

FIAF 2002 SEOUL

Congress Report 2002



Fédération Internationale
des Archives du Film
International Federation
of Film Archives
Federación Internacional
de Archivos Filmicos

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**Fédération Internationale
des Archives du Film**

**International Federation
of Film Archives**

**Federación Internacional
de los Archivos Fílmicos**

**Report on the
58th FIAF CONGRESS**

**19 – 27 April, 2002
Seoul
Republic of Korea**

Report on the 58th FIAF CONGRESS



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(Spanish and English texts)

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Informe del Presidente a nombre del Comité Ejecutivo de la FIAF

ACTIVIDADES DEL EC

El Comité Ejecutivo de nuestra Federación, desde su elección en Rabat hasta el día de hoy, ha tenido gran actividad abordando los diversos proyectos que la Asamblea General le encomendó, y cumpliendo con las tareas rutinarias de nuestra Federación. Si bien a nuestras citas en Sacile y aquí en Seúl, lamentablemente no pudieron asistir todos sus miembros, en ambas reuniones contamos con el quórum para poder tomar decisiones. Por otro lado, unos miembros del Comité Ejecutivo y el Senior Administrator tuvimos la oportunidad de tener encuentros pequeños en el marco de festivales y reuniones regionales, todo ello, nos permitió avanzar en nuestro trabajo y estar atentos a los problemas de diversos colegas.

Tuvimos también una gran presencia en foros internacionales;

- Roger Smither nos representó en la reunión de SEAPAVAA en Tailandia,
- Hongtaek Chung lo hizo en la reunión de la memoria del mundo que tuvo lugar en Corea,
- yo mismo representé a la federación en un encuentro conjunto con la FIAT y la IASA sobre la problemática de la preservación de imágenes y sonidos en América Latina, que tuvo lugar en México.
- Christian Dimitriu llevó nuestra voz a la reunión de la Asamblea General de la UNESCO y del Consejo Coordinador de Asociaciones de Archivos Audiovisuales, ambas reuniones tuvieron lugar en Paris,
- Paolo Cherchi Usai, Susan Oxtoby, Steven Ricci y yo, nos encontramos en Durango, México durante la reunión del Consejo de Archivos Fílmicos de Norte América en febrero pasado.
- Aprovechando mi viaje a Sacile, hice una visita a nuestros colegas de Belgrado en la que pude conocer los daños sufridos en sus instalaciones por los bombarderos de la OTAN, y así mismo se apoyó la solicitud de la que ya nos habló Vladimir Opela ante la UNESCO para poner contar con fondos que les permita reconstruir las instalaciones perdidas.

Entre los puntos que la Asamblea General nos pidió que resolviésemos, destacan tres:

CAMBIOS A LAS REGLAS 99 - 106

Tomando en cuenta el crecimiento de nuestra federación en los últimos años y los cambios realizados en Londres, se nos pidió que revisásemos las reglas que señalan los derechos y obligaciones entre los miembros, pues es un sentir general que deben ser actualizadas proponiendo modificaciones que reflejan adecuadamente las diferencias entre las instituciones avocadas a la preservación y las dedicadas a otras actividades. Todo ello, con el objeto de facilitar el intercambio y el préstamo de materiales entre los afiliados. Para ello SR, con la ayuda de RS, elaboró una propuesta, un borrador, que ha sido distribuido a todos ustedes para sus comentarios y tener esta primera discusión y si se considera pertinente se realizara entonces los cambios en nuestra asamblea de Helsinki. En esta sesión, se votara la propuesta de cambios a la regla 33.

RESTRUCTURACION DE LA COMISION TECNICA

Como recordarán en Rabat se tomó la decisión de nombrar como jefe de la Comisión a Joa Socrates de Oliveira pero también el tener una reunión en el marco del Cinema Ritrovato en Bologna para discutir su propuesta de plan de trabajo, con los miembros de la Comisión que encabezaba Michael Friend. La

discusión en Bologna fue muy positiva y se le pidió a Joao que presentase para la reunión del Comité Ejecutivo en Sacile una propuesta de los miembros de la nueva Comisión. En Sacile se aprobó que la nueva Comisión estuviese integrada de la siguiente manera :

Head of the Commission: Joao Socrates

<u>Members:</u>	Harald Brandes	Nicola Mazzanti
	Christian Comte	Marc-Paul Meyer
	Alfonso Delamo	Johan Prijs
	Noel Desmet	Brian Pritchard
	Michelle Edge	Paul Read
	Michael Friend	David Walsh
	Francisco Gaytan Fernandez	Kenneth Weissman

Interlocutor: Iván Trujillo

La Comisión durante la Berlinale tuvo su primera reunión de trabajo de la que nos informará con detalle Joao Socrates, pero debo resaltar que entre los acuerdos más importantes fue que durante los Congresos, como ha ocurrido aquí, exista una oficina permanente de la Comisión que brinde asesoría a los miembros que la requiera.

La estructura de las otras comisiones también han tenido algunos cambios quedando de la siguiente manera:

Cataloguing And Documentation Commission

Hubo también algunos cambios en la Comisión de Documentación y Catalogación:

Head of the Commission: Nancy Goldman

<u>Members:</u>	Martine Azpitarte	Rutger Penne
	René Beauclair	Zoran Sinobad
	Elisabetta Bruscolini	

Interlocutor: Paolo Cherchi Usai

Programming And Access Commission

Head of the Commission: Kjell Billing

<u>Members:</u>	Antti Alanen	Patrick Loughney
	Elaine Burrows	Francisco Ohem
	Steven Higgins	

Interlocutor: Vigdis Lian

LA ORGANIZACIÓN DEL FORO DEL SEGUNDO SIGLO

Como hemos visto el miércoles pasado, el tema del futuro de la preservación fílmica es de la mayor prioridad y deberá ser una reflexión constante en los próximos años. Tener esta reunión aquí requirió de mucho esfuerzo, especialmente de Steve Ricci, quien aprovechando la hospitalidad de nuestros colegas de Sacile, organizó una sesión preparatoria en la que participaron Caroline Ellis, David Francis, Steven Ricci e Iván Trujillo.

FIAF AWARD

En aras de promover a las actividades de la Federación, el 3 de Octubre, en el marco del festival fílmico de Nueva York, se entregó por primera vez el premio FIAF a la preservación fílmica. Como saben, la distinción recayó a Martin Scorsese y junto a la entrega se exhibió una copia restaurada del "Night of the Hunter". Tengo que agradecer a Mary Lea Bandy y a Christian Dimitriu, así como a sus respectivos colaboradores en el MoMA y en el Secretariado en Bruselas su participación para que la ceremonia fuese un éxito. Así mismo a Steven Ricci y a los colegas de UCLA por haber proporcionado la copia del "Night of the Hunter". En la parte superior de los casilleros, hemos puesto en exhibición la segunda edición del premio, como habrán observado, se trata de una lata de película realizada con plata cinematográfica recuperada en el laboratorio de la filmoteca de la UNAM durante el proceso de revelar. Un poco más adelante en esta asamblea vamos a conocer el nombre de la siguiente persona que recibirá esta reconocimiento y el lugar donde se llevara a cabo la ceremonia.

OTROS PREMIOS

Nos dio mucho gusto enterarnos que después de haber jubilado, nuestros colegas, Peter Konlechner y Peter Kubelka recibieron esta importante condecoración de la Orden de Viena.

IN MEMORIAM

Como siempre no todos son buenas noticias, en enero de este año recibimos la triste noticia del fallecimiento de nuestro colega Jonathan Denis. Permítame pedirles que guardemos de silencio a la memoria de Jonathan y agradecerle de todo lo que hice por la Federación.

ANIVERSARIOS

Entre el pasado Congreso y el presente, muchos archivos han celebrado, o celebran, aniversarios importantes. Entre los que superan, por múltiplos de 5, 20 años de actividades (y perdón si omito a alguno) están

Motion Picture, Broadcasting And Recorded Sound Division Of The Library Of Congress (Washington)	60
Arkivi Qendror Shteteror I Filmit (Tirana)	55
Deutsches Filminstitut (Frankfurt)	55
Cineteca Italiana (Milano)	55
Film Department Of The International Museum Of Photography (Rochester)	55
Bundesarchiv-Filmarchiv (Koblenz)	50
Cinemateca Uruguaya (Montevideo)	50
Cinemateca Do Museu De Arte Moderna (Rio de Janeiro)	45
Suomen Elokuvataitosarkisto (Helsinki)	45
Hungarian National Film Archive (Budapest)	45
Sinema-Tv Enstitüsü (Estambul)	40
Audiovisual Archives Section (Ottawa)	30
Cinematheque Municipale De Luxembourg (Luxembourg)	25
Cinemateca Nacional Del Ecuador (Quito)	20

INFORME ANUAL

Este año, no pudimos mostrar algunas estadísticas y tampoco entregarles el volumen que da cuenta de la labor de ustedes por la mayor parte de los informes llegaron mucho después de la fecha límite. De hecho, algunos no han llegado. Por esta razón no fue posible que el secretariado pudiese procesar esta información. De recuerdo que si vienen informaciones de uso restringido para los afiliados, es muy valiosa y la regla específica que el archivo que no entrega su informe no tendrá derecho a voto a la sesión correspondiente.

PAGINA WEB

Gran parte del trabajo del secretariado en Bruselas se dedicó este año al diseño e instalación de la página Web que a partir del mes de septiembre ha estado funcionando en fase de prueba. Muy pronto se hará el cambio de nuestra página alojada actualmente en UCLA y pasará a estar alojada en Bruselas. Agradezco a nuestros colegas de UCLA por el apoyo de haber alojado nuestra página web en su servidor desde 1995.

El año pasado ha sido particularmente difícil. Hemos sido testigos de hechos dramáticos; conflictos armados, crisis económicas e inestabilidad política tuvieron lugar en diferentes regiones pero que impactaron de una u otra forma a todo el planeta. A pesar de ello, es reconfortante ver que nuestra labor a favor de la preservación de las imágenes en movimiento no se detuvo y hemos llegado a Seúl a compartir nuestros problemas.

En este ya considerado como un magnífico congreso, hemos asistido más de cien delegados de archivos de la FIAF pero hemos tenido el placer de contar con un número similar de representantes de otros países y organizaciones interesadas en nuestro labor y objetivos. Creo que todos hemos aprendido mucho en esta ocasión, podemos ver ahora que los primeros pasos dados en Rabat el año pasado para diseminar el espíritu de la FIAF en todo el mundo realmente fueron sólidos. Cabe importante que, entre las cosas que hemos visto, especialmente en el Foro del Segundo Siglo, tenemos que incluir realmente esfuerzos para ayudar a colegas como Indonesia por ejemplo.

Por fin, hemos llegado a Asia, gracias al Archivo Fílmico de Corea.

Iván Trujillo
Presidente de la FIAF
Seúl FIAF 2002

Report of the Poresident on behalf of the FIAF Executive Committee

EC Activities

From its election in Rabat till today, the Executive Committee of our Federation has been busy discussing the several issues entrusted to him by the General Assembly and dealing with the usual tasks of the Federation. Even if some EC Members could not attend the EC meeting in Sacile and here in Seoul, we have counted with an important core in both meetings. Besides these meetings, I have had the opportunity to meet some colleagues in the scope of festivals and other regional meetings, and several colleagues have been visited by Members of the EC or by the Senior Administrator.

Presence In International Forum

Roger Smither has represented us at the SEAPAVAA meeting in Thailand. Hongtaek Chung attended the Memory of the World meeting in Chong Ju City. I represented the Federation during the joint FIAF, FIAT and IASA meeting that took place in Mexico last November. The issue of the preservation of images and sound in Latin America was on the agenda. On behalf of FIAF, Christian Dimitriu went to the meetings of the UNESCO General Assembly and of the Coordination Council of audio-visual associations that took place respectively in September and in March in Paris. Furthermore, Paolo Cherchi Usai, Susan Oxtoby, Steven Ricci and I met in Durango, Mexico for the meeting of the Council of North American Film Archives last February.

Taking the opportunity of my trip to Sacile, I paid a visit to our colleagues in Belgrade where I have seen the damages they suffered during the NATO bombings. We have given our support in their request for UNESCO reconstruction funding.

I want to emphasize three issues among those that the General Assembly entrusted us:

Changes To Rules 99-106

In order to face the growth of our Federation, it is a general feeling that the rules regulating the right and duties of the members have to be revised and, if needed, updated. We were asked to make revisions which adequately reflect the distinction between preserving and non-preserving institutions, to strengthen the current statutes in order to make intra-archival loans easier, and to consider the consequences of such increases in relationship to the rapid increase in the number of total FIAF affiliates.

In that purpose, Steve Ricci has prepared a draft proposal that has been handed out to you in order to discuss it and formally make some changes during our General Assembly in Stockholm.

Reorganization of the Technical Commission

As you can remember, it was decided in Rabat to appoint João Sócrates de Oliveira as the Head of the Technical Commission. It was also decided to hold a meeting in the framework of the Cinema Ritrovato in Bologna in order to discuss his work plans with the members of the Commission that was chaired by Michael

Friend. The meeting in Bologna turn up highly positive and João was asked to present a draft list of the new members of his Commission to the Executive Committee in Sacile. It was decided in Sacile that the new Commission would be composed of the following members:

Head of the Commission: Joao Socrates

<u>Members:</u>	Harald Brandes	Nicola Mazzanti
	Christian Comte	Marc-Paul Meyer
	Alfonso Delamo	Johan Prijs
	Noel Desmet	Brian Pritchard
	Michelle Edge	Paul Read
	Michael Friend	David Walsh
	Francisco Gaytan Fernandez	Kenneth Weissman

Speaker: Iván Trujillo

The new Commission held its first meeting during the Berlinale. At the reading of the detailed report of Joao Sócrates, I have to highlight the fact that during the Congresses, as it is the case now, the Commission is running a permanent office set up to answer the questions of the Members.

The structure of the other Commissions has changed as following:

Cataloguing And Documentation Commission

Head of the Commission: Nancy Goldman

<u>Members:</u>	Martine Azpitarte	Rutger Penne
	René Beauclair	Zoran Sinobad
	Elisabetta Bruscolini	

Speaker: Paolo Cherchi Usai

Programming And Access Commission

Head of the Commission: Kjell Billing

<u>Members:</u>	Antti Alanen	Patrick Loughney
	Elaine Burrows	Francisco Ohem
	Steven Higgins	

Speaker: Vigdis Lian

Reorganization of the Second Century Forum

As we have seen last Wednesday, the future of film preservation is at stake. It has become a permanent food for thought. Holding a meeting here required a lot of efforts, especially those of Steven Ricci who took advantage of the hospitality of our colleagues in Sacile and organized a preparatory session attended by Caroline Ellis, David Francis, Steven Ricci and Iván Trujillo.

FIAF Award

In order to promote the Federation activities, the first FIAF Preservation Award was granted on the 3rd of October in the scope of the New York Film Festival. As you know, the ceremony rewarded Martin Scorsese and was followed by the projection of a restored copy of the Night of the Hunter.

I want to thank Mary Lea Bandy and Christian Dimitriu and their respective staff of collaborators in MoMA and in the Secretariat in Brussels for their collaboration to the success of the ceremony. I also want to thank Steven Ricci and his UCLA colleagues for lending the Night of the Hunter copy.

We have exposed the second edition of the FIAF Award upon the pigeonhole on the 4th floor. As you might have seen, the award is a film can made of cinematographic silver collected during the develop process in the laboratory of the Filмотека de la UNAM.

Later on, we will let you know the name of the person that will receive the next Award and where this ceremony will take place.

Other Awards

We were glad to hear that, after their retirements, our colleagues Peter Konlechner and Peter Kubelka have received the Order of Merit of the City of Vienna.

In Memoriam

With much regret we have been informed last January of the death of our New Zealand Colleague, Jonathan Dennis. Let me ask you to hold a moment of silence in the memory of Jonathan and thank him for all he has done for FIAF.

Anniversaries

Between the last Congress and the present one, several archives have celebrated, or are celebrating, significant anniversaries. Among the ones that are more than 20 years old of activities and that celebrate a multiple of 5 years of activities, (I apologize for the one I could have forgotten) are:

Motion Picture, Broadcasting And Recorded Sound Division Of The Library Of Congress (Washington)	60
Arkivi Qendror Shteteror I Filmit (Tirana)	55
Deutsches Filminstitut (Frankfurt)	55
Cineteca Italiana (Milano)	55
Film Departament Of The International Museum Of Photography (Rochester)	55
Bundesarchiv-Filmarchiv (Koblenz)	50
Cinematca Uruguaya (Montevideo)	50
Cinematca Do Museu De Arte Moderna (Rio de Janeiro)	45
Suomen Eulokuva-Arkisto (Helsinki)	45
Hungarian National Film Archive (Budapest)	45
Sinema-Tv Enstitüsü (Estambul)	40
Audiovisual Archives Section (Ottawa)	30
Cinematheque Municipale De Luxembourg (Luxembourg)	25
Cinematca Nacional Del Ecuador (Quito)	20

GENERAL ASSEMBLY

General Assembly Attendees

Voting Members are in bold

MEMBERS

Aberystwyth	National Screen and Sound Archive of Wales	Iestyn Hughes
Baku	Dovlat Film Fond	Ayaz Salayev
Barcelona	Filmoteca de la Generalitat de Catalunya	Roc Villas
Beijing	China Film Archive	Chen Jingliang Liu Dong
Berkeley	Pacific Film Archive	Nancy Goldman
Berlin	Bundesarchiv-Filmarchiv	Karl Griep Harald Brandes
Berlin	Filmmuseum Berlin - Deutsche Kinemathek	Eva Orbanz
Beverly Hills	Academy Film Archives	Michael Pogorzelski Josef Lindner
Bois d'Arcy	Centre National du Film et du Dépôt Légal du CNC	Jean-Louis Cot
Brussels	Cinémathèque Royale de Belgique	Noël Desmet
Canberra	National Screen and Sound Archive	Meg Labrum
Gemona	Cineteca del Friuli	Elena Beltrami
Hanoi	Vietnam Film Institute	Hoang Nhu Yen Ngo Hieu Chi Hoang Thi Quynh Van
Helsinki	Finnish Film Archive	Matti Lukkarila Outi Heiskanen Miko Kuutti
Hong Kong	Hong Kong Film Archive	Angela Tong Ain Ling Wong
Ivry	ECPAD	Jean Tenneroni Pascal Robert Angéline Venot Olivier Racine
Jerusalem	Israel Film Archive - Jerusalem Cinematheque	Lia Van Leer
Ljubljana	Slovenski Filmski Arhiv	Vladimir Suncic
London	National Film and Television Archive	David Pierce Elaine Burrows João Sócrates de Oliveira Heather Stewart
London	Imperial War Museum	Roger Smither
Luxembourg	Cinémathèque Municipale	Claude Bertemes
Madrid	Filmoteca Española	José María Prado
México	Cineteca Nacional	Magdalena Acosta Urquidi Ángeles Sánchez Gutiérrez
México	Filmoteca de la UNAM	Iván Trujillo Francisco Ohem
Montréal	Cinémathèque Québécoise	Robert Daudelin

Moskva	Gosfilmofond of Russia	Vladimir Dimitriev Oleg Botchkov
New York	Museum of Modern Art	Mary Lea Bandy Steven Higgins
Oslo	Norsk Filminstitutt	Vigdis Lian Kjell Billing
Ottawa	National Archive of Canada	Omer Boudreau
Paris	Cinémathèque Française	Peter Scarlet
Prague	Narodni Filmovy Archiv	Vladimir Opela
Rabat	Cinémathèque Marocaine	Abdallah Bayahia
Rochester	George Eastman House	Paolo Cherchi Usai
San Juan	Archivo General	Milagros Pepin Rivera
São Paulo	Cinematca Brasileira	Sylvia Naves
Seoul	Korean Film Archive	Hongtaek Chung
Stockholm	Cinematket - Svenska Filminstitutet	Jan Erik Billinger Rolf Lindfors Anita Falk
Taipei	Chinese Taipei Film Archive	Winston Lee Teresa Huang
Tehran	National Film Archive of Iran	Mohammad Hassan Khoshnevis Khamenei-pour Fereydoun
Tirana	Archives Centrales Nationale du Film	Natacha Lako
Tokyo	National Film Center - National Museum of Modern Art	Masatoshi Ohba Isashi Okajima Tomonori Saiki Fumiko Tsuneishi Tatsuhisa Ojima
Toulouse	Cinémathèque de Toulouse	Pierre Cadars
Vaticano	Filmoteca Vaticana	Claudia Di Giovanni
Warszawa	Filmoteka Narodowa	Waldemar Piatek
Washington	Library of Congress	Greg Lukow
Wien	Filmarchiv Austria	Nikolaus Wostry Armin Lockerer
Wien	Oesterreichisches Filmmuseum	Alexander Horwath

Proxies for Members

Milano	Cineteca Italiana	Elena Beltrami
Los Angeles	UCLA	Mary Lea Bandy
Bois d'Arcy	Centre National du Film et du Dépôt Légal du CNC	Pierre Cadars

ASSOCIATES

Bangkok	National Film Archive	Chalida Uabumrungjit
Ljubljana	Slovenian Cinematheque	Sylvan Furlan
Monterrey	Cineteca Nuevo León	Roberto Escamilla Loretto Garza
München	Filmmuseum	Stefan Droessler
Pretoria	National Film, Video and Sound Archive	Melisia Shiners
Santiago de Chile	Fundación Chilena de las Imágenes en Movimiento	Abdullah Ommidvar
Toronto	Cinematheque Ontario	Sylvia Frank Susan Oxtoby

GENERAL ASSEMBLY

Seoul, Korea
26 – 27 April 2002

Agenda

FIRST SESSION

26 April, 9 am

1. Opening of the 58th FIAF Congress
2. Confirmation of the status and voting rights of Affiliates present or represented
3. Adoption of the Agenda
4. Approval of the Minutes of the GA held in Rabat
5. Report of the President on behalf of the EC
6. Financial Reports 2001 and 2002
7. Budget 2003

SECOND SESSION (voting session)

26 April, 2 pm

8. Report of the Secretariat and Current Affiliation Questions
 - a. Report of the Secretariat
 - b. Change of Status
 - c. New Affiliates
 - d. Other
9. Legal Questions
 - a. Changes to Statutes and Rules (Rules 33)
 - b. Proposed changes to Rules 99- 106
 - c. Other
10. The Specialised Commissions
 - a) The Technical Commission
 - b) The Cataloguing and Documentation Commission
 - c) The Programming and Access to Collections Commission

THIRD SESSION

27 April, 9 am.

11. Publications and other Projects

- a) The FIAF Website
- b) The Journal of Film Preservation
- c) The FIAF International FilmArchive Database
- d) The Nitrate Book
- e) Handbook for Film Archives
- f) Other FIAF Publications
- g) Professional Training
- h) FIAF Award
- i) Other

12. Relations with UNESCO, NGOs and other Regional Groupings of Moving Image Archives

13. Future Congresses

- a) 2003: Stockholm/Helsinki
- b) 2004: Hanoi
- c) 2005 and beyond

14. Open Forum

15. Closure of the 58th FIAF Congress

1. Opening of the 58th FIAF Congress

Iván Trujillo opens the General Assembly together with the two Vice Presidents, Hongtaek Chung and Roger Smither, as well as Karl Griep, the FIAF Treasurer, and excuses Steven Ricci and Vigdis Lian who could not attend the General Assembly.

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

Iván Trujillo asks Roger Smither to go through the issue of the right to vote for the Affiliates. Christian Dimitriu keeps the account of valid votes and proxies. Roger Smither legitimates his conducting the General Assembly with Rule 29 and have the voting fans distributed to the voting colleagues.

44 Members are present and 3 absent Members gave their proxies, more than half of the Full Members are represented so the quorum is attained.

6 Associates are present.

Roger Smither highlights the presence of David Francis, Honorary Member, PK Nair, former Head of the India Film Archive, Ray Edmondson, delegate of SEAPAVAA, and Karl Griep, who besides being FIAF Treasurer, represents ICA. He thanks the observers and the speakers from Asian countries and the Korean speakers, moderators and participants to the Symposium on Asian Cinema as well as the members of the staff of the Korean Film Archive.

3. Adoption of the Agenda

Before asking for the adoption of the agenda, Roger Smither draws the attention to the fact that some points of the agenda handed out differs from the draft agenda circulated in advance, namely item 9 and item 11. There are no other comments.

The agenda is unanimously adopted by show of fans

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

Roger Smither asks if there are any corrections to be made to the minutes of the General Assembly held in Rabat.

Eva Orbanz thinks that it would be convenient to add the name of the persons chairing the sessions.

The minutes are then approved unanimously by show of fans.

5. Report of the President on behalf of the EC

See English and Spanish language texts at the beginning of the Congress Report. The president's report do not raise any questions.

**6. Financial Reports 2001 and 2002
& 7. Budget 2003**

These two items are chaired by Karl Griep, FIAF Treasurer.

KG presents the 2001 budget, the revised budget 2002 and the draft for the 2003 budget and explains some items of the budgets such as the impact of the new fee structure and of the new website on the budget.

He reminds that some affiliation fees for 2002 remain to be paid and draws the attention to the fact that 32 Affiliates still have not paid their membership fees for 2001 and 9 did not pay for 2000.

The success of the Journal of Film Preservation and the recent staff changes at the Secretariat also have an impact on the budget.

The draft budget foresees to use the savings of the Federation for the year 2002, and it might be the case for 2003 as well, but it also foresees a percentage of unpaid membership fees.

Roger Smither proposes the audience to approve the audited account for 2001 and the proposed budget for 2003.

The 2001 budget is approved by show of fans.

Without trying to change anything about the decision taken, Mary Lea Bandy thinks that, according to the 2003 budget, the amount to be drawn from the savings is important and she is troubled by approving ahead of time a budget with such a deficit will not encourage to find a way to not have that deficit.

Karl Griep understands Mary Lea Bandy's concern and explains that his idea was to stick below that provision. Mary Lea Bandy suggests to approve the draft budget and to come back later with a lower budget. Karl Griep agrees on that proposal and encourages members to pay voluntary fees.

Christian Dimitriu states that FIAF has experienced a difficult year in 2001 and that they have been very cautious in drafting the budget. The budget reflects the global economic situation.

Robert Daudelin agrees with Mary Lea Bandy and asks where would the money come from if the EC decided to intervene to do something about an urgent situation.

Karl Griep replies that this money would first come from the development fund.

Christian Dimitriu adds that the funds FIAF receives from external sources can also be used for emergency treasury purposes. He specifies that the budget for 2003 reflects only our own financial resources, and that artificial lines are kept out.

Roger Smither invites the affiliates to vote for a conditional approval of the draft budget as it is with the following conditions:

- To make sure that everything is done to use the reserve as little as possible
- To undertake as many as possible actions for extra fundraising

The draft budget for 2003 is approved by show of fans.

The second session is presided by Roger Smither and Iván Trujillo.

8. Report of the Secretary General and Current Affiliation Questions

a. Report of the Secretariat

Christian Dimitriu explains that 2001 has been a really active year for the Secretariat. He details his numerous travels. He reminds that his assistant, Sonia Dermience, left the Secretariat last summer and officially introduces Olivier Jacqmain.

Currently, the most complex issue of the Secretariat is to implement the new website. Other demanding tasks are the Journal of Film Preservation, the new FIAF graphic identity.

The FIAF financial statement is also a complicated issue. 2001 has been a year with many changes. We will have to wait the end of 2002 to complete a year that reflects all changes.

The recompilation of the Annual and Statistical Reports has been a problem this year.

Christian Dimitriu is aware that it is more important to spend FIAF money for real actions rather than for administration and is working in that direction.

There are no questions concerning this part of the report.

b. Change of Status

Roger Smither asks the affiliates to vote the EC recommendation of the change of status of the National Film, Video and Sound Archive of Pretoria from Associate to full Member.

The National Film, Video and Sound Archives of Pretoria is unanimously approved by the Members.

Melissia Shinnars thanks the voters for the admission of Pretoria as Full Member. She gives a brief historic overview of the National Film, Video and Sound Archive and explains the mission and duties of her institution.

c. New Affiliates

Roger Smither informs that the Executive Committee has examined and approved the admission of 3 new associates: **La Filmoteca de Andalucía of Córdoba**, Spain, **Der Filmmuseum der Landeshauptstadt Düsseldorf**, Germany and **the National Film, Video and Sound Archive in Jos**, Nigeria.

Fereydoun Khameneipour thinks that the votes for the admission of a new Member should be secret.

d. Other – FIAF SUBSCRIBERS become FIAF DONORS

In an interest of clarity, it was decided by the Executive Committee to change the name of "Subscribers" into "Donors". The Executive Committee is considering what else could be done with this category.

There are no questions concerning this report.

9. Legal Questions

a. Changes to Statutes and Rules (Rule 33) – Annual Reports

As the ability to read the volume of Annual Reports is a significant way in which Affiliates communicate with each other, it is proposed to specify Rule 33 saying that an Affiliate has the right to vote to the General Assembly provided "[...] that it has submitted its Annual Reports **by the end of February preceding the Congress**"

Nancy Goldman asks the call for Reports to be received at least two month before the deadline.

Paolo Cherchi Usai stresses the importance of the Annual Reports that should be considered as part of the routine duties toward FIAF.

Karl Griep reminds that the Annual Report volume does not only provide internal information, but it also informs of the FIAF position to external partners (CCAAA, UNESCO)

Fereydoun Khameneipour says that changing deadlines over the years can also be confusing.

Roger Smither precises the sense of the change of Rule 33: the Annual Report are due, in any circumstances, by the end of February.

This recommendation is unanimously approved by show of fans.

b. Proposed Changes to Rules 99-106

These Rules govern the relations between members. The proposed changes included in the document handed out to the Assembly are just an area for discussion because they imply significant changes affecting at least seven Rules. It thus requires due circulation of a completed text.

The main changes suggested are a strengthening of the theoretical position that FIAF Members should be willing to provide their colleagues with material on loan free of charge, bearing in mind that film archiving is moving to an era where the prints are not easily replaceable. It is also suggested to introduce the rights of the lending archives to refuse to lend while suspecting potential risks.

Rule 106 encourages the publishers to give away free copies of the Film Archives publications to the FIAF Affiliates. It would be more realistic to tell them that FIAF Affiliates should receive the publication at the best available discount rate. Roger Smither invites the Affiliates to think about this issue and to send him their suggestions and counter suggestions. He offers the floor for any comments on this issue or for any other issue about the Statutes and Rules.

Greg Lukow asks where in the Statutes and Rules can be found the complaining procedure referred in Rule 101 point B.

Roger Smither answer quoting Rule 84 that gives the mechanism for arbitration. The procedures are spelled out in Rules 85 to 94.

Eva Orbanz congratulates Roger Smither for these suggestions for change but thinks that film exchanges should be based on mutual agreement and that the Executive Committee should not go into price details.

Roger Smither takes her point but thinks that it could be anyhow a good idea to establish a body of precedent and that it should be possible to establish a kind of profile of what levels of charges Archives feel that they have to charge.

P.K. Nair suggest that there should be a rule to standardize the content and the length of the Annual Reports. It is something that should be taken more seriously. He also suggests that the status of Member should be extended to individuals whose work has contributed to film preservation.

Roger Smither answers that the Executive Committee will keep on analysing the different categories of Affiliates. About the Annual Reports, he says that a guideline paper is sent together with the call for Annual Report and that it could be a good idea to add a minimum length to these guidelines.

Fereydoun Khameneipour strongly believes that no FIAF Member Archive should charge for film loaning. In the case an Archive has only copy of a film, the borrowing Archive could offer to duplicate the film. Borrowing Archive should only pay for the transportation and the insurance.

Roger Smither states that his draft goes in that direction.

Mary Lea Bandy thinks that the replacement of the titles very much in demand should be considered. She explains that the loan fees of the MoMA are exclusively used for replacement prints. She believes that applying a fee or not should depend on the relationship between the borrowing and the lending Archives. She questions the words "at no charge" in the draft.

Lia Van Leer explains the problem of the copyright owners who need to be paid when a film is screened.

Roger Smither says that Rule 99 takes the copyrights into account.

Paolo Cherchi Usai stresses the fact that some institutions have a double policy for film loans, some are free to loan and are not, and suggest that the Article should not make difference, and if it say "at no charge", it should be "at no charge".

Roger Smither reminds that this Rule was accepted in London to avoid the slow down of the secret ballot proceedings and that if there is a strong feeling that an issue should go to the ballot, it can still be done.

Paolo Cherchi Usai states his reflection of purely and simply cancelling Rules 99 - 106.

Eva Orbanz expresses her doubt about Paolo's reflection. She is afraid that, if it was not stated in the Statutes and Rules, she would be asked by her administrator to charge for film loans.

Greg Lukow says that the exceptions stated after "at no charge" could be a path to sort out this issue.

Roger Smither states the Code of Ethics to answer Paolo's reflection.

The working group and the EC are open to any comment. This issue can also be discussed in the Forum of the website.

Claude Bertemes and Paolo Cherchi Usai chair this session

10. The Specialised Commissions

Iván Trujillo, as interlocutor of the Technical Commission invites João Socrates de Oliveira to present his report.

a. The Technical Commission

João Socrates de Oliveira gives an overview of the work of the Commission after six months of activity. Three projects are to be developed up to 2003: the Manual of Film Preservation, project led by Alfonso del Amo; Visual Identification of the Deterioration of Film and the FIAF Test Film, both led by João Socrates de Oliveira.

Four chapters of the Manual are under process. Visual Identification of the Deterioration of Film is a series of posters and a text set up in order to help archive examining their collections, to fax it and to avoid further deterioration, and to come to a universal terminology.

The FIAF Test Film is completed, Harald Brandes is negotiating its production in Germany. There are already 15 requests for the Film Test but he hopes to have 100 requests.

During the meeting in Berlin, the members have visited ORWO, the film manufacturer, in order to explain them what they would like in terms of restoration and preservation. ORWO is now producing a new motion. He explains that a Technical Commission office is open during the Congress and that they took this opportunity to discuss the symposium for the next Congress with the Swedish Film Institute.

Iván Trujillo congratulates the Commission for the concrete work they have undertaken.

There are no questions concerning this report.

Paolo Cherchi Usai, as interlocutor of the CDC, invites Nancy Goldman to present her report.

b. The Cataloguing and Documentation Commission

Nancy Goldman explains that her Commission is composed of René Beauclair, Elisabetta Bruscolini and two new members, Martine Azpitarte, BiFi and Zoran Sinoban, Library of Congress. As editor of the P.I.P. and of the Film Volume, Rutger Penne participates at the CDC meetings "ex officio".

The main projects of the commission are the FIAF FilmArchive Database and a survey of digital imaging activities in FIAF Archives.

They remain in touch with Platon Alexiades, Filemaker Pro Database consultant, who help them converting the material in order to make it available on the CD-ROM.

Nancy Goldman invites people interested in cataloguing to join the Commission.

She explains that the new format of the FIAF International FilmArchive Database and the active promotion made by SilverPlatter have attracted a number of new Database subscribers.

The Commission will continue working with IVS and SilverPlatter to refine the computer aspects of the project. She reminds that the Database is now available online.

Another important task of the Commission is the update of the Treasures from the Film Archive Database, the Head of the Commission thanks the Affiliates for their participation. This Database contains now 35349 films listed in 91 archives.

She mentions that this project is partly funded through the generous support of the National Film Preservation Foundation of the United States.

The Bibliography of FIAF Members Publication is under the direction of René Beauclair. The 2002 version will appear on the CD-ROM.

This year, the Commission also planned to update the International Directory of Film and TV Documentation Collection.

She announces that, as the English version of the FIAF Cataloguing Rules has been out of print for some years, this document will soon appear in pdf format on the FIAF website.

She explains that the Commission is also completing a survey of digital imaging activities in FIAF Archives with the goal of coming up with universal standards.

c. The Periodicals Indexing Project

Nancy Goldman was asked by Rutger Penne to give the report on the Periodicals Indexing Project.

She comments the written report handed out. This project started 30 years ago.

Nancy Goldman reports that through the demonstrations made by Rutger Penne in Mexico city in November 2001, the database gained several contributors from Latin America. They are also working of ways to avoid the rekeying of the data received at the P.I.P. office.

The Thesaurus of Subjects Heading is available on the FIAF International FilmArchive Database and will soon be available as a downloadable file on the website.

Rutger Penne is working on a way that subscribers to the Database can access this Database through the internet.

Karl Griep suggests to think about a way to send the records directly through the website.

There are no other questions concerning these reports.

d. Programming and Access to Collection Commission

Kjell Billing presented most of his report at the workshop. He is happy of the comments he has received after this meeting. Many people asked him where they could get advice on elementary level concerning projection, he provided the email address of Torkell Saetervadet who acts as a advisor for these purposes.

Concerning the Advanced Projection Manual, Kjell Billing hopes to have 4 chapters ready on the website before the 2003 Congress.

Another important project is the database for electronic subtitling. He is trying to find ten archives to send the Condition Report Questionnaire proposed by Paolo Cherchi Usai, so that they can compare the results.

The change of Rules concerning the access to collections is also studied by the Commission.

Kjell Billing suggests working on a common policy towards the right owners. He suggests putting up a list of the programmers email addresses to discuss such issue.

Iván Trujillo asks the Heads of Commissions details of their next meetings.

The Technical Commission will meet in Sacile, the Cataloguing and Documentation Commission will meet in Montreal in June and the Programming and Access to Collection Commission will meet either in Bologna or in Sacile.

Eva Orbanz thinks that it would be interesting to have a database of films restored by FIAF Archives.

Iván Trujillo believes that this could be a common project of the three Commissions.

Stefan Droessler suggests that some lines should be added in the Annual Report mentioning the restored films.

Karl Griep congratulates the Commissions for the accomplished work.

13. Future Congresses

Paolo Cherchi Usai chairs this part of the Assembly and invites the Colleagues from Stockholm and Helsinki to the podium.

a. 2003: Stockholm / Helsinki

Jan Erik Billinger congratulates the Korean Film Archive for the present Congress. He has handed out the first newsletter to the Affiliates. He explains that the next Congress is jointly organised by Stockholm and Helsinki. In the first newsletter, nothing is written about the Second Century Forum but this discussion is foreseen for the Wednesday. He reports that the cost of living in the Nordic countries is about the same as in Seoul and reminds that lunches and receptions as well as the ferry trip are offered to all the participants. He welcomes all the Affiliates to the next Congress.

Matti Lukkarila welcomes the Affiliates to Helsinki.

Anita Falk, from the Swedish Film Archive, explains that the Symposium of the next Congress will be on color film restoration and will take place

on June 2-3, 2003. She gives a general survey of the content of this Symposium. It will start with an historic overview of color in film and include the chemistry of color films and the fading of the color dyes, the effect of the climates on color films. They will share their experience of below zero storage. They will also invite other archive to talk about their experience in color film restoration. She insists on the fact that this symposium should be an exchange of knowledge and experiences. It will be accompanied by film clips on film. And finally, they will look into today's film production to try and see how these will be stored in the future.

b. 2004: Hanoi

Dr Hoang Nhu Yen, from the Vietnam Film Institute, congratulates the Korean Film Archive for the present Congress. She expresses her fear that she will not be able to offer the same technical facilities than her Korean colleagues, but feels confident about the scientific quality of the Congress and Symposium, and believes that the FIAF delegates will be pleased with the Vietnamese hospitality. She explains that her archive is preparing the Congress with the permission of the Ministry of Cultural Information. She welcomes all the Affiliates to Hanoi. The symposium will be worked out with the FIAF Executive Committee representatives. An excursion to Halong Bay will be organised.

Iván Trujillo underlines the fact that this Congress will be organised in parallel with SEAPAVAA. He also states that the idea of a symposium on Preservation in emergency situations was raised at the Executive Committee meeting.

Ray Edmondson recalls that SEAPAVAA held its 1998 conference in Hanoi and encourages the Affiliates to attend the FIAF 2004 Congress

Dr Hoang Nhu Yen adds that 2004 will be the year of the 60th FIAF Congress and the 25th anniversary of the Vietnam Film Institute.

c. 2005 and beyond

Paolo Cherchi Usai announces the decision of the Executive Committee to hold the 2005 Congress in Ljubljana and the 2006 Congress in Brazil.

Vladimir Suncic, from Slovenski Filmski Arhiv, thanks the EC for its decision and invites all the Affiliates to discover Slovenia.

Silvan Furlan, Director of the Slovenian Cinematheque, is very proud to be able to organise a FIAF Congress in Ljubljana. He adds that 2005 is the centenary of their national cinema and congratulates the Korean Film Archive for the present Congress.

Silvia Naves, from the Cinemateca Brasileira, thanks the EC for this decision.

Paolo Cherchi Usai asks the Assembly if there are any proposal for holding the FIAF Congress in 2007 and beyond. There are no proposals.

11. Publications and other Projects

a. The FIAF Website (<http://www.fiafnet.org>)

Christian Dimitriu reports on the process of renewing the FIAF website. It was moved from UCLA to the Secretariat in Brussels. Several sections of the website are dynamic pages that can be updated quite easily, the FIAF directory, the news, the forum...

Olivier Jacqmain, the FIAF website webmaster, presents an overview of the different pages.

Christian Dimitriu invites the Affiliates to submit the news they want to appear on the website to the Secretariat and explains the use of the forum which he hopes will become a useful means of communication.

Peter Scarlet asks if there are links to the Affiliates websites, these links are located in the Membership section.

Nancy Goldman asks if the FIAF bookshop is available, the list of books is available in the Publication section. Christian Dimitriu adds that the list of the FIAF Members Publications is also available in that section.

Claude Bertemes asks when the website will be online and what kind of changes could be proposed to it.

Christian Dimitriu informs that the website will shortly be online. He suggests the Head of the Commissions to open discussion topics in the Forum section. He adds that he will open a discussion topic on the website itself for change propositions. He says that it will be easy to make changes to dynamic pages, but that it would be a bit more difficult and costly to change the static pages.

b. The Journal of Film Preservation

Robert Daudelin reports the harshness of the production of the Journal between Montreal and Brussels and congratulates Christian Dimitriu and Olivier Jacqmain for their work. Michael Friend left the Correspondents team, and Hisashi Okajima joined it. He explains that the Editorial Board counts on the participation of the Affiliates who are invited to submit their texts. The Editorial Board met in Seoul to prepare the two next issues. He informs that the deadline for the Nr 65 has been brought forward in order to try to have the Journal ready for the Giornate del Cinema Muto in Sacile. The Nr 66, that will be published several weeks before the next Congress, is open. The idea of having a monographic issue containing the thoughts emitted during the Second Century Forum is being discussed.

Roger Smither congratulates the Editorial Board for the Nr 64, especially for the essay on Hensel, and encourages the Affiliates to write articles that illuminate the FIAF history.

c. The FIAF International FilmArchive Database

A lot of things have already been said in the previous reports, but Christian Dimitriu recalls that the FIAF International FilmArchive

Database has become a joint venture between SilverPlatter, IVS, and FIAF. He also reminds that these databases must be regularly updated and that every affiliate are warmly invited to contribute to them. This is also part of the FIAF P.I.P. budget.

d. The Nitrate Book

Roger Smither reports that the thoughts of producing a FIAF book on Nitrates were given during the FIAF Montevideo Congress in 1992. The book was supposed to be published for the 2000 FIAF Congress in London, but it was postponed and it was decided to include the proceedings of the London Symposium and to make a further appeal for additional material. This appeal drew so many contributions that it was decided to look for more funding in order to publish the whole work. He thanks the Colleagues who have allowed grants for this publication, namely the New York MoMA and the Norwegian Film Institute and the CNC from Bois d'Arcy. A number of other archives have made an early commitment to buy several copies of the book. He thanks GEH, Stockholm, Copenhagen and the National Film and Television Archive in London. He reports that he has secured an agreement with the Erik Anker-Petersen charitable trust in London for a 15,000£ grant. He circulates among the Affiliates the final artwork for the cover. The book will be close to 700 pages long and will contain numerous illustrations. It counts around 120 individual contributions. He explains that several articles still have to be set, the illustrations need to be sorted out, captions must be added and the index remains to be compiled. He hopes to have it finished later this year.

Paolo Cherchi Usai closes this session for the day.

e. Handbook for Film Archives

Paolo Cherchi Usai recalls that there have been some discussions about the needs to publish an updated version of the Handbook for Film Archives. The Executive Committee has discussed a way to update this classic. Taking into account the cost of such publication and the fact that innovations are made every day, the EC came up with the idea of breaking the manual into several instalments and publishing it in smaller booklets. These booklets covering all the preservation topics will be gathered in a Film Preservation Encyclopaedia. These booklets would be much easier to update. The drafts of these booklets might be available on the website.

f. Other FIAF Publications

Paolo Cherchi Usai informs the delegates that FIAF has reprinted the Manual for Identification of Early Films thanks to the support of the Korean Film Archive who will also publish the proceedings of the Seoul Symposium.

g. Professional Training

Paolo Cherchi Usai reports about the FIAF SummerSchool that is to be held at the George Eastman House in Rochester. A selection has been made from the numerous candidatures. He underlines the importance of submitting the applications before the deadline. He thanks Greg Lukow for his support to the SummerSchool. Considering the increasing demand for short term training in Africa, South America and Asia, the Executive Committee has decided to consider a "SummerSchool on wheels" that would be organised in rotating venues. A working group will prepare working paper to design a questionnaire to collect the needs of the Affiliates in terms of education. It would be then possible to organise specific trainings in specific regions. This questionnaire will be sent out by the end of the year.

Iván Trujillo points out that this formula could be complementary to the traditional FIAF SummerSchool and to the existing regional training programmes.

Ray Edmondson offers the cooperation of SEAPAVAA to this project.

h. FIAF Award

Iván Trujillo shows the delegates the FIAF Award that is presented since last year to personalities who have supported film preservation. It is a way to let people know about FIAF activities. The ceremonies are organised together with a Film Festival in order to take advantage of its facilities and of the fact that the press is present. The first award was presented to Martin Scorsese during the New York Film Festival thanks to the support of Mary Lea Bandy and Robert Sturm. This year award will be presented to Manoel de Oliveira, the only active director who knew the silent era. José María Prado helped organising the ceremony within the framework of the San Sebastian Festival in September 2002. Iván Trujillo

invites the Affiliates to be present at this ceremony during which a film restored by a FIAF Affiliate will be screened. He also invites the delegates to put forward the films they have recently restored as well as the nominations for the coming years.

12. Relations with UNESCO, NGOs and other Regional Groupings of Moving Image Archives

Christian Dimitriu thanks Joie Springer who has been helping FIAF find its way in this huge organisation for the last years. He reports that he has been in Paris for the General Conference. He draws the attention to the Participation programme, from which FIAF receives money for the SummerSchools and the Memory of the World Programme (that declared Metropolis as World Heritage), which Ray Edmondson and Hongtaek Chung attended as FIAF delegates to the International Advisory Committee. He mentions that SEAPAVAA joined the CCAAA last year and that AMIA joined it this year and invites other regional groupings, such as ACE or CNAFA, to apply to the Coordinating Committee of Audiovisual Archives Associations. He invites Ray Edmondson to comment about the CCAAA meeting held in Paris.

Ray Edmondson reminds which institutions are currently CCAAA members: FIAF, FIAT, IASA, SEAPAVAA, AMIA, the Audiovisual Committee of ICA (International Council on Archive), IFLA (International Federation of Librarians Associations and Institutions) and UNESCO. During the last CCAAA meeting, Joie Springer asked all the associations to think about the programmes they want to put forward for the 2003-2004 Participation Programme. One of the main CCAAA project is the update of the 1998 version of the Philosophy of Audiovisual Archives foreseen for 2004. Another project discussed was the elaboration of a Manual for the New and Under-Funded Archives (SEAPAVAA has been working on that project for a while). He thinks that the important of CCAAA rests on the fact that it makes up for one of the weakness of the institutions like FIAF... a lot of institutions dealing with audiovisual archives that do not communicate between each other. He informs that the next CCAAA meeting will take place in September.

Iván Trujillo mentions the FIAT / IASA meeting in Mexico in November. This meeting for images and sounds in Latin America was organised for the colleagues from Radio Educación in Mexico, who were eager to set up a national phonotheque and contacted FIAT, IASA and himself in order to help them. This meeting received the support of the UNESCO Memory of the World. It was an interesting meeting in which real steps were taken. The financial support of the Agencia Española de Cooperación Internacional is used for material restoration and for the technicians travelling expenses. This support allowed twelve colleagues to go to Mexico for meeting on film documentation in Latin America. Rutger Penne held a documentation and cataloguing workshop there. David Francis and João Sócrates were also enabled to attend these meetings. Iván Trujillo reports on SEAPAVAA's proposal to hold a joint Congress with FIAF in Hanoi.

He also informs of AMIA's proposal to organise next March a Joint Technical Symposium in the field of CCAA in Montreal. He states that this still has to be discussed by the Executive Committee but that the date could be a problem, as far as FIAF is concerned, due to its closeness to the Stockholm/Helsinki Congress.

Ray Edmondson adds that he is very happy to hold a joint Congress and that SEAPAVAA will work with the EC to organise this FIAF / SEAPAVAA Congress.

Karl Griep, as representative of ICA (International Council of Archives), gives the regards to FIAF. He suggests contacting the ICA Secretariat in order to work out a possible cooperation for the FIAF Summer School on wheels. He recalls that a lot of archives are members of both institutions and that cooperation could be profitable for everybody.

14. Open Forum

Paolo Cherchi Usai opens the Open Forum and invites Michael Pogorzelski from the Academy Film Archive to report on the announced topic.

Michael Pogorzelski informs the delegates that his archive will be moving mid-July to Hollywood, Los Angeles.

Ayaz Salayev proposes that the future symposiums should be more closely dedicated to film preservation.

Claude Bertemes thanks Ayaz Salayev for his intervention.

Paolo Cherchi Usai invites Ayaz Salayev to participate at the later part of the Open Forum to discuss such issue.

Abdallah Bayahia reminds the Assembly that Karl Griep, during last year's Open Forum, presented the recommendations of the working group that had been created around the workshop "creation and development of film archives". Roger Smither answered that such commission had already existed and that it had to be reactivated. Abdallah Bayahia asks if something has been done in that direction.

Iván Trujillo answers that this working group could not meet due to technical problems such as the departure of Sarah Harb from her archive. He says that this issue is given constant thoughts, the issue of the development of new archives in being discussed in this Open Forum, that initiatives to go to different regions are taken, and that the FIAF SummerSchool on wheels is in process to help developing new archives.

Ray Edmondson informs that the Netherlands Film Museum organised a workshop in Harare in order to find a path for better cooperation in that part of Africa. The group elected a 5-people steering committee to set up a formal association and the results are very encouraging.

Chalida Uabumrungjit reports about the situation of her archive. She explains the administration problems that have appeared with the reform in Thailand. The Film Archive is under the National Archive but the reform does not foresee any section for film and their collection keeps growing. They are now trying to either force the government to create a film section or to separate the Film Archive from the National Archive.

Steven Higgins thanks the Affiliates who have responded to MoMA's call for participating in the Festival of Film Preservation that will be organised this autumn. He explains that they have received some 300 proposals for titles. He clarifies that this festival is a MoMA initiative but that the work of the FIAF membership will be the heart and soul of it. He invites the Affiliates to submit their movies for the coming editions of the festival.

Greg Lukow recalls the sayings of Bran Ferron, who during the FIAF 95 Congress said "we all know that cinema has been dead for quite some time", and the David Francis intervention concluding sentence "hybrid archival laboratory could be developed on a regional basis globally". He explains that this approach allows the archives to play the waiting game, to wait for film to die. But it cannot be a waiting game within groups like FIAF. He proposes FIAF to transform the Century Forum beyond the series of events into an ongoing series of activities embedded within the infrastructure of FIAF, not just to anticipate the future, but to engage and shape it, through development of digitisation standards for example. He hopes that FIAF could carry forward the broadening of the Second Century dialogue among the R&D initiatives, the technical groups, the Commissions. He proposes the EC to create an ad hoc Second Century working group to collaborate with the Commissions, to develop specific projects, maintain contact with manufacturers...

Iestyn Hughes believes that the role of CCAAA would be to coordinate discussion, to bring everything together on the Second Century Forum, considering that people dealing with film, sound and new media are all looking for the same results.

Ray Edmondson supports Mr Hughes' comments.

Jan Erik Billinger informs the delegates that the Swedish Ministry of Cultural Affairs has decided to create a new non-fiction archive. This collection program run by regional museums and regional film centres.

Iestyn Hughes reports that Dave Berry, the National Screen and Sound Archive of Wales Film Researcher, won the Anthony Hopkins Award. This award is given by screen media agencies for life-long contribution to film in Wales.

Pascal Robert announces the name change of his institution. The Etablissement Cinématographique et Photographique des Armées has become the Etablissement de Communication et de Production Audiovisuelle de la Défense. It now contains two parts, the archive section and the production section. He informs of their new website that will progressively contain most of their collection. He explains that, because of the important turnover of its institution, the FIAF manuals are very helpful for newcomers.

Claude Bertermes draws the attention on the future of FIAF and on the future of FIAF Congresses. He invites the Affiliates to think about what they are looking for in the FIAF Congresses and to post their comments

on the FIAF website. He hopes to receive comments and suggestions before the EC meeting of Oslo in order to develop a multiple-choice questionnaire that will be sent to the Affiliates.

Pierre Cadars congratulates Claude Bertemes and stresses the problem of film programming. He suggests thinking about ways to reach new public in order to keep film heritage alive.

Mary Lea Bandy reminds that the recognition of regional groupings emerged some years ago. From then on, some organisation grew bigger and some were born. She thinks that today, it is a general feeling that the future mission of FIAF is to help archives and suggests to establish a FIAF disaster fund in order to help Affiliates in emergency situations.

Paolo Cherchi Usai gives some example of how this disaster relief fund could work; each archive could provide the fund for the preservation of one reel of film in danger in an endangered FIAF archive (even to a non-FIAF archive); provide temporary shelter to endangered collections; provide direct technical assistance... This will be discussed by the Executive Committee.

Peter Scarlet thanks the delegates for the interest they gave to the footage he has screened and informs them that 12 Russian films subtitled in Pashtun were sent to Kabul by the Gosfilmofond of Russia. He comments the footage and invites the delegates willing to offer their support to Kabul to contact him personally.

Oleg Botchkov gives more information about the films they sent to Kabul.

Ray Edmondson says that developing archive are not only looking for financial assistance. Moral support is also very important. He proposes that the archives discarding metal cans for plastic cans redirect the old ones to developing archives. He says he will soon have the details of the needs of the archive in Indonesia and asks what he could do with these details.

Peter Scarlet adds that the people he met in Kabul felt alone and suggest the Executive Committee to send them a letter to tell that something could be done to help them.

Paolo Cherchi Usai adds that FIAF has to be as creative and flexible as possible in figuring out ways in which we can help each other. He says that for example, transferring films on videotapes could be considered in case of severe crisis, and that some archive only need to get expertise and concrete actions. A few affiliates are willing to give an extra contribution to FIAF, he thinks that it could be a good start to raise money for the disaster relief fund.

Hongtaek Chung proposes material and financial support to Afghan Film.

Nancy Goldman suggest to add a line on the invoice sent to the Affiliates saying that they are welcomed to give an extra contribution to the disaster relief fund.

Jan Erik Billinger specify that we have to work on different level on that issue, financial support, sponsorship,... He reports that it is not always easy to raise direct money but that they have the possibility to have the authorities developing the support program for developing countries and to include support system to the existing national programs to the Third World. He believes that the ACE board should bring this matter to the European Union.

Pascal Robert believes direct money could not be given to the disaster relief fund but that it would be much easier to increase the membership fees. On the other hand, he states that his institution could easily provide technical help.

Iestyn Hughes agrees that not all archives could give direct money for such fund, but encourages individual contribution.

Paolo Cherchi Usai stresses that we have to work on different ways to propose contribution to the Affiliates and that one way could not exclude the other.

Iván Trujillo recalls that the creation of such fund is not new and that UNESCO had thought of raising about one million dollars for emergency purposes. The project haven't come into being, but he has been in contact with the Agencia Española de Cooperación Internacional and that they were willing to contribute to such fund to help needing archives in Latin America. He says that three points should be studied: direct help, cooperation with regional institution and individual contribution.

Lia Van Leer asks who is going to coordinate the donation of materials and who could inform of the specific needs.

Paolo Cherchi Usai answers that the FIAF Secretariat will intent to gather the information. Transportation of the material still has to be discussed. He invites the delegates to use the FIAF website for these purposes.

Meg Labrum suggests gathering information on where the human expertise is to enable the archives in need to be advised on the spot.

Eva Orbanz answers that FIAF used to have a list of experts that could be updated.

15. Closure of the 58th FIAF Congress

Paolo Cherchi Usai says that one of the most important result of this General Assembly is the emphasis on the terms cooperation and timely help, that a real commitment has been taken.

He thanks Hongtaek Chung and his wonderful crew for this marvellous Congress. He also thanks the team of interpreters.

Iván Trujillo adds that he is really happy about the course of this Congress. He is also happy about the discussions initiated and about the steps taken. He is looking forward to meet all the Affiliates next year in the Nordic Countries.

Hongtaek Chung closes the Congress thanking Iván Trujillo and the delegates for coming to Asia.

1. Programme of the 58th FIAF Congress

Friday and Saturday, 19 - 20 April

0900 1230	Executive Committee Meeting	Conference Hall, 4 th fl.
1230 1400	Lunch	to be announced
1400 1800	EC Meeting continued	Conference Hall, 4 th fl.

Sunday, 21 April

0900 1230	Executive Committee Meeting	Conference Hall, 4 th fl.
1230 1400	Lunch	to be announced
1400 1800	EC Meeting continued	Conference Hall, 4 th fl.
1900 2100	Welcome Dinner Party	Sejong Hall, 1 st fl.

Monday, 22 April

0900 1230	Symposium Session I Moderator : Eva Orbanz Curator Filmmuseum Berlin <u>Opening remarks :</u> Hong-taek Chung, President Korean Film Archive <u>"Asian films- yesterday, today and tomorrow."</u> Dong-ho Kim, Festival director Pusan International Film Festival Screening <u>'The public prosecutor and the teacher' (38 min.)</u> Storytelling: Chool Shin <u>"A shadow of Byun-sa, the storyteller of silent films"</u> Hee-moon Cho, Film critic Professor of Cinema Sangmyung University Q & A	Convention Center, 3 rd fl.
1030 1100	Tea Break	
1110 1230	Symposium Session I Moderator : Roger Smither Keeper Film and Video Archive / Imperial War Museum <u>"Current state and policy measures for Korean film industry"</u> Jin-ryong Yoo Director General of Culture Industry Bureau Ministry of Culture and Tourism	

"History in Film, Film in History"

Gina Yu, Film critic
Professor of Film and Digital Media Dongguk University

"Digital adventures in film history and criticism"

Tony Rayns, Film-maker and critic

Q & A

1230 1400

Lunch

Sejong Hall, 1st

1400 1530

Symposium Session II

Moderator : Hong-joon Kim
Festival Director Puchon International Fantastic Film Festival

"China film archive: Its preservation and restoration work"

Dong Liu
China Film Archive

"Oral history project of the Hong Kong film archive"

Ain-ling Wong, Research Officer
Hong Kong Film Archive

"Films well-made and kept in Taiwan: A brief introduction in the film industry, film database and film archive in Taipei"

Feii Lu, Director of Radio-TV Dept.
National Chengchi University

Q & A

1530 1600

Tea Break

1600 1800

Symposium Session II

Moderator : Vigdis Lian
Director Norsk Filminstitut

"Sharing the light-growth in Southeast Asia"

Ray Edmondson, Curator emeritus
National Screen and Sound Archive of Australia

"Preserving Singapore's audio-visual heritage"

Irene Lim Lei Lian, Senior Assistant Director
National Archives of Singapore

"Film archive in Laos"
Bunchao Phichit, Director
National Film Archive & Video Center

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

Q & A

Tuesday, 23 April

0900 1030

Symposium Session III

Convention Center, 3rd fl.

Moderator : Jin-sook Joo
Professor of film studies Chung-Ang University

Asian cinema, its singularity and universality- Mizoguchi's "Oyuki, the virgin" in the cinematic inter textuality

Shigehiko Hasumi, Film Critic
Former President of the University of Tokyo

Screening

" Lumière in Asia"(25min.)

Jean-Louis Cot
Dept. du catalogage et analyse des films Centre National de la Cinematographie

"Researching silent Japanese cinema / Japanese cinema as an academic adventure"

Joanne Bernardi,
Professor of Film University of Rochester

Q & A

1030 1100

Tea Break

1100 1230

Symposium Session III

Moderator : Mary Lea Bandy
Chief Curator The Museum of Modern Arts

Indian cinema in the context of Asian cinema

P.K.Nair, Former Director
National Film Archive of India

"The Life and Times of Ruan Ling-yu"

Richard J. Meyer
Visiting Professor Journalism and Media Center University of Hong Kong

"Iranian cinema: Historical point of view"

Fereydoun Khameneipour

Director of the International Relations National Film Archive of Iran

Q & A

1230 1400

Lunch

Sejong Hall, 1st

1400 1530

Symposium Session IV

Moderator : In-young Nam

Critic, Visiting Professor Hong-Ik University

"Introduction of the cinema archive of Mongolia"

J. Solongo

General Director Mongol Kino Corporation

"Status and challenges of film archive in the Republic of Uzbekistan"

Yusup Razykov

General Director Uzbekfilm

"Preservation of Sri Lankan films yesterday, today and tomorrow"

Don Ivan Weerakkody

Assistant General Manager National Film Corporation of Sri Lanka

Q & A

1530 1600

Tea Break

1600 1800

Symposium Session IV

Moderator : Magdalena Acosta

General Director Cineteca Nacional de México

"Film preservation in Japan: Difficulties and Hopes"

Hisashi Okajima,

Curator of Film National Film Center, National Museum of Modern Art, Tokyo

"Monumental task of acquisition and preservation of Indian cinema"

L. K. Upadhyaya

Director National Film Archive of India

"The topical film service and the establishment of Thai film industry"

Chalida Uabumrungjit,

Film archivist collection section The National Film Archive

"Overcoming mould and vinegar affected films"

Ngo Hieu Chi,
Senior manager Vietnam Film Institute

Q & A

Wednesday, 24 April

0900 1230 **Second Century Forum** Convention Center, 3rd fl.
Chair : David Francis
 FIAF Honorary Member
Moderator : Robert Daudelin
 General Director La Cinémathèque Québécoise

1230 1400 Lunch Sejong Hall, 1st fl.

1400 1530 **Workshop I - Technical Commission** Convention Center, 3rd fl.
Chair: Ivan Trujillo Bolio
 Director, Filmoteca de la UNAM
- Manual of Film Preservation
- Film Deterioration Visual Identification
- FIAF TC Test Film

Workshop II - Cataloguing & Documentation Commission

Chair: Paolo Cherchi Usai
 George Eastman House

"Presentation and demonstration of the FIAF international film archive database"

Nancy Goldman, Head of Cataloguing and Documentation
Librarian Pacific Film Archive

**Workshop III - Programming and Access to Collections
Commission**

Chair: Vigdis Lian
 Norsk Film Institut
Kjell Billing, Head of Programming
Norsk Film Institut

1530 1600 Tea Break

1600 1800 **Regional Meetings**
CNAFA Convention Center, 3rd fl.
CLAIM Conference Hall, 4th fl.
Nordic Anteroom, 3rd fl.
SEAPAVAA Symphonia, 1st fl.
AAFA VIP room, 1st fl.
Other Sejong hall, 1st fl.

Thursday, 25 April

0900 1800 **Excursion**
Korean Folk Village
Namdaemun Market

Friday, 26 April

0900 1030	General Assembly	Convention Center, 3 rd fl.
1030 1100	Tea Break	
1100 1230	GA continued	
1230 1400	Lunch	Lobby, 3 rd fl.
1400 1530	GA continued	
1530 1600	Tea Break	
1600 1700	GA continued	
1800 2100	Farewell Reception Reception hosted by Mayor of Seoul Metropolitan Government	Seoul World Cup Stadium

Saturday, 27 April

0900 1030	General Assembly	Convention Center, 3 rd fl.
1030 1100	Tea Break	
1100 1230	GA continued	
1230 1400	Lunch	Lobby, 3 rd fl.
1400 1800	Executive Committee Meeting	

2.1. Cataloguing and Documentation Commission

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY SEOUL, APRIL 2002

I. MEMBERSHIP AND MEETINGS

The FIAF Cataloguing and Documentation Commission's current members are Nancy Goldman (Pacific Film Archive, Berkeley), René Beauclair (Cinémathèque Québécoise, Montreal), Elisabetta Bruscolini (Cineteca Nazionale, Rome), Martine Azpitarte (Bibliothèque du Film - BIFI, Paris), Zoran Sinobad (Library of Congress, Washington D.C.), and ex-officio member Rutger Penne (FIAF - P.I.P., Brussels). Zoran Sinobad and Martine Azpitarte recently accepted invitations to join the Commission, and we are pleased to welcome them.

The Commission had a very productive meeting in Rabat on April 21 and 22, 2001. Present were René Beauclair, Elisabetta Bruscolini, Rutger Penne, Gail Rubenstein, and Nancy Goldman. We discussed and resolved many editorial, formatting, and database issues regarding improving and upgrading the *FIAF International FilmArchive Database*. We also worked intensively on editing a Survey of Digital Imaging Activities in FIAF archives which we will circulate to FIAF members later this year, and began planning the next update of the "International Directory of Film/TV Documentation Collections".

The Commission will next meet in Montréal on June 12 – 15, 2002. This meeting will be devoted to continued enhancement of the databases published on the *FIAF International FilmArchive Database*, as well as progress on the organization and implementation of the other Commission projects outlined below. We will also have the opportunity to meet and work directly with Computer Consultant Platon Alexiades, who has been of enormous assistance in developing the Filemaker Pro interfaces used in compiling data for the "Treasures from the Film Archives", "Bibliography of FIAF Member's Publications", and "International Directory of Film/TV Documentation Collections".

The Commission is always interested in learning of additional colleagues who would like to work with us, and welcome your suggestions. We are especially eager to learn of individuals with particular expertise in film cataloguing.

II. COMMISSION PROJECTS

FIAF International FilmArchive Database

The new Silver Platter interface to the *FIAF International FilmArchive Database* has been a tremendous improvement for researchers around the globe, and has received much

praise. Commission members, FIAF staff, and Silver Platter have actively promoted the project, resulting in many new subscribers. In October, we demonstrated the *FIAF Database* at the FIAF booth in the Giornate del Cinema Muto's FilmFair, attracting the interest of many individuals.

Rutger Penne continues to work closely with IVS and Silver Platter to refine data update procedures and improve and streamline available services. Over the last year, Commission members have continued their work on the project, by providing indexing for the *International Index to Film/TV Periodicals* and updating contents for the other databases as described below.

Treasures from the Film Archives

In the past year, two major updates of the "Treasures from the Film Archives" database of silent film holdings in FIAF archives, produced with the support of the National Film Preservation Foundation (NFPF), have been completed and published on the Fall 2001 and Spring 2002 editions of the *FIAF Database*. We are very pleased with the success of this endeavor, which is due in large part to the extraordinary efforts of Data Editor Sarah Ziebell Mann, and Computer Consultant Platon Alexiades, as well as the overwhelming participation from FIAF archives. We are also extremely grateful to the National Film Preservation Foundation for providing the funding needed to support this valuable work.

We are delighted to announce that NFPF has allocated additional funds to support updating the Treasures database throughout 2002. These funds will allow us to continue Sarah Ziebell Mann's part-time appointment as Data Editor during 2002, and will fund NFPF's requirement to provide copies of the updated Fall 2002 edition to State Libraries in the United States.

Over the past year, Sarah has steadily added more data to "Treasures". The Spring 2002 release incorporates information on 35,349 silent films held in 91 archives. To date, we have received new data from 57 archives, with many of them providing holdings information. Some 13,450 new records have been added to the database, and holdings details on over 28,000 films are now available.

In early April, we sent letters to all FIAF affiliates requesting information and updates for the Fall 2002 release. We hope to continue improving this invaluable resource, and we encourage all FIAF archives to contribute data and participate in this important collaboration.

Other FIAF Databases

René Beauclair continues to update the "Bibliography of FIAF Member's Publications" and to make it available both on the *FIAF International FilmArchive Database* and as a print publication. He completed the 2000 edition last September and sent it to all FIAF affiliates. The computerized version of the "Bibliography of FIAF Member's Publications" presently includes 4,036 entries covering FIAF members' publications from 1966 – 2000. Each year, over 300 new entries are added on average. In January 2002, René sent out his annual request for new information, and plans to compile the 2002 publication in July. It will be mailed to FIAF affiliates in the Fall and will appear

on the Fall 2002 edition of the *FIAF Database*. As always, we greatly appreciate members' valuable contributions to this collaborative project.

René also readied the "International Directory of Film/TV Documentation Collections" for the Fall 2001 edition of the *FIAF Database*, working with Computer Consultant Platon Alexiades to improve the on-line display, as well as data entry and export protocols. Commission members plan to update the "Directory" in late 2002, for publication on the Spring 2003 issue of the *FIAF Database*.

FIAF Cataloguing Rules

In early 2002, Nancy Goldman ran several experiments to determine the most efficient approach to making the FIAF Cataloguing Rules available on the FIAF website. Although our original plans called for scanning the book and using Optical Character Recognition (OCR) software to translate the page images into ASCII text, we are now planning instead to make the work available as a PDF file, at least as a first step. Since the original publication was printed from typewritten pages and includes text in many languages, the OCR software was proving very inefficient at correctly translating the characters. Barring any unforeseen developments, we hope to work with Steve Ricci and with the Secretariat staff to make the PDF document available on the FIAF website this year. If desired, we can certainly continue to experiment with also providing it as marked-up ASCII text in a future stage.

Survey of Digital Imaging Activities in FIAF Archives

In 2001, the Commission worked extensively on the survey draft prepared by Elisabetta Bruscolini. In order to make the survey as effective as possible, we decided to delay disseminating the survey until we can refine it even further during our June meeting. Once the survey is finalized, we will mail it to the FIAF affiliates. Results will be compiled, analyzed and published in a future issue of the *Journal of Film Preservation* or as an "Occasional Paper". We aim for this project to be a first step to help encourage collaboration and development of common digitization standards and procedures for non-film collections in archives.

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission
Berkeley, April, 9, 2002

REPORT OF P.I.P. ACTIVITIES

General Assembly (Seoul 2002)

The following is a summary of the main activities and publications of the Brussels office of the Periodicals Indexing Project (aka P.I.P.) from May 2001 to April 2002.

1. Periodicals Indexing Project

The Periodicals Indexing Project is now in its 30th year. The original service, which involved sending out batches of 10,000 cards to each subscriber every year, was replaced by microfiches in 1983. 10 years later the microfiches were in turn replaced by a biannual CD-ROM service. And now approximately 300,000 article references are available to researchers via the internet and on CD-ROM.

The new version of the *FIAF International FilmArchive Database* was demonstrated at a workshop in connection with the conference 'Los Archivos sonores, visuales en América Latina' held in Mexico City in November 2001. As a result we have gained three new Latin American contributors.

The P.I.P. has worked with the Cineteca Nazionale di Roma and the Cinémathèque Québécoise de Montréal to facilitate direct import of data from their systems (SARC and Ciné-TV) into our database (Adv Rev). This is another important step in the process of automating the indexing procedures.

2. Print publications

The 7th revised edition of the *Subject Headings* was published in June 2001 replacing the previous print edition from 1996. All regular contributors received the new edition together with an updated and expanded version of the *Guidelines for Indexers*.

Volume 29 of the "International Index to Film Periodicals" was published in September 2001.

3. FIAF International FilmArchive Database

A standing order of the *FIAF Database* now includes two CD-ROM updates per year and quarterly updates on the Internet. Thanks to the internet updates the latest data is made available with much less delay than in the past. We now publish a new version every three months.

FIAF affiliates can now purchase a site license giving them unlimited access to the *FIAF Database* through the internet. Web access began in April 2002 using the latest SilverPlatter interface (ERL 5).

Rutger Penne
10 April 2002

2.2. Programming and Access to Collection Commission

ACCESS AND PROGRAMMING COMMISSION

Note to the workshop in Seoul 2002

THE ADVANCED PROJECTION MANUAL

Table of contents – main chapters:

Chapter 1	Introduction
Chapter 2	Equipping a projection room for the presentation of historic films
Chapter 3	Treatment of archive material
Chapter 4	Picture formats and aspect ratios
Chapter 5	3D film presentation (written as a pilot project – 15 pages)
Chapter 6	70mm film presentation
Chapter 7	Narrow gauge film presentation
Chapter 8	Sound formats and sound processing
Chapter 9	Presentation of video and other electronic/digital images
Chapter 10	Maintenance of projection equipment
Chapter 11	Maintenance of sound equipment
Appendix	List of suppliers of equipment and parts List of films, Dolby A, SR, SR-D, DTS, SDDS List of films, 70mm formats List of films, 35mm formats Industry standards and norms Further reading References

We suggest publishing on the net on FIAF's website. With pictures and different layers going in depth of the topics. Also there must be a system for feedback, commentaries etc. In that way it can always be updated if the presentation of film will change. Our plan is to have at least chapter 2,3,4 and 5 out till the Stockholm/Helsinki meeting.

ELECTRONIC SUBTITLING

We will do a research into the different systems and if possible recommend one as a standard.

We also want to create a simple database for the titles that exists in translated forms in the different systems, and a recommendation to use English or another widely used language when translating so that it can be used by other archives when screening the same print.

When we have established these two projects, the commission will look into the access both regarding traditional film archive questions and the new media situation.

3.1. Changes to Statutes & Rules (Rules 33)

ACCESS AND PROGRAMMING COMMISSION

Note to the workshop in Seoul 2002

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3.1. Changes to Statutes & Rules (Rules 33)

PROPOSED CHANGE TO RULE 33

The Executive Committee (again) stresses the importance of the Annual Report submitted by affiliates.

1. The Annual Report is an essential channel of communication between affiliates and the Secretariat, the Specialist Commissions and the Executive Committee. The compilation of the Annual Reports into the bound volume published in advance of the Congress each year facilitates and symbolizes this communication.
2. To underline the importance of this Annual Report, failure to submit a report is one of the reasons foreseen by the Statutes and Rules (Rule 33) for which affiliates will be denied the right to vote at the General Assembly.

In spite of frequent reminders and warnings about these two points, the FIAF Secretariat continues to experience difficulties in ensuring the punctual delivery of Annual Reports by affiliates. In 2002, there were so many late deliveries that it was not possible to prepare the published volume before the Seoul Congress.

With the intention of reducing the risk that this problem will recur in future years, and in the interests of clarity the Executive Committee proposes the following amendment to Rule 33 for immediate approval by the General Assembly.

"In conformity with the terms of Article 13 of the Statutes, each affiliate of the Federation present or represented at the General Assembly shall have the right to one vote on condition that its affiliation fees up to and including the last financial year have been paid, and that it has submitted its annual report by no later than the last day of February of that year."

(new text underlined)

3.2. Proposed changes to Rules 99 – 106

RULES 99 – 106: TEXT FOR DISCUSSION

The major revision of the *Statutes and Rules* which was adopted by the General Assembly of the London Congress (2000) left largely unchanged Chapter XI of the Rules – the chapter concerning Relations between Affiliates.

Both in London and in Rabat, a number of delegates asked whether or when revisions would also be proposed for these rules, especially for those contained in Sections 2 and 3 of that chapter, since they felt that they also required attention.

Section 2 (Rules 99 – 105) Acquisition and loan of films.

Section 3 (Rule 106) Affiliates' publications.

In response to these inquiries, a small working group of the Executive Committee has prepared for consultation purposes the attached draft of a possible new text for these Rules. These are now circulated for discussion only. In the light of comments received, a final text may be prepared and presented formally in advance of the General Assembly in Helsinki (2003).

Please make your comments known, in the course of the Seoul General Assembly or after your return home. The deadline for the receipt of comments will be **31 August 2002**. Comments after Seoul may either be addressed directly to Roger Smither or (in the very near future) be posted on the discussion forum of the FIAF website at **www.fiafnet.org**.

Contact addresses for Roger Smither:

Email: **Rsmither@iwm.org.uk**

Fax: +44 20 7416 5299

Mail: Film and Video Archive
Imperial War Museum
Lambeth Road
London SE1 6HZ
UK

INTERNAL RULES

Chapter IX - Relations between Affiliates

2. Acquisition and loan of films

Rule 99

Membership of the Federation shall imply willingness to supply on receipt of a written request a copy of any film in its collection, provided its preservation is not endangered, in its best and most complete form, to any other Member, unless it is specifically prohibited from doing so by undertakings given to the copyright owners and/or donors, and provided always that it receives satisfactory assurance from the requesting Member that the use to be made of the film will not be contrary to the interests of the copyright owners and/or donors. It is understood that films so supplied may only be used for one or more of the following purposes:

- a) preservation within the Member's archive;
- b) showing on the Member's own premises.

2. Acquisition and loan of films

Rule 99

Affiliation to the Federation shall entail willingness to lend or supply a copy of any film in the Affiliate's collection to another Affiliate subject to the detailed provisions outlined in this and the following Rules. The Affiliate supplying the copy is hereafter referred to as the lender, and the Affiliate requesting the copy as the borrower.

- a) It is understood that films so supplied may only be used by the borrower for one or both of the following purposes:
 - (1) preservation within the borrower's archive;
 - (2) showing on the borrower's own premises;
 - (3) other purposes agreed between the two organisations.
- b) The borrower shall make the request to the lender in writing, and with reasonable prior notice.
- c) The lender must be satisfied that meeting the borrower's request will not endanger the preservation of the film.
- d) The request shall not conflict with any prohibitions, limitations, or instructions placed on the lender by the copyright owners, donors or depositors of the specific material in question.
- e) The copy supplied shall be in the best and most complete form available to the lender without compromising his own usage of that film.
- f) The borrower shall be liable for all costs involved in the shipment and return of the film, which shall be arranged in accordance with standards prescribed by the lender.

"Affiliation" not "Membership", "entail" is stronger than "imply" meaning an obligation, not an aspiration.

Conditions and restrictions spelled out in a separate list, for easier reference.

Adds broadly defined third category to cover other possibilities.

Adds "reasonable prior notice"

Replacement of "passive voice" with "active voice" for greater clarity.

Adds proviso about lender's own usage

Adds proviso about borrower being responsible for costs, but lender specifying standards.

Rule 100

Films may be supplied by a Member or an Associate to a Member either on temporary loan, or on indefinite loan, or for permanent retention:

- a) when a film is supplied on temporary loan, it is loaned for a specified reason and a limited period of time. While a film is on temporary loan, it may in no circumstances be copied, in whole or in part, without the authorisation of the lending Member or Associate;
- b) when a film is supplied on indefinite loan, the Member or the Associate who supplied the film may at any time, either on the demand of the copyright owners and/or donors or for infringement of the conditions of the loan or for any other valid reason, demand the immediate return of the film together with all copies (positive or negative) which may have been made therefrom with compensation for laboratory expenses.
- c) a film may be supplied for permanent retention only with the direct authorisation of the copyright owner and/or donor.

Rule 101

When a Member or an Associate sends a film to a Member, it may agree to do so in one of the following ways:

- a) in exchange for payment of its costs;
- b) in exchange for another film or films of

Rule 100

The nature and purpose of the request shall be clearly stated by the borrower and agreed by the lender before the film is shipped. Films may be supplied by one Affiliate to another either on temporary loan, or on indefinite loan, or for permanent retention.

- a) When a film is supplied on temporary loan, it is loaned for a specified reason and a limited period of time. While a film is on temporary loan, it may in no circumstances be copied, in whole or in part, without the authorisation of the lender.
- b) When a film is supplied on indefinite loan, the lender may at any time, either on the demand of the copyright owners and/or donors or for infringement of the conditions of the loan or for any other valid reason, demand the immediate return of the film together with all copies (positive or negative) which may have been made therefrom with compensation for laboratory expenses.
- c) A film may be supplied for permanent retention only with the direct authorisation of the copyright owner and/or donor.

Rule 101

FIAF Members will supply films to other Members at no charge, except that if the number of loan requests made to any one Member lender by other Members constitutes a demonstrable hardship, that lender may, having given due notice, suspend free loans until the period of hardship has passed. If such hardship has

Further emphasis on need of clarity of intention before the film is supplied.

"Affiliates" not "Members/Associates"

Loans between Members to be free of charge, as long as the lending Member is not put into unreasonable difficulties thereby

EXISTING ENGLISH TEXT (2000 edition):

- c) equivalent length;
- c) by lending (with or without reciprocity) a negative or positive copy of the film to the other Member to enable it to make the copy or copies it requires in its own country at its own expense;
- d) without recompense of any kind.

PROPOSED NEW ENGLISH TEXT (2002):

been demonstrated. Members will supply the film under one or more of the terms b - c noted below.

Loans by Members to Associates, loans by Associates to Members, loans between Associates, and loans between Members when the lender has been granted the right just noted, may be made in one of the following ways, at the discretion of the Lender:

- a) without recompense of any kind.
- b) in exchange for payment of a reasonable fee. (Affiliates who feel that the fees demanded for loans are unreasonable may initiate the complaints procedure provided in these Rules.)
- c) in exchange for another film or films of equivalent length.
- d) in exchange for some other form of reciprocity mutually agreed between the lender and the borrower
- e) by lending (with or without reciprocity) a negative or positive copy of the film to the other Affiliate to enable it to make the copy or copies it requires in its own country at its own expense.

NOTES TO PROPOSED NEW TEXT

Members in hardship still obliged to supply the film just exempted from having to do so free

Loans other than Member-Member loans may be made free or on some other basis

"Free" becomes first option

Reminder that borrowers who feel fees are unreasonable have an avenue for complaint

Addition of an extra broadly defined category to cover other possibilities

Rule 102

Films supplied by a Member or an Associate to a Member must only be used in the country of, and under the direct control of, the receiving Member. These films and any copies which may be made from them can in no circumstance be passed by the receiving Member to other Members or Associates without the previous agreement of the supplying archive.

Rule 103

If a film sent on temporary loan is damaged, destroyed

Rule 102

Films supplied by one Affiliate to another must only be used in the country of, and under the direct control of, the borrower. The borrower may in no circumstance pass these films and any copies which may be made from them to other Affiliates or third parties without the previous written agreement of the lender and any other interested parties.

Rule 103

If a film sent on temporary loan is damaged, destroyed

Changes as needed to implement new vocabulary of Affiliate, lender, borrower.

Replacement of "passive voice" with "active voice" for greater clarity.

Addition of "or third parties".

NO CHANGE (apart from those needed to implement

RULES 99 – 106

EXISTING ENGLISH TEXT (2000 edition):

or lost, the Member who borrowed the film shall pay to the lending Member or Associate the full replacement cost including, if necessary, the cost of any intermediate master material, titling, etc... which may be involved.

Rule 104

Unless otherwise agreed, when a film received by a Member for permanent retention or on indefinite loan is damaged, destroyed or lost, the Member or the Associate who supplied the film shall be obliged to replace it, on condition that the Member sustaining the loss pays the full replacement cost and on the understanding that the replacement shall be supplied under the same terms as before.

Rule 105

If a Member or an Associate sustains loss or damage to any film in his collection, and requests another Member or Associate to help him to replace the lost film at cost, the Member or Associate appealed to shall be obliged to do everything possible to meet this request.

3. Affiliates' publications

Rule 106

When Members or Associates publish, directly or not, a publication on the cinema, they must ask the publisher that a copy of the publication be sent free of charge to all affiliates of the Federation.

PROPOSED NEW ENGLISH TEXT (2002):

or lost, the borrower shall pay to the lender the full replacement cost including, if necessary, the cost of any intermediate master material, titling, etc., which may be involved.

Rule 104

Unless otherwise agreed, when a film received by a borrower for permanent retention or on indefinite loan is damaged, destroyed or lost, the lender who supplied the film shall be obliged to replace it, on condition that the borrower pays the full replacement cost and on the understanding that the replacement shall be supplied under the same terms as before.

Rule 105

If a Member or an Associate sustains loss or damage to any film in his collection, and requests another Member or Associate to help him to replace the lost film at cost, the Affiliate appealed to shall be obliged to do everything possible to meet this request.

3. Affiliates' publications

Rule 106

When Members or Associates publish, directly or not, a publication on the cinema, they must arrange with the publisher that one copy of the publication shall be offered to each Affiliate of the Federation (for institutional use only) either free or at the best available discount rate.

NOTES TO PROPOSED NEW TEXT

new vocabulary of Affiliate, lender, borrower)

NO CHANGE (apart from those needed to implement new vocabulary of Affiliate, lender, borrower)

NO CHANGE (apart from those needed to implement new vocabulary of Affiliate, lender, borrower)

Attempts to replace an unworkable rule with one which should be workable.

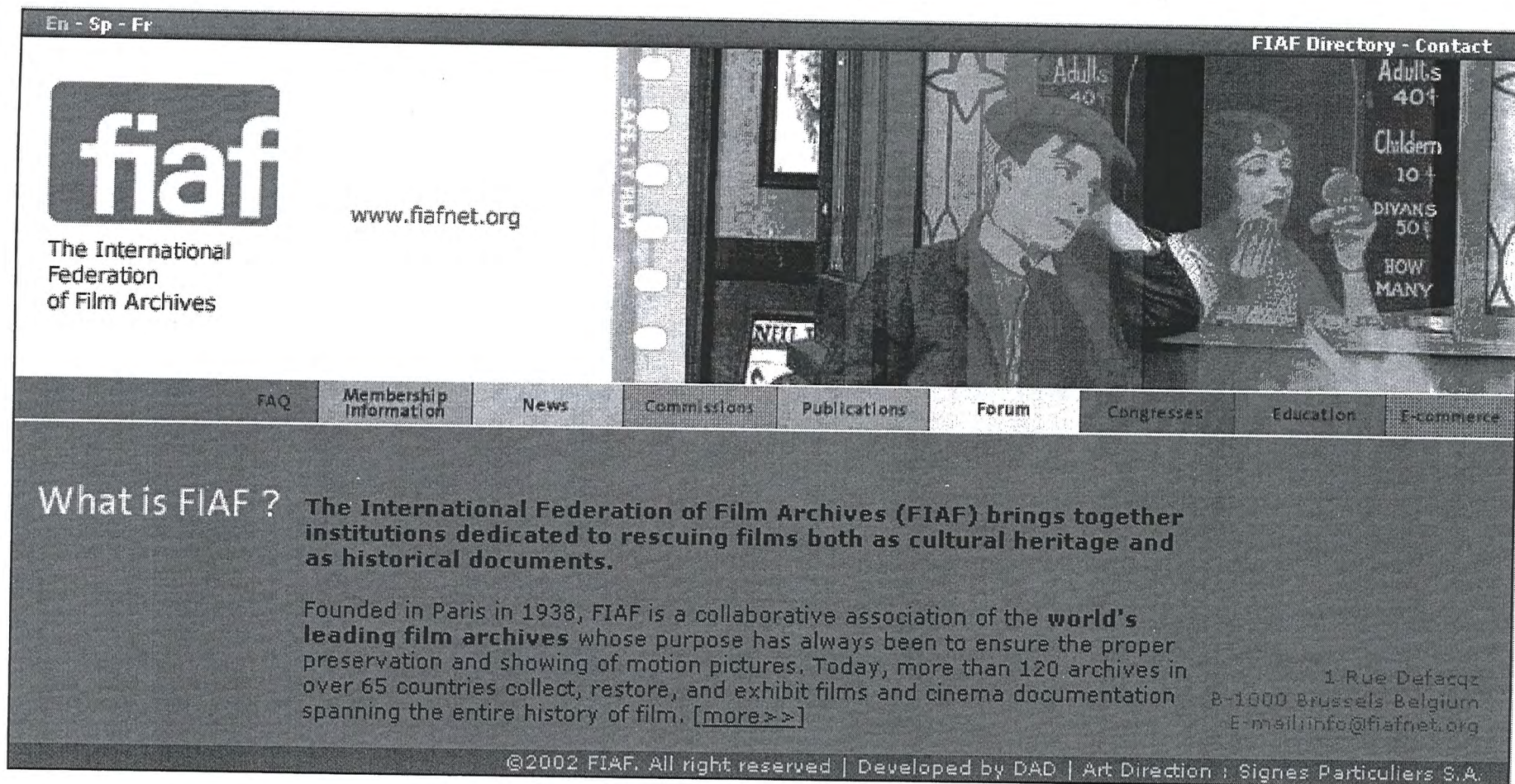
4.1. New FIAF Website

The new FIAF website is now in service.

The FIAF website has been completely reshaped, updated and transferred from UCLA to the FIAF Secretariat in Brussels.

You are invited to visit it and to use it in order to help us make it an interactive tool for all of you.

Do not hesitate to submit your NEWS for the website and post your discussion subjects in the FORUM.



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www.fiafnet.org

The International Federation of Film Archives

FAQ | Membership Information | News | Commissions | Publications | **Forum** | Congresses | Education | E-commerce

What is FIAF ?

The International Federation of Film Archives (FIAF) brings together institutions dedicated to rescuing films both as cultural heritage and as historical documents.

Founded in Paris in 1938, FIAF is a collaborative association of the **world's leading film archives** whose purpose has always been to ensure the proper preservation and showing of motion pictures. Today, more than 120 archives in over 65 countries collect, restore, and exhibit films and cinema documentation spanning the entire history of film. [[more>>](#)]

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5.1. 2003 – Stockholm / Helsinki

59th **fiaf** congress 2003

STOCKHOLM

HELSINKI

Newsletter 1

The 59th FIAF Congress

Stockholm - Helsinki



material, how to slow down the fading process, effects of climate on colour film material, experiences of below zero storage, and the durability of colours in different types of film stock. The principles and ethics in colour film restoration, namely the problem of references to the original colours, will also be discussed.

The second day, Tuesday 3 June, will concentrate on presentations of practical experiences on colour film restoration projects, both analogue and digital, carried out by FIAF archives. The symposium welcomes contributions from FIAF member archives.

The third day, Wednesday 4 June, poses the question "When is a film restored?". On this last day of the symposium the issue of preservation of films produced today will also be addressed in detail.

Film Program

A special screening program relevant to the theme of colour film restoration will be put together. Detailed information on films to be shown will be provided in the Newsletter 2 as well as on the upcoming congress website (www.fiaf2003.org).

Ferry Trip & Social Functions

After Wednesday morning session, there will be a change of venue from Stockholm to Helsinki. As an extra treat, special transportation between the two capitals will be provided for the official delegates of FIAF member archives. The second largest cruise ferry in the world will take the participants on a 16-hour-cruise departing from Stockholm at 5 p.m., and arriving at Helsinki at 9.30 a.m. on Thursday morning. Cabins, dinner and breakfast as well as special program will be offered on board for FIAF 2003 participants. This is your chance to get a taste of the exquisite Nordic archipelago at its most beautiful.

NOTE: The ferry trip is a return fare, and includes the return trip on Saturday 7 June, departing from Helsinki harbour at 5 p.m. and arriving at Stockholm at 9.30 a.m. on Sunday 8 June. Please, keep this in mind when booking your airline ticket! More detailed information will be available later this year.

A variety of social functions - welcome receptions, farewell party, etc. - are also being planned for the whole duration of the twin city congress.

General Assembly

The general assembly of the 59th FIAF congress will take place in the Marina Congress Center, a professional convention facility in Helsinki.

Simultaneous interpretation

Simultaneous interpretation will be provided in English, French and Spanish during the symposium and the general assembly.

Accommodation

A wide selection of hotels (from 3 to 5 stars) will be offered to the delegates. Prices range from 1000 SEK to 1900 SEK (in Stockholm) and from 90 EUR to 199 EUR (in Helsinki).

Exchange rates (1 April 2002):
SEK 100 = USD 9,73
EUR 100 = USD 86,00

More detailed hotel information including prices will be available later this year.

Good To Know

During the month of June, Sweden and Finland enjoy the start of the long-awaited summer and its most beloved phenomenon, the midnight sun. However, even summer weather can be very unpredictable and fickle up in the Nordic countries. Please be prepared to any kind of weather ranging from sunshine to rain; from 10 to 25 degrees of Celsius.

6.1. The Afghan Project

From: Peter Scarlet, Cinematheque Francaise

To: FIAF delegates

Date: 26 April 2002

Re: The Afghan Project

Following our brief presentation on Wednesday of material recorded last month in Kabul, many of you have graciously come forward to offer support. Thank you all! This memo is intended to answer some of your questions and to lay out some of the pertinent details.

AFGHAN FILM:

Established in the 1960s, Afghan Film, is a branch of the Ministry of Information & Culture. Its General Director, Siddiq Barmak is a VGIK graduate, and ~~he heads a staff of~~ some 120 people, both men and women. They operate the production facility in Kabul (to our knowledge the only such facility in the entire country) and have collected and preserved (at peril to their lives, as you now know) virtually all features and documentaries ever produced there. Afghan Film also runs the 600-seat Baharestan Cinema, one of 6 or 7 cinemas that are now back in operation in Kabul. Like all of them, it is equipped with 1970s-era 35mm projection equipment, most of it Soviet-made. The studios of Afghan Film have one small projection facility which has similarly dated material. One of them barely functions and they have no spare parts with which to repair it.

WHAT'S NEEDED:

Restoration and Preservation: They've kept all negative material, and many of the prints, in the vaults you saw in the film. There is no air-conditioning equipment available – indeed even electricity and water are undependable. Generators are a basic need. Much of the negatives are nitrate – apparently they were still using nitrate through the early 70s. There is no lab in Afghanistan; the closest is in Dushanbe (Tajikistan).

They need projectors (35mm and video) and parts. Editing and sound equipment, including amplifiers, microphones, splicers, rewinds.

Transportation: We plan to return to Kabul in early June for the Loya Jirga (national council) which will be open June 22, presided by the newly-returned former king, Zahir Shah, to prepare a transitional government, paving the way for elections in two years. We have excellent relations with many members of the present interim government, who are extremely supportive of this project and will do all they can to help. We can bring small equipment with us and can, of course, bring additional material by paying overweight.

Bulkier equipment such as 35mm projectors, will have to be handled by military transport, and each of us can perhaps approach this on an individual level through our governments and through appropriate NGOs.

Please feel free to contact me with further questions, suggestions, and information.

~~My updated contact information is:~~

Peter Scarlet

Cinematheque Francaise, 4 rue de Longchamp, 75116 Paris, France.

Phone: (direct) +33 1 53 70 85 78 // (office) +33 1 53 65 74 78 // (mobile) + 33 6 08 05 42 32

Fax: (office) +33 1 53 65 74 65 // (mobile) + 33 6 85 05 91 86

pscarlet@wanadoo.fr

Mr Siddiq Barmak
General Director
Afghan Film
The Ministry of Information & Culture
Kabul, Afghanistan
FAX: 93 2 290009

México, 30 April 2002

Dear Mr. Barmak,

The International Federation of Film Archives (FIAP), concluded its 58th annual congress some days ago in Seoul, Republic of Korea. During our meetings, the director of the Cinémathèque Française, Peter Scarlet, showed us film clips from his recent trip to Kabul and from his meetings with you and the staff of Afghan Film. These images and his account both saddened us and made us very happy.

We were very moved by what we saw, and at the same time, we were very happy because of what you and your brave colleagues did to safeguard your nation's film heritage. Your heroic action in the face of the Taliban's brutality was an inspiration to all of us: you made us proud of the work we do. As representatives of film archives from all over the world, we want to welcome you to the family of film archivists who are your colleagues. We want not only to salute you but also to look into ways that we can assist you. Many of us have already offered help in areas that Mr. Scarlet has indicated: projection and editing equipment, videocassettes, and above all, support in efforts to preserve and restore your collection, and we will coordinate our efforts through him.

We are sending you this letter to honour you and the brave staff members of Afghan Film for saving your archive at the most difficult and life threatening time of their history.

We would like to know more details of what your needs are. Knowing that flights are limited to Afghanistan and that even communication with you will not be easy, we will nonetheless try to arrange for a representative of our organization to visit you in the next several months, since one of our only regrets about our just-concluded conference, the first ever held in Asia, is that we were unable to contact you in time to be able to invite you.

With best wishes,



Iván Trujillo Bolio
FIAP President

Cc: Peter Scarlet, Director of the Cinémathèque Française, Paris
Christian Dimitriu, Senior Administrator of FIAP, Brussels



Fédération
Internationale des
Archives du Film

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of Film Archives

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7. Financial Reports



Associations
Management
and Consulting

To the Management of
FIAF
Rue Defacqz 1
1000 BRUXELLES

Brussels, February 15th 2002

Dear Sirs,

FIAF 2001 FINANCIAL STATEMENTS

ICSA has been in charge of the accounting and the financial reporting for your Federation for the year 2001.

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 2001.

Sincerely,

M.A. PONCELET



FIAF/P.I.P.

As of December 31 2001 (in EURO)

<u>ASSETS</u>	<u>31/12/2000</u>	<u>31/12/2001</u>
<u>Receivables</u>		
Members & other	145.097	162.327
Provision bad debts	-100.661	-72.602
Total Receivables	44.436	89.725
<u>Cash & Banks</u>		
Reserve fund (deposit)	151.391	188.567
Current account BEF	71.021	24.500
Current account \$	78.568	7.633
Current account GBP	22.311	9.463
Petty cash	53	16
Total Cash & Banks	323.344	230.179
TOTAL ASSETS	367.780	319.904
 <u>LIABILITIES</u>		
<u>Fund balance</u>		
Prior year	164.217	152.270
Year result	0	0
Provision	56.849	50.520
Total Fund Balance	221.066	202.790
<u>Debts</u>		
Suppliers	63.797	41.316
Salaries related	20.004	22.006
Other debts	0	37.142
Total Debts	83.801	100.464
<u>Prepaid</u>		
AECI 2 esp/P.Getty	52.675	0
Nitrate Book Fund	10.238	16.650
Total Prepaid	62.913	16.650
TOTAL LIABILITIES	367.780	319.904

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

	Revised 2001	Actual 2001	Revised 2002	Draft 2003
CURRENT INCOME				
<i>FIAF</i>	233,8	257,4	263,0	265,2
% previous year		110,1%	102,2%	100,8%
<i>P.I.P.</i>	133,4	215,1	217,8	220,5
% previous year		161,3%	101,2%	101,3%
% Total income	36,3%	45,5%	45,3%	45,4%
TOTAL INCOME COMBINED	367,2	472,5	480,8	485,7
% previous year		128,7%	101,7%	101,0%
EXPENSE				
<i>FIAF</i>				
Personnel and external services	(98,3)	(112,2)	(118,3)	(121,3)
% previous year		114,1%	105,4%	102,5%
Other current expenses	(25,3)	(26,4)	(31,5)	(34,0)
% previous year		104,3%	119,3%	107,9%
Congress - Meetings - Missions	(58,2)	(52,5)	(56,0)	(61,5)
% previous year		90,2%	106,7%	109,8%
Special Projects + Activities	(32,0)	(65,4)	(66,0)	(55,0)
% previous year		204,4%	100,9%	83,3%
Equipments - Furnitures	(4,6)	(8,4)	(6,0)	(6,0)
Contingency reserve	(1,0)	(1,7)	(1,0)	(1,0)
Total expense FIAF	(219,4)	(266,6)	(278,8)	(278,8)
% previous year		121,5%	104,6%	100,0%
<i>P.I.P.</i>				
Salaries and fees	(77,8)	(77,5)	(83,0)	(85,0)
% previous year		99,6%	107,1%	102,4%
Other Current expenses	(24,5)	(16,8)	(25,9)	(29,3)
% previous year		68,6%	154,2%	113,1%
Projects - Special Activities	(37,0)	(110,9)	(124,0)	(127,0)
% previous year		299,7%	111,8%	102,4%
Total expense P.I.P.	(139,3)	(205,2)	(232,9)	(241,3)
% previous year		147,3%	113,5%	103,6%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(358,7)	(471,8)	(511,7)	(520,1)
% previous year		131,5%	108,5%	101,6%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF OPERATING RESULT</i>	2,5	(9,2)	(15,8)	(13,6)
<i>Provisions from/to Reserve Fund</i>	(2,5)	9,2	15,8	13,6
TOTAL FIAF	-	(0,0)	(0,0)	(0,0)
<i>P.I.P. OPERATING RESULT</i>	(8,3)	9,9	(15,1)	(20,8)
<i>Provisions from/to Reserve Fund</i>	8,3	(9,9)	15,1	20,8
TOTAL P.I.P.	0,0	0,0	0,0	0,0
TOTAL COMBINED FIAF - P.I.P.	0,0	0,0	0,0	0,0

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

AFFILIATES AND SUBSCRIBERS	Revised 2001	Actual 2001	Revised 2002	Draft 2003
Affiliates A	46	46	46	46
2750 € (2.365S)	126,5	126,5	126,5	126,5
Affiliates B	24	24	24	24
2300 € (1.978S)	55,2	55,2	55,2	55,2
Affiliates C	21	21	22	23
1700 € (1.462S)	35,7	35,7	37,4	39,1
Affiliates D	10	10	13	13
1150 € (989S)	11,5	11,5	15,0	15,0
Affiliates E	25	25	25	25
600 € (516S)	15,0	15,0	15,0	15,0
Supporters	13,0	3,5	13,0	13,0
<i>Voluntary fees contributions</i>	0,2	0,2	0,2	0,2
<i>Provision for unpaid Fees</i>	(29,0)	(1,8)	(14,0)	(14,0)
Total Members and subscribers	228,1	245,8	248,3	250,0
<i>% previous year</i>		107,8%	101,0%	100,7%
PUBLICATIONS				
JFP (Subscr + Stand alone)	85	85	95	98
35,2 € \$30,27	2,8	2,7	3,3	3,4
Other FIAF Publications	100	82	110	120
40,00 € \$34,40	4,0	3,3	4,4	4,8
Advertising income	1,9	1,7	3,0	3,0
TOTAL PUBLICATIONS	8,7	7,7	10,7	11,2
<i>% previous year</i>		88,3%	139,9%	104,7%
Fundraising (1)				
<i>Received: P. Getty + AECl</i>	67,0	67,0	16,0	4,0
<i>Funds to be distributed</i>	(63,0)	(50,4)	(12,0)	(4,0)
<i>Funds available for new activities</i>	(4,0)	(16,6)	(4,0)	-
FUNDRAISING BALANCE	0,0	0,0	0,0	0,0
Interest & Exchange Diff.	4,0	3,9	4,0	4,0
TOTAL INCOME FIAF	240,8	257,4	263,0	265,2
<i>% of total combined Income</i>	52,8%	54,5%	54,7%	54,6%
TOTAL COMBINED FIAF - P.I.P.	455,8	472,5	480,8	485,7

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

SECRETARIAT	Revised 2001	Actual 2001	Revised 2002	Draft 2003
<i>Personnel and external Services</i>				
FIAF Management	(49,0)	(55,4)	(49,5)	(50,5)
Assistant (SD 60%) (OJ 100%)	(31,0)	(31,6)	(37,0)	(38,0)
Adm. secretary (JR 50%)	(22,5)	(20,3)	(23,0)	(23,5)
Computer experts	(3,0)	(2,7)	(3,0)	(3,5)
Backup Personnel	(0,2)	(0,2)	(2,2)	(2,2)
Actg. taxes. balance	(2,0)	(2,0)	(2,3)	(2,3)
Audit and special assistance	-	-	(1,3)	(1,3)
Total Personnel and external services	(107,7)	(112,2)	(118,3)	(121,3)
% previous year		104,2%	105,4%	102,5%
<i>Other current expense</i>				
Telephone/fax	(7,0)	(3,9)	(7,5)	(8,0)
Office supplies/Postage	(5,9)	(6,2)	(7,0)	(8,0)
Maintenance	(1,2)	(0,3)	(1,5)	(1,5)
Rent and charges, insurance	(12,2)	(10,2)	(12,5)	(13,5)
Bank costs	(3,0)	(5,8)	(3,0)	(3,0)
Total Other current expense	(29,3)	(26,4)	(31,5)	(34,0)
% previous year		90,1%	119,3%	107,9%
TOTAL SECRETARIAT EXPENSES	(137,0)	(138,6)	(149,8)	(155,3)
% previous year		101,2%	108,1%	103,7%
<i>Meetings/Congress/Missions</i>				
EC Committee Meetings + Transl.	(11,0)	(12,2)	(11,0)	(11,0)
Commissions	(10,0)	(7,5)	(13,0)	(13,0)
Congress	(22,0)	(24,3)	(23,0)	(23,0)
Missions+Travel+Hospitality	(8,0)	(8,5)	(9,0)	(8,0)
Total Meetings/Congress/Missions	(51,0)	(52,5)	(56,0)	(55,0)
% previous year		102,9%	106,7%	98,2%
<i>Projects- Activities</i>				
Development Fund	(1,0)	(5,0)	(6,0)	(6,0)
Website/ Promotion	(5,0)	(13,5)	(13,0)	(8,0)
Journal of Film Preservation	(19,5)	(16,9)	(19,5)	(20,0)
Special publications	(4,0)	(4,6)	(4,0)	(4,0)
Administrative publications	(9,5)	(12,3)	(9,5)	(9,5)
Summerschool+Other Projects	(4,3)	(13,1)	(14,0)	(14,0)
Total Projects - Activities	(43,3)	(65,4)	(66,0)	(61,5)
% previous year		151,0%	100,9%	93,2%
<i>Equipments/Software/Upgrades</i>				
Equipments/Software/Upgrades	(6,0)	(8,4)	(6,0)	(6,0)
Contingency Reserve	(1,0)	(1,7)	(1,0)	(1,0)
TOTAL EXPENSE FIAF	(238,3)	(266,6)	(278,8)	(278,8)
% previous year		111,9%	104,6%	100,0%
% of total combined expenses	66,4%	56,5%	54,5%	53,6%
TOTAL INCOME FIAF	240,8	257,4	263,0	265,2
OPERATING RESULT	2,5	(9,2)	(15,8)	(13,6)
Provisions	(9,3)	0,0	0,0	0,0
FIAF NET RESULT	(6,8)	(9,2)	(15,8)	(13,6)

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

	Revised 2001	Actual 2001	Revised 2002	Draft 2003
PUBLICATIONS P.I.P. (NET INCOME)				
<i>CD ROM DIRECT ORDER</i>	61	71	61	61
450.0 € (387.04)	27.5	32.0	27.5	27.5
<i>CD ROM SP/IVS</i>	168	160	175	180
840.0 € (722.44)	126.0	134.4	147.0	151.2
<i>Film Volume</i>	340	295	330	310
123.0 € (105.84)	41.8	36.3	40.6	38.1
P.I.P. SUPPORT	2.7	8.2	2.8	2.8
<i>Provision unpaid sales</i>	(5.0)	-	(5.0)	(5.0)
<i>CD ROM FIAF NETWORKING</i>	22.0	4.3	5.0	6.0
TOTAL PUBLICATIONS	215.0	215.7	217.8	220.5
% previous year		100.1%	101.2%	101.3%
Fundraising income (1)				
<i>Funds received (for Treasures section of CD ROM)</i>	0.0	0.0	0.0	0.0
<i>Funds to be distributed</i>	0.0	0.0	0.0	0.0
<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
% Total income	0.0%	0.0%	0.0%	0.0%
Interest & Exchange Diff.	0.0	0.0	0.0	0.0
TOTAL INCOME P.I.P.	215.0	215.7	217.8	220.5
% of total combined Income	47.2%	45.5%	45.3%	45.4%
TOTAL COMBINED FIAF - P.I.P.	455.8	472.5	480.8	485.7

P.I.P.
Expenses 2000-2002
(in 000 €)

	Revised 2001	Actual 2001	Revised 2002	Draft 2003
EXPENSE				
<i>Secretariat current expense</i>				
Editor P.I.P.	(46,3)	(46,7)	(48,0)	(49,0)
Assistant Editor GR (part-time salary)	(25,5)	(26,8)	(26,5)	(27,5)
Assistant Editor AB (6 Months)	0,0	0,0	0,0	0,0
Computer experts	(4,3)	(2,3)	(4,5)	(4,5)
Backup Personnel	0,0	0,0	(1,0)	(1,0)
Actg, taxes, balance	(1,7)	(1,7)	(2,0)	(2,0)
Audit and Special assistance	0,0	0,0	(1,0)	(1,0)
Salaries and fees	(77,8)	(77,5)	(83,0)	(85,0)
Telephone, fax	(3,3)	(1,7)	(5,0)	(6,0)
Postage	(0,9)	(1,5)	(0,1)	(1,0)
Office supplies	(2,1)	(0,4)	(3,0)	(3,5)
Travel/accomodation	(3,9)	(1,7)	(2,5)	(3,0)
Documentation - subscriptions	(0,1)	0,0	(0,5)	(0,5)
Promotion - Publicity	(2,5)	(0,6)	(1,0)	(1,0)
Rent and charges (1)	(6,1)	(6,5)	(9,0)	(9,0)
Equipments/software/hardware	(4,3)	(2,6)	(4,0)	(4,5)
Bank charges	(1,3)	(1,8)	(0,8)	(0,8)
Other current expense	(24,5)	(16,8)	(25,9)	(29,3)
Total P.I.P. General expense	(102,3)	(94,3)	(108,9)	(114,3)
% previous year		92,2%	115,5%	105,0%
CD ROM SP/IVS/Agents	(88,0)	(83,0)	(91,0)	(94,0)
CD Rom IVS production (current)	(12,0)	(12,0)	(12,0)	(12,0)
CD ROM stock & shipping	(1,0)	(3,8)	(1,0)	(1,0)
Film Volume production	(9,0)	(9,7)	(9,0)	(9,0)
Film Volume stock & shipping (net)	(4,0)	(1,6)	(4,0)	(4,0)
CD ROM Windows version development	0,0	0,0	0,0	0,0
DB developments	(5,0)	(0,6)	(5,0)	(5,0)
Other publishing costs	(2,0)	(0,2)	(2,0)	(2,0)
Total Projects expense	(121,0)	(110,9)	(124,0)	(127,0)
		91,7%	111,8%	102,4%
TOTAL P.I.P. EXPENSE	(223,3)	(205,2)	(232,9)	(241,3)
% previous year		91,9%	113,5%	103,6%
P.I.P. OPERATING RESULT	(8,3)	9,9	(15,1)	(20,8)
Provisions from/to Reserve Fund	0,0	0,0	0,0	0,0
NET RESULT	(8,3)	9,9	(15,1)	(20,8)

(1) 40% of FIAF office rent

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

	Revised 2001	Actual 2001	Revised 2002	Draft 2003
CURRENT INCOME				
<i>FIAF</i>	210,4	223,9	226,2	228,1
% previous year		106,4%	101,0%	100,8%
<i>P.I.P.</i>	120,1	187,2	187,3	189,7
% previous year		155,9%	100,1%	101,3%
% Total income	36,3%	45,5%	45,3%	45,4%
TOTAL INCOME COMBINED	330,5	411,1	413,5	417,7
% previous year		124,4%	100,6%	101,0%
EXPENSES				
<i>FIAF</i>				
Personnel and external services	(88,5)	(97,6)	(101,7)	(104,3)
% previous year		110,3%	104,2%	102,5%
Other current expenses	(22,8)	(23,0)	(27,1)	(29,2)
% previous year		100,9%	117,9%	107,9%
Meetings - Congress - Missions	(52,4)	(45,7)	(48,2)	(52,9)
% previous year		87,2%	105,4%	109,8%
Special Projects + Activities	(28,8)	(56,9)	(56,8)	(47,3)
% previous year		197,6%	99,8%	83,3%
Equipments - Furnitures	(4,1)	(7,3)	(5,2)	(5,2)
Total expenses FIAF	(197,5)	(231,9)	(239,8)	(239,8)
% previous year		117,5%	103,4%	100,0%
<i>P.I.P.</i>				
Salaries and fees	(70,0)	(67,4)	(71,4)	(73,1)
% previous year		96,3%	105,9%	102,4%
Other Current expenses	(22,1)	(14,6)	(22,3)	(25,2)
% previous year		66,3%	152,4%	113,1%
Projects - Special Activities	(33,3)	(96,5)	(106,6)	(109,2)
% previous year		289,7%	110,5%	102,4%
Total expense P.I.P.	(125,4)	(178,5)	(200,3)	(207,5)
% previous year		142,4%	112,2%	103,6%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(322,8)	(410,5)	(440,1)	(447,3)
% previous year		127,1%	107,2%	101,6%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF OPERATING RESULT</i>	2,3	(8,0)	(13,6)	(11,7)
Exchange Rate €/€:	0.90	0,87	0.86	0.86