones por haber hecho posible que esta reunión se llevase a cabo en las condiciones en que se lleva.

No puedo terminar este informe sin decir que me siento muy satisfecho de la labor desarrollada en estos dos años por el Comité ejecutivo que en esta Asamblea concluye sus labores. Quizás algunas acciones no hayan parecido lo más acertadas, pero quiero personalmente asumir la responsabilidad de cada uno de los posibles errores, pues me consta que la intención de todos los miembros del CE fue en favor de la Federación. Cada uno de ellos con su tiempo y a su manera contribuyó a hacer unos cambios. Quiero agradecer en particular la labor de Roger Smither y Steven Ricci con quienes por razones obvias pasé más tiempo platicando y por lo tanto con quienes más veces estuve en acuerdo o en desacuerdo. Ambos contribuyeron enormemente a que hoy tengamos otro tipo de Federación. En la misma tesitura tengo que hablar de Christian Dimitriu y el espléndido equipo de trabajo que ha armado en Bruselas. La espalda de Christian ya le provoca problemas, pero es gracias a ella que el corazón y las entrañas de la FIAF laten...

General Assembly

General Assembly Attendees

Voting Members are in bold font

Members

Barcelona	Filmoteca de la Generalitat de Catalunya	Roc Villas i Ventura Mariana Bruzzo Jordi Penas
Beijing	China Film Archive	Chen Jingliang Liu Chun
Beograd	Jugoslovenska Kinoteka	Dinko Tucakovic
Berlin	Bundesarchiv-Filmarchiv	Karl Griep Harald Brandes
Berlin	Filmmuseum Berlin-Deutsche Kinemathek	Eva Orbanz
Beverly Hills	Academy Film Archive	Michael Pogorzelski
Bogota	Fundacion Patrimonio Filmico Colombiano	Rito Alberto Torres Moya
Bois d'Arcy	Archives du Film et du Dépôt Légal du CNC	Michelle Aubert Eric Le Roy Jean-Louis Cot Boris Todorovitch
Bologna	Cineteca del Comune di Bologna	Gian Luca Farinelli Vittorio Boarini Anna Fiaccarini
Bruxelles	Cinémathèque Royale / Koninklijk Filmarchief	Gabrielle Claes Noël Desmet
Bucuresti	Arhiva Nationale de Filme-Cinemateca Romana	Anca Mitran Silvia Tinca
Budapest	Hungarian National Film Archive	Vera Gyürey
Canberra	Screenound Australia, National Film & Sound Archive	Ray Edmondson
Caracas	Fundacion Cinemateca Nacional	Jacobo Penzo Oscar Garbisu
Frankfurt/Wiesbaden	Deutsches Filminstitut	Claudia Dillman Nikola Klein
Gemona	Cineteca del Friuli	Livio Jacob Elena Beltrami
Hanoi	Vietnam Film Institute	Hoang Nhu Yen Le Dinh Phuong Hoang Thi Quynh Van
Helsinki	Suomen Elokuva-Arkisto	Matti Lukkarila Satu Laaksonen
Hong Kong	Hong Kong Film Archive	Isaac Leung
Ivry	Etablissement Cinématographique et photographique des Armées	Pascal Robert Alain Boitard Karine Leboucq Olivier Racine
Jerusalem	Israel Film Archive	Lia Van Leer
Kobenhavn	Danish Film Institute	Dan Nissen Thomas Christensen
Lausanne	Cinémathèque Suisse	Hervé Dumont
Lisboa	Cinemateca Portuguesa - Museo do Cinema	João Bénard da Costa José Manuel Costa Joana Pimentel

London	Film and Video Archive - Imperial War Museum	Roger Smither
London	BFI Collections	Caroline Ellis Emma Sandon Elaine Burrows Joao Oliveira Heather Stewart
Los Angeles	UCLA Film and Television Archive	Tim Kittleson Steven Ricci
Luxembourg	Cinémathèque Municipale	Claude Bertemes
Madrid	Filmoteca Española	José María Prado García Valeria Ciompi Alfonso del Amo García Luisa Ibáñez Ferradas Catherine Gautier
México	Cineteca Nacional	Magdalena Acosta Urquidi María de los Ángeles Sánchez Gutiérrez
México	Filmoteca de la UNAM	Ivan Trujillo Bolio Francisco Gaytan Fernandez Francisco Ohem Ochoa Aurelio de Los Reyes
Milano	Fondazione Cineteca Italiana	Gianni Comencini Matteo Pavesi Luisa Comencini
Mo	National Library of Norway, Rana Division, Sound and Image Archive	Asbjorn Inge Straumfors
Montreal	Cinémathèque Québécoise	Robert Daudelin René Beauclair
New York	Department of Film and Video, Museum of Modern Art	Steven Higgins Charles Silver
Oslo	Norsk Filminstitutt	Vigdís Lian Havard Oppoyen Kjell Billing
Ottawa	Audio-visual Archives Section - Canadian Archives / Section des Archives Audio-visuelles Canadiennes	Richard Lothead
Paris	Cinémathèque Française	Bernard Benoliel Claudine Kaufman Gaelle Vidalie
Praha	Narodni Filmovy Archiv	Vladimir Opela
Pune	National Film Archive of India	Kumar Lalit Upadhyaya
Rochester	George Eastman House - Motion Picture Department	Paolo Cherchi Usai
Roma	Fondazione Scuola Nazionale di Cinema - Cineteca Nazionale	Adriano Aprà Sergio Toffetti Elisabetta Bruscolini
San Juan	Archivo de Imagenes en Movimiento / Archivo General de Puerto Rico	Karin Cardona de Jesús Robert L. Bound
São Paulo	Cinematca Brasileira	Thomas Farkas Sylvia Bahiense Naves Carlos Roberto de Souza Marly A. Mariano
Seoul	Korean Film Archive	Hongteak Chung Bongyoung Kim Jimyung Kim Hyunok Kang Kim Sungtae
Stockholm	Cinematket - Svenska Filminstitutet	Jan-Erik Billinger Rolf Lindfors Anita Falk
Taipei	Chinese Taipei Film Archive	Winston Lee Teresa Huang
Tirana	Archives Centrales Nationales du Film	Natasha Lako

Tokyo	National Film Center / National Museum of Modern Art	Hisashi Okajima Masatoshi Ohba
Toulouse	Cinémathèque de Toulouse	Pierre Cadars Jean-Paul Gorce
Valencia	Instituto Valenciano de Cinematografía	José Luis Rado Arance Inmaculada Trull Dora Marti Enric Bellveser
Vaticano	Filmoteca Vaticana	Enrique Planas
Warszawa	Filmoteka Narodowa	Waldemar Piatek
Washington	Motion Picture, Broadcasting and recorded Sound Division / Library of Congress	Gregory Lukow
Wien	Filmarchiv Austria	Ernst Kieninger Joseph Schuchnig Nikolaus Wostry
Wien	Oesterreichisches Filmmuseum	Peter Kubelka

Proxies

Amsterdam	Filmmuseum	To Gabrielle Claes
Moskow	Gosfilmofong of Russia	To Roger Smither
Torino	Museo Nazionale del Cinema - Fondazione Maria Adriana	To Gian Luca Farinelli
Tehran	National Archive of Iran	To Peter Kubelka

Provisional Members

Aberystwyth	Wales Film and Television Archive	Iola Baines Mary Moylett
Baku	Dovlat Film Fond	Ayaz Salayev Hussein Mehtiyev
Bangkok	National Film Archive	Chalida Uabumrunjit
Barranquilla	Fundacion Cinemateca del Caribe	Sara Harb Said
Bratislava	Slovak Film Institute	Peter Dubecký Lubica Mistríková
Glasgow	Scottish Film and Television Archive	Janet McBain
Montevideo	Archivo Nacional de la Imagen-SODRE	Juan José Mugni
Munchen	Filmmuseum / Muenchner Stadtmuseum	Stefan Droessler
Ouagadougou	Cinémathèque Africaine de Ouagadougou	Ardiouma Soma
Pretoria	National Film, Video and Sound Archive	Khanyi Ngcobo Melisia Shinnors
Quito	Cinemateca Nacional del Ecuador	Laura Godoy Andrade Verónica Falconí Gallo
Rabat	Cinémathèque Marocaine	Abdellah Bayahia
Reykjavik	Kvikmyndasafn Islands	Sigurton Hafsteinnson Thorarinn Gudnason Gunnthora Halldórsdóttir

Associates

Berkeley	Pacific Film Archive	Nancy Goldman
Brest	Cinémathèque de Bretagne	Gilbert Le Traon
Ljubljana	Slovenska Kinoteka	Silvan Furlan
Ottawa	Audio-Visual Archives Section - Visual and Sound Archives	Richard Lothead
Paris	Bibliothèque du Film	Marc Vernet

Paris
Santiago
Toronto

Cinémathèque Universitaire
Fundacion Chilena de las Imagenes en
Movimiento
Cinémathèque Ontario

Michel Marie
Abdullah Ommidvar F
Silvina Huratado
Susan Oxtoby

Subscribers

Ball State University

Cinémathèque Gaumont
Hagehfilm Conservation

National Archives of
Zimbabwe

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Jennie Gerard Meyer
Martine Offroy
Peter Limburg
Charles Wolf
Violet Matangira

Visitors

El Salvador, Museo de la
Palabra e la Imagen
Labo Cine do Brasil, Rio de
Janeiro
Centro de Producción
Cinematográfica (Archivo de
la Imagen Chico) San José

CFI, Los Angeles
CFI, Los Angeles
NY University
Centrimage, Paris
Université de Toulouse
Museo del Cine del
Gobierno de la Ciudad de
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Madkour Thabet

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Minutes of the FIAF General Assembly

Rabat, 27 - 28 April 2001

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1. Opening of the 57th FIAF Congress

Roger Smither welcomes all the colleagues Members, Provisional Members, Associates, Subscribers and visitors as well as the contributors to the symposium and workshop and especially those who made an effort from Africa and Maghreb for their participation in the congress.

2. Confirmation of the Status and Voting Rights of the Affiliates Present or Represented

Roger Smither announces that it is the first time the Associates will vote at the GA, since the new Statutes and Rules have been approved in London. A voting card identifies each affiliate: there is a different colour by category and cards for the proxies. The second point of preamble is that the EC takes seriously the obligation -stipulated in the rules- to be updated with the subscription fees and to have submitted an annual report. The EC accepts for the last time that affiliates who have not fulfilled these obligations have the right to vote. Of the 71 members, 60 are present or represented. The quorum is attained; the assembly is therefore valid.

3. Adoption of the Agenda

Roger Smither presents the agenda and has it approved by the GA. Concerning the election of the EC, he encourages the early candidatures and recalls that it is entirely legal to send nominations until the last minute. The current situation is: one candidate for President, one for Secretary General, no Treasurer, several candidates for representatives of the Members, and one for the Associates. The list of candidates remains open.

A second list remains open until meet day: the list for topics for the open forum. So far, the following topics are: a report from the working group on developing film archives (document in annexes), a suggestion made on behalf of CNAFA for an symposium on the future of film archives (document in annexes), the further development of the draft restoration charter presented by Vittorio Boarini (document in annexes). Peter Kubelka has asked to speak at the open forum. Ray Edmondson will be invited to talk about the distance affiliation at that moment. Written proposals can still be brought for the open forum.

The agenda is adopted by show of hands.

4. Approval of the Minutes of the GA Held in London

Roger Smither asks if there are corrections to be made to the minutes of the GA held in London. There being no particular comments, he invites to approve them. The minutes of the GA held in London are approved by show of hands.

5. Report of the President on Behalf of the Executive Committee

See English and Spanish language texts at the beginning of the Congress Report.

6. Financial Reports 2000 and 2001

Steven Ricci recalls that the Financial Reports were mailed earlier to the affiliates. What is proposed for discussion is to review and approve the actual accounts for the year 2000, to take a brief look at the estimate of the current year and to review and approve the proposed budget for 2002. The document FIAF/PIP income & expenses 2000/2002 is in euro. The budget is zero sum and this could not have been achieved without the fine work of Christian Dimitriu at the Secretariat. There are a few adjustments to the 2001 estimates due to both fluctuations in the international exchange rates and the shifts in the fee structure. Fund raising is an important topic, but the budget stability must first be secured. The budget is a zero sum budget for 2001 and has been approved in London. He asks if there are observations and questions on this budget.

Eva Orbanz asks why the budget of the Summer School is in 2001 while it happens in 2002.

Steven Ricci specifies that the FIAF contribution to the Summer School has been split in order to absorb the financial impact over two years.

The actual FIAF 2000 Financial Report is approved by show of hands. There are no further questions about the estimate FIAF 2001 Budget.

7. Budget 2002

Steven Ricci presents the 2002 budget that projects a zero sum budget. Adjustments have been made for one-time expenditures. He asks if there are questions. He asks if there are any questions especially in light of the adjustments that the new fee scales will require.

Michelle Aubert asks for details about the budget of the commissions while Ray Edmondson wonders how future congresses will be financed in view of the distance problems. Christian Dimitriu gives more details about these topics.

Steven Ricci concludes recalling that the budget for the commissions is not very high. If there is any possibility in the budget, they are going to find additional sources of support.

The discussion concludes and the FIAF 2002 Budget is approved by show of hands.

8. New FIAF Structure

8.1. New Statutes and Rules as Agreed at the London General Assembly

Roger Smither presents the new edition of the Statutes and Rules approved at the GA in London. He is pleased to have this new presentation that is more convenient and nicer to look at. He furthermore recalls that colleagues are still working on translations of the Code of Ethics in other languages than the official ones. He feels that the other versions should be listed to be made available to the affiliates.

Christian Dimitriu informs there are eight versions of the Code of Ethics available so far : English, French, Icelandic, Japanese, Korean, German, Arabic, and Spanish (to be checked and published)

8.2. Amendment to Rule 34 of the Statutes and Rules

Rule 34 states (revised text) :

« Ratification may be given by a single vote to approve all Executive Committee decisions on Membership issues. However, if at least six Members indicate, prior to the relevant session of the General Assembly, that they wish such a procedure, the Executive Committee decision on a particular case will be debated and voted by secret ballot. The result to be determined by a majority of Members voting directly or through their properly designated representative. »

Roger Smither introduces this point of the endorsement of the Statutes and Rules in London, where David Francis raised the question. It has been agreed by the EC to return to the GA with a proposal. The issue revolved around Rule 34, which proposes procedures for dealing with the admission of Members and Honorary Members to the Federation and also to procedures of suspension and expulsion of Members from the Federation. The proposal that was originally drafted and agreed in London is now printed. It was said that the EC should propose a platform for the decisions on membership issues for ratification by the GA in a single vote. David Francis pointed out that this was a potentially dangerous procedure because there was no obligation on the EC to clearly spell out what exactly was the proposal. It could be imagined that the EC would try to smuggle expulsion past the body of affiliates without having to make clearly understood what they are voting for. Therefore David proposed that we should amend the rule so that it would be an obligation for the EC to provide a kind of expanded agenda item for the affiliation questions of the GA agenda. This note would very specifically explain what the Members are asked to vote on. He requires the Secretary General and the EC to make sure that such an expanded GA item will be distributed at least 24 hours before the vote is held. In the letter that was sent to the affiliates, he quotes the revised text. In anticipation of the approval of this new Rule, the detailed description of the membership issues that are going to be voted at the GA in Rabat has been distributed two days ago. The Rule continues: "ratification may be given by a single vote to approve all the EC's decisions on membership issues". It has been felt by some Members of the Federation that a lot of time is wasted in voting sessions because there is no strong feeling about issues and it takes a long time to arrange the ballots. Therefore the procedure that the membership may, if it wishes, accept the EC's

recommendations by a single vote was proposed. It is however a very important principle that the existing membership of the Federation should control the admission or should the case arise the expulsion or the change of status of affiliates. It is fairly not a desirable procedure to completely discard the ability to invoke the old procedure. David Francis' other suggestion -anticipated in the version of the rules put forward in London- was that we should make sure that there is a clearly understood procedure whereby if there is a feeling that the EC is moving too quickly on one or more issues, the old procedure of an individual, case by case vote by ballot may be voted. The expanded description of agenda item 9A that was circulated earlier is in line with these requirements. Before the vote, he invites for comments on the new text. Then he invites to vote by show of hand for the new text on Rule 34.

The amendment to the Rule 34 is voted by a show of cards at a large majority, without any longer discussion.

8.3. Other Issues on the New Rules

Roger Smither asks if there are other suggestions on the new Statutes and Rules. He explains that it is uncompleted duty to pay attention on the Rules related to the question of the relations between affiliates. He considers that the mandate for the reconsideration of these rules is still a work in progress.

José Manuel Costa, referring to previous discussions at the GA, talks about the Rule 99 that is about the acquisition and the loan of films. He thinks that this rule is not in accordance with the general practice of the archives today. He feels that the French version is appropriate : "la qualité de membre implique l'acceptation de fournir" and not only the willingness. He says that with the growing of the Federation, if we want transparency of the rules, we should not keep this ambiguity. His strong belief is that there should be a positive discrimination concerning the loan of prints to other institutions. He believes that the FIAF members should always regard another FIAF member as a case of priority in what concerns the loan of prints. He feels that being a member of the federation should allow the institutions to be part of this positive discrimination. He does not agree with the English wording of the rule. No limitation should be mentioned in the text. Only a problem of strict preservation and not a problem of administration should be the reason for a limitation. Another important issue that is not referred to in the text, is that you should not ask money for the loans. Handling fees are very difficult to control in a world where economical situations are very variable from one country to another. It actually becomes a renting fee. He wishes to have more discussions on this point.

Roger Smither wishes to apologise for any misunderstanding after the London congress, if it was not clear. This issue has been very strongly raised at previous occasions. The text that is now criticised is one of the examples of the rules that require more work. The policy of the Federation should be changed also in the rule about the free circulation of publications by the affiliates. The shipping costs should be charged even if the publication is free. He hopes that the revision of these rules will be done as quickly as possible.

Michelle Aubert says that the Rule 99 cannot be discussed without also considering rules 100 through 105. These rules contextualize the questions on the exchanges as the one raised by José Manuel da Costa. She takes the opportunity to thank Roger and the team that worked on the revision and expresses her wishes that the work is continued with the same accuracy.

9. Report of the Secretary General and Current Affiliation Questions

Roger Smither explains that following the new rule concerning the ability of people to ask for individual issues in the EC's general recommendations to be debated and voted by secret ballot, the notification must be given prior to the relevant session. Since the relevant session is scheduled for the afternoon, we must wait if there are requests for individual votings. As Secretary General, he has little to report other than the Statutes and Rules changes. He informs that being no Senior Administrator's report scheduled in the agenda of the GA, any particular question should be addressed to Christian Dimitriu and the Secretariat. He takes the opportunity to thank Steven Ricci and Iván Trujillo Bolio for the work done with the Secretariat. The year has been particularly busy because of the changes in the affiliation structure and the associated revision for the fee scale and in spite of all that there has been the routine work. Christian Dimitriu also found time to produce the very informative statistical analysis that has been circulated at the congress. He encourages the communication of information in order to continue this work. He asks if there are questions or observations.

Christian Dimitriu recalls that a comprehensive management report is currently presented to the Executive Committee and that the statistical report is a work in progress that can only be achieved with the co-operation of the affiliates. In return, he expresses his gratitude to Roger Smither on behalf of the Secretariat. Roger Smither has been Secretary General for six years and it has been a great pleasure to work with him.

9.1. New Affiliates

Roger Smither announces that the EC decided to accept the following three institutions as new Associates:

- The Museo del Cine Pablo Ducros Hicken in Buenos Aires (Argentina)
- The Harvard Film Archive in Cambridge, Massachusetts (USA)
- The Cineteca de Nuevo León in Monterrey (Mexico)

He invites David Blaustein, the only new Associate present, to introduce his institution: the Museo del Cine Pablo Ducros Hicken.

David Blaustein thanks the FIAF and namely Iván Trujillo Bolio and Christian Dimitriu for their help. The Museo del Cine de Buenos Aires was created 30 years ago in order to preserve a fabulous collection of old cameras that are now displayed in the museum. From this collection, they decided to create a museum that hosts now more or less 700 Argentinean films, mainly 16 mm and some 35 mm. There is also a documentation centre with some 2000 films. The museum is dedicated to the Argentinean cinema but he wishes to extend the collection to Latin American cinema. The documentation centre is probably the best public documentation centre in the country. The museum also owns about 300 costumes, some 2000 playbills and more or less 30000 photographs. The museum is visited by young people, by researchers and teachers. The museum also keeps an important collection of Argentinean newsreels. The collection, ranging from 1934 to 1972, is unfortunately not in good state because they were not well preserved. The collection of Argentinean newsreels in 16 mm has a really high value witnessing the history of Argentina. He hopes he will be able, by the beginning of next year, to take on work in order to repair the damages occurred during numerous moves. He announces that they want to

digitise their collection and ask the audience to think of them when they want to get rid of material, he quotes several machines that he needs and thanks everybody.

Roger Smither invites Paolo Cherchi Usai to say a few words about the Harvard Film Archive.

Paolo Cherchi Usai says that many may have known the Harvard Film Archive in the past years for its programming activity held under the former Director who had put together an outstanding ongoing program with a relatively small collection of 16mm prints for internal purposes. In recent years, the archive has acquired a larger collection of 35mm prints that were used again for internal study purposes. It has been a long search for a new director of the institution and Bruce Jenkins, former Director of the Walker Art Centre in Minneapolis has been appointed. One of his first items in his agenda was a re-evaluation of the archive's holdings and establishing contacts with FIAF. It is the intention of Bruce Jenkins to transform gradually what is now a study collection into an archival collection. For this purpose, he asked Michael Friend to work as a consultant in order to assess the needs to meet the requirements for the upgrade of the collection in terms of preservation priorities and evaluation of the current preservation facilities.

Iván Trujillo Bolio introduces the Cineteca de Nuevo León in Monterrey. Monterrey is an industrial city. The main activity was the production of steel before the 70's steel crisis. The whole steel activity was dismantled. The government of the city of Monterrey put up the film archive in former industrial premises. The Filmoteca de la UNAM and the Cineteca Nacional collaborate with the Cineteca de Nuevo León that owns a small but very useful film collection. This year, the Cineteca de Nuevo León welcomed the CNAFA meeting. This was the occasion for the North American colleagues to visit the archive. The director Enrique Garza Ramírez could not participate in the congress but he has a great interest in FIAF activities. Iván Trujillo Bolio is happy that Mexico counts with a new affiliate in the Federation.

Thomas Farkas, president of the Cinemateca Brasileira, is happy to welcome the Cineteca de Nuevo León in the Federation. Recently Latin America has become a very important place in the preservation of the visual memory and he is pleased that the role of the continent is now recognised.

Roger Smither welcomes a representative of an African archive that is not yet an affiliate: Mercy Sokomba from the Nigerian Film Archive in Jos.

Mercy Sokomba introduces the Nigerian Film Archive of Nigeria that was set up in 1992 and is still under the Nigerian Film Corporation, the agency responsible of the development of the film industry in Nigeria. They provide filmmakers with laboratories and studios in Nigeria. The Film Corporation is a heritage of the colonial film unit; the parent body of the national film archive founded in 1997. Since 1992, the archive has retrieved 20.000 titles from Great Britain, that were in about 6 laboratories. Most of these films are documentaries, newsreels, etc. Then they had to convert a storage facility with a cooling system given by a consultant from Kodak. Apart from the colonial collection of 20.000 titles, they have an independent film collection from the sixties: about 25.000 titles on different subjects such as religious, political, cultural social and economical activities or awareness programs in Nigeria. Now, unfortunately because the film archive is under the direction of the Nigerian Film Corporation, few budget is allocated to film preservation. However last year, a list of responsibilities has been set up for the film archive. Still they don't have any

video or TV production in their holdings. Because of the low exchange rate of the Nigerian currency, only three feature films could be produced during the last ten years. They do have facilities but no funding. Now the film archive concentrates on conservation and restoration. They have some commercial films, mostly American films: about 600 titles. Some films are very old. They do the routine cleaning and checking. They have an acquisition section, a cataloguing section, an information and communication section. They are willing to exchange films. They organise exhibitions and take care of the distribution. They also try to bring back to life the mission of pedagogic development by organising screenings for schools. One of the problems they are confronted to is the computerisation of the databases that they have to do manually. They plan to share their databases. Most of the titles they have retrieved are in negative forms or internegative. Sometimes they transfer to video for screenings. Televisions use footages from the archive. The material should be accessible not only to researchers but also to other film archives for screenings. The problem of the co-operation with the film industry is still in discussion. She thanks the Federation for the invitation at the congress.

Roger Smither thanks Mercy Sokomba for this interesting presentation of the situation of the Nigerian Film Archive.

9.2. Recategorisation of Former Provisional Members and Associates

Roger Smither recalls what is going to be changed in the categories. Due to the new Statutes and Rules, the Provisional Members had to complete a dossier to be candidate for becoming a Member. Ten of the Provisional Members have completed dossiers. They are all archives who attended FIAF congresses and they all received visit from representatives of the EC. He asks if there are any observations.

Gabrielle Claes wishes to have a clarification on the procedure of recategorisation. She asks about procedures applied to Associates willing to become Member.

Roger Smither specifies that the procedure is different for the Provisional Members and the Associates. The Provisional Members status was considered as a transition. In the case of the Associates, the changes to the Statutes and Rules agreed in London express the definition of the requirements to become Associate and Member in new terms. The commitment to actual film preservation is a necessary qualification to become Member and the respect of the Code of Ethics is a common requirement for Associates and Members. The Associates wishing to be recategorised had the possibility to contact the Secretariat. The Associates willing to change their status were sent a questionnaire and had to receive the visit of a representative of the EC. He recalls that the procedure of voting all the recommendations of the EC is held in a single vote. Two current Associates have completed the procedure to be re-examined. The Steven Spielberg Film Archive in Jerusalem and the Pacific Film Archive in Berkeley. There is no representative of the first but questions may be asked about their candidature. The representative who visited both archives is Paolo Cherchi Usai.

Lia Van Leer makes some remarks on the policies of FIAF that seem to be going the wrong direction. The Steven Spielberg Film Archive interferes with the work of her archive, the Israel Film Archive, but if they do the work correctly there is no point to be against them.

Gabrielle Claes recalls that when the Steven Spielberg Film Archive applied to become affiliate to FIAF, they were categorised as Associate. Now they ask to change their status.

She asks what has changed in this archive for its status to be reconsidered, what can justify its admission as a Member.

Roger Smither answers that the principal reason as recorded in the files for the decision taken in 1998 -admission as Associate- was that the archive was insufficiently equipped to preserve, in terms of the storage facilities available for the collection. What has changed is that they have open new storages.

Eva Orbanz asks if there is an active preservation program.

Paolo Cherchi Usai answers that the visit was made in 1996. The archive does a limited number of preservation projects following their fields of interest. He has seen some of these preservation projects in North America. He does not remember the actual percentage of the budget dedicated to preservation but it was comparable to the percentage of many other archives having preservation work.

Gabrielle Claes points out that it is strange that a visit that was the basis to admit the archive as Associate is used today to examine the institution willing to access the status of Member. She remembers the admission of this archive and she can understand the archive's evolution but she does not understand that the same report can produce opposite conclusions.

Roger Smither answers that first he was not in the EC at the time of the admission of this archive. Then he can observe that the storage has been enlarged and better equipped. The archive received a questionnaire that they completed this year about their organisation.

9.3. Nomination of a new Honorary Member

Roger Smither is very happy to introduce the endorsement of the new Honorary Member David Francis.

Michelle Aubert pays tribute to David Francis who is well known to all the affiliates. She recognised that after all these years he is still a passionate of cinema: an historian of early cinema and cinema at large, a museologist and an archivist. She started to work with him in the mid seventies at the British Film Institute. During the three years she worked for him, she learned a lot also from his enthusiasm. His approach is eccentric and his point of view is very innovative. His way of seeing things is both constructive and human. A friendship like this one is precious. He will be very happy to receive this homage. She remembers that he promised her to write when he is retired. He met a lot of people and she hopes that he will write his memoirs. He is a very nice person and she hopes that he will still visit FIAF colleagues as Honorary Member.

Gregory Lukow, who represents the Library of Congress at the Rabat Congress, expresses its delight that the Federation has decided to nominate David Francis as Honorary Member. He will become a consultant of the Library of Congress for the new audio-visual conservation centre in South Virginia.

Eva Orbanz proposes to start the voting session. One page is for the vote of the Provisional Members and the Associates candidates for becoming Members. The other page is for the nomination of David Francis as Honorary Member.

1. To admit as MEMBERS the following ten archives, which have previously been categorised as Provisional Members :
 - Aberystwyth, National Screen and Sound Archive of Wales (formerly Wales Film and Television Archive),
 - Baku, Dovlat Film Fond,
 - Barranquilla, Fundación Cinemateca del Caribe,
 - Bratislava, Slovensky Filmovy Ustav,
 - Dublin, Irish Film Archive,
 - Glasgow, Scottish Screen Archive (formerly Scottish Film and Television Archive),
 - Manchester, North West Film Archive,
 - Montevideo, Archivo Nacional de la Imagen – SODRE,
 - Rabat, Cinémathèque Marocaine,
 - Zagreb, Hrvatska Kinoteka,

To admit as MEMBERS the following two archives, which have previously been categorised as Associates:

- Berkeley, Pacific Film Archive,
- Jerusalem, Steven Spielberg Jewish Film Archive.

2. To elect as HONORARY MEMBER of the Federation :

David Francis, recently retired Chief, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress.

Gian Luca Farinelli does not agree with the new rule of voting for all points together on the same secret ballot. He does not believe this procedure to be democratic. It should be possible to vote individually for each of the candidates.

Eva Orbanz clarifies that the new rule allows for one single vote for all the recommendations of the EC. If he wished to have separate votes, he should have notified his request before this voting session starts.

Roger Smither explains, as he previously did after the adoption of the new procedure, that the request for a single individual vote should be notified before the voting session.

João Bénard da Costa does not understand why we can not vote by a show of hand if there is no case by case vote. This vote has no meaning if all the candidates have to be voted together. Each archive should be considered individually.

Enrique Planas points out a problem of translation of the English texts that should be in other languages.

Peter Kubelka concludes the remarks on this vote by returning the question to: Do we trust the EC or not? He thinks that some changes should be possible in this case. A

separate vote should be envisaged. The procedure should be reconsidered, or the voting would have no reason to be.

Eva Orbanz recalls that this possibility exists but that it should have been requested before the voting session. She regrets that this procedure was not clearly understood in the morning session. This is the result of the changes in the Statutes and Rules.

Pierre Cadars regrets that the questions of procedure are stronger than the good sense. Twelve Members should be accepted in one vote, while there are doubts about the dossier of the Steven Spielberg Film Archive in Jerusalem.

João Bénard da Costa asks what would happen if the whole GA abstains. Would these candidates be admitted only by the EC? What would be the result in this hypothesis, admitting that we vote for all the cases together? Some of them would be handicapped by negative votes addressed to others. In that case, the GA is not necessary if it is only to accept the recommendations of the EC.

Roger Smither explains that if a decision of the EC is not valid, meaning that the decision does not receive the support of a majority of the Members present at the GA, the decision is indeed referred back to the EC. The decision will not be imposed to the GA.

João Bénard da Costa proposes to think about the future. He mentions the case of the eleven Provisional Members that have become Associates because they had not answered the request of the Federation to complete the dossier of candidature. These cases will be treated at the next GA when they will have completed the dossier. He asks to have a more detailed agenda that should be sent one month before the GA. This document should contain the reasons why the candidature should be accepted or not. The Members should have the time to think about these candidatures. Now the idea of having a discussion today is maybe not possible but this question should be envisaged for the future.

Iván Trujillo Bolio recalls that David Francis requested to have this possibility precisely to solicitate an individual vote by secret ballot on specific questions. The idea here is to facilitate the functioning of the voting session by having one list with all the points to be voted. The possibility to have an individual vote existed before the session starts, it had to be notified. Now, the vote can be made individually from the list.

Gian Luca Farinelli agrees with this idea to have individual votes from the list. He says that a rethinking of this rule should be presented at the GA. The GA should have the possibility to vote separately. This rule, as it is now, is not reasonable.

Peter Kubelka recalls those years ago, there was a good EC but a completely silent GA. Nobody felt involved and interested in the decisions made by the EC. Introducing an active democracy in the GA was a major drive for years. We could vote by show of hands but there are many people who do not want to openly ask for a secret vote on some question. The new procedure would imply that the affiliates have that courage to ask for vote by secret ballot on some questions and not everybody has this courage. That would be dangerous for the democracy.

Roger Smither understands that some points of the Statutes and Rules are discussed. He explains that, following the new procedure, it is always possible to notify confidentially in advance of the session of the wish to have a secret vote on some issue. The Secretary

General is required to inform the GA. He is sorry if this new rule was not well presented to the GA.

Vittorio Boarini says that in a spirit of solidarity with the EC, he feels responsible like the others if there is a problem. He sees that this rule does not work very well in practice. He thinks that a vote could be asked on a precise point but that it does not have to be voted by secret ballot necessarily. He is favourable to delegate the decision to the EC and when the EC makes a decision, he has to take the responsibility for this. If the GA wishes to have more information on some issue, it is a basic right to receive it and also to be confident in the EC.

Eva Orbanz announces that in accordance with rule 34, the prepared ballot can now be used in order to cast individual votes.

Robert Daudelin wishes to propose a practical solution for this particular vote. He asks to keep the list of questions put to vote and vote for every case on the same paper.

Eva Orbanz agrees with this proposal.

Vladimir Opela wishes to keep one sheet of paper containing all the points to be voted.

Eva Orbanz explains that each case should be voted on that paper.

Michael Pogorzelski asks what happens if the affiliates listed as candidates for membership are not voted by the GA while they meet the criteria for this admission. Is there a contradiction in this case?

Roger Smither answers that the vote at the GA is the final criteria for membership. He recalls that the Members have never received the complete dossier of candidature from the archives and that they always have voted from the recommendations of the EC.

Eva Orbanz apologises on behalf of the EC for the complicated situation caused by the changes in the Statutes and Rules. She thanks everybody for the work done. She invites Ray Edmondson to talk about the distance membership issue.

9.4. "Distance Affiliation"

Ray Edmondson reiterates his request to the EC to look at issues of distance. From Australia and New Zealand, the travelling cost of attending the FIAF congress is very high. The congresses are mostly held in Europe and North America. In addition, many of the benefits of the FIAF membership, especially the ability to borrow prints from other archives are essentially not available in Australia and New Zealand. Because of the cost for transporting the prints, it does not happen. The cost for membership at FIAF is the highest. It is the most expensive federation to belong to. The situation faced by distance members is a long-standing issue, cause of resentment that should be taken seriously by the Federation. The change in the fee scale should reflect the distance membership issue. If FIAF is to be a "global" federation, it has to act globally. In the course of the last year, there has been correspondence with Roger Smither and Steven Ricci, where some of these issues have been unpacked and the pros and cons have been discussed. The problem of the Australian film archive is also the one of other institutions. As Roger pointed out in

correspondence: 55% of the membership is in Europe and 45% from the rest of the world. So it is expected that the concerns of the majority of members will tend to prevail. It should also be stated that FIAF should address the concerns of the minorities. In the discussions that have taken place with the EC in Rabat, one solution does present itself. It was initially thought that discounting membership was a possibility to equalise the balance. Another solution was to offer travel assistance to members facing problems to pay the travel costs. This is what they do at SEAPAVAA. The global aspect of the Federation makes a plus and also brings these issues.

Roger Smither has prepared a response to this request from Wellington and Canberra about the geographical issue. He adds that another problem for some affiliates can be the economic situation of the country. A relative short journey can be for them as expensive as the trip from Canberra to Rabat. It is true that FIAF has historically the highest level of affiliation fee. But the revised fee that has been introduced in the last 12 months must be taken into account. Another aspect that justifies the affiliation fee is that it covers the participation to the annual congress. It is true that 56% of the membership is still European. If you look at all the congresses that have taken place since 1984, you have the same percentage: 55% percent of the congresses have been in Europe. He thinks that they are already trying to address the issue of being a global federation. Then he refers to the suggestion of Ray Edmondson that FIAF should look at the issue of providing support for disadvantaged archives -and not only by distance- to help them attend the congresses. FIAF aspires to have a development fund and it would be an appropriate way of spending a part of this budget to bring representatives from developing archives to the congresses. He thinks that the new EC has to build up this development fund, in order to start a serious practical form of assistance as soon as possible.

Ray Edmondson thanks Roger for the ideas that he brings. He is aware to come from a rich archive, as it is the case of the New Zealand Film Archive. There is a budget for travel and affiliation to federations but it is controlled and limited. He had to pay his flight ticket to Rabat himself.

Rito Alberto Torres speaks for the Latin American archives that have the same problem to pay for travel costs for attending congresses.

Eva Orbanz confirms that this concern has been discussed by the EC and will continue to be of great importance for the new EC.

9.5. Result of the votes

Eva Orbanz announces the results of the votes :

David Francis is accepted as Honorary Member of FIAF at a large majority.

All archives candidates for Membership are admitted as Members by the secret ballot vote.

Ayaz Salayev expresses his gratitude on behalf of the Dovlat Film Fond in Baku (Azerbaijan) to be part of the great family. He does not present the archive as he did last year in London when it was admitted as Provisional Member but he wishes to mention what the Federation brought to his archive. He feels concerned by the subject of the symposium because he represents a country that was in the position of a colony. The development of

new film archives is also a question of great importance for them. Belonging to FIAF is a very new idea and some years ago, they would not even think about this possibility. For him, the affiliation to FIAF represents finding one of the first Azerbaijani films. At the last congress in London, he met Michelle Aubert who found this film. He thanks her for this important contribution to the national film heritage.

Roger Smither informs that Maryann Gomes from the Manchester film archive could not attend the congress because she is seriously ill. She was scheduled to make a contribution to the symposium and she would have been a keen follower of what has been said this week. She will be very pleased to know that her archive has been admitted as Member of the Federation.

Sara Harb Said talks about the importance for the Fundación Cinemateca del Caribe to be part of the Federation and especially to become Member. The affiliation represents many possibilities for the film archives.

Abdellah Bayahia expresses his pride for the admission of the Cinémathèque Marocaine as Member of the Federation has been voted in Rabat.

10. Elections of the Executive Committee

10.1. Discharge of the outgoing EC

After a short explanation, the outgoing Executive Committee is formally given discharge.

10.2. Elections of the Officers

Adriano Aprà opens the session and asks if there are new candidates for Treasurer.

Karl Griep confirms his candidature as Treasurer and adds that he would be pleased to run against other competitors.

Election of the FIAF President

Iván Trujillo Bolio is elected President of FIAF

The results of the vote is:

57 in favour
8 abstentions
2 not valid
(Out of 68 votes)

Eva Orbanz congratulates the new President.

Enrique Planas talks about the spectacle of the unique candidature. He reminds the virtues of the old practice of nominations by which candidates are put forward by third persons. He also insists on the need for several candidates.

Eva Orbanz answers that yes, in fact, in the recent years, there are always less candidates for the EC. She supposes that this lack of nominations is due to economical conditions. In Rule 41, it is said that the Members have to vote for six candidates and there will be eight elected.

Vittorio Boarini is asked to explain this new procedure for vote of the EC members: eight representatives of the members and two representatives of the Associates elected at the majority. It is a new rule aiming at a more democratic representation.

Eva Orbanz announces the results of the vote for the **Secretary General**: Steven Ricci is candidate.

The results of the vote is:
52 in favour
3 no
13 abstentions
(Out of 68 votes)

Steven Ricci thanks the GA for this great honour. He is grateful to have the opportunity to continue working with the Federation. He recalls the discussions that have been going on before the elections about regional and national or personal identities but he hopes that the work of the Federation can be conducted with its traditional collegiality.

Eva Orbanz announces the results of the vote for the **Treasurer**. Karl Griep is elected Treasurer

The results of the vote is:
54 in favour
4 no
10 abstentions
(out of 68 votes)

Eva Orbanz congratulates Karl Griep.

Karl Griep thanks the affiliates for trusting him in his responsibility of Treasurer.

10.3. Elections of the Members Candidates

List of the ten candidates representative of the Members from which eight persons will be elected:

Adriano Aprà
Claude Bertemes
Paolo Cherchi Usai
Hongteak Chung
Valeria Ciompi
Thomas Farkas
Vera Gyürey
Vigdis Lian
Roger Smither
Radoslav Zelenovic

The Members are asked to vote for up to six candidates.

Out of the 68 votes, a majority of 35 votes is required for a candidate to be elected.

After the first vote:

Six members are elected Members of the Executive Committee:

Paolo Cherchi Usai	45 votes
Hongteak Chung	47 votes
Valeria Ciompi	50 votes
Vera Gyürey	38 votes
Vigdis Lian	51 votes
Roger Smither	51 votes

A new ballot with the four candidates that did not obtain the required majority is circulated. The Members will have to vote for two candidates.

Vigdis Lian asks to have another type of majority for this second vote.

Eva Orbanz answers that the idea is to have two out of the four candidates chosen by this vote.

João Bénard da Costa argues that with the procedure of a second election, the persons elected should be the one who have the most numerous votes and not especially the majority.

Eva Orbanz answers that following the rules, a candidate shall be elected only if he/she has more than 50% of the votes.

Vigdis Lian responds that people will vote differently for these four candidates. It is not democratic, she asks to have new election for these four candidates.

Vittorio Boarini thinks that the system of election contains a contradiction in terms.

Pierre Cadars expresses his sadness about this situation at the GA that seems to be unable to progress.

Eva Orbanz says that she has no way out and she asks to distribute the ballots. She announces that there is a solution, following Rule 37 that she quotes: "All decisions shall be taken by a majority of those present or represented at a valid Assembly except in those cases where the Statutes and Rules require a different basis for a decision, namely:

- a) Membership issues (Rule 34);
- b) Modification to the Statutes (Article 26);
- c) Affiliation to another international organisation (Article 25);
- d) Dissolution of the Federation (Article 27).

She says that b), c) and d) require a two third of the majority. Rule 34 is only the explanation of the fact that the recommendations made by the EC can be voted as a whole. That you do not need a single vote for each decision. She does not see any contradiction here.

She announces the results of the second round of the vote :

Adriano Aprà	47 votes
Claude Bertemes	39 votes

10.4. Elections of the Associates Candidates

Eva Orbanz stresses that this is the first time that the Associates are going to vote for representation at the EC. There will be two members of the EC as representatives of the Associates.

There are two candidates:

Stefan Droessler
Susan Oxtoby

The results of the vote is:

Stefan Droessler	8 votes
Susan Oxtoby	9 votes

(Out of 10 valid votes)

Both candidates are elected as members of the EC.

Eva Orbanz is glad to have now completed the new EC and closes the session.

11. The Specialised Commissions

Paolo Cherchi Usai presents the points that will be treated in this session and introduces Iván Trujillo Bolio to talk about the Technical Commission.

11.1. Technical Commission

Iván Trujillo Bolio reports on the critical situation of the Technical Commission caused by the departure of Michael Friend from the Academy Film Archive in Beverly Hills. The EC had to react to this situation by taking several measures. First, the EC confirmed Michael Friend as Head of the Commission until the next congress in Rabat. They supported his work. Secondly, as the communication with Michael Friend was becoming difficult since the last EC meeting in November 2000, the EC took the following actions : Vittorio Boarini who is the Rapporteur of the TC wrote him a letter on behalf of the EC, insisting on organising a TC meeting in order to make plans for the future of the Commission. The objective of the meeting was to see if he could remain Head of the commission and to ask the commission members their opinion. This meeting took place in Denmark in March 2001. Not all the members were present but a first report has been presented by João Socrates de Oliveira and Michael Friend's report arrived at the congress in Rabat. Iván Trujillo Bolio invites Paolo Cherchi Usai to read Michael Friend's report and comment on how the outgoing EC should forward the topics to the new EC.

Paolo Cherchi Usai reads the TC report (see document 3.1 in the annexes), delivered by Michael Friend, after the meeting on Saturday March 3rd 2001, at the Danish Film Institute in Copenhagen.

Iván Trujillo Bolio recalls that the report was released after the EC meeting. This report was similar to the one given by João Socrates de Oliveira. He reminds that it is not the commission but the EC that has to elect a head of the commission. The head has to present a project and a list of the members of the commission that will be ratified or not by the EC. It was necessary to clarify the situation in order to avoid misunderstandings. In the proposal given by the commission presided by Michael Friend, Alfonso del Amo was suggested to replace Michael. In Rabat, João Socrates de Oliveira was also proposed as head of the TC. A sub-committee of the EC met the people from the commission present in Rabat to discuss the situation. Then the EC voted that João Socrates would be responsible for the restructuring of the commission. João Socrates had to leave the congress and left a note for the EC with a list of the things he wishes to change and a proposal for membership of the commission. The new EC will have to discuss the note in Rabat and revert to João Socrates. The next meeting of the commission will be held during the Bologna Festival in July to set up the restructuration plan. This program will be presented to the EC in Sacile in October.

Michelle Aubert asks if there was a Rapporteur of the EC at the last meeting of the commission.

Iván Trujillo Bolio answers that there was no Rapporteur present at the meeting chaired by Michael Friend. Now the EC has to choose a new Rapporteur for the commission.

Michelle Aubert understands that there was no representative of the EC at that meeting of the TC. She asks to make sure that there is such a representative for the future meetings : a Rapporteur for each commission. She also asks to have a revision of the membership of the commissions and an analysis of the new candidatures. She is in favour of having a CV of the candidate before being admitted by the EC. She thinks that the situation is becoming more opaque.

Gabrielle Claes remembers that Iván Trujillo Bolio said there was a disappointment about the TC. She finds it strange whereas the membership is very new. She admits that the work of the commission has been disturbed during the last months because of the departure of Michael Friend, chairman of the commission. This fact can explain that recently the work was not as satisfactory as expected but it must be much better than the one achieved by the previous commission. She can not believe there is a plot. She asks why the report by Michael Friend can not be read and why the names of the candidates for the chair of the commission can not be communicated.

Iván Trujillo Bolio explains the procedure to elect a chairman of the commission. The EC presents a candidate with his/her project and list of members to the GA for approval. The project of João Socrates will be communicated to the EC after the GA. Iván Trujillo Bolio says that he has no critic to make on the work of Michael Friend's commission. Then he reads the text given by João Socrates : "The technical commission will have to be accessible and somebody will be in charge of the communication. The commission will be framed around specific projects. A project administrator will be appointed and will respond to the president of the commission. They will have to develop good ways of communication with the FIAF archives around the world, therefore they will try to appoint technical representant for each region. The commission will go on researching on the past and present technologies. There will be an editorial co-ordinator to keep on compiling reports. They will have to stay aware of the new digital technologies. In Bologna, the commission will discuss the projects they want to develop. So far, the member will be : Harald Brandes, Thomas Christensen, Alfonso del Amo, Oscar Garbisu, and Francisco Gaytan. The name of the other members will be communicated to the EC for approval. In July in Bologna, the technical commission will discuss the restructuration plan" This document is still to be amended by the EC, it has to be seen only as information.

Vittorio Boarini wishes to clarify one point. He can answer the questions of Gabrielle Claes by saying there is a plan for restructuring the commission. The word restructuration implies that the commission was not functioning properly and that is not the problem. The problem is that Michael Friend quitted his job at the archive, so the commission lost its co-ordinator and therefore it could not work properly.

Iván Trujillo Bolio thanks Vittorio for his intervention. He says that event if the word restructuration is not really appropriate it is important to deeply discuss the situation.

Nancy Goldman wants to comment that the project listed in Michael Friend's report seems excellent and she would feel sorry to see it fall after the agenda. She wonders whether the EC will ask the technical commission to carry on working on these projects or not.

[...] would like to emphasise that the technical commission is an important body and Gabriel Claes idea is good, there should be a second person in this committee in order that

the commission does not stop for two years if there is a problem. He thinks that this very good commission should never stop.

João Bénard da Costa does not understand that a project (presented at the GA in London) considered as a very good one is now cancelled. Even if Michael Friend is not the chairman of this commission anymore, why changing all the plans that were recognised as important by the GA. He does not see why asking for new ideas whereas an interesting project exists. Preparing a new project would take six more months. Restructuring the commission means that it was not well working, that program was not good.

Karl Griep is happy with what happened in the last commission. He had the impression to share this feeling with most of the EC members. According to the rules, the head of the commission has to present the program of the commission. As the head of the commission has resigned -not being part of an institution Member of FIAF anymore- a new person must be hired and must present a project. There is no point to criticise the previous project and the work achieved by the commission of Michael Friend.

Iván Trujillo Bolio points out the importance of what was said before and was discussed at the EC. Once again, they are facing a problem of procedure. The chief of the commission presents a project to the EC, the EC does not have the power of imposing a project to the commission.

Valeria Ciompi tries to clarify by saying that the project that will be presented by the candidate for the Head of the commission - João Socrates de Oliveira- will be put to discussion and should be the continuation of the previous commission's project. The proposal should include a concrete program for the near future.

Iván Trujillo Bolio says there would not be time enough to discuss Valeria's proposal, but João Socrates de Oliveira will be asked to carry on Michael Friend's projects if it is a common wish but all this will be discussed in Bologna.

11.2. Cataloguing and Documentation Commission

Nancy Goldman (see report in the annexes: 3.2) presents the members of the Commission and recalls that she is always open for co-operation in the cataloguing and documentation field. She is very happy of the work that has been done by the commission last year. She presents the report of the commission that has been meeting the previous days in Rabat in order to work on the databases appearing on the "FIAF International FilmArchive Database." She provides information on the content of these databases. The Commission worked on three databases in particular: Bibliography of FIAF Members Publications, Directory of International Film and TV documentation collections (periodicals, manuscripts, books, posters, other materials) and the silent films database. Those three databases as well as the International Index to Film and TV periodicals appear all on the SilverPlatter new version also accessible through Internet. She thanks everybody for the work done. The update of the Treasures from the Film Archives database is the most recent project she has been working on. Thanks to Paolo Cherchi Usai, FIAF received a grant from the US National Film Preservation Foundation to support staff and computer systems to upgrade the Treasures from the Film Archives database of silent films. She is happy of the large response to the letter that she sent concerning this upgrade. She hopes to go on receiving answers in the next months. Because of the grant and the deadline, she insists on sending the response as quickly as possible. Due to technical difficulties she can not

demonstrate now how an entry from the treasures database looks like on the new FIAF CD-ROM. It is a basic identification information for the film and which archives have holdings (no specifications to what people have). If archives wish to give information on holdings, whether they have viewing copies or not, the new version will contain this information. The new projects are:

- The update of the annual Bibliography of FIAF Members compiled by René Beauclair will appear in the CD-ROM of the Fall 2001.
- The update of the Directory of Documentation Collections. The affiliates will receive a questionnaire in the near future.
- The survey of digital projects and practices in the archives is directed by Elisabetta Bruscolini who will send around a survey. They hope to have the information on the digitisation and computerisation for film and non-film collections. They plan to present the results of the survey as the first step of the development of the project on standards and common rules for dealing with this issue.
- They are grateful to Hongtaek Chung of the Korean Film Archive for the reprint of "The Glossary of Filmographic Terms" that is now available at the Secretariat in Brussels. The commission does plan in the coming years to undertake an extension and revision of that work as well although that won't be happening in the next year.
- The other project that will start in the next year is putting the cataloguing rules in English on the FIAF Website. She hopes to finish that work end of December 2001.

11.3. Programming and Access to Collections Commission

Paolo Cherchi Usai welcomes Kjell Billing for presenting the activities of the PAC Commission (see report in the annexes: 3.3).

Kjell Billing reports on behalf of the working group on Programming and Access to Collections and the three meetings they had. Following recommendations are put to the GA:

- The working group asks for the status of a commission;
- The membership of the commission at least for the time being remains the same as the one of the working group. The commission should have the mission to consider any particular access related activity. This means that the commission should be supplied with other persons. On this point, he adds that he learned the importance of having a deputy.
- The commission should draw a comprehensive list of programming and access related topics to be addressed either directly by the members of the commission or by consultants. They should start to work on the topics already agreed to be of prime importance: for example, the compiling of a projection manual, compiling of guidelines for the provision of study and research access including footage size, the question of copyright, the issue of reciprocity for loans. They should first set up a list of topics to be discussed with the EC, on the basis of a priority and time schedule for each point. He thinks the more abstract and difficult work will take years and it is better to start

with practical points. He wishes to supply the commission with specialists from other archives.

Richard Lohead from the National Archives of Canada in Ottawa thinks that the question of access for research is especially important in the age of digital and because audio-visual material is the main support for the twentieth century memory.

Paolo Cherchi Usai says that some delegates have asked clarifications concerning the activities of the commissions.

Steven Ricci reads the text from the Statutes & Rules related to this matter: in Article 16, subheading F: "Responsibilities of the GA are included to create and control the activity of the commissions and dissolve them, and any other working body of the Federation." In the case of the commission for Programming and Access to Collections, there was never any formal vote to dissolve the commission. It formally continued to exist. So there is no need to vote for establishing the commission.

12. Publications and other Projects

12.1. The FIAF International Film Archive Database

Rutger Penne reports on the progresses made for the last "CD-ROM". He shows the new cover of the last version made using the SilverPlatter software. This new version was demonstrated during the AMIA conference in Los Angeles in November 2000. The response was very positive. The interface available in several languages received much praise for its extensive searching and printing facilities and the ability to search several databases simultaneously. The name has been changed to "FIAF International FilmArchive Database" because starting this year; the content of all the databases will be available on the Internet. It was decided to add the acronym of the Federation in the title to emphasise the fact that FIAF is the publisher. The latest version that was published that week will contain the following databases: the International Index to Film and TV Periodicals (300.000 records, from 310 magazines), the Treasures from the Film Archives, the Bibliography of FIAF Members Publications and the International Directory of Film and TV Documentation Collections. This is possible with the close collaboration of the Cataloguing and Documentation Commission and he thanks in particular Nancy Goldman and René Beauclair. He was going to show the revised version of the Thesaurus but can not for technical reasons. It will be available in print next month. The Filmoteca Española and the Cinémathèque Québécoise are currently working on the Spanish and French translation of the Thesaurus. From now on, SilverPlatter will take care of the distribution and marketing for the external clients. FIAF will continue to distribute the database to all affiliates. The database will be updated on CD-ROM twice a year and quarterly on Internet. He invites all archives having a subscription to the CD-ROM now to indicate if they wish to have a subscription on Internet and Web access. This would enable them to have more regular updates. He asks if there is any question.

Nancy Goldman adds two little facts: the Bibliography of FIAF Members Publications is cumulated all the way back to 1966 and the Treasures Database currently handles over 20.000 entries.

12.2. The Journal of Film Preservation

Robert Daudelin explains that the Journal of Film Preservation has been under the direction of the Publication Committee for one year. Valeria is responsible for this Committee composed of Paolo Cherchi-Usai, Hongtaek Chung, Steven Ricci and himself. They had a meeting with the editorial board of the Journal in Rabat. The first decision was to divide the editorial team of the Journal in two groups. The first one is an editorial board in the sense of the term, deciding the content of each issue and being responsible for the work of proof reading and any editorial choice. This group is composed of: Eileen Bowser, Paolo Cherchi Usai, Valeria Ciompi, Robert Daudelin, Christian Dimitriu, Steven Higgins, Steven Ricci and Hillel Tryster. The work of this team is now supported by a group of correspondents from different geographic locations: Claudia Dillmann, Eric Leroy, Silvan Furlan, Michael Friend, Ray Edmondson, Reynaldo Gonzalez, Juan José Mugni, Cynthia Liu. More correspondents from Italy, Japan and Scandinavian countries are expected. The next issue that will be published in autumn will be circulated at the book fair in Sacile. The following number will be circulated at the next congress. The autumn issue is a general one for which contributions are still welcome. The spring issue 2002 will be mainly dedicated to the symposium of Rabat "Colonial cinema, a borrowed heritage". The articles will be selected from the contributions made to this symposium by Abdelkader Benali and the Editorial Board. He hopes that this new presentation of the symposium in an issue of the Journal of Film Preservation will be continued in the following years.

12.3. The Nitrate Book

Roger Smither gives information on the advancement of the publication of the book "This film is dangerous". With Catherine Surowiec, Associate Editor, they have gathered all the articles and are handling the articles to the designers. They circulated a report on the book's publication at the congress. The book will be published by FIAF and all affiliates will receive copies. Any profit from the sales will be gifted to the FIAF development fund.

12.4. Other FIAF Publications

Christian Dimitriu wishes to recall that the three main periodical publications of FIAF are the International FilmArchive Database available on CD-ROM and now on Internet, the Journal of Film Preservation, the Annual Volume of International Index to Film Periodicals. The new FIAF publication is the Website. The administrative publications as the Annual Reports of FIAF affiliates, the Congress Report, the Directory, the Code of Ethics, the Statutes and Rules are also made at the Secretariat in Brussels. A leaflet has been done on FIAF and the International FilmArchive Database. He underlines the improvement of the work done by the Secretariat as well as the growing of the workload while the number of staff remains the same since 1995. The Secretariat will have to expand the staff to face the creation and functioning of the Website. He hopes to be able to continue the co-operation with all affiliates and to rely on their expertise.

Dinko Tucakovic has a proposal that he mentioned to Christian Dimitriu. In the memoirs of Vladimir Pogacic, a predominant film director and theorist who worked for the Federation from the sixties and was Honorary Member, it is written that he intended to write a history of FIAF. They have a great collection of photos and texts by him in their archives in

Belgrade. They own the copyright for this collection. He thinks this material could be of interest and asks what FIAF can publish from these documents.

Christian Dimitriu thanks Dinko Tucakovic for this proposal that he will study and pass to the publication committee.

12.5. The FIAF Summer school

Paolo Cherchi Usai gives his report on the FIAF Summer School. There is not much to add to the information that has been distributed to all affiliates. It will take place from June 10 to June 28 2002. Information on the course and application forms was sent to all affiliates and the last mailing has been put in the pigeonholes at the congress. The structure of the course will follow with some revisions compared the one that was held in 1998 at the National Film and Television Archive. The commissions and working groups have been invited to co-ordinate specific sections of the course. This invitation is extended to other affiliates who are not directly involved in commissions. David Francis will take an active part in the preparation of the Summer School. It is important that the George Eastman House receives all applications before December 31st 2001.

David Blaustein explains the problems they face in the field of training. In November 2000, one of the museum's technicians went to Spain to the training program. It took him two years to prepare this trip, getting the visas, etc. It is very difficult to provide training to the whole team in these conditions. Therefore, he has considered with Nancy Goldman the possibility to have training's organised over 3 days for the archives from Argentina and Latin America. These programmes would be accessible for FIAF and non-FIAF archives. He understands that it would be expensive to have senior technicians travelling to Latin America, but asks if it is possible to have this model financed by the Latin American archives.

Paolo Cherchi Usai thanks for this contribution. He answers that they are considering the possibility of having training's in areas where these activities are considered as necessary. He asks to have further discussion on the subject at the open forum.

12.6. FIAF Website

Steven Ricci gives a report on the advancement in the study for a new Website. They are discussing the importance of moving the Website to Brussels. UCLA has hosted FIAF Website since 1994 with no expense for the Federation. Now having a Website is a requirement to be able to promote the activities of the Federation and to disseminate information. It has been decided in London, that the Website should be rethought, expanded and moved to Brussels over two years. The EC will try to find a budget for this project that will be co-ordinated by the Publication Committee.

Valeria Ciompi explains that there is an initial proposal for the content and configuration of the Website. That paper, once finalised, will be sent to the affiliates who will be asked to send their suggestions.

Michelle Aubert hopes that there will be a discussion forum that would be very helpful as a tool to answer to the many questions and orient them to experts.

Christian Dimitriu answers that there are several kind of information. The permanent information can be worked out with the publication committee. The special requests could be considered by specialised discussion groups and commissions. A section that would save time at the Secretariat is "the most frequently asked questions section." They are ready to circulate the document on the Website and most importantly to receive ideas and contributions for texts and images.

12.7. FIAF Awards

Robert Daudelin presents the two prizes on behalf of Mary Lea Bandy who is not present but was at the origin of the initiative. The FIAF Preservation Award is for a person that is not part of the Federation and who has contributed to the safeguard of the cinematography heritage. The other is dedicated to a person from the Federation to underline an exceptional contribution. Nine names were proposed for the first prize. Finally the FIAF Preservation Award will be dedicated to Martin Scorsese. His interest for film preservation is great. The San Sebastian Film Festival had agreed to welcome this award but Scorsese will not be able to attend this festival. So the prize will be given at the New York Film Festival. The idea is to project a film chosen by Martin Scorsese restored by a FIAF affiliate. The price dedicated to an affiliate will be given at the occasion of the Seoul Congress in 2002. Suggestions can be sent to the Secretariat until mid September. The EC will work as a kind of jury deciding on the person who will receive the prize.

João Bénard da Costa has three questions. Is it possible to have the names of the other persons that were proposed to the EC with the one of Martin Scorsese? What film will be projected in New York? Can the prize for an affiliate be given posthumously?

Robert Daudelin answers reservedly because it is more the dossier of Mary Lea Bandy. He cites some names that he remembers : Harold Brown, Peter Bogdanovich, Kevin Brownlow, Ingmar Bergman, They are looking for recent restorations to be projected at the festival. This question remains open like the question of the gift that should be preferably an object linked to film and not a statuette. In the case of the FIAF award for an affiliate, it should be a person alive and active in the field, even if retired.

Lia Van Leer asks to receive a list from which the affiliates can vote, for both awards.

13. Relations with UNESCO and Other International Organisations

Iván Trujillo Bolio wishes to open a discussion on this topic appearing on the agenda year after year. There are several contacts, in particular with Joe Springer, but it is difficult to work with UNESCO. A workshop would be necessary to instruct us on how to operate with this organisation. Some of our colleagues like Vigdis Lian and Ray Edmondson have been able to work out common projects over the past years. He invites them to share their experience with UNESCO.

Roger Smither says that he represented FIAF with Christian Dimitriu at a recent meeting of the Co-ordinating Council of Audio-visual Archives Associations. The body that is the successor to the Round Table of Audio-visual Associations which conveys once a year representatives of ICA, FIAT, IFLA, IASA, and FIAF in the presence of UNESCO usually represented by Joe Springer. The meeting was held on Friday 21 of March at the Archive

Nationale in Paris. One part of the meeting was dedicated to the renewal of the mission's organisation that wishes to be more permanent and planned in their contacts. They voted to admit SEAPAA in the line of the will to integrate regional groupings in a global organisation. They discussed questions of distance learning by virtual means, the future of obsolescence technologies, disappearance of the support for analogue video, etc. It was also apparent that colleagues were moving ahead in a way, which can be of interest; the idea of taking the training closer to the affiliate rather than sending trainees to a central location has been pioneered by IASA recently with a series of regional seminars. ICA prepares a manual for non-specialist archivists on non-paper materials. He wishes that the EC make sure that FIAF is more engaged with some of these projects. The final point as already mentioned by Iván is the need to re-evaluate the engagement of FIAF with UNESCO. Although it is a bureaucracy, it is a source of potential support including financial support for some of the activities of the Federation. He is delighted that Vigdis is there to talk about "Memory of the World." For the first time, a film has been suggested as an item that should be registered by the "Memory of the World" project as an important part of the cultural heritage. He refers to the nomination of the German film "Metropolis" as the first of such nominations.

Vigdis Lian learned that the National UNESCO Commission included film when they started to discuss "Memory of the World." If she had known about it at the time, she would have asked to participate to the project. She has been invited to be part of the National Committee in Norway for two years and she learned about the thinking and complexities of UNESCO. She finds it very important that the film archives contribute to the work of this commission of UNESCO. It is very difficult for a new art as cinema to compete with older ones like manuscripts.

Ray Edmondson explains his involvement in the "Memory of the World" project at three levels : in the International Committee that meets every two weeks, in the Regional Pacific Committee and in Australia, a National Committee. He is currently working on redrafting the guidelines for the project; on the way the project works and on the criteria for registration. "Memory of the World" is meant to enhance the profile and the appreciation of what is called the documentary heritage, and more generally what the archives and libraries keep. It exist a long standing UNESCO project called the World Heritage List and Convention that identifies buildings to be part of the global heritage of humanity in order to preserve them. Since 1992, "Memory of the World" is the same project for the documents. The registrar is on the Website: www.unesco.org/webworld. The registrar is updated every two years when the International Committee considers the nominations of the last two years. For example, from his part of the world (Australia, New Zealand), they decided to elect the treaty that the Maori and the white settlers wrote to live together. At this stage, there is one film. There is a need to add more films now. He asks FIAF to bring forward the films they wish to add to the registrar.

14. Future Congresses

14.1. 2002: Seoul

Hongtaek Chung announces that there will be two important international events in Seoul: FIAF Congress and FIFA contest. The congress finishes at the time the football contest starts. The program will begin with the EC meeting on April 19; registration and welcome

party will be on the 21. The symposium titled "Asian Films: Yesterday, Today and Tomorrow" take place on April 22 and 23. The first day is dedicated to a retrospective a very well known Asian actor who played in silent films and is still alive. On the second day, films made by the Lumière Brothers in Asia will be screened thanks to the CNC and in particular to the help of Michelle Aubert. They will present 17.5-mm films resulting from the cutting of a 35mm film in order to save film, made in the seventies. There are three subjects for the workshop: digitisation, electronic subtitling. There 15 speakers from 12 different countries and he is open to suggestions. The excursion will be around Seoul, to the Palace and the market. The GA will last two days. Seoul is a city 600 years old and the population is about 12 millions habitants. The city is not expensive, hotel accommodations start at 12\$, the venue of the congress is located in the centre of the city. 10% discount is already negotiated with Asian Air for the flight tickets. They are trying to have more with Korean Air. He will try to make an effort for the distant affiliates. They will have a unique event during the congress: the Asian Film Festival. The Regional groupings will program films from every country, including Bangladesh, Kazaksthan, Mongolia, Nepal. Representatives from these countries will be at the congress. He will also try to make an exhibition. The Website of the congress www.fiaf2002.org will be open on May 1. The newsletters will be circulated by mail (see Newsletter n°1 in annexes 4.1).

14.2. 2003: Stockholm/Helsinki

Matti Lukkarila presents the program of the congress that will take place in the two cities. The congress starts in Stockholm with the EC meetings. The symposium on colour film's restoration will be followed by the regional meetings. Wednesday evening, the participants will travel by ferry to Helsinki where the GA will be held on Friday and Saturday. They will give more information in Seoul and open a site during the winter.

Anita Falk who works at the Film Archive in Stockholm is responsible for the symposium on colour film (see document in annexes: 4.2). They have limited the concept because two days would not be enough to deal with all colour systems that have existed since the invention of cinema. The symposium will focus on the trypac negatives (colour films from colour negatives) which has faded pretty badly in some cases. She stresses the fact that these are preliminary topics and it is why they handled a call for contributions. They would like to make a symposium where it is possible to share the experiences. She cites the topics they suggest:

- To address the ethical problems faced in the restoration of faded colour film -even if the negative is in good condition and that you can have a good print, how do you know that colour are correct?- you don't have any reference;
- To make a suggestion on the problem of the fading of colours: they propose a graded colour chart of the ladder each film which will provide archives the way to technically measure fading;
- To address the concept of preservation and storage of colour film: when is a film restored? What material do you use and under which conditions do you restore colour film?
- To look into digital methods of restoring colour film for the future.

- To present their experience of storing films at -6°C. They have below zero vaults in Sweden since 1970, so it is a good time to evaluate that storage.

This is a preliminary table of contents and they would be very grateful to receive contributions and ideas.

14.3. 2004: Hanoi

Steven Ricci announces the decision of the EC to organise the 2004 FIAF congress in Hanoi. He warmly thanks the delegates from Hanoi and invites them to make a brief presentation.

Hoang Nhu Yen is very happy that their candidature has been accepted and welcomes everybody to Hanoi.

Steven Ricci informs that the EC has received applications from Athens, Ljubljana, Paris, Rome and Sao Paulo. They are currently under consideration.

15. Open Forum

Robert Daudelin introduces the five subjects that have been announced and circulated on papers to be discussed at the open forum. The session is important because it allows approaching subjects not treated in the agenda of the GA. A project on the future of the film archives that has been communicated by Steven Ricci; Peter Kubelka announced his wish to talk about "colonisation by progress, the future of cinema"; Karl Griep will make the point on the meeting held about the development of film archives; the chart for restoration sent by Vittorio Boarini has been circulated; finally Ray Edmondson will continue the discussion about "membership at a distance." Richard Lohead wishes to talk about legal deposit.

16. The future of film archives

Steven Ricci presents the project of a symposium on the future of the archives that started from what has been said on the history of the film archives at the open forum in London. The conversation was taken up again at the meeting of the North American film archives. Most of the ideas come from his colleagues and David Francis in particular. They propose to have a specialist symposium on the subject hosted by FIAF and other associations. The general point is that it is an opportunity to establish the centrality of film preservation and film archives in the changing world of digital videos. They are looking at two specific problems; the first one being that no one knows exactly when the theatre films will be distributed on a non-celluloid material, the other is when digital transmission and digital projection will take over. There have been many premature guesses about that. The problem of the manufacturing of stocks is essential. The second specific issue is that there are already numerous objects already created in the new media and video. If it is not cinema, it is moving image made for viewing. It has to be decided whether the film archives should collect these creations or not. He wonders if the film archives are becoming moving image archives.

Michelle Aubert is very interested by the document. They have had a meeting with the BFI on this subject. They talked about what would be the film archives in some years. She wishes to make an article from these comments that could be published in the *Journal of Film Preservation*. They have a problem with the short films produced on the Web, which will be collected in the future by the legal deposit. They wish to have the possibility to overview the gathering of these documents. For the moment, they have discussions with the Bibliothèque Nationale de France on this issue. Knowing that the national archives tend to collect the architecture of the Web more than the content. The problem is very complex and is very important because the film archives have to remain informed on the cinema that is not screened in public spaces.

José Manuel Costa feels that this is the subject linking everything. It is a major challenge for the future. He stresses two ideas. More than being the subject of a conference, he believes that it is the subject of a continuous discussion for the next years. He also thinks that the annual meeting occurring at the occasion of the congress is a unique opportunity

to have this discussion and that it is not necessary to have more meetings in the near future. He adds that the symposiums on specific subjects are interesting but they are organised in a way that do not induce discussion. He feels frustrated to leave Rabat after a week without having had any occasion to talk about the present concrete challenges of the film archives. The next occasion to have a discussion will be next year in Seoul. That is a long time. He wishes to have a form of collective debate.

Robert Daudelin shares the fears of José Manuel on this worrying debate expressing the fragility of the film archives. The most recent example is the one of the Cinémathèque Royale in Brussels. This archive is very well known and meets the problem to be recognised as such by the government.

Eva Orbanz goes further underlying the frustration generated by the administrative side of the GA. These sessions could be used for such discussions.

Thomaz Farkas agrees on the deepness of the problem but the fact that some countries are distant from the centre where the decisions are made should be taken into account. The periodical of the Federation gives reports on these decisions but it takes such a long time to receive these publications that it loses its interest. He asks to have a faster and shorter communication.

Karl Griep agrees with José Manuel on two items: the future of film archives and the symposium at the FIAF congress. He asks to have more space for discussion during the congress. He thinks that these opinions should be taken into account and that the conferences should be urgently rethought.

Robert Daudelin wishes that the GA were reinvented. He hopes that the next GA will be more debates oriented.

Ray Edmondson agrees on the necessity that future congresses should be strategically organised in the themes and the interactions. The agenda must have a high profile. It should be clear what is to be achieved. He also thinks that there is a need to reinvent the FIAF formula.

Steven Ricci explains that they started to think about this series of conferences on the future of film archives outside of the FIAF congresses because there was not enough space in the congress. He wishes to have a group of EC members and non-EC members working on this topic. Finally the symposium of the congresses would be oriented on this topic.

Nancy Goldman prefers the idea of having a separate brief event with multiple organisations participating to profile and highlight the importance of the issue.

Robert Daudelin encourages everybody to participate by contacting either Steven Ricci or Iván Trujillo. He invites suggestions on how best to organise the debate and make proposals for questions that should be approached in the meetings that will be organised and for the next congress in Seoul. He introduces Peter Kubelka, who speaks about a subject that is linked to the problematic of the future of film archives.

17. Colonisation by progress, the future of cinema

Peter Kubelka tells how at the beginning of the XIXth Century the traditional recorder was replaced by the transversal flute and was again re-introduced at the beginning of the XXth Century. He uses this case of "technical conquest" as a parable for demonstrating why the cinema of the XXth Century can and will not be replaced by the new technologies that point at the beginning of the XXIst Century. The same way the traditional recorder has been re-introduced during the XXth Century in order to play adequately pre-baroque music, the cinema and the way of showing it will necessarily subsist in the XXst Century. Peter Kubelka stresses that this is not a matter of nostalgia, but a question of history of technological change and art.

Robert Daudelin thanks Peter Kubelka and introduces the next point: the workshop on the development of the new cinematheques. He summarises the viewpoints developed by the working group that has worked on this subject.

18. The Rabat Workshop : development of new cinematheques

Karl Griep presents this new group which works on the necessity to establish continuity on the reflection started at the workshop on the new developing cinematheques. They circulated the conclusions of the meeting on a document. A working group was constituted in order to develop recommendations for the creation and promotion of the cinematheques and film archives. This commission was comprised of Abdellah Bayahia, Sara Harb Said, Ardiouma Soma, Madkour Thabet, Ahmed Araïb and himself. The working group furthermore proposes to create a specialised commission within FIAF. The aims of this commission would be:

- To foster the creation of archives in countries where there is none and to support the new developing institutions;
- To develop the co-operation between FIAF affiliates and other federations and similar archives associations;
- To foster the creation of regional groupings especially in Africa and the near countries;
- To improve the collaboration of the Technical Commission with archives and cinematheques in function of their level of development;
- To consolidate the relations of FIAF with UNESCO, in order to advise governments on the importance of the establishment of new and existing film archives;
- To spear UNESCO to set up the celebration of the moving image preservation day.

They try both to consider actions that could help archives in need from within the Federation. They examine the question of the improvement of the interaction among the affiliates. They have tried to include in this project the ideas from the proposal that was made by the Zimbabwe, the South African archives mainly insisting on the need for improving the interaction. The development of the collaboration with UNESCO has been underlined in order to sustain the mission of the film archives in the world.

Robert Daudelin asks which follow-up is expected from the GA and the EC with this proposal that has been circulated on a document.

Karl Griep answers that they ask the EC to be able to work on the points that have been recognised as important issues at the meeting.

Robert Daudelin responds that there was such a commission in FIAF for a number of years under Vladimir Pogacic. He does not remember why this commission was abandoned, but some of the points that have been reminded to the GA as prominent issues are already in the mandate of the Federation. He ends by saying that usually the Open Forum is not a voting session of the GA. This point should be added to the agenda of the new EC unless someone objects.

Gian Luca Farinelli takes the opportunity of this discussion on the developing countries and the open forum to express his feeling on the congress. He finds it a missed occasion not only because he had not the time to talk about the problems and worries José Manuel has mentioned. There is a crisis and even the notion of the cinematheque is questioned. The most important failure is that the encounter with the developing countries did not happen. The question of the expectations of the developing countries from FIAF remains open. He asks to have real meetings at the future congresses between the people from the archive hosting the congress and the attendees of the congress. This should be an opportunity to know better about the local cinematheques.

Abdellah Bayahia explains that the recommendations made after the meeting on the emerging cinematheques are no obligation to FIAF. But he is very happy to learn that there was a commission for this problematic. He invites FIAF to reactivate this commission.

Karl Griep admits that some of the points are very close to the mission of the Federation at large, as indicated in the *Statutes & Rules* and especially in the *Code of Ethics*. He hopes the emphasis will be made on these aims.

Ray Edmondson finds it a great idea to address these needs that are enormous and he would be very happy in the name of SEAPAVAA to help in the efforts of such a working group.

19. The restoration charter

Vittorio Boarini comments on the *Restoration Charter* that has been circulated at the congress. He reminds that a letter has been sent to the EC with the text. He thinks that rather than talking about that topic for five minutes, it might be preferable to start this conversation later on. He wants to take the opportunity to thank the President for the compliments he made on him. He takes this gesture as a goodbye gift because he is actually saying goodbye to everybody. He wishes the FIAF and the archives better times.

Robert Daudelin wants to apologise for the way he pushed Vittorio Boarini for explanations but he thought he understood that Vittorio did not want any round of applause but wanted to explain the meaning of the text but he indeed had already done it in the text he handed out in the boxes. He says that Ray Edmondson might have two points left on his list.

20. SEAPAVAA Conference in Bangkok

Ray Edmondson wishes to draw the attention to the theme of the SEAPAVAA conference that is "Ethics, Values and Standards". He invites FIAF affiliates to participate to this meeting.

Richard Lothead talks about digitalisation and asks to have information about legal deposit in other countries.

Robert Daudelin informs that the Pope announced that he would turn the father Charles de Foucault into a Saint of the Christian Church. He thinks it might be of interest in view of the number of times his name was mentioned during the symposium.

21. Closure of the 57th FIAF Congress

Iván Trujillo Bolio invites the colleagues from the Moroccan film archive on the stage in order to close the congress together with them. He states that they have taken a big step forward and that it is sometimes difficult to take big steps without stumbling. But they have stepped once again in Africa thanks to the collaboration, the enthusiasm and the efforts of a young and new film archive and that is one of the big achievements of this congress. This dream has come to an end and they now have to think of the next congress in Asia. He thanks once again the congress organisers for their efforts, their hospitality and is sure that everybody will keep good memories of this congress in Rabat.

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ANNEXES

1. Programme of the 57th FIAF Congress



57th FIAF Congress, Rabat 20 to 29 April 2001

GENERAL PROGRAM

Friday 20 April 2001: CAC

9:30 Executive Committee Meeting

Saturday 21 April 2001: CAC

9:30 Executive Committee Meeting

Sunday 22 April 2001: Moroccan Film Library

9:30 Executive Committee Meeting

19:30 Opening Party (Hassan Meridien Hotel)

Monday 23 April 2001: Moroccan Film Library

Symposium

"Colonial Cinema: A Borrowed Film Heritage"

9:15 General Introduction

9:20 First session : M. Abdelkader BENALI

9:30 Projection : " La ville de Rabat " - 8mn - 1920 (SAF - CNC) - Bois d'Arcy

9:40 Marc Henri PIAULT, Ecole des Hautes Etudes en Sciences Sociales, Paris, France.

Anthropology, cinema and exoticism : "At the Black Crossing" and other " buveurs de sang " (bloodthirstymen)

Cinema, photography and anthropology have been important instruments in the construction of an image of the colonized that today reveals more of an image of the colonizer and the reasons for his observations. The apparent cultural relativism exoticism is incapable of hiding the privilege given to the centrality of the white culture.

- 10:00 Projection " *La vie autour d'un poste au Viétnam* " - 8mn - 1950 (ECPA) - Ivry Sur Seine
- 10:10 Moulay Driss JAÏDI, Enseignant chercheur au Centre pédagogique Régional , Rabat, Morocco.
Film policy under the protectorate: French and Spanish production in the forties.
 This communication proposes an inventory of the French and Spanish film policy in Morocco during the forties. It is particularly concerned with the short films and documentaries.
- 10:30 Projection : " *A drama in Morocco* " - 5mn - 1908 (FILMMUSEUM) - Amsterdam
- 10:40 Coffee break
- 10:50 Projection : " *The South pole expedition* " - 10mn - 1910 (NORSK FILMINSTITUT) - Oslo
- 11:00 Peter BLOOM, Indiana University, Indianapolis, USA.
Hygienic reform in the French colonial film archive
 The colonial cinema of between-the-wars created a vital link among invisible microbes and geography. A constant parallelism was made between the health discourse and the colonial adventure, notably in the documentary films.
- 11:20 Projection : " *Un voyage à toute vapeur* " - 5mn - 1909 (FILMMUSEUM) - Amsterdam
- 11:25 Michel MARIE, Université de Paris III, Cinémathèque universitaire, Paris, France
The French colonial cinema or the birth of a genre
 A comparison of the French and American colonial films at the beginning of the thirties. Does a possibility exist of evoking the idea of genre in the case of colonial cinema?
- 11:45 Projection : " *Noces de sables* " by André ZWOBADA - 4mn - 1948 (SAF - CNC) - Bois d'Arcy
- 11:50 Nico de KLERK, Filmmuseum, Amsterdam, Pays Bas
Colonial cinema, national cinema.



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To what extent may one place the colonial film production within the different national European cinemas? What are the rules of exclusion and marginalization of colonial films in the national filmography?

- 12:10 Projection : " *Moroccan crafts* " - 3mn - 1924 (FILMMUSEUM) - Amsterdam
- 12:15 Summary of the first session: Abdelkader BENALI
- 12:30 Lunch (CAC)
- 14:15 Second session : M. Benjamin STORA
- 14:25 Projection : " *Ravitaillement de la Kasbah Khenifra* " - 11mn (ECPA) - Ivry Sur Seine
- 14:35 John EMERSON, Adelaide University, Adelaide, Australia.
The Other in his own territory: The Australian aborigine in the cinema
- Territorial identity seems to have been problematic for the Australian habitants of British origin. How has the Australian cinema represented the aborigine in view of establishing an inclusive discourse of Australian identity?
- 14:55 Projection : " *L'Inde sacrée* " by Pere LHANDÉ - 4mn - 1935 (SAF - CNC) - Bois d'Arcy
- 15:00 Alberto ELENA, Universidad Autonoma de Madrid, Madrid, Spain
The Spanish colonial cinema: contours and singularities
- What are the characteristics and the singularities of the Spanish colonial cinema? What are the marks which distinguish it from the rest of Europe?
- 15:20 Projection : " *L'agriculture en Tunisie* " - 5mn - 1910 (FILM-MUSEUM) - Amsterdam

- 15:25 Manuel MADEIRA, Université de Paris VIII, Paris, France
The Portuguese colonial cinema or the rarity of images
 Portugal is a country often categorized as having a very old expansionist vocation. How does one explain that the Portuguese colonial cinema presents a profile so effaced compared to that of France, Spain or Belgium?
- 15:45 Projection : " *Lyautey à Fes* " - 11mn - 1916 (ECPA) - Ivry Sur Seine
- 16:00 Coffee break
- 16:10 Projection : " *Le bled* " by Georgette LE TOURNEUR - 9mn - 1958 (SAF - CNC) - Bois d'Arcy
- 16:20 Richard MEYER, Ball State University, USA.
The Texas War For Independence Against Mexico and Martyrs of The Alamo
 An analysis of the phenomena of racist stereotype and the stereotypes attributed to Mexicans at the beginning of the century by the American imagination through the film produced by D.W. Griffith, *The Martyrs of the Alamo*.
- 16:40 Projection : " *Chez les Touaregs* " - 7mn - 1908 (FILMMU-SEUM) - Amsterdam
- 16:50 Aurelio de los REYES, Filmoteca de la UNAM - MEXICO
Pancho Villa : the use and abuse of colonialist cinema
 Presentation and analysis of the films produced by the American production company, Mutual, about the actions of the Pancho Villa group in the years 1914-1916.
- 17:10 Projection : " *L'oasis d'El Kantara* " - 4mn - 1913 (FILMMU-SEUM) - Amsterdam
- 17:15 Summary of the second session : Benjamin STORA
- 17:30 End of the second session.
- 18:00 Projection in Moroccan Film Library
 o " *In the footsteps taps of the witch doctor* " - Seven NYK-VIST - Suède - 1950 - 19 mn



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- *"Romancero marroqui"* - Carlos Velo - Spain - 1938 - 90 mn
- 19:00 Projection at Cinema "7^e Art"
 - *"No país das Laurentina"* - Ismael COSTA - Portugal 1934-25mn
 - *"Noces de sables"* - André ZWOBADA - Morocco - 1948 - 90mn
- 20:00 Projection in Cinematheque Marocaine
 - *"La 7^e figue"* - Mohamed HASSINI - Morocco - 1986 -33 mn
 - *"Noces de sang"* - Souheil BENBARKA - Morocco - 1977 - 80mn

Tuesday 24 April 2001: Moroccan Film Library

- 9:15 Third session : Hervé DUMONT
- 9:25 Projection : "*On the borders of the desert Laghouat*" - 3mn - 1920 (FILMMUSEUM) - Amsterdam
- 9:30 Steven UNGAR, University of Iowa, Iowa, USA.
L'Appel du silence : Léon Poirier and the mystic of imperial France.

Study of the film by Leon Poirier "*L'Appel du Silence*" and the phenomenon of the reception of French colonial cinema. the rapport between mysticism and the territorial conquest is one of the fundamental elements of the colonial film discourse.
- 9:50 Projection : "*Constantine*" - 6mn - 1913 (FILMMUSEUM) - Amsterdam
- 10:00 Benjamin STORA, University of Paris VIII, Searcher in Jacques Berque's center , Rabat, Morocco.
Images of the Other during the Algerian War

During the Algerain War, have the colonial images changed content and codes? What is it that logic of independence in

Algeria has been able to modify and overturn in terms of signs and film references?

10:20 Projection : " *Au pays des dogons* " - 11mn - 1939 (SAF - CNC)
- Bois d'Arcy

10:30 Charles SILVER, Museum of Modern Art, New York, USA.
MOROCCO and MOROCCO

An analysis and examination of Josef Von Sternberg's film, "*MOROCCO and MOROCCO*" (1930), in the light of the exotic and colonial imagination. What are the relations between the film content and the grand imperialist ideas of the time?

10:50 Projection : " *Moroccan Basket Makers* " - 3mn - 1926 (FILM-MUSEUM) - Amsterdam

10:55 Coffee break

11:05 Projection : " *Les annales de la guerre* " - 7mn - 1917 (ECPA) - Ivry Sur Seine

11:15 Emma Sandon - British film institut London - UK
Documentary: An instrument of colonial pedagogy.

The goal of this paper is to explore the way in which colonial documentaries reinscribe and reinvent specific notions of empire, transnationalism and borders through the use of spectacle and ceremony.

11:35 Projection : " *En Cochinchine* " - 13mn - 1925 (ECPA) - Ivry Sur Seine

11:45 GREGORIO ROCHA, Writer, Producer, Director, New York, USA.

Colonel Heezaliar travels around the World. Colonialism, politics and entertainment in the animated cartoons by John R. Bray.

Based on the series of animation films, *Colonel Heezaliar* (1914), this intervention proposes an analysis of the identification of the central personage as President Theodore Roosevelt. This identification appears notably in the American policy toward the Mexican Revolution of 1910-1917.



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- 12:05 Projection : " *Vues à Tanger* " - 8mn - 1920 (FILMMUSEUM) - Amsterdam
- 12:15 Summary of the third session: Hervé DUMONT
- 12:30 Lunch (CAC)
- 14:15 Plenary session : Abdelkader BENALI
- 14:25 Projection : " *The Highland of Barka* " - 5mn - 1912 (FILM-MUSEUM) - Amsterdam
- 14:30 Eric LE ROY et Jean-Louis COT, Film Archives of CNC, Paris, France.
The colonial cinema: a shared cultural heritage
This paper intends to describe the entire colonial film collection kept at the Department of Film Archives and Legal Depot of the CNC of France, and focuses on the restored materials. Production au Direction typologies, as well as subjects of the films, will be illustrated by photograms and excerpts of the collection.
- 14:50 Projection : " *Au pays du vrai rhume* " by J.K. Raymond MILLET - 13mn - 1937 (SAF - CNC) - Bois d'Arcy
- 15:05 Presentation - Transition : Abdelkader BENALI
- 15:15 Projection : " *Touring group in Morocco* " - 4mn - 1925 (FILM-MUSEUM) - Amsterdam
- 15:20 Marc FERRO, Ecole des Hautes Etudes en Sciences Sociales, Paris, France.
To whom do the colonial images belong?
- 16:00 Projection : " *Banania* " 1mn - 1950 (SAF - CNC) - Bois d'Arcy
Projection : " *Match de foot-ball Wales/Irland* " - 1mn - 1906 (WALES FILM) - Wales

- 16:05 Coffee Break
- 16:15 Projection : " *Au Tonkin* " - 14mn - 1920 (ECPA) - Ivry Sur Seine
- 16:30 General discussion
- 17:10 Closing of the symposium by Abdelkader BENALI
- 17:20 Intervention by Abdellah BAYAHIA
- 17:30 End of the Symposium
- 18:00 Projection at Moroccan Film Library
 ○ "L'Atlantide" - Jacques FEYDER - France - 1921 - 150 mn
- 19:00 Projection at Cinema "7è Art"
 ○ "L'amitié noire" - François VILLIERS - France - 1943 - 18 mn
 ○ "L'appel du bled" - Maurice GLEIZE - France - 1942 - 84 mn
- 20:00 Projection at Moroccan Film Library
 ○ "Six et douze" Abdelmajid RECHICHE - Maroc - 1968 - 18 mn
 ○ "Le médecin malgré lui" - Henry JACQUES - Morocco / Egypt / France - 1955 - 84 mn

Wednesday 25 April 2001: Moroccan Film Library

WORKSHOP

Creation and development of new film archives

- 9:15 Abdellah BAYAHIA - Moroccan Film Library - Rabat
Introduction to the Workshop and to the Cinémathèque Marocaine, its founding and its situation
- 9:25 Ahmed FERTAT - Audiovisual cell - Ministry of National Education - Rabat
The Moroccan Film Library : Mission and perspectives.
- 9:40 Projection : " *Lumière* " - 15 mn (SAF - CNC)
- 9:55 Sara Harb Saïd - Cinemateca Del Caribe - Barranquilla - Colombia.
A film archive against oblivion



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La Fundacion Cinemateca Del Caribe is a private institution dedicated to its own cultural objectives with the administrative methods of modern enterprises.

- 10:10 Projection du film " *Kitega, capitale de l'Urundi* " - 6 mn - 1914 Muet (SAF - CNC) and publicity films.
- 10:20 Ardiouma SOMA - African Film Library - Ouagadougou
The creation and situation of the African Film Library.
- 10:35 Projection: " *La Kasbah des Oudayas de Rabat* " - 5mn, 1919 - Silent (SAF - CNC)
- 10:40 Coffee break
- 10:55 Projection : " *Reverence for life* " de Sven NYKVIIST - 16 mn - 1952 (Svenska filminstitut)
- 11:10 Karl GRIEP - Bundesarchiv Filmarchiv - Berlin
The birth and evolution of film archives
- 11:25 Projection du film : " *Contre la mort de la lumière* " - 10 mn (Wales Film and Television Archive)
This film produced by the Wales Film and Television Archive, traces the principle activities of archives in view of a modern film audience.
- 11:35 Madkour THABET - Egyptian film maker, writer and critic
The creation and development of the National Film Archive of Egypt.
Recalling the difficulties that impeded the evolution of this archive since 1955.
- 11:50 Projection: publicity films of the colonial period (SAF-CNC)

- 12:10 Lunch (CAC)
- 14:15 Projection du film " *Chinese New Year Celebrations in France* " by F.A. BASSILL - 4 mn - 1918 (Imperial War Museum)
- 14:25 Isaac LEUNG Manager (Systems)- Hong Kong Film Archive
The Challenges in Developing a Database for Collection Management and Information Retrieval
- 14:40 Projection du film " *La symphonie berbère* " by André ZWO-BADA - 15 mn - 1950 (Moroccan Film Library) - Rabat
- 14:55 Jane WRIGHT - Regional Advisor for Communication, UNESCO - Rabat.
Creation and development of the cinemathèques
The adoption in 1980 of the UNESCO, Recommendations for the Safeguarding and Preservation of Moving Images was the starting point for UNESCO's action to preserve the audiovisual heritage of humanity.
- 15:10 Projection: publicity films from the colonial period (SAF - CNC).
- 15:15 Michelle AUBERT - Preservative at Film Archives Department (CNC) - Bois d'Arcy.
A shared cinema
Description of experiences and relations of the Department of Film Archives with different archival projects, notably in Lebanon, in Tunisia and in particular with the African Film Library.
- 15:30 Special Projection
- 15:40 Special homage to a Moroccan personality
- 15:55 Special homage to an international personality
- 16:10 Constitution of the commission
- 16:25 Coffee break
- 16:40 Works of the Commission



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- 18:00 Projection at Moroccan Film Library
○ "ITTO" - Jean Benoit LEVY - France - 1934 - 127 mn
- 19:00 Projection at cinema : "7è Art"
○ "An egyptian Labour contingent" Grande Bretagne - 1917 - 15 mn
○ "La dernière chevauchée" - Léon Mathot - France - 1946 - 92 mn
- 20:00 Projection at Moroccan Film Library
○ "Sentiers perdus" - Abdellah BAYAHIA - Maroc - 1971 - 27 mn
○ "TranSES" - Ahmed MAANOUNI - Maroc - 1981 - 87 mn

Thursday 26 April 2001: CAC

- 9:30 Regional grouping meetings (CAC)
- 12:30 Excursion
- 18:00 Projection at Moroccan Film Library
○ "L'aides des colonies à la France" - Henry DES FONTAINES
France - 1918 - 20 mn
○ "L'Occident" - Henry FESCOURT - France - 1928 - 102 mn
- 19:00 Projection at cinema "7è Art"
○ "South African native labour contingent" - Great Britain - 1917 - 10 mn
○ "La danseuse de Marrakech" - Léon MATHOT - France - 1949 - 103 mn
- 20:00 Projection at Moroccan Film Library
○ "Voyage dans le passé" - Ahmed BOULANE - Morocco - 1996 - 23 mn
○ "Badis" - Mohamed A - TAZI - Morocco - 1988 - 90 mn

Friday 27 April 2001 : Moroccan Film Library

- 9:30 General Assembly at Moroccan Film Library
- 12:30 Lunch
- 14:30 General Assembly
- 17:30 End
- 18:00 Projection at Moroccan Film Library
○ " *Chaimite* " - Jorge Brum DE CANTO, Portugal - 1953, 157 mn
- 19:00 Projection at cinema : "7è Art"
○ " *Le grand jeu* " - Jacques FEYDER - France - 1934 - 120 mn
- 20:00 Projection at Moroccan Film Library
○ " *Tarfaya ou la marche d'un poète* " - Ahmed BOUANANI - Morocco - 1966 - 20 mn
○ " *Rhésus, le sang de l'autre* " - Mohamed LOTFI - Morocco - 1996 - 90 mn

Saturday 28 April 2001 : Moroccan Film Library

- 9:30 General Assembly
- 12:30 Lunch (CAC)
- 14:30 General Assembly (CAC)
- 17:30 End
- 20:00 Closing Party (Hassan Meridien Hotel)

Sunday 29 April 2001 : Moroccan Film Library

Executive Committee Meeting

2. Reports of the Specialized Commissions

FIAF TECHNICAL COMMISSION MEETING REPORT

The FIAF Technical Commission met on Saturday, March 3, 2001 at the Danish Film Institute of Kopenhagen. The Commission wishes to express its gratitude to the Danish Film Institute, and especially Dan Nissen and Thomas Christensen for accomodating its meeting. The meeting was chaired by Michael Friend. Commission members present included Paul Read, Johan Prijs, Alfonso del Amo, Mark Paul Meyer, Noel Desmet, Nicola Mazzanti, João Socrates de Oliveira. Not present: Harald Brandes, Gian Luca Farinelli, Francisco Gaytan.

A number of issues arose with respect to the Commission's long-standing charge to produce and disseminate practical information in support of preservation.

The Commission discussed the articles we hope to present for publication to the FIAF Journal of Film Preservation. The commitments, in addition to Paul Read's article on new forms of hybrid (film/digital) production, include the following: Johan Prijs: "Ascorbic Acid Developer"; João Socrates de Oliveira: "Vinegar Syndrom"; Noel Desmet: "Identification of 2-Color Film Systems for Restoration Purposes"; Mark Paul Meyer: "Why keep Nitrate?"; and Nicola Mazzanti: "Digital Sound Restoration".

The Commission agreed to move forward on the revision of the FIAF Preservation Handbook, a long-standing project. Michael Friend will secure the updated texts of this work from Robert Gitt and Kenneth Weissman, and Nicola Mazzanti will coordinate its final revision for dissemination to the archives.

The Commission expressed the need to translate and disseminate work by Alfonso del Amo, a major document concerning identification of film stock. This project requires funding for translation from Spanish into English and French. The commission requests that the Executive Committee provide the necessary economic support to accomplish the translations. We recognize that this effort will entail a new stage of fund-raising which will involve close coordination between the head of the Commission and the FIAF Executive Committee.

Alfonso del Amo brought to our attention the long paper of Concepción Escensi Bernal of ICAIC, "Biodegradación de películas cinematográficas seportes celulosicos y gelatinos". This work could be extremely useful to archives working in climates most affected by mold, and should also be translated and made available to FIAF archives, although not as a work of the Commission.

The Commission discussed the "red reader" issue, which pertains to the new type of optical soundtracks and sound readers currently being deployed to replace traditional optical sound system and tracks. The use of an infra-red sensor to read non-silver soundtracks may present a problem for the archives insofar as the creation and rerecording and presentation of traditional soundtracks is concerned. This development has significance for the use of vintage and contemporary prints and pre-print sound elements currently held in archives, and also for the preparation of optical soundtrack for use in the future. The developments are being monitored closely, and the Commission (Prijs, Read, Mazzanti) will produce an advisory on the subject as the technology and our experience with it develops.

Nicola Mazzanti announced that Archimedia will sponsor a workshop on digital technology to be held in the course of the Imagine Ritrovato festival this July in Bologna, and asked for participation of the Technical Commission. The Commission agreed unanimously that we should participate formally with this workshop in a way that continues our structured engagement with the issue of digital technology. Nicola Mazzanti will act as coordinator to bring the Commission into the Bologna event.

Nicola Mazzanti also reported on a proposal concerning digitization of film for preservation, restoration and dissemination. This proposal, which has been developed by Nicola Mazzanti and Gabrielle Claes within the ACE, is meant to support basic research into the technical requirements for preservation, and to stimulate the development of digital technology for archival purposes. It is the expressed wish of the Commission to participate formally in this work, and to assist Mazzanti and Claes as much as possible in the realization of the project. The Chair of the commission considers this project potentially the most significant technological initiative ever undertaken by the FIAF archives, and supports it in the strongest and most unconditional terms. He urges the Executive Committee and the general members to give this project their support.

The Commission read and reviewed a letter from Mario Musomeci of the Cineteca Nazionale, but did not elect to respond formally to this communication.

The Commission was presented with a document from Vittorio Boarino concerning the ethics of restoration and a FIAF code for preservation. After vivid discussion, it was concluded that this tract was unacceptable, and that the Commission should work to produce a basic text expressing a philosophy of preservation for FIAF. We express our appreciation for Vittorio Boarini's stimulating initiative. We feel that the matter requires further study and development, and that this should be a project of the Commission on the future. The foundation for this work will no doubt be provided by the development of preservation and restoration documentation. Development and exchange of this documentation has been and continues to be a priority of the Commission.

The Commission agreed unanimously with Michael Friend's proposal to invite Lars Gaustas to join the Commission. We call upon Iván Trujillo to extend this invitation to Lars Gaustad.

The Commission has expressed a need for its own website. This may be placed on the FIAF server or located elsewhere. This website is meant to be unofficial, a way of disseminating information for discussion among the members of the Commission and other technical people, without extending the Commission's imprimatur to ideas or technologies discussed on the site. Its contents would be more provisional and exploratory than those we would recommend to the general membership. The website could come to constitute a history of the ideas, technological debate and progress of the commission. Future meetings of the commission will take up the issue of how such a website might be created.

Michael Friend, no longer based at a FIAF archive, gave his resignation as the chair of the FIAF Technical Commission. He wishes to thank all of those who have contributed to the re-activation of the Commission, and to personally thank those who supported his chairmanship. Above all, he extends his gratitude to his fellow Commission members. At the time of the meeting, no archival member of the Commission would agree to assume the position of Chair. As a result, the Commission did not proceed to elect a new Chair, and the position remains open at this time. João Socrates de Oliveira was delegated to report to the Executive Committee and the General Assembly at Rabat.

Michael Friend has requested that he be allowed to remain on the Commission and if permitted, will continue to work on various projects as a member of the Commission.

Michael Friend, for the Technical Commission.

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY RABAT, APRIL 2001

I. MEMBERSHIP AND MEETINGS

The Commission's current members are 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), ex-officio member Mr. Rutger Penne (FIAF - P.I.P., Brussels), and consultant Ms. Teresa Toledo, Madrid. We are eager to learn of individuals working in cataloguing or documentation interested in participating in Commission projects, as corresponding members or potential members, and welcome your suggestions or nominations.

The Commission will meet in Rabat on April 21 and 22, where we will focus on refinements and improvements to the data display of the new FIAF International Film Archive Database, the planned updates for each database, and making progress on the other Commission projects outlined below.

II. COMMISSION PROJECTS

FIAF International FilmArchive Database

In the last year, tremendous progress was made on the FIAF International FilmArchive Database, which continues to be the focus of Commission activities. Starting with the Fall, 2000 release, FIAF is publishing the databases with two partners: the Belgian firm IVS and the U.S. company Silver Platter. Since the databases are now accessible as an on-line subscription over the Internet as well as on CD-Rom, the product's name was changed from International FilmArchive CD-Rom to FIAF International FilmArchive Database. The Fall 2000 edition included the *International Index to Film and TV Periodicals*, and *Treasures of the Film Archives*. The *Bibliography of FIAF Members' Publications* and the *International Directory of Film/TV Documentation Collections* were added on the Spring, 2001 release. The new IVS / Silver Platter interface offers a high degree of technical sophistication, greatly improved search, display and print functions, and enhanced networking capabilities. It has already received much praise from researchers at a number of archives, who particularly appreciate the extensive searching and printing capabilities and the ability to search several databases simultaneously.

Databases:

Periodical Indexing Project (P.I.P)

Rutger Penne and Gail Rubenstein regularly work with indexers around the world to continually add periodical indexing to the database. In the last year, Rutger Penne completed an extensive revision of the *Subject Headings*, which is already available on the FIAF Database and which will be published in print later this year. Translations of the *Subject Headings* in French and Spanish are in progress. Indexing workshops and demonstrations of the *FIAF Database* were organized at the Svenska Filminstitutet (Stockholm) on March 9, and at the Nederlands Filmmuseum (Amsterdam) on April 9. Please see Rutger Penne's report for additional details.

Bibliography of FIAF Members' Publications

Over the last year, René Beauclair worked extensively to convert the *Bibliography* from a word-processing document to a database using Filemaker Pro software, so that it could be exported for publication on the new *FIAF International Film Archive Database*. Using templates René had designed, computer consultant Platon Alexiades created the Filemaker Pro database and data export protocols. René worked long hours to transfer the data, proofread, edit, and ready it for export. He successfully completed this process in March, and the *Bibliography* is available on the Spring, 2001 release. René is now compiling the printed version of the 2001 *Bibliography*, which will be completed and mailed in June. It will be included on the *FIAF Database* in the Fall.

International Directory of Film/TV Documentation Collections

René Beauclair, Nancy Goldman, and Rutger Penne worked with IVS and computer consultant Platon Alexiades to transfer the *Directory* from a word-processing document to a Filemaker Pro database, and to create appropriate layout and export protocols for publication on the *FIAF Database*. It will also appear on the Spring, 2001 release of the *FIAF Database*. We hope to improve the display of the *Directory* in future releases. René will send out a questionnaire requesting updated information for the *Directory* this summer, to produce a revised edition in Spring, 2002.

Treasures of the Film Archives

The National Film Preservation Foundation in the United States has very generously provided financial support to update the *Treasures of the Film Archives* database of silent film holdings in FIAF archives. This important project is now well underway, under the direction of Nancy Goldman. Sarah Ziebell Mann was hired in September, 2000 to help coordinate the update. We have contacted all FIAF archives requesting information on their silent film holdings, and have

already received many responses, for which we are extremely appreciative. If you have not yet sent information, we urge you to do so before July at the latest, to ensure that we will have the time to complete the update for the Fall, 2001 *FIAF Database* release. The previous version of *Treasures of the Film Archives* is currently available on the *FIAF Database*.

FIAF Cataloguing Rules

In order to meet the deadline for preparing databases for the new Silver Platter interface, we postponed work on the project to make the *FIAF Cataloguing Rules* available on the FIAF website. Nancy Goldman plans to proceed with this project during the Summer of 2001. She will scan the text and will work with Steve Ricci of UCLA to have the text made accessible over the FIAF website.

Glossary of Filmographic Terms

The Commission is very grateful to Mr. Hong-Taek Chung of Korea for his generosity in reprinting the "Glossary of Filmographic Terms." It is now once again available for sale from the Secretariat.

Other Commission Projects

Over the next year, the Commission hopes to move forward on other initiatives, such as the survey of digital imaging projects in archives proposed by Elisabetta Bruscolini, and making a bibliography of cataloging resources available on the FIAF website. We also welcome requests from members regarding projects that we might undertake in the future.

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission
Berkeley, April, 2, 2001

Report of the Working Group on Programming and Access to Collections

Rabat, 25 April 2001

The value of moving images lies in what they record and, ultimately, there is no point in any organisation collecting and preserving those moving images if there is no intention to provide long-term access to them by whatever mechanical or electronic means is most appropriate.

The provision for access may be for many different purposes, and there are many different activities and requirements associated with it. The range of these activities and requirements is very broad, and no one small group of archivists can be expected to have detailed knowledge of all of them.

This Working Group recommends:

- 1) That the Working Group be given the status of a full Commission
- 2) That the membership of the Commission remains, at least for the time being, the same as that of the Working Group, with the provision that the Commission may call upon the expertise of others when they wish to consider any particular access-related activity
- 3) That the Commission draws up a comprehensive list of programming and access-related topics to be addressed either directly by the members of the Commission or by outside consultants (as determined by the Commission)
- 4) That the Commission begins to address topics already agreed to be of prime importance, for example:
 - the compiling of a projection manual
 - the compiling of guidelines for the provision of study and research access (including footage sales)
 - the question of copyright
 - the issue of reciprocity for loans

Kjell Billing
Elaine Burrows
Steven Higgins
Patrick Loughney
Francisco Ohem

3. Publications and Projects

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+ Endorsements by: *Lord Attenborough; David Brown; Fay Kanin; Richard Leacock; Leonard Maltin; Lord Puttnam; Jeremy Thomas; Helen van Dongen*

+ “Nitrate Railways” – *Michael Chanan*

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+ William Wyler Answers the Question: “How Do You Become a Director?” – *Catherine Wyler and Jan Herman*

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+ “I Am the Motion Picture” – *Arthur James*

+ The Asbestos Screen and the Fire-resistant Nitrate Film Frame

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(Papers by speakers at the FIAF Symposium in London, June 2000; in most cases, the papers published here are expanded versions or variants of those actually given at the Symposium.)

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From the Nitrate Experience to New Film Preservation Strategies – *Jean-Louis Bigourdan*

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Appendix: Some Nitrate Statistics

Stop Press

4. Future Congresses



Greetings

It is a great pleasure and honor for me to invite all the affiliates of FIAF to its 58th Congress scheduled to be held in 2002 in Seoul, Korea. Being the first FIAF event ever held in the Asia, the Korean Film Archive and related community in Korea as a whole will prepare 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 2002 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 2002 Seoul Congress, the KFA as well as film archives in other Asian countries, including Japan, China, Taiwan and Hong Kong, will closely cooperate each other to make the Congress a great Asian festival.

Representatives of some Asian countries who were usually unable to attend the Congress for one reason or another will also be arranged to join the event. This will help FIAF become a more balanced and harmonized international organization expanding its members to wider areas of the world.

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 will, therefore, arrange 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.

In consideration of an easier access to precious historical heritages of Korea by participants, we finally selected the Sejong Center for the Performing Arts as the venue of the Congress, which is located in the central part of Seoul and is adjacent to ancient palaces and a traditional cultural district.

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

Announcement

The Korean Film Archive is happy to announce that it has finally selected the Sejong Center for the Performing Arts, as of June 1, as the venue for the 58th FIAF Congress scheduled to be held in April 2002 in Seoul. The KFA first chose the COEX (Convention and Exhibition Complex) as the site for the Congress, but it came to a conclusion to change the venue to Sejong Center after a comprehensive study and comparison between the two facilities and location. The latter apparently provides more ideal functionality than the former while offering easy access to a number of historical and cultural heritages.

The 58th FIAF Seoul Congress

The 58th FIAF Congress will be held in Seoul, Korea, at Sejong Center for the Performing Arts from April 19 to 27, 2002.

The FIAF 2002 Seoul Congress is significant in that it is the first Congress ever held in Asia since FIAF was founded in 1938. Since its participation in FIAF as a regular member in 1985,

the Korean Film Archive has exerted its efforts to contribute to the development of film art and culture through exchange of materials and cooperations with FIAF affiliates. No doubt that the FIAF 2002 Seoul Congress will provide an epoch-making opportunity to FIAF affiliates to experience unprecedentedly valuable hours at symposia and workshops by focusing on in-depth review and analysis of Asian films. Through these symposia and workshops, prominent speakers from Asia and other parts of the world will discuss important aspects of film and film preservation as well as their technical matters.

Tentative Program for Congress

Apr. 19 Fri.	Apr. 20 Sat.	Apr. 21 Sun.	Apr. 22 Mon.	Apr. 23 Tue.	Apr. 24 Wed.	Apr. 25 Thurs.	Apr. 26 Fri.	Apr. 27 Sat.
EC	EC	EC	Symposium	Symposium	Work Shop		General Assembly	General Assembly
Lunch	Lunch	Registration	Lunch	Lunch	Lunch	Excursion	Lunch	Lunch
EC	EC		Symposium	Symposium	Regional Meeting		General Assembly	EC
		Welcome Reception		Dinner		Dinner	Farewell Reception	

The Venue - The Sejong Center for the Performing Arts

The Sejong Center for the Performing Arts was first built in 1961, and the current complex opened in 1978 as it was destroyed by fire in 1974. The Sejong Center is not only one of the most popular performing art facilities in Seoul but also one of a few famous architectural landmarks. The unique appearance of its buildings inspired by the rooflines and eaves of a traditional house represents the harmony of the modern and ancient and embrace the graceful beauty of Korean traditional architecture.

Sejong Center is consisted of a grand hall, convention center, small theater and a conference hall. The grand hall features a large pipe organ, a magnificent rotating stage and more than 3,800 seats for the audience.

Convention Center

The Convention Center is designed to be used for multi-purpose functions, such as symposia, international conferences, traditional music performances and fashion shows. It features a large stage, 400 seats and booths for simultaneous interpretation. This center will be used for the General Assembly of the 58th FIAF Congress.

Small Theater

The Small Theater has a shape of a stadium with a capacity of 442 seats, combining those on the first and second floor. Equipped with the same lighting and sound systems as those of the Grand Hall, this theater is suitable for any type of performances and film screenings as well as for conferences. This theater is assigned for symposia and workshops.

Conference Hall

With 130 seats, the Conference Hall is designed to be used for seminars, symposia or public hearings. The hall can be divided into several smaller compartments to accommodate multiple small-sized seminars or meetings simultaneously. This hall will be used for EC meetings and as delegates' center.

Symposium & Workshop

Under the theme of the 58th FIAF Congress symposium, "**Asian Films - Yesterday, Today and Tomorrow**", prominent speakers from Asia and other parts of the world will discuss important aspects of film and film preservation. Speakers will include experts both from FIAF affiliates in Asia and from non-FIAF archives such as the Philippines, Laos, as well as Southwest Asian and Middle East countries. Further, specialists from the United States and European countries will also discuss Asian films from the Western perspective. Meanwhile, workshops will focus more on technical aspects of film and film preservation with the topic of "**New Technology of Film Digitalization**". Participants in workshops will introduce and discuss new technology for digitalizing films based on their experiences, thus sharing valuable knowledge and expertise in film digitalization among participants.

Social Function

For all the participants, the KFA plans to arrange a variety of social programs, including receptions, luncheons and dinners. These programs will provide participants with chances to enjoy exquisite Korean traditional foods and delicacies, folk dances and music. During the period of the Congress, a one-day tour to either the Korean Folk Village or Icheon ceramic town will be arranged. Both are located in the outskirts of Seoul that can be reached by about one and a half-hour drive from the Congress venue. The Korean Folk Village is a tourist spot where you can get a glimpse of traditional Korean houses and lifestyle, especially during the Chosun Dynasty(14C~19C). The village consists of about 270 replicas of traditional houses, an administrative office, school and stores. These houses and buildings show architectural characteristics of different regions in Korea. Korea boasts a long history of artistic ceramics, and Icheon was one of its cradles where ideal clay and fuel wood for potteries were largely available.

PRELIMINARY TOPICS FOR THE SYMPOSIUM AT THE FIAF CONGRESS STOCKHOLM – HELSINKI 2003

This is a preliminary table of contents for the symposium during the FIAF congress 2003 in Stockholm – Helsinki. The symposium will deal with colour film restoration, more specifically with the problems of the fading of colours. We have listed some basic ideas and we invite all archives who have experience about colour film restoration to share their experience as well as to share your opinions and ideas.

We have limited the concept of “colour film” to film made from tri-pack colour negative for example film shot on Eastman color, Fuji, Ferrania etc. and also film shot on Ektachrome and Kodachrome (reversal film). This means we have excluded colour systems as Technicolor, Cinecolor etc. since two days of seminars will not be enough to cover all colour systems.

TOPICS

We would like to address the ethical problems with restoration of faded colour films.

We would like to make a suggestion in order to prevent the problems that arise from the fading of colours, for instance to propose a graded colour chart on the leader of each film which will give archives a way to technically measure fading.

We would like to address the concept of preservation and storage of colour film.

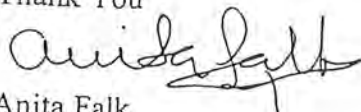
We would like to look into digital methods of restoring colour film for the future.

We would like to present our experience of storing films at -6°C .

Finally, we stress the fact that this is a preliminary table of contents.

We expect to work closely with the Technical Commission of FIAF and we welcome experience from FIAF members on colour film restoration.

Thank You



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5. FIAF Statistical Report

by Christian Dimitriu

A. INTRODUCTION

The present statistical report is based on the questionnaires received at the secretariat by 31 March 2001. 75 archives have returned the questionnaire that was circulated at the end of last year. It has therefore been necessary to complete the study with data retrieved from other sources, such as questionnaires from previous years, affiliation and reconfirmation files, as well as average estimates.

The Statistical study has been carried out classifying the FIAF archives according to two large categories: geography (according to the region of the world in which they are located), and typology (in function of the scope of activities covered by the archives).

The goal of this study is to provide an overall view of the archival situation of the activities covered by the 124 FIAF Affiliates around the world. A second phase will aim at adjusting the data included in the present study and to address specific issues related to the preservation of film and non-film materials. Discussion of this document plus the active participation of all archives in the next stage is essential for the compiling of accurate and useful information.

Total Budget by Regions



This chart shows the budget of the film archives by geographical region. This classification includes divisions by sub-region of the continents.

Geography

The 124 FIAF Archives are located in different regions of the world as follows:

- Africa (6)
 - North Africa (3)
 - Eastern, Central and Western Africa (2)
 - Southern Africa (1)

- **America's (34)** North America: USA & Canada (14)
 Central America, Mexico and Caribbean (8)
 South America (12)

- **Asia (14)** Near and Middle East (2)
 Far East (12)

- **Europe (67)** Central and Eastern Europe (16)
 Northern Europe (6)
 Western Europe (45)

- **Australasia (3)** Australia, New Zealand and South-East Asia (3)

Typology

Any kind of typology reflects the arbitrary point of view of the author. The present study has nevertheless grouped the 124 FIAF Archives according to the predominant scope of their activities into nine types of archives:

- **Universal archives (17)** offer the entire range of services possible for a moving image archival institution.
- **National archives (52)** focus on the preservation of the national moving image heritage of the country in all its forms.
- **Cinematheques (20)** keep large cinema collections, focus activities on active access policies.
- **Regional archives (10)** focus on the preservation of the regional moving image heritage in all its forms.
- **City archives (7)** focus on the preservation of the local moving image heritage of the city or the town in all its forms.
- **Specialised archives (7)** focus on the preservation of the local moving image heritage of the city or the local community in all its forms.
- **University archives (4)** hold large film and documentation collections, in all formats, for study and research purposes.
- **Film study centers (4)** hold large video and documentation collections, in all formats, for study and research purposes.
- **Film museums (3)** focus on non-film collections.

The following chart shows the size of film collections by type of archives:

Types of Archives & Collections



B. BUDGET

The 124 FIAF affiliates sum up a total budget of 225 million US\$ (an average of 1.8 million US\$/archive). All figures are expressed in US\$.

This average varies by region (Asean 8.9 million, Europe 2.2, North America 1.8, Asia 1.3, Latin America 0.5, Africa 0.1.), and by type of archive (Universal archives 4.6, University archives 1.9, Film study centers 1.9, National archives 1.8, Specialised archives 1.6, Cinematheques 0.8, Regional archives 0.4, City archives 0.3 million US\$).

C. STAFF

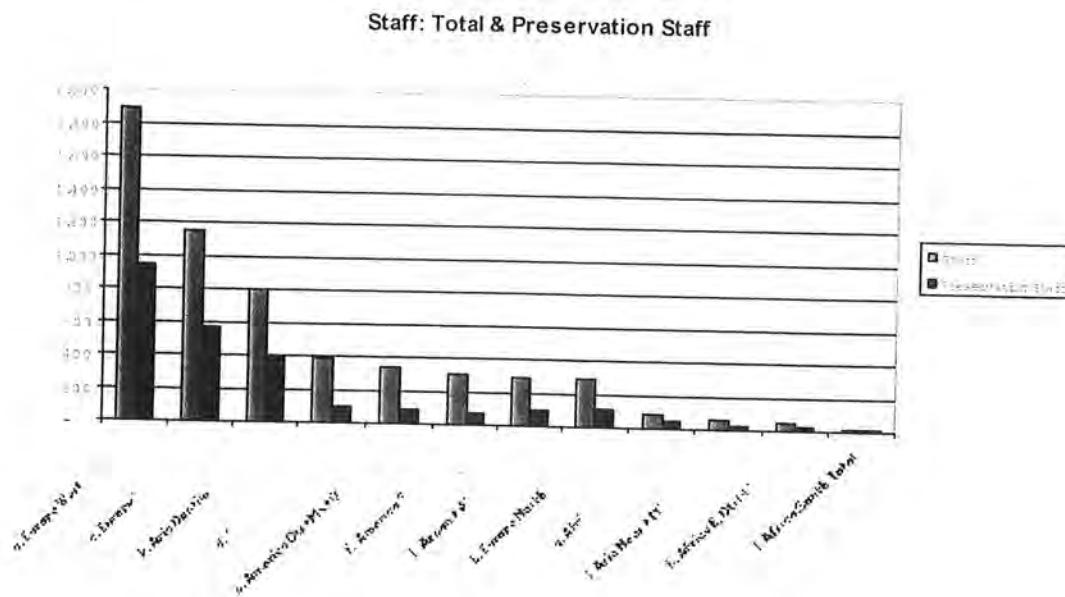
The 124 FIAF affiliates employ all together 5.660 staff members (average of 46 staff members/archive).

The average figures vary by region (Asean 98, Asia 62, Europe 50, Latin America 32, North America 28, and Africa 26 staff members/archive), and by type (Universal archives 71, National archives 59, Film study centers 32, Cinematheques 30, University archives 25, Specialised archives 23, City archives 23, Regional archives 13 staff members/archive).

Each of the 5.660 staff members generates an average turnover of approximately 40.000 US\$ (for comparison, this figure is 75% lower than in international private corporations).

From the total of staff members, approximately 1.700 (30%) are employed in preservation activities.

The following graph compares the total staff and preservation staff employed by archives by region:



D. MOVING IMAGE COLLECTIONS

Total holdings

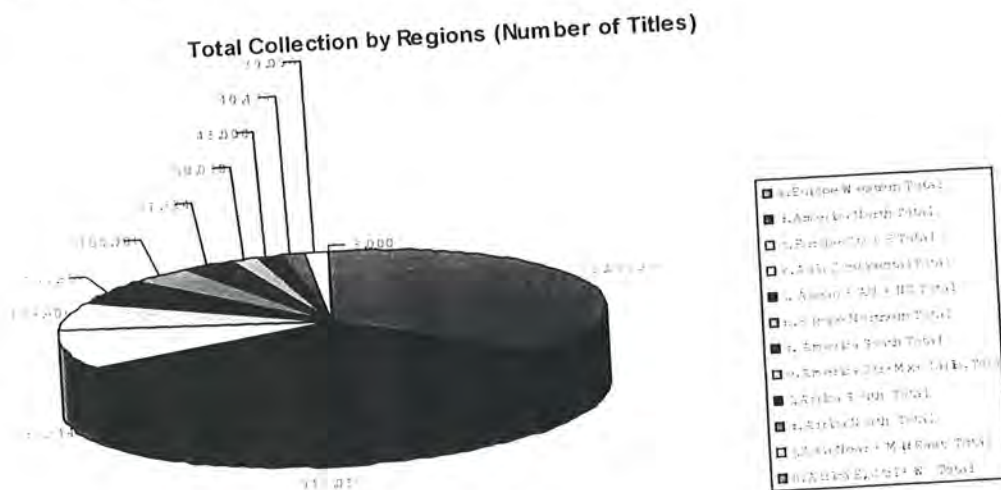
The 124 FIAF affiliates together hold a total collection of 2.9 million titles. The average size of the collection is 23.000 titles/archive. The total volume of prints held by all archives is 4.7 million prints (or 12.7 million cans and reels). The total footage of film materials held by film archives can be estimated at 12 billion feet (3.8 billion meters).

The national collections represent 57% of the total (1.6 million titles).

The 124 FIAF affiliates hold a total of 1 million of original moving images materials (an average of 8.400 titles/archive). This comprises original and unedited film footage, as well as original video and television materials.

The average of titles held by each archive varies by regions (total average 23.000, North America 65.000, Asean 45.000, Europe 22.000, Asia 16.000, Africa 11.000 and Latin America 6.000 titles), and by type of archive (University archives 48.000, Universal archives 42.000, National archives 29.000, Specialised archives 16.000, Film study centres 15.000, Cinematheques 12.000, Regional archives 8.000, City archives 7.000, Film museums 5.000).

The following chart shows the size of the film collections by regions and by size:



Acquisitions

In the year 2000, FIAF affiliates acquired all together 107.000 new film titles (average 860 titles/archive), which corresponds to an increase of 3.7 %.

In the year 2000, FIAF affiliates acquired all together 79.000 original film footage and video materials (average 640 titles/archive).

E. PRESERVATION & RESTORATION

In the year 2000, the FIAF affiliates have duplicated approximately 14.000 titles (average: 114 titles/archive), which corresponds to an increase of 0.7 % of the total collection.

In the same year, the FIAF affiliates preserved approximately 1.700 nitrate film titles (average 14 titles/archive) and undertook approximately 1.600 restoration projects (average 13 titles/archive), which represents a 0.6% of the total collection.

F. CATALOGUING & DOCUMENTATION

Cataloguing

The catalogues of the FIAF archives contain 8.6 million entries. The computer catalogues consist of approximately 5 million records. The manual catalogues can be estimated at 3.6 million cards.

The catalogues and documentation records have been consulted by approximately 90.000 users in 2000. The archives have received 600.000 visitors in 2000.

G. PROGRAMMING & ACCESS

Public Screenings

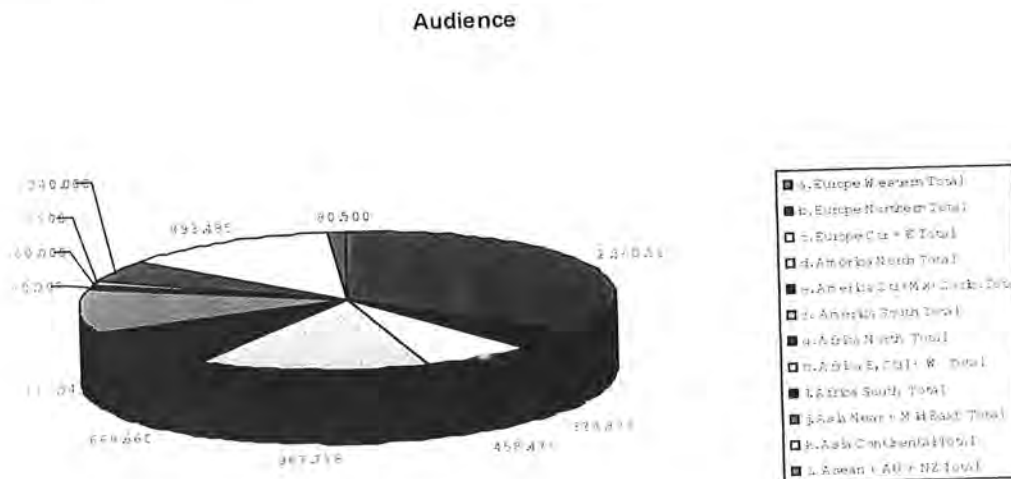
The 124 FIAF Archives run 197 film theatres, with a total capacity of 39.000 seats, which represents 318 available seats per archive. These average figures vary significantly from one type of archive to another.

Programming

In the year 2000, the 124 FIAF Archives have organised a total of 79.000 public screenings. They have programmed 67.000 film titles for an audience representing 7 million admissions to the FIAF film theatres.

The occupancy rate of the seat capacity of the FIAF Archives has been calculated at 38%.

The following chart shows how the 7 million admissions to FIAF movie theatres are spread over the world:



Non Public Screenings in Movie Theatres

In 2000, FIAF Archives have organised non-public screenings at a total of 25.000 film materials for research purposes.

During the considered period, the FIAF Archives have organised non-public screenings at a total of 80.000 video material for research purposes.

Individual Access to Editing Table (film)

In 2000, FIAF Archives have provided access to 21.000 film materials on 470 film viewing tables, for research purposes.

Video Viewing Booths (TV screens or monitors)

During the considered period, FIAF Archives have provided access to 23.000 video materials in 620 video viewing booths, for research purposes.

Cultural Loans

In 2000, FIAF Archives have loaned (loans made to users outside the archives' premises) 31.000 film materials to external users.

Copies Supplied for AV Industry (right-holders)

At the request of the depositors and rights holders, the FIAF Archives have supplied 95.000 film materials to the AV industry in 2000,.

Sales (license agreements)

During the same period, FIAF Archives have concluded 8.000 sales/license agreements at the request of the depositors and rights holders.

H. CULTURAL ACTIVITIES

Publishing Activities

In 2000, FIAF Archives have undertaken 3.000 publication projects (books, periodicals and programmes).

Festivals

During the same period, FIAF Archives have actively organised and/or partially participated at 670 film festivals.

I. EXCHANGE OF PRINTS

During the considered period, the FIAF Archives have exchanged approximately 9.000 prints for preservation and/or programming purposes.

J. CONCLUSIONS

The present study is an attempt to provide FIAF colleagues with some useful information that could help them to orient themselves within the international film archival world, and to clarify their objectives and missions.

The statistical data reflect what the archivist has learned from experience: there are proportions that currently appear in the archives. These ratios vary from one archive to another, but quite consistently show certain trends and structures within each archive. It is the aim of a study such as this-one, to detect significant trends and ratios.

Amongst the ratios that might be useful to curators, technicians, programmers, documentation, administration officers, researchers, etc., and that can easily be calculated or estimated, are following:

- Technical ratios (titles/prints, prints/reels, reels/footage ratios)
- Programming ratios (theatre occupancy rate, annual screenings/number of titles programmed)
- Cataloguing and documentation data ratios (film collection/computer records, computer records/manual catalogue, etc.)
- Administrative data ratios (budget/collection size, collection size/number of staff, annual increase % of film and video collections, etc.)

This is the task that will be developed with the next statistical report.

Shall this study, that unavoidably incurs in the tendency of crystallising the idea of the average film archive that it conveys, by no means prevent any colleague from being aware and proud of the value and uniqueness of the collection he keeps, as well as of the diversity of the traditions that underlie the history of every archive.

CD
April 2001

6. Open Forum

Discussion Paper For Open Forum

April 2001

Steven Ricci

THE FUTURE OF FILM ARCHIVES:

Film Archives will face unprecedented challenges over the next ten to fifteen years which will shape the very nature of moving image archiving. In the next decade we will see the expanding role of digital technology in production, distribution and exhibition. These changes will directly influence how and what archivists collect, preserve, restore, catalog, exhibit and study motion pictures. Although some of these concerns have been discussed during recent FIAF Congresses particularly in Los Angeles and Madrid, they require urgent and concentrated attention. We propose to organize an international conference which focuses on two interrelated sets of challenges.

First, what are the responsibilities which film archives have towards moving image productions which originate in the digital domain? It should be noted that numerous film festivals are already accepting and promoting "films" which were produced explicitly for exhibition via the world wide web. Should these "cinematic" works be collected by film archives? If so, how will they relate to the collection development, preservation, restoration and exhibition missions of the archives? If film produced on film gives way to films produced digitally, how will the core identity of the film archive itself change?

Second, what will archives do if and when duplicating stocks are no longer manufactured? If digital exhibition becomes cost effective to the major production and distribution companies, certainly raw stock manufacturers will lose the major clients for their mass production of film stock. The loss of our ability to make new elements is potentially a larger crisis than nitrate deterioration and the vinegar syndrome combined. What then will archives do with respect to the many as yet un-copied titles in their collections? What needs to be prioritized for duplication? How will our exhibition and circulation practices change if the un-protected prints in our collections are no longer replicable?

We should organize an historic conference on these matters with the goal of trying to picture where film archives can be within the next ten to fifteen years. The conference should be designed to produce more than the delivery of interesting presentations and papers. It should attempt to build an agenda for the worldwide archival community in addressing these proximate challenges by including concrete mechanisms for real-world proposals, strategies, consortia and multi-lateral initiatives.

This three to four day event will be organized by FIAF but held separately from the annual Congress. It will include experts from inside and outside of the Federation including: technicians, art historians, exhibitors, distributors and manufacturers. In order to increase its profile and to make it as accessible as possible, it should be held in a major international city within the next two years.

To the members of the Executive Committee of FIAF

Dear friends,

Following the decisions taken at Seoul, where a lot of good work was accomplished, thanks to the generous hospitality of our Korean colleagues, I send you the first draft of what could be, in my opinion, our *Magna Charta*, that is, the Charter of Film Restoration. I intend to submit this text to the Technical Commission, which meets soon, and ask its members to comment. It would then be submitted for discussion to the General Assembly during the Open Forum. The present text was drafted in its first version by the Cinematheque de Bologne, with the collaboration of the L'Immagine Ritrovata laboratory, in order to be presented in the Archimedia seminar on restoration that was held in Paris in November 1997. Following that, after a discussion among the Italian archives of FIAF, the text has been modified. This last version is only my own organization of items which were to my eyes the principal points of reference coming out of the longer document.

Cordially,

Vittorio

Chers amis,
suite aux accords pris à Seul, où nous avons fait un très bon travail, grâce aussi à l'extraordinaire hospitalité des nos collègues coréens, je vous envoie le premier jet de celle qui pourrait être, à mon avis, notre *Magna Charta*, c'est-à-dire la *Carte de la restauration cinématographique*.

Il ne s'agit que d'une ébauche à soumettre à l'Assemblée au cours de l'Open Forum, lorsque j'aurai le plaisir et l'honneur de la présenter aux collègues, tout en étant sûr que d'ici là ils auront déjà fourni une précieuse contribution à la discussion. J'ai en effet l'intention de soumettre ce texte à la Commission Technique, qui se réunira prochainement, en lui demandant de formuler des propositions et des suggestions.

Si la Commission voudra formuler ses considérations par écrit, comme je l'espère, je pourrai vous les envoyer à temps. De toute manière les membres de la Commission présents à l'Open Forum seront prêts à prendre la parole.

Encore quelques petites informations pour terminer.

Ce texte a été élaboré, dans sa première version, par la Cinémathèque de Bologne, avec la collaboration du laboratoire L'Immagine Ritrovata, afin d'être présenté dans le cadre d'un séminaire Archimédia sur la restauration qui a eu lieu à Paris en novembre 1997. Ensuite, après un débat entre les Archives FIAF italiennes sur les résultats du séminaire parisien, le texte en question a été ultérieurement modifié.

Cette dernière version n'est que ma personnelle organisation des données qui étaient à mes yeux les principaux points de repère issus du long chemin du document.

Amicalement

Vittorio

FOR A CHARTER OF FILM RESTORATION

General Principles

- 1) Film restoration is fundamentally different from all other restoration in the fields where a tradition is already established. In fact, the restoration of a film implies a duplication : the material that comes out of the work of restoration is only a copy of the original material, obtained by using techniques and materials different from those used in its production. It is precisely in this act of duplication that we find the risks that are run by this young discipline.
- 2) The restoration of a film calls first of all for research, to establish an inventory of all existing materials (filmic or nonfilmic) that will be analyzed to reconstruct the film text, and the reconstitution of the physical history of its elements. The time needed for this research being subject to variables difficult to control, one may not foresee a precise date for the presentation of a restored film (respect for this date often implies the interruption of work even if the work is not finished).
- 3) Each step of intervention must be documented (see below). Each step of restoration must be reversable. The source materials must not be altered in any way, unless alteration is inevitable due to the decomposition of the materials to be duplicated. All interventions modifying the original material must be carefully noted and documented in detail.
- 4) The objective of intervention in the restoration of a film is to produce new copies on a base material suitable for long-term conservation. If this condition is not respected, one has not the right to speak of « film restoration. »
- 5) It may be that the same film exists in several versions : versions prior to the first public exhibition, versions cut by the producer, modified by censorship, by national releases, by re-release, by technical problems, etc. It is necessary to define clearly (at the beginning or in the course of the project) what version or versions one has the intention to restore. Once the version has been so defined, it becomes « the original » to reconstruct.
- 6) It is necessary to insure that all technical intervention done during the restoration tends toward producing copies conformed as closely as possible to the photographic and sound qualities of the original, even as far as respecting its faults.
- 7) The qualifications required to restore film are different from the technical work of film production, and those who dedicate themselves to restoration ought to be sure of collaborators qualified to a high technical level acquired through a solid experience in this field.

8) The conservation elements produced in the course of restoration must be deposited in storage vaults which have the best conditions of temperature, humidity, and air replacement, as defined by the International Federation of Film Archives (FIAF).

9) The credit titles for the restoration ought to be clearly separated from those belonging to the original film production. It is also necessary that the credits for the film restoration (at the beginning or the end) present information about the essential aspects of the work that has been done.

Appendix

It would be desirable to link this work, for an eventual definitive publication, with that of the experts in restoration in other disciplines, and, above all, with experts who recognize film restoration's own specificity. For an articulation of restoration in general, and the global conception of the reconstruction of the work which has made Italy (thanks essentially to Cesare Brandi) a European reference point. To these restoration specialists in other disciplines, one must add historians and theorists of cinema, as well as the film restorers who have an international reputation thanks to their exemplary work.

All should be consulted (on an individual or collective level), and invited (once it has been decided to establish an *ad hoc* commission) to participate in work sessions.

METHODOLOGY

The practice of film restoration has made considerable progress these last years. We cannot here name all of its achievements. We need not linger on the limits of the theoretical level (an accepted general theory is still lacking), or technical level (the know-how is subject to constant readjustments), or political (projects for restoration, apart from some rare exceptions, are still far from the necessities of safeguarding the cultural heritage), or financial (the limits that explain in large measure all the preceding ones). On the contrary, we may affirm that the results achieved up until now are worthwhile, or even of great value. But paradoxically these results are difficult to evaluate in the absence of documentation. Even when a restoration appears to satisfy all that could possibly be wished, it may not be defined as such if it does not certify its results in an objective and verifiable manner (how is it possible to judge a restoration without knowing the conditions of the project ?) Briefly, we would hope that film restoration will come to assimilate the principle already integrated (at least as a principle) in the domain of art : restoration may not be considered as such without a good documentation (see *Manuel of Restoration*, by Romiti Conti, Torino. Einaudi, 1996).

Art restoration foresees different phases and forms of documentation. Here are the three essential phases : 1) the preliminary report (expertise) and the plan for the restoration ; 2) a record kept during the course of the work ; 3) The final account. Parallel to the methodological considerations that relate to the necessity and the opportunity to document the methods of restoration as exhaustively as possible, we consider that it is also important to put the practical questions that render the documentation indispensable. Thanks to continually increasing knowledge on the technical and methodological level, the practice of film restoration must very often return to the work and the materials that have already been subjected to the intervention of conservation or earlier restorations. Experience tells us that these kinds of operations *a posteriori* are the most complex because the history of the former restorations may only be reconstituted on the basis of the indications drawn from the material and almost never on the objective information furnished by the restorer.

If we put ourselves on the level of theory and methodology of film restoration which have yet to be constructed, it is evident that the absence of documentation on most of the restorations made up to now makes all discussion impossible or limited to the expression of personal and subjective opinions. In this way, reflection on the theory of film restoration risks an impasse. The lack of an agreed « general theory » is considered as the principal reason for the absence of an agreed « method » and in consequence the lack of common practice of documentation. In addition, the lack of documentation and thus basic information, makes it extremely difficult to discuss theory.

It is undeniable that these last years have seen a considerable increase of reflection about film restoration. From the theoretical point of view, important meetings and seminars have brought us new knowledge. For some projects, it has become at last possible not only to admire but equally know in depth what was achieved. We begin at last to move away from a state of emergency and improvisation to approach a practice that is sustained by criteria and theoretical choices, not only well-founded and comprehensible, but equally, well documented.

Rabat, 28 April 2001

Open Forum

Workshop

Following the « Creation and Development of New Cinémathèques » workshop convened on April 25 at the 57th FIAF Congress in Rabat, a commission was constituted in order to develop recommendations for the creation and promotion of the cinémathèques and film archives in the world.

This commission was comprised of:

- Abdellah Bayahia (Cinémathèque marocaine, Rabat),
- Sara Harb Said (Cinemateca del Caribe, Barranquilla),
- Karl Griep (Bundesarchiv Filmarchiv, Berlin),
- Ardjouma Soma (Cinémathèque Africaine, Ouagadougou),
- Madkour Thabet (National Film Archive, Cairo),
- Isaac Leung (Hong Kong Film Archive),
- Mohamed Melghouat (moderator),
- Ahmed Araïb (rapporteur).

The following proposals have been recommended:

1. The creation of a commission for the development, promotion and follow-up within FIAF that mandated to foster the creation of archives in countries where there is none and to support the new developing institutions;
2. To develop the cooperation between FIAF affiliates and with other federations and similar archives associations;
3. To foster the creation of regional groupings especially in Africa and in the Arab countries;
4. To improve the collaboration of the Technical Commission with archives and cinémathèques in function of their level of development;
5. To consolidate the relations FIAF/UNESCO in order to advise directly governments on the importance of the establishment of new and existing film archives;
6. The commission invites FIAF and its affiliates to spur UNESCO to set up the international celebration of the "Moving Image Heritage Preservation" day.

WORK-SHOP

A l'issue de la tenue du work-shop sous le thème « création et développement des cinémathèques », en marge du 57^{ème} Congrès de la Fédération Internationale des Archives du Film (FIAF), une commission s'est constituée le mercredi 25 avril 2001 en vue d'élaborer des recommandations visant à créer, promouvoir et développer des cinémathèques et archives à travers le monde.

Cette commission était composée de :

- Abdellah Bayahia (Cinémathèque Marocaine, Rabat)
- Sara Harb Saïd (Cinématèca del Caribe, Barranquilla)
- Karl Griep (Bundesarchiv Filmarchiv, Berlin)
- Ardouma Soma (Cinémathèque Africaine, Ouagadougou)
- Madkour Thabet (National Film Archive, Cairo)
- Isaac Leung (Hong Kong Film Archive)
- Mohamed Belghouat (Modérateur)
- Ahmed Araïb (Rapporteur)

Après un échange fructueux d'idées et de propositions, la commission a retenu les principales recommandations suivantes :

1. La création d'une commission de développement, de promotion et de suivi au sein de la FIAF qui aura pour tâche d'inciter et d'aider à la création de cinémathèques et d'archives dans les pays qui en sont dépourvus d'une part, et d'accompagner les jeunes cinémathèques et structures d'archives dans leur développement d'autre part.
2. Développer la coopération et l'échange entre les membres de la FIAF d'une part et les fédérations et associations d'archives similaires de l'autre.
3. Favoriser la création de groupements régionaux notamment en Afrique et dans le monde arabe.
4. La commission technique doit collaborer avec les archives et cinémathèques de différents pays selon leur niveau de développement.
5. Consolider les relations FIAF/UNESCO pour conseiller directement aux gouvernements l'importance d'établir des archives cinématographiques et de soutenir les archives déjà existantes.
6. Par ailleurs, la commission appelle la FIAF et ses membres à recommander à l'UNESCO la célébration d'une journée mondiale consacrée à la promotion, la sauvegarde et la conservation des images en mouvement.

7. Financial Reports

ICSA



Associations
Management
and Consulting

To the Management of
FIAF
Rue Defacqz 1
1000 BRUXELLES

Brussels, March 5th 2001

Dear Sirs,

FIAF 2000 FINANCIAL STATEMENTS

ICSA has been in charge of the accounting and the financial reporting for your Federation for the year 2000.

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 FIAF persons duly authorized 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 31st 2000.

Sincerely,

M.A. PONCELET

A handwritten signature in black ink, appearing to be "M.A. Poncelet", written over the typed name.

FIAF/P.I.P.
BALANCE SHEET in 000 EURO

<u>ASSETS</u>	<u>31/12/1999</u>	<u>31/12/2000</u>
<u>Receivables</u>		
Members & other	191	145
Provision bad debts	-87	-101
Total Receivables	104	44
<u>Cash & Banks</u>		
Reserve fund (deposit)	122	151
Current account BEF	6	71
Current account \$	41	79
Current account GBP	18	22
Total Cash & Banks	187	323
TOTAL ASSETS	291	367
<u>LIABILITIES</u>		
<u>Fund balance</u>		
Prior year	163	164
Year result	1	0
Provision	48	57
Total Fund Balance	212	221
<u>Debts</u>		
Suppliers	35	63
Salaries related	15	20
Total Debts	50	83
<u>Prepaid</u>		
AECI 2 esp	0	41
P.Getty Fund (1)	13	8
P.Getty Fund (2)	16	14
Total Prepaid	29	63
TOTAL LIABILITIES	291	367

F I A F - P.I.P.
INCOME AND EXPENSE - SUMMARY 2000-2002
Combined FIAF - P.I.P. (in 000 US\$)

	Budget 2000	Actual 2000	Estimate 2001	Budget 2002
CURRENT INCOME				
<i>FIAF</i>	215.9	229.1	246.4	246.4
% previous year		106.1%	107.6%	100.0%
<i>P.I.P.</i>	144.3	130.7	139.0	147.1
% previous year		90.6%	106.3%	105.9%
% Total income	40.1%	36.3%	36.1%	37.4%
TOTAL INCOME COMBINED	360.2	359.9	385.4	393.5
% previous year		99.9%	107.1%	102.1%
EXPENSES				
<i>FIAF</i>				
Personnel and external services	(100.0)	(96.3)	(95.2)	(101.5)
% previous year		96.3%	98.9%	106.6%
Other current expenses	(30.5)	(24.8)	(29.8)	(30.8)
% previous year		81.3%	120.0%	103.6%
Meetings - Congress - Missions	(54.0)	(57.0)	(45.6)	(46.5)
% previous year		105.6%	79.9%	102.0%
Special Projects + Activities	(35.0)	(31.4)	(45.6)	(51.5)
% previous year		89.6%	145.3%	113.1%
Equipments - Furnitures	(5.0)	(4.5)	(5.6)	(5.5)
Contingency reserve	(1.0)	(1.0)	(0.9)	(0.9)
Total expenses FIAF	(225.5)	(215.0)	(222.6)	(236.7)
% previous year		95.3%	103.5%	106.3%
<i>P.I.P.</i>				
Salaries and fees	(78.5)	(76.2)	(75.3)	(76.8)
% previous year		97.1%	98.8%	102.0%
Other Current expenses	(24.0)	(24.0)	(24.1)	(27.0)
% previous year		100.0%	100.3%	111.9%
Projects - Special Activities	(46.0)	(36.3)	(53.0)	(54.3)
% previous year		78.8%	146.2%	102.4%
Total expense P.I.P.	(148.5)	(136.5)	(152.4)	(158.1)
% previous year		91.9%	111.7%	103.7%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(374.0)	(351.5)	(375.1)	(394.8)
% previous year		94.0%	106.7%	105.3%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF OPERATING RESULT</i>				
Provisions	(9.8)	9.0	23.8	9.7
TOTAL FIAF	-	(0.1)	12.1	10.0
<i>P.I.P. OPERATING RESULT</i>				
Provisions	(4.2)	0.1	(12.0)	(10.0)
TOTAL P.I.P.	-	0.1	(11.7)	0.4
TOTAL COMBINED FIAF - P.I.P.	-	(0.0)	0.0	0.0
Exchange Rate €/€:	1.00	0.98	0.93	0.92

F I A F - P.I.P.
INCOME AND EXPENSE - SUMMARY 2000-2002
Combined FIAF - P.I.P. (in 000 €)

	Budget 2000	Actual 2000	Estimate 2001	Budget 2002
CURRENT INCOME				
<i>FIAF</i>	215.9	233.8	265.0	267.8
% previous year		108.3%	113.3%	101.1%
<i>P.I.P.</i>	144.3	133.4	149.4	159.9
% previous year		92.4%	112.0%	107.0%
% Total income	40.1%	36.3%	36.1%	37.4%
TOTAL INCOME COMBINED	360.2	367.2	414.4	427.7
% previous year		101.9%	112.9%	103.2%
EXPENSE				
<i>FIAF</i>				
Personnel and external services	(100.0)	(98.3)	(102.4)	(110.3)
% previous year		98.3%	104.2%	107.7%
Other current expenses	(30.5)	(25.3)	(32.0)	(33.5)
% previous year		83.0%	126.5%	104.7%
Meetings - Congress - Missions	(54.0)	(58.2)	(49.0)	(50.5)
% previous year		107.8%	84.2%	103.1%
Special Projects + Activities	(35.0)	(32.0)	(49.0)	(56.0)
% previous year		91.4%	153.1%	114.3%
Equipments - Furnitures	(5.0)	(4.6)	(6.0)	(6.0)
Contingency reserve	(1.0)	(1.0)	(1.0)	(1.0)
Total expense FIAF	(225.5)	(219.4)	(239.4)	(257.3)
% previous year		97.3%	109.1%	107.5%
<i>P.I.P.</i>				
Salaries and fees	(78.5)	(77.8)	(81.0)	(83.5)
% previous year		99.1%	104.1%	103.1%
Other Current expenses	(24.0)	(24.5)	(25.9)	(29.3)
% previous year		102.1%	105.7%	113.1%
Projects - Special Activities	(46.0)	(37.0)	(57.0)	(59.0)
% previous year		80.4%	154.1%	103.5%
Total expense P.I.P.	(148.5)	(139.3)	(163.9)	(171.8)
% previous year		93.8%	117.7%	104.8%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(374.0)	(358.7)	(403.3)	(429.1)
% previous year		95.9%	112.4%	106.4%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF OPERATING RESULT</i>	(9.8)	9.2	25.6	10.5
<i>Provisions</i>	9.8	(9.3)	(12.6)	0.4
TOTAL FIAF	-	(0.1)	13.0	10.9
<i>P.I.P. OPERATING RESULT</i>	(4.2)	0.1	(12.9)	(10.9)
<i>Provisions</i>	4.2	-	-	-
TOTAL P.I.P.	-	0.1	(12.9)	(10.9)
TOTAL COMBINED FIAF - P.I.P.	-	(0.0)	0.0	0.0

FIAF
DETAIL OF INCOME 2000 - 2002
(in 000 €)

AFFILIATES AND SUBSCRIBERS	Budget 2000	Actual 2000	Estimate 2001	Budget 2002
<i>Affiliates A</i>	70	69	46	46
2750 € (2,558\$)	138.8	136.8	126.5	126.5
<i>Affiliates B</i>	34	31	24	24
2300 € (2,139\$)	33.7	30.8	55.2	55.2
<i>Affiliates C</i>	21	24	21	21
1700 € (1,581\$)	20.8	23.8	35.7	35.7
<i>Affiliates D</i>	41	33	12	13
1150 € (1,070\$)	13.2	11.6	13.8	15.0
<i>Affiliates E</i>	0	0	21	22
600 € (558\$)	0.0	0.0	12.6	13.2
<i>Subscribers</i>	1.4	0.8	15.0	15.0
<i>Voluntary fees contributions</i>	12.0	11.9	0.2	0.2
<i>Provision for unpaid Fees</i>	(14.0)	(14.0)	(14.0)	(14.0)
Total Members and subscribers	205.9	201.7	245.0	246.8
<i>% previous year</i>		98.0%	121.5%	100.7%
PUBLICATIONS				
<i>JFP (Subscr + Stand alone)</i>	80	79	85	95
35.2 € \$32.74	2.8	2.8	3.0	3.3
<i>Other FIAF Publications</i>	75	99	100	110
35.00 € \$32.55	2.8	3.4	3.5	3.9
<i>Advertising income</i>	0.3	2.0	3.0	3.0
TOTAL PUBLICATIONS	5.9	8.2	9.5	10.2
<i>% previous year</i>		139.0%	115.8%	107.4%
Fundraising income (1)				
<i>Funds received: P. Getty-1&2 + AECI-2&3</i>	71.0	83.4	67.0	67.0
<i>Funds to be distributed</i>	(64.0)	(20.5)	(63.0)	(63.0)
<i>Funds available for new activities</i>	(7.0)	(62.9)	(4.0)	(4.0)
TOTAL FUNDRAISING RESULT	0.0	0.0	0.0	0.0
Interest & Exchange Diff.	4.0	18.5	4.0	4.0
TOTAL INCOME FIAF	218.9	233.8	265.0	267.8
<i>% of total combined Income</i>	60.3%	63.7%	63.9%	62.6%
TOTAL COMBINED FIAF - P.I.P.	363.2	367.2	414.4	427.7

FIAF
DETAIL OF EXPENSE 2000 - 2002
(in 000 €)

SECRETARIAT	Budget 2000	Actual 2000	Estimate 2001	Budget 2002
<i>Personnel and external Services</i>				
FIAF Management	(46.0)	(46.2)	(47.0)	(49.5)
Assistant (SD 60%)	(26.0)	(25.0)	(26.5)	(28.0)
Adm. secretary (JR 50%)	(20.0)	(22.0)	(20.5)	(23.5)
Computer experts	(2.6)	(2.9)	(2.6)	(3.5)
Backup Personnel	(2.0)	(0.2)	(2.2)	(2.2)
Actg, taxes, balance	(2.2)	(2.0)	(2.3)	(2.3)
Audit and special assistance	(1.2)	-	(1.3)	(1.3)
Total Personnel and external services	(100.0)	(98.3)	(102.4)	(110.3)
% previous year		98.3%	104.2%	107.7%
<i>Other current expense</i>				
Telephone/fax	(9.0)	(6.5)	(9.0)	(9.5)
Office supplies/Postage	(6.0)	(5.9)	(7.0)	(7.5)
Maintenance	(1.5)	(1.2)	(1.5)	(1.5)
Rent and charges, insurance	(11.0)	(8.5)	(11.5)	(12.0)
Bank costs	(3.0)	(3.2)	(3.0)	(3.0)
Total Other current expense	(30.5)	(25.3)	(32.0)	(33.5)
% previous year		83.0%	126.5%	104.7%
TOTAL SECRETARIAT EXPENSES	(130.5)	(123.6)	(134.4)	(143.8)
% previous year		94.7%	108.7%	107.0%
<i>Meetings/Congress/Missions</i>				
EC Committee Meetings + Transl.	(7.0)	(10.5)	(7.0)	(11.0)
Commissions	(12.0)	(11.2)	(12.0)	(13.0)
Congress	(27.0)	(26.1)	(22.0)	(23.0)
Missions + Travel + Hospitality	(8.0)	(10.4)	(8.0)	(9.0)
Total Meetings/Congress/Missions	(54.0)	(58.2)	(49.0)	(56.0)
% previous year		107.8%	84.2%	114.3%
<i>Projects- Activities</i>				
Development Fund	(3.0)	0.0	(3.0)	(4.0)
Promotion (Add. JFP circulation, costs)	(7.0)	(5.7)	(7.0)	(7.5)
Journal of Film Preservation	(13.0)	(9.5)	(14.0)	(14.0)
Special publications	(4.0)	(3.8)	(4.0)	(4.0)
Administrative publications	(7.0)	(8.7)	(7.0)	(7.0)
Summerschool + Other Projects	(1.0)	(4.3)	(14.0)	(14.0)
Total Projects - Activities	(35.0)	(32.0)	(49.0)	(50.5)
% previous year		91.4%	153.1%	103.1%
<i>Equipments/Software/Upgrades</i>	(5.0)	(4.6)	(6.0)	(6.0)
<i>Contingency Reserve</i>	(1.0)	(1.0)	(1.0)	(1.0)
TOTAL EXPENSE FIAF	(225.5)	(219.4)	(239.4)	(257.3)
% previous year		97.3%	109.1%	107.5%
% of total combined expenses	60.3%	61.2%	59.4%	60.0%
TOTAL INCOME FIAF	218.9	233.8	265.0	267.8
OPERATING RESULT	(6.6)	14.4	25.6	10.5
Provisions	9.6	(9.3)	(11.0)	(11.0)
FIAF NET RESULT	3.0	5.1	14.6	(0.5)

P.I.P.
DETAIL OF INCOME 2000 - 2002
(in 000 €)

	Budget 2000	Actual 2000	Estimate 2001	Budget 2002
PUBLICATIONS P.I.P. (NET INCOME)				
<i>CD ROM STAND. ORDER</i>	200	200	205	220
460.0 € (427.8\$)	95.3	91.2	94.3	101.2
<i>CD ROM NETWG</i>	0	0	40	60
240.0 € (223.2\$)	0.0	0.0	9.6	14.4
<i>Film Volume</i>	395	343	370	360
123.0 € (114.4\$)	48.0	42.2	45.5	44.3
<i>P.I.P. Supp + Other</i>	11.0	10.0	10.0	10.0
<i>Provision unpaid sales</i>	(10.0)	(10.0)	(10.0)	(10.0)
<i>Other income</i>	0.0	0.0	0.0	0.0
TOTAL PUBLICATIONS	144.3	133.4	149.4	159.9
<i>% previous year</i>		92.4%	112.0%	107.0%
Fundraising income (1)				
<i>Funds received (MoMA for Treasures section)</i>	0.0	0.0	5.0	5.0
<i>Funds to be distributed</i>	0.0	0.0	(5.0)	(5.0)
<i>Funds available for new activities</i>	0.0	0.0	0.0	0.0
TOTAL FUNDRAISING RESULT	0.0	0.0	0.0	0.0
<i>% Total income</i>	0.0%	0.0%	0.0%	0.0%
Interest & Exchange Diff.	0.0	0.0	0.0	0.0
TOTAL INCOME P.I.P.	144.3	133.4	149.4	159.9
<i>% of total combined Income</i>	39.7%	36.3%	36.1%	37.4%
TOTAL COMBINED FIAF - P.I.P.	363.2	367.2	414.4	427.7

P.I.P.
Expenses 2000-2002
(in 000 €)

EXPENSE	Budget 2000	Actual 2000	Estimate 2001	Budget 2002
<i>Secretariat current expense</i>				
Editor P.I.P	(46.5)	(46.3)	(48.0)	(49.0)
Assistant Editor GR (part-time salary)	(26.0)	(25.5)	(26.5)	(27.5)
Assistant Editor AB (6 Months)	0.0	0.0	0.0	0.0
Computer experts	(2.0)	(4.3)	(2.5)	(3.0)
Backup Personnel	(1.0)	0.0	(1.0)	(1.0)
Actg, taxes, balance	(2.0)	(1.7)	(2.0)	(2.0)
Audit and Special assistance	(1.0)	0.0	(1.0)	(1.0)
Salaries and fees	(78.5)	(77.8)	(81.0)	(83.5)
Telephone, fax	(4.6)	(3.3)	(5.0)	(6.0)
Postage	(1.0)	(0.9)	(0.1)	(1.0)
Office supplies	(2.1)	(2.1)	(3.0)	(3.5)
Travel/accomodation	(2.5)	(3.9)	(2.5)	(3.0)
Documentation - subscriptions	(0.5)	(0.1)	(0.5)	(0.5)
Promotion - Publicity	(1.0)	(2.5)	(1.0)	(1.0)
Rent and charges (1)	(8.8)	(6.1)	(9.0)	(9.0)
Equipments/software/hardware	(3.0)	(4.3)	(4.0)	(4.5)
Bank charges	(0.5)	(1.3)	(0.8)	(0.8)
Other current expense	(24.0)	(24.5)	(25.9)	(29.3)
Total P.I.P. General expense	(102.5)	(102.3)	(106.9)	(112.8)
% previous year		99.8%	104.5%	105.5%
CD ROM SP/IVS/Agents	0.0	0.0	(24.0)	(26.0)
CD Rom production (current)	(10.0)	(6.5)	(12.0)	(12.0)
CD ROM stock & shipping	(1.0)	(0.6)	(1.0)	(1.0)
Film Volume production	(8.0)	(8.7)	(9.0)	(9.0)
Film Volume stock & shipping (net)	(5.0)	(3.7)	(4.0)	(4.0)
CD ROM Windows version development	(18.0)	(15.4)	0.0	0.0
DB developments	(3.0)	(2.0)	(5.0)	(5.0)
Other publishing costs	(1.0)	(0.1)	(2.0)	(2.0)
Total Projects expense	(46.0)	(37.0)	(57.0)	(59.0)
		80.4%	154.1%	103.5%
TOTAL P.I.P. EXPENSE	(148.5)	(138.5)	(162.4)	(170.8)
% previous year		93.3%	117.2%	105.2%
P.I.P. OPERATING RESULT	(4.2)	(5.1)	(12.9)	(10.9)
Provisions	4.2	0.0	12.9	10.9
NET RESULT	0.0	(5.1)	(0.0)	0.0

(1) 40% of FIAF office rent

