

FIAF 2003 STOCKHOLM HELSINKI

Congress Report 2003

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 Archivos Fílmicos**

**Report on the
59th FIAF CONGRESS**

**1 – 7 June, 2003
Stockholm - Helsinki**

Report on the 59th FIAF CONGRESS

59th CONGRESS 2003



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(Spanish and English texts)

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INFORME A LA ASAMBLEA GENERAL DE LA FIAF

Por Iván Trujillo

El Comité Ejecutivo de nuestra Federación, ha tenido gran actividad abordando los diversos proyectos que la Asamblea General le encomendó en Seúl, así como llevando a cabo las tareas rutinarias de nuestra Federación. A nuestra cita en Oslo, sólo asistimos ocho de los miembros. Pero debo decir que a pesar de ello fue posible llevar adelante las tareas encomendadas dado que también hubo la oportunidad de tener pequeños encuentros en el marco de festivales y reuniones regionales.

Roger Smither y Cristián Dimitriu visitaron a nuestros colegas de Hanoi para asesorarlos en cuestiones relativas al próximo Congreso.

Con diversos motivos se visitó también a Colegas de Bangkok, Managua, Santiago y Buenos Aires.

Con objeto de realizar un estudio sobre la posibilidad de mover la sede de la Federación, se le pidió al Secretariado que hiciese una investigación en varios sitios. Yo mismo coincidí con Cristián en Berlín, Madrid y Barcelona. El proyecto elaborado por Cristián también incluyó Francia y Suiza pero, después de tener toda la información, se decidió que por no existir mayores ventajas, por el momento es mejor permanecer en Bruselas.

Entre las cuestiones que emanaron de la Asamblea General en Seúl, y que se nos pidió que resolviésemos, se destacan tres:

- 1) Modificaciones de los artículos 99-106 del Reglamento de FIAF
- 2) Ajuste del plan financiero
- 3) Archivos en situaciones de emergencia

Modificaciones de los artículos 99-106 del Reglamento de FIAF

Yá en Seúl presentamos una propuesta redactada por Steve Ricci y Roger Smither, sobre los derechos y obligaciones entre los miembros. Se ha distribuido nuevamente en Estocolmo, por lo que prácticamente solo nos resta ponerla a votación en esta asamblea.

Ajuste del plan financiero

En Seúl se nos hizo la observación de que era necesario balancear nuestro presupuesto. Karl Griep dará detalles de lo realizado pero puedo adelantarles que entre otras medidas, como una política más estrictas en el cobro de las cuotas, logramos tener un presupuesto cero para el 2004. Por otro lado el CD rom del Periodical Index Project (PIP) empieza a generar ingresos más importantes. Con todo ello el Comité Ejecutivo terminará su mandato con un presupuesto balanceado y con alrededor de 250 mil Euros en el Fondo de Reserva.

Emergency Archiving

En Seúl, después de ver las escenas de Kabul que Peter Scarlet nos mostró y conocer muchas de las necesidades de nuestros colegas asiáticos, se señaló que nuestra federación debe estar preparada para atender esas situaciones a las que podemos denominar de EMERGENCY ARCHIVING.

La primera acción, fue sugerirle a los colegas de Hanoi que ese fuese el tema del Simposium en nuestro próximo congreso. Otros pasos ya se han dado en esa dirección, como vimos en la presentación de Paolo Cherchi Usai en Estocolmo sobre el Reel Emergency Project. Por su lado, Joao Socrates de Oliveira nos hablará de la experiencia School on Wheels.

No cabe duda que este tema es prioritario no sólo porque involucra acciones concretas, sino que además tiene que ver con la pregunta que muchos afiliados se hacen sobre para qué sirve la FIAF.

Dos situaciones de este tipo se presentaron desde que nos vimos en Seúl. La primera fue el incendio en Puna. Días después del accidente, cuando finalmente logramos entrar en contacto con nuestros colegas de India la que se consideraba una situación catastrófica pasó a ser una versión que a algunos nos dio la impresión de que se exageraban los hechos.

La otra fue el conflicto en Irak. Desde antes del ataque intentamos, sin éxito establecer contacto con alguna institución responsable de guardar el acervo fílmico. Hasta el momento no tenemos noticias de qué ha pasado. Sin embargo como hemos visto en el saqueo de los museos en Bagdad, para las instituciones como la nuestra resulta muy difícil poder proteger el patrimonio cultural en un conflicto bélico.

Para mí está claro que el único bombardeo inteligente es el que no existe, sin embargo su lamentable existencia hace que debemos reflexionar sobre las posibles acciones a tomar en ese sentido. Hanoi nuevamente podrá ser el espacio para reflexionar sobre el tema.

In Memoriam

El año pasado recibimos la mala noticia de que Maryann Gomes, nuestra querida colega responsable North West Film Archive en Manchester, falleció en junio del 2002. Asimismo, en febrero de este año, durante el Festival de Berlín, falleció Daniel Toscan du Plantier, presidente hasta entonces, de la Cinemateca de Tolosa. Les pido que guardemos un momento de silencio a sus memorias.

Premio FIAF

La mayoría de ustedes fueron testigos de la entrega de nuestro tercer premio FIAF en Estocolmo, a Ingmar Bergman. Recordemos igualmente que la segunda entrega del Premio FIAF fue a don Manoel Oliveira y tuvo lugar en el Festival de San Sebastián. Debo agradecer especialmente a Filmoteca Española y al Museo del Cine de Munich su apoyo para la organización de este evento y por la proyección de *Lola Montes*.

Otros reconocimientos

Como todos los años, miembros de nuestra Federación recibieron importantes reconocimientos. Robert Daudelin se jubiló pero recibió dos importantes premios a su trayectoria. Satu Laaksonen se hizo acreedora a la distinción de Caballero de las artes y letras que entrega el gobierno francés.

Ante las elecciones que tendremos en un momento más, y en conexión con lo dicho por David Francis en el Second Century Forum, para mí es importante señalar – y yo lo celebro– que existan constantemente voces críticas que nos hagan reflexionar en nuestro trabajo, pero no coincido con quienes sugieren que todo es inmovilismo en la Federación.

Hace 10 años fui electo por primera vez como miembro del Comité Ejecutivo, en otro congreso en Escandinavia. En esa ocasión hubo un cambio que podemos llamar radical pues de sus 13 miembros, 9 cambiaron. Creo que algo similar se producirá en esta ocasión.

Los sobrevivientes de lo que yo llamo la generación de Mo i Rana, somos Roger Smither, Steve Ricci y yo. Ese grupo bajo los señalamientos de José Manuel Costa, y que incluía a Chris Horack, Chema Prado, Clyde Jeavons, Jorge Nieto y Peter Konlechner como novatos, se planteó una renovación de varios aspectos de la Federación.

Efectivamente, a lo largo de esos 10 años que incluyeron los dos últimos de la presidencia de Robert Daudelin, los cuatro de Michelle Aubert y los cuatro que terminan hoy, se caracterizaron por una mayor presencia de los grupos regionales. Pero ante el crecimiento constante de nuestra federación en ese periodo, podríamos decir que esa mayor actividad de los grupos regionales, fue resultado de una FIAF con una tendencia menos elitista.

Eso explica cambios relevantes, que ocurrieron en esos 10 años y que implicaron mucho trabajo y discusiones.

Lo primordial fue la publicación de un Código de Ética; luego adoptar cuotas diferenciadas de acuerdo a las posibilidades económicas de los miembros, permitir la participación de los Asociados en el Comité Ejecutivo de la FIAF y, finalmente, llevar nuestros congresos a territorios de África y el lejano oriente.

Y la reflexión sobre los cambios tecnológicos que esta modificando constantemente a la Industria Fílmica, con la instauración del Foro del Segundo Siglo en el que precisamente David Francis nos volvió a llamar la atención para estar preparados para el futuro.

Todos esos cambios fueron el resultado nuevamente de largas y a veces, tensas discusiones, pero nos muestran que la FIAF cuenta con una constante voluntad de renovación, porque cuenta con una rica historia de 65 años de fomentar la cooperación para preservar imágenes en movimiento. Ese es el fondo de la cuestión y en eso creo que todos estamos de acuerdo, en las formas podemos discrepar y nuestra Asamblea General es el sitio para discutirlo.

Me da mucho gusto que, al dejar el Comité Ejecutivo, en esta ocasión contemos con un buen número de candidatos, que manifiestan su interés en participar de las decisiones de la Federación. Esa diversidad creo que es el mejor signo de unión.

Por mi parte solo me resta volver a agradecer a todos mis compañeros del Comité Ejecutivo su colaboración y también especialmente a mi amigo Christián Dimitriu y su espléndido equipo del secretariado en Bruselas, por su apoyo para que la operación tortuga llegase a feliz termino.

Muchas gracias...y viva la FIAF

PRESIDENT REPORT TO THE GENERAL ASSEMBLY

By Iván Trujillo

The Executive Committee of our Federation has been busy carrying out both the tasks that were entrusted by the General Assembly in Seoul and its current work.

Only 8 members of the Executive Committee could attend the meeting in Oslo. It was nevertheless possible to take care of the tasks entrusted to us thanks to the fact that many of us could meet in the framework of other events such as festivals and regional meetings.

Roger Smither and Christian Dimitriu have visited our colleagues in Hanoi with the mandate of preparing the next Congress.

On other occasions, visits were paid to our colleagues in Bangkok, Managua, Santiago and Buenos Aires.

In order to study the possibility of moving the headquarters of the Federation, the Secretariat carried out an investigation on various possible locations. I personally went to Berlin, Madrid and Barcelona with Christian. The study worked out by Christian also included France and Switzerland. After carefully reviewing this study, it was concluded that, for the moment, there were no major advantages in moving the Secretariat and that it is best to keep it in Brussels.

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

- 1) Changes to Rules 99-106
- 2) Realignment of the Budget
- 3) Archives in emergency situations

Changes to Rules 99-106

In Seoul, Steve Ricci and Roger Smither have proposed amendments to Rules 99-106 concerning the rights and obligations of the Members. A copy of this proposal was once again distributed in Stockholm, it will now be put to vote during the General Assembly.

Realignment of the Budget

In Seoul, we were told that the Budget needed to be balanced. Karl Griep will provide details about the budget, but I can already tell you that the enforcement of the membership fees payment allowed us to reach a zero balance for 2004. Furthermore, the CD ROM published by the Periodical Index Project (PIP) has started to contribute significant income. The Executive Committee will end its mandate with a balanced Budget and with approximately 250.000€ in the reserve fund.

Archives in emergency situations

In Seoul, the images of Kabul, shown by Peter Scarlet, and the information on the extreme needs of our Asian colleagues made us aware that our Federation needed to be able to face these "Emergency Situations".

The first step was the suggestion to our colleagues in Hanoi to organize the symposium on this subject during the next Congress. Other steps have been taken in this direction, among others, the presentation by Paolo Cherchi Usai in Stockholm of the Reel Emergency Project. For his part, João Sócrates de Oliveira will talk about the FIAF School on Wheels experience.

There is no doubt that this issue is of great importance, it not only involves practical actions, but it is also an answer to questions about the purpose of FIAF.

Since we met in Seoul, two "Emergency Situations" have occurred.

The first one was the fire in Pune. Some days after the accident, when we could finally get in touch with our colleagues in India, we could confirm that what we thought to be a tragedy actually seemed to be less dramatic.

The other was the conflict in Irak. Even before the attack, we had tried, unsuccessfully, to get in touch with an institution in charge of the preservation of the country's film heritage. So far, we have no news about what has happened. Nevertheless, as we could witness during the lootings of the Bagdad museums, it is really hard for institutions like ours to protect the cultural heritage in periods of war.

I am convinced that the only intelligent bombing is the one that does not exist. Nevertheless, as it happens, we should find ways to react in the face of such event. Hanoi will be the opportunity to think about this theme.

In Memoriam

In June 2002, we received the bad news of the death of our beloved colleague from the North West Film Archive en Manchester, Maryann Gomes. Likewise, last February, Daniel Toscan du Plantier, President of the Cinémathèque de Toulouse passed away during the Berlin Film Festival. I ask you to observe a minute's silence to honor their memories.

FIAF Award

Most of you have attended the ceremony of the presentation of the third FIAF Award in Stockholm to Ingmar Bergman. I remind you that the second FIAF Award was presented to Mr. Manoel de Oliveira during the San Sebastián Film Festival. I once again want to thank the Filmoteca Española and the München Filmmuseum for their support in the organization of this event and for the screening of *Lola Montes*.

Other distinctions

As in every year, several members of our Federation have received important distinctions. Robert Daudelin received two important prizes before his retirement. Satu Laaksonen has been granted the title of "Chevalier des Arts et des Lettres" by the French Government.

Peter Konlechner, was named Professor in Austria and Michelle Aubert received the *Sant Nitrat* prize from the Catalan association CINEMA RESCAT.

We have recently learned of the presentation of the Haghefilm Award to FIAF during the Silent Film Festival of San Francisco.

Special Anniversaries

This year, several archives are celebrating important anniversaries:

Cinematéket - Svenska Filminstitutet (Stockholm) 70 years
Cinémathèque Royale de Belgique (Bruxelles) 65 years

Narodni Filmovy Archiv (Praha) 60 years
Archivo Nacional de la Imagen - SODRE (Montevideo) 60 years

Cinemateca Brasileira (São Paulo)
Gosfilmofond of Russia (Moscow)
La Cinémathèque Suisse (Lausanne)
Cinemateca Portuguesa (Lisbon) 55 years

Last February, the Filmoteca Española organized a special event for its 50th birthday.

China Film Archive (Beijing)
Cinémathèque de Toulouse (Toulouse) 45 years

Training

Paolo Cherchi Usai will talk about the Summer School that, once again, took place in Rochester and João Sócrates de Oliveira will report on the pilot experiment, the FIAF School on Wheels, that took place in México and Nicaragua.

This Film Is Dangerous – A celebration of Nitrate Film

At the end of 2002 'This Film Is Dangerous – A celebration of Nitrate Film' was published. This project had been initiated in 1992. The official launching of the book took place on February 10th, 2003 at the Imperial War Museum in London.

Changes in the Executive Committee

The current Executive Committee has come to the end of its mandate. Even though I believe we have met our expectations, I must say that we weren't the luckiest EC.

Due to the fact that some colleagues left their archives and that some suffered from accidents or events, it has been impossible to hold a meeting of all the members since the election of the EC in Rabat. This has certainly affected the continuity of the work and the diversity of ideas.

But there is no doubt that the experience of some of our members and their enthusiasm helped us to move forward in spite of these difficult situations.

Before the election that will take place during this Congress, and in connection with what David Francis said at the Second Century Forum, I wish to underline and express my gratitude to the constant critics who make us reflect on our

work, but I also wish to say that I don't agree with those who accuse FIAF of maintaining the status quo.

Ten years ago, I was elected for the first time as a member of the Executive Committee in another Scandinavian Congress. That election, in which 9 new members were elected, represented a radical change. I think that today's election will prove to be as radical.

The survivors of what I call the Mo I Rana generation are Roger Smither, Steve Ricci and me. This group, as pointed out by José Manuel Costa, included the newly elected Chris Horack, Chema Prado, Clyde Jeavons, Jorge Nieto and Peter Konlechner, and has undertaken a significant renovation of the Federation.

In the last ten years, during which Robert Daudelin, Michelle Aubert and myself were president, are characterized by a significant presence of the regional groupings. I believe that more important than the constant growth of our Federation, is the increased activity of the regional groupings, which reflects a trend towards less elitism at FIAF.

This explains of the important changes that have occurred these last ten years and which have taken a lot of work and discussion.

Among the main achievements are the publication of the Code of Ethics, the review of the fee scale according to the affiliates budgets, the admission of Associates in the FIAF Executive Committee and the organization of Congresses held in Africa and in Asia.

Another major point is the creation of the Second Century Forum where we discuss the constant technological changes in the film industry. David Francis drew our attention once again to the importance of being prepared for the future.

All these changes are the result of long, and sometimes tense discussions and reflect the constant will of FIAF to progress in its long history of moving image preservation. This is the basis of our activities, and even though different paths are possible, the FIAF General Assembly is the right place for discussion.

I am really happy that, at the time of leaving the Executive Committee, many new candidates have shown their interest in joining FIAF. This diversity is for me the best sign of union.

Finally, I wish to thank once again all my colleagues on the Executive Committee as well as my friend Christian Dimitriu and his wonderful team at the Secretariat in Brussels, for their support throughout these years.

Thank you very much and... long live FIAF

General Assembly Participants

HONORARY MEMBERS

**Bowser, Eileen
Francis, David
Lauritzen, Einar**

(only in Stockholm)

Voting Members are in bold

MEMBERS

Aberystwyth	National Screen and Sound Archive of Wales National Screen and Sound Archive of Wales	Baines, Iola Reed, John H
Amsterdam	Filmmuseum	Cormon, Catherine
Barcelona	Filmoteca de la Generalitat de Catalunya Filmoteca de la Generalitat de Catalunya	Villas, Roc Bruzzo, Mariona
Beograd	Jugoslovenska Kinoteka	Tucakovic, Dinko
Berkeley	Pacific Film Archive	Kramer, Edith R.
Berlin	Bundesarchiv-Filmarchiv Bundesarchiv-Filmarchiv	Griep, Karl Brandes, Harald
Berlin	Filmmuseum Berlin	Orbanz, Eva
Bois d'Arcy	Archives du film et du dépôt légal du CNC Archives du film et du dépôt légal du CNC Archives du film et du dépôt légal du CNC	Aubert, Michelle Todorovitch, Boris Cot, Jean-Louis
Bologna	Cineteca del Comune di Bologna	Fiaccarini, Anna
Bratislava	Slovak Film Institute Slovak Film Institute	Dubecky, Peter Mistikova, Lubica
Bruxelles	Cinematheque Royale/Koninklijk Filmarchief	Claes, Gabrielle
Bucuresti	Arhiva Nationala de Filme - Cinemateca Romana Arhiva Nationala de Filme - Cinemateca Romana	Mitran, Anca Tutuï, Marian
Canberra	ScreenSound National Film and Sound Archive ScreenSound National Film and Sound Archive	Labrum, Meg Newnham, Mick
Gemona	Cineteca del Friuli	Jacob, Livio
Glasgow	Scottish Screen Archive	McBain, Janet
Habana	Cinemateca de Cuba	Ubieta Gómez, Enrique
Hanoi	Vietnam Film Institute Vietnam Film Institute Vietnam Film Institute Vietnam Film Institute	Hoang, Nhu Yen Tran, Kim Thu Le, Dinh Phuong Dao, Thi Vieth Vinh
Helsinki	Suomen elokuva-arkisto (Finnish Film Archive) Suomen elokuva-arkisto (Finnish Film Archive) Suomen elokuva-arkisto (Finnish Film Archive) Suomen elokuva-arkisto (Finnish Film Archive) Suomen elokuva-arkisto (Finnish Film Archive) Suomen elokuva-arkisto (Finnish Film Archive) Suomen elokuva-arkisto (Finnish Film Archive)	Lukkarila, Matti Kuutti, Mikko Muinonen, Timo Alanen, Antti Partanen, Tommi Söderman, Tuija Nissinen, Miia
Hong Kong	Hong Kong Film Archive	Tse, Edward
Ivry	ECPAD ECPAD ECPAD	Grand, Lucille Deguitré, Caroline Beuvier, Miguel
Jerusalem	Steven Spielberg Jewish Film Archive	Koolik, Marilyn

Kobenhavn	Danish Film Institute & Cinematheque	Nissen, Dan
Lausanne	Cinémathèque Suisse Cinémathèque Suisse	Dumont, Hervé Neeser, Caroline
Lisboa	Cinematheca Portuguesa/Museu do Cinema Cinematheca Portuguesa/Museu do Cinema	Da Costa, João Bénard Costa, José Manuel
Ljubljana	Arhiv Republike Slovenije Slovenski Filmski Arhiv	Suncic, Vladimir
London	National Film and Television Archive/BFI National Film and Television Archive/BFI National Film and Television Archive/BFI	Pierce, David Burrows, Elaine Oliveira, João Sócrates De
London	Film and Video Archive Imperial War Museum Film and Video Archive Imperial War Museum	Smither, Roger Walsh, David
Los Angeles	UCLA Film and Television Archive UCLA Film and Television Archive	Kittleson, Timothy Ricci, Steven
Los Angeles	Academy Film Archive Academy Film Archive	Pogorzelski, Michael Lindner, Josef
Luxembourg	Cinematheque Municipale de Luxembourg	Bertemes, Claude
Madrid	Filmoteca Española Filmoteca Española Filmoteca Española Filmoteca Española	Prado, José María Gautier, Catherine García, María López, Rosario
Manchester	North West Film Archive	Bodner, Mark
México	Cineteca Nacional Cineteca Nacional	Acosta Urquidi, Magdalena Sánchez Gutierrez, Angeles
México	Filmoteca de la Unam Filmoteca de la Unam	Trujillo Bolio, Iván Gaytán Fernandez, Francisco
Milano	Fondazione Cineteca Italiana Fondazione Cineteca Italiana	Comencini, Gianni Comencini, Luisa
Mo	National Library of Norway, Sound and Image Archive	Straumfors, Asbjörn Inge
Montréal	La Cinémathèque Québécoise La Cinémathèque Québécoise	Boivin, Robert Daudelin, Robert
Moscow	Gosfilmofond of Russia Gosfilmofond of Russia Gosfilmofond of Russia	Borodatchev, Nikolai Dmitriev, Vladimir Botchkov, Oleg
New York	The Museum of Modern Art The Museum of Modern Art	Higgins, Steven Bowser, Eileen
Oslo	Norsk Filminstitutt Norsk Filminstitutt	Lian, Vigdis Billing, Kjell
Ottawa	National Archives of Canada	Filion, Daniel
Praha	Narodni Filmovy Archiv	Opela, Vladimir
Pune	National Film Archive of India	Sasidharan, K.S.
Rabat	Cinémathèque Marocaine	Bayahia, Abdallah
Rochester	George Eastman House George Eastman House	Cherchi Usai, Paolo Yeager, Caroline
Roma	Scuola Nazionale di Cinema/Cineteca Nazionale Scuola Nazionale di Cinema/Cineteca Nazionale	Libertini, Angelo Antinolfi, Gabriele

Scuola Nazionale di Cinema/Cineteca Nazionale
Scuola Nazionale di Cinema/Cineteca Nazionale
Scuola Nazionale di Cinema/Cineteca Nazionale

Testi, Gabriele
Pimpinelli, Maria Assunta
Toffetti, Sergio

San Juan	Archivo General de Puerto Rico	Chicón, Hilda
São Paulo	Cinemateca Brasileira Cinemateca Brasileira Cinemateca Brasileira	Farkas, Thomaz Magalhães, Carlos Wendel de Naves, Sylvia
Seoul	Korean Film Archive Korean Film Archive Korean Film Archive	Chung, Hongtaek Park, Nomin Lee, Juyoung
Skopje	Kinoteka na Makedonija	Angelov, Vladimir
Stockholm	Cinematket - Svenska Filminstitutet Cinematket - Svenska Filminstitutet Cinematket - Svenska Filminstitutet Cinematket - Svenska Filminstitutet Cinematket - Svenska Filminstitutet	Billinger, Jan-Erik Lindfors, Rolf Falk, Anita Wengström, Jon Enquist, Lena
Taipei	Chinese Taipei Film Archive	Huang, Teresa
Tehran	National Film Archive of Iran	Khoshnevis, M.H.
Tirana	Albanian National Film Archive Albanian National Film Archive	Lako, Natasha Qesari, Naria
Tokyo	National Film Center National Film Center National Film Center	Ohba, Masatoshi Okajima, Hisashi Tsuneishi, Fumiko
Toulouse	Cinémathèque de Toulouse Cinémathèque de Toulouse	Cadars, Pierre Gorce, Jean-Paul
Valencia	Instituto Valenciano de Cinematografía (La Filmoteca) Instituto Valenciano de Cinematografía (La Filmoteca) Instituto Valenciano de Cinematografía (La Filmoteca)	Hurtado, José Antonio Lahoz, Ignacio Caillet, Marlys
Vaticano	Filmoteca Vaticana	Planas, Enrique
Warszawa	Filmoteka Narodowa Filmoteka Narodowa	Piatek, Waldemar Zalewska, Agata
Washington	The Library of Congress The Library of Congress	Lukow, Gregory Loughney, Patrick
Wien	Filmarchiv Austria Filmarchiv Austria	Wostry, Nikolaus Loacker, Armin
Wien	Österreichisches Filmmuseum Österreichisches Filmmuseum Österreichisches Filmmuseum	Horwath, Alexander Paulowitz, Brigitte Schlagnitweit, Regina
Zagreb	Hrvatska Kinoteka / Croatian Cinematheque	Kukuljica, Mato

ASSOCIATES

Bogotá	Cinemateca Distrital	Correa, Julián David
Boulogne	Musée Départemental Albert Kahn	Leclercq-Weiss, Jocelyne
Buenos Aires	Museo del Cine Pablo C. Ducros Hicken	Blaustein, David
Düsseldorf	Filmmuseum Düsseldorf Filmmuseum Düsseldorf	Lenk, Sabine Kessler, Frank
Kiev	Olexandr Dovzhenko National Centre	Mandryka, Volodymyr

	Olexandr Dovzhenko National Centre	Savytska, Svitlana
Ljubljana	Slovenian Cinematheque / Slovenska Kinoteka Slovenian Cinematheque / Slovenska Kinoteka	Nedic, Lilijana Van Daele, Koen
München	Filmmuseum München	Drössler, Stefan
Monterrey	Cineteca-Fototeca Nuevo León	Escamilla, Roberto
Reykjavik	Kvikmyndasafn Islands	Gudnason, Thorarinn
San Sebastián	Euskadiko Filmatagia - Filmoteca Vasca Euskadiko Filmatagia - Filmoteca Vasca	Aldazábal, Peio Ibarbia Maiz, Martin
Sarajevo	Cinematheque/Film Archive of Bosnia and Herzegovina	Loncarevic, Faruk
Toronto	Cinematheque Ontario Cinematheque Ontario	Frank, Sylvia Oxtoby, Susan



Stockholm – Helsinki Congress

**GENERAL ASSEMBLY
HELSINKI, 6 - 7 June 2003**

Agenda

FIRST SESSION

6 June, 9 am

1. Opening of the 59th FIAF Congress
2. Confirmation of the status and voting rights of the affiliates present or represented
3. Adoption of the Agenda
4. Approval of the Minutes of the GA held in Seoul, Korea
5. Report of the President on behalf of the Executive Committee
6. Financial Reports 2002, and 2003 and Budget 2004

SECOND SESSION (voting session)

6 June, 2 pm

8. Affiliation
 - a. Report of the Secretary General on Current Affiliation
 - b. Changes of Status
 - c. New Affiliates
 - d. Honorary Members
 - e. Other
 9. Amendments to Statutes and Rules
 - a. Changes to Statutes and Rules as agreed at the General Assembly in Seoul (Rules 99 – 106)
 - b. Other
 10. Elections of the Executive Committee
 - a. Discharge of the outgoing EC
 - b. Elections Procedures
 - c. Elections of the FIAF EC Officers
 - d. Elections of the Members Candidates
 - e. Elections of the Associates Candidates
-

11. The Specialised Commissions
 - a. Technical Commission and Joint Technical Symposium
 - b. Cataloguing and Documentation Commission
 - c. Programming and Access to Collections Commission
12. Publications and other Projects
 - a. Nitrate Book
 - b. The Reel Emergency Project
 - c. A Handbook for Film Archives
 - d. The FIAF Website
 - e. Journal of Film Preservation
 - f. The FIAF International Film Archive Database, The Film Volume
 - g. The FIAF School on Wheels
 - h. The FIAF Award (2004 and beyond)
 - i. Other
13. Relations with UNESCO and other International Organisations
 - a. Relations with UNESCO and CCAAA
 - b. Moving Images Archives Associations (FIAF and non-FIAF)
 - c. Other
14. Future Congresses
 - a. 2004: Hanoi
 - b. 2005: Ljubljana
 - c. 2006: Brazil
 - d. 2007 and beyond
15. Open Forum
 - a. Open Forum Subjects
 - b. Presentation of Archives
 - c. Other
16. Closure of the 59th FIAF Congress

Matti Lukkarila, Director of the SEA, warmly welcomes the delegates of the 59th FIAF Congress.

The Minister of Culture of Finland, Ms Tanja Karpela addresses the delegates and officially opens the General Assembly.

Iván Trujillo warmly thanks the Minister and the hosting archive.

1. Opening of the 59th FIAF Congress

Chairs: Steven Ricci

Steven Ricci welcomes all the colleagues Members and Associates. The voting cards are distributed to the voting delegates.

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

After the counting of the present and represented archives, Steven Ricci states that 67 Members and 10 Associates are present and that according to Art. 13, the quorum is attained. Special cards are provided to the voting archives.

3. Adoption of the Agenda

Chair: Steven Ricci

Steven Ricci invites the delegates to comment on the Agenda. As there are no particular questions or comments on the Agenda, **the Agenda is approved by show of cards.**

4. Approval of the Minutes of the GA Held in Seoul, Korea

Chair: Iván Trujillo

Iván Trujillo reviews the minutes of the General Assembly held in Seoul. He points out that the minutes are a bit different from those of the earlier GA. They are easier to read and thus maybe easier to approve. He invites the delegates to comment upon the minutes. There are no questions or comments on the Minutes.

The 2002 Congress Minutes are approved by show of cards.

5. Report of the President

Iván Trujillo presents the President's report on Behalf of the Executive Committee.

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

Steven Ricci provides information about the candidates running for the election of the Executive Committee. Eva Orbanz is the unopposed candidate for President. There are so far no candidates for Secretary General, Steven Ricci encourages candidatures for this position. Karl Griep is the unopposed candidate for Treasurer.

At this stage, the following candidates will be running for standing members of the Executive Committee : Magdalena Acosta, from the Cineteca Nacional in Mexico, Claude Bertemes from the Cinémathèque Municipale in Luxembourg, Jan Erik Billinger from the Swedish Film Institute in Stockholm, Paolo Cherchi Usai from the George Eastman House in Rochester, Hongtaek Chung from the Korean Film Archive in Seoul, Steven Higgins from the Department of Film and Video of the Museum of Modern Arts in New York, Mato Kukuljica from the Croatian Cinematheque in Zagreb, Meg Labrum from Screensound Australia in Canberra, Sylvia Naves from the Cinemateca Brasileira in São Paulo, Hisashi Okajima from the National Film Center in Tokyo, John H. Reed from the National Screen and Sound Archive of Wales in Aberystwyth and Garegin Zakoyan from the Armenian National Cinematheque in Yerevan.

The two candidates representing the Associates in the Executive Committee are Stefan Droessler from Munich and Susan Oxtoby from Toronto.

Steven Ricci invites delegates wishing to run for the election to make themselves known.

The following persons agreed to be nominated : Livio Jacob from the Cineteca del Friuli in Gemona, Boris Todorovitch from the Archives du film et du depot legal du CNC in Bois d'Arcy, Angelo Libertini from the Cineteca Nazionale in Roma. He announces that Meg Labrum from Screensound Australia in Canberra will run for Secretary General.

6. Financial Reports 2002, 2003 and Budget 2004

Karl Griep, FIAF Treasurer, comments upon the documents related to the 2002 budget, the revised budget for 2003 and the draft 2004 that were sent out to the Affiliates before the Congress.

The default of membership fees payment being significant, the Executive Committee has decided to strictly observe the Rules as for the consequences of non-payment of the fees. Karl Griep announces that the payment reminders have given good results. He mentions that the PIP income has not only risen this year but will keep on increasing over the next years.

These two elements combined have helped reducing the use of funds from the reserve funds as asked by the General Assembly last year.

As there are no questions or comments on the budget, he asks for its approval.

The Financial Statements for 2002 and 2003 as well as the draft Budget for 2004 are approved by show of cards.

7. Affiliation

7.1. Report of the Secretary General on Current Affiliation

The Secretary General stresses that FIAF counts today with 130 affiliates and that the general status of the affiliation is solid and stable.

7.2. Changes of status

Steven Ricci reports that the Executive Committee Membership subcommittee has examined the dossier of the *Fundación Chilena de Imágenes en Movimiento* in Santiago de Chile and unanimously recommends its change of status from Associate to Member.

Iván Trujillo has visited the colleagues from Chile and reports that this archive is mainly funded by private support and with some help from the State. Both the nitrate and the acetate collections are well preserved. Their documentation centre is mainly frequented by students. The only sector that could be developed further is the access department, by carrying out both onsite and itinerant projection programs together with the City of Santiago. He also underlines the dedication of its President, Mr Abdallah Ommidvar, and concludes by saying that the *Fundación* proved its worth as an Associate and is now ready to become a Member.

Steven Ricci adds that this recommendation was decided during the Executive Committee meeting held in Oslo.

As there are no questions or comments on this matter, Steven Ricci asks the delegates to cast their vote.

The *Fundación Chilena de Imágenes en Movimiento* in Santiago de Chile is accepted as a FIAF Member by a vote of 65 in favour, 1 against and 4 abstentions (70 valid votes).

7.3. New Affiliates

7.3.1. Yerevan

Steven Ricci explains that the Executive Committee Membership subcommittee has also unanimously decided to recommend the admission of the *National Film Archive of Armenia* in Yerevan as a Member of FIAF.

Paolo Cherchi Usai reports on his visit to Yerevan :

The *National Film Archive of Armenia* is under the jurisdiction of the Ministry of Culture and Education of Armenia and is connected with the Armenian Film Office.

Paolo Cherchi Usai stresses the unique profile of its collection and the situation of its climate control facilities. The *Filmadaran* holds a remarkable collection of material related to the Filmmaker Sergei Paradjanov in fairly good conditions but still unpreserved. According to its Director, Mr Garegin Zakoyan, the film collection consists of approximately 5000 entries. At the time of his visit, there was no nitrate film collection.

Paolo Cherchi Usai concludes that the documentation comprised in the application file concurs with his personal experience with the *National Film Archive of Armenia*.

As there are no questions or comments on this recommendation, Steven Ricci asks the delegates to cast their vote.

The *National Film Archive of Armenia* in Yerevan is accepted as a FIAF Member by a vote of 65 in favour, 2 against and 2 abstentions (69 valid votes).

7.3.2. Kabul and Nijmegen

Steven Ricci reports that during the Executive Committee meeting held in Oslo, it was decided to accept *Afghan Film* in Kabul and the *Joris Ivens Foundation* in Nijmegen as Associates of FIAF, by the terms of Art. 5 of the FIAF Rules.

José Manuel Costa reports about his experience as a member of the board of the *Joris Ivens Foundation* : This Foundation mostly acquire, collects, preserve and catalogue the non-film material about Joris Ivens' life and work. The collections are in excellent physical condition. Researchers and students can easily access the collection. The Foundation is also collaborating in film programs about the work of J. Ivens in many countries. Marceline Loridan, wife and collaborator of Joris Ivens, is the current President of the Foundation.

7.3.3. Kiev

Steven Ricci mentions that the Executive Committee decided in Stockholm to accept the *Alexander Dovzhenko National Centre* in Kiev as FIAF Associate. In the light of the application file, the Executive Committee encourages the *Alexander Dovzhenko National Centre* to apply as soon as possible for full Membership.

Mr Volodymyr Mandryka is very happy to be accepted as a part of the Federation. He thanks Iván Trujillo and Christian Dimitriu for helping them on their way to FIAF.

7.3.4. Rimini

Steven Ricci reports that the Executive Committee decided to accept the *Fondazione Federico Fellini* as Associate subject to the completion of their application dossier.

There are no comments on this matter.

7.3.5. Kambah

Steven Ricci reports that the Executive Committee has also examined an application from *Archive Associates* in Kambah, Australia. Ray Edmondson comments on *Archive Associates*:

This institution was set up to foster the equitable development of audiovisual archiving and its professional skills and status by providing teaching, advisory, management and resources service on a non for profit basis.

The Executive Committee committed itself to find a way to actively involve this institution in the Federation.

7.4. **Honorary Members**

(Throughout the elections, Catherine Gautier, Clyde Jeavons and Rolf Lindfors act as scrutineers.)

Steven Ricci reports that the Executive Committee decided to recommend Robert Daudelin and Gianni Comencini for Honorary Membership. He asks the two interested parties to leave the room in order to allow for the open discussion.

7.4.1. Gianni Comencini

Michelle Aubert is proud to support the candidature of Gianni Comencini. She highlights a career in the archival world that started in 1934. Gianni Comencini took part in his first FIAF Congress in 1946 and became Vice-President of FIAF in 1948. There are no more questions or comments on this candidature.

Gianni Comencini is voted FIAF Honorary Member by a vote of 65 in favour and 4 abstentions (69 valid votes).

7.4.2. Robert Daudelin

Eva Orbanz reflects about her working together with Robert Daudelin when he was President of FIAF.

José Manuel Costa recalls some memories shared with Robert Daudelin, underlying his receptiveness with new delegates and his comprehensive knowledge of cinema history.

There are no more questions or comments on this candidature.

Robert Daudelin is voted FIAF Honorary Member by a vote of 62 in favour, 2 against and 5 abstentions (69 valid votes).

Gianni Comencini is very honoured by this recognition and thanks the Executive Committee and the GA for their votes. In his speech, he pays tribute to Iris Barry, Henri Langlois, Ernest Lindgren and Jerzy Toeplitz, who all contributed to the creation and the development of FIAF.

Robert Daudelin is touched by this acknowledgment. He says that most of the things he knows about his job were learned through meeting with people like Jacques Ledoux, Freddy Buache, Raymond Borde and Eileen Bowser. He wishes to make the most of his new title to keep on helping FIAF the best he can.

Steven Ricci recalls that everybody is welcome to submit suggestions or recommendations about not only new affiliates, but also for new Honorary Members.

8. Amendments to Statutes and Rules

Chair: Claude Bertemes

The Chairperson informs that the GA will be asked to vote on the proposals for changes of the FIAF rules about archival loans.

8.1. Changes to Statutes and Rules as agreed at the General Assembly in Seoul (Rules 99 – 106)

Roger Smither recalls the history of the proposal of revision for these Rules. It was decided in Seoul that people willing to raise comments should contact the Secretary General. As he hasn't received any news, Roger Smither invites the delegates to vote for the adoption of the changes that were proposed in Seoul.

The Changes of the Statutes and Rules (Rules 99 – 106) are unanimously adopted by show of cards.

9. Elections of the Executive Committee

Chair: Robert Daudelin

9.1. Discharge of the outgoing Executive Committee

After a short explanation by Robert Daudelin, the outgoing Executive Committee is formally given discharge and thankfully acknowledge for their contribution to the development of FIAF.

9.2. Elections Procedures

Robert Daudelin explains the procedures of the vote and recalls that the Executive Committee members are chosen as individuals and not as a representative of their archives.

9.3. Elections of the FIAF Executive Committee Officers

9.3.1. President

By a vote of 61 in favour, 3 against and 4 abstention (68 valid votes), Eva Orbanz is elected President of FIAF.

Iván Trujillo congratulates the new President.

9.3.2. Secretary General

By a vote of 56 in favour, 5 against and 7 abstention (68 valid votes), Meg Labrum is elected Secretary General of FIAF.

9.3.3. Treasurer

By a vote of 57 in favour, 3 against and 6 abstention (68 valid votes), Karl Griep is elected for a second mandate as Treasurer of FIAF.

9.4. **Elections of the Members Candidates**

Robert Daudelin informs the delegates that they have to elect 8 Executive Committee Members out of the 14 following candidates:

Magdalena Acosta, Cineteca Nacional, Mexico, Mexico
Claude Bertemes, Cinémathèque Municipale, Luxembourg, Luxembourg
Jan Erik Billinger, Swedish Film Institute, Stockholm, Sweden
Paolo Cherchi Usai, George Eastman House, Rochester, USA
Hongtaek Chung, Korean Film Archive, Seoul, South Korea
Steven Higgins, Department of Film and Video of the Museum of Modern Arts, New York, USA
Livio Jacob, Cineteca del Friuli, Gemona, Italy
Mato Kukuljica, Croatian Cinematheque, Zagreb, Croatia
Angelo Libertini, Cineteca Nazionale, Roma, Italy
Sylvia Naves, Cinemateca Brasileira, São Paulo, Brazil
Hisashi Okajima, National Film Center, Tokyo, Japan
John H. Reed, National Screen and Sound Archive of Wales, Aberystwyth, UK
Boris Todorovitch, Archives du film et du depot legal du CNC, Bois d'Arcy, France
Garegin Zakoyan, Armenian National Cinematheque, Yerevan, Armenia

The candidates introduce themselves and present their mission statements to the delegates.

Robert Daudelin reminds the Assembly that, following the current FIAF Rules, only the delegates of FIAF Member Archives are entitled to vote for the Executive Committee Members.

Roger Smither summarises the so-called Boarini Amendment; in the first ballot the delegates should only vote for a maximum of 6 names.

As 65 ballot paper were cast, candidates need 33 votes to be elected.

Paolo Cherchi Usai, 42 votes
Hisashi Okajimi, 41 votes
Claude Bertemes, 39 votes
Magdalena Acosta, 38 votes
and **Jan-Erik Billinger**, 34 votes

are elected Members of the Executive Committee at the first poll.

Robert Daudelin explains that three seats remain to be filled and that 9 candidates are still running. The Members are invited to vote for three candidates.

At the second poll, only one candidate has received the required number of votes: **Sylvia Naves**, 35 votes, **is elected Member of the Executive Committee.**

To abide by Rule 37, two more candidates remain to be elected at the majority of votes.

Robert Daudelin suggest the delegates to either effectively vote for two candidates or to decide that the two candidates who received the more votes would be elected, even if they get less that 33 votes.

Pierre Cadars believes that these two proposals are contradictory and suggest to vote for one person and to elect the first two candidates.

Thomas Farkas suggests that the two candidates who received the more votes should be elected. His suggestion is supported by other delegates.

Vigdis Lian asks the Assembly to vote for the temporary amendment of Rule 37.

A majority of delegates believe that it is unfair to change Rule 37 now. The Farkas motion is thus rejected.

Two more candidates remain to be elected out of the 8 remaining candidates, the Members are invited to vote effectively for two candidates.

Eva Orbanz supports the motion to vote according to Rule 37 explaining that, for an Executive Committee Member, it is important to know that he is at least supported by 50% of the Members.

As none of the candidates has received the majority of the votes in this ballot, Robert Daudelin asks the candidates if anyone of them wants to withdraw his application.

Gabrielle Claes proposes, subject to the agreement of the candidates, to disclose the results of the previous votes.

Ivan Trujillo supports the proposal of Gabrielle Claes and suggests to ask the candidates with a small number of votes to withdraw.

The majority of delegates vote in favour of the Claes proposal.

None of the candidates objects.

Robert Daudelin informs the delegates and the candidates of the results of the last 2 votes;

	2nd ballot	3rd ballot
<i>Hongtaek Chung</i>	21	20
<i>Steven Higgins</i>	18	16
<i>Livio Jacob</i>	25	24
<i>Mato Kukuljica</i>	26	20
<i>Sylvia Naves</i>	35	NA
<i>Angelo Libertini</i>	7	5
<i>John H. Reed</i>	7	9
<i>Boris Todorovitch</i>	23	22
<i>Garegin Zakoyan</i>	2	0

Gabrielle Claes suggests to ask if some delegates want to withdraw their application.

Result of the 4th ballot:

	4th ballot
<i>Hongtaek Chung</i>	23
<i>Steven Higgins</i>	11
<i>Livio Jacob</i>	28
<i>Mato Kukuljica</i>	21
<i>Angelo Libertini</i>	2
<i>John H. Reed</i>	3
<i>Boris Todorovitch</i>	30
<i>Garegin Zakoyan</i>	1

None of the candidates receive the requested majority at this point.

The election session is suspended and will be carried on in the morning of the 28th of April.

Chair: *Eva Orbanz*

Eva Orbanz resumes the voting procedure.

John H. Reed withdraws his candidature hoping that it would save time to carry on the General Assembly and invites other candidates to do the same. As some delegates have already left Helsinki, some proxies are given: Gianni Comencini gave his proxy to Livio Jacob, Vladimir Suncic gave his proxy to Dinko Tucakovic and Edith Kramer gave her proxy to Paolo Cherchi Usai. The Members delegates are now asked to vote for 2 persons out of the 7 candidates.

There are still no majority:

	5 th ballot
<i>Hongtaek Chung</i>	27
<i>Steven Higgins</i>	9
<i>Livio Jacob</i>	24
<i>Mato Kukuljica</i>	21
<i>Angelo Libertini</i>	1
<i>Boris Todorovitch</i>	31
<i>Garegin Zakoyan</i>	1

Considering that this is an exceptional situation, Eva Orbanz proposes to have a temporary suspension of Rules 37 and to vote one last time and elect the two candidates with the most votes.

Ivan Trujillo thinks that if this motion is voted, there is no need to vote one more time.

The General Assembly rejects Ivan Trujillo's motion by 23 votes against 20.

Out of 63 valid votes, the results are the following:

	6 th ballot
<i>Hongtaek Chung</i>	32
<i>Steven Higgins</i>	5
<i>Livio Jacob</i>	23
<i>Mato Kukuljica</i>	20
<i>Angelo Libertini</i>	2
<i>Boris Todorovitch</i>	31
<i>Garegin Zakoyan</i>	2

Hongtaek Chung and Boris Todorovitch are both elected as Members of the Executive Committee.

At the end of the election procedure, Eva Orbanz promises that the new Executive Committee will look into the election procedure and invites the delegates to make suggestions to facilitate them.

9.5. Elections of the Associates Candidates

Stefan Droessler, Munich and Susan Oxtoby, Toronto are both unopposed candidates for Associates representatives. They introduce themselves to the Assembly.

Stefan Droessler and Susan Oxtoby are both elected as Members of the Executive Committee by the requested majority of the votes.

10. The Specialised Commissions

10.1. Technical Commission

João Sócrates de Oliveira gives some explanations on his report to the General Assembly (see Annexe 2.1.1.). He thanks the members of the Commission for their work, especially Alfonso del Amo for his work on the Film Preservation Manual.

He informs that next year, a Joint Technical Symposium will be held in Toronto from June 24 to June 26, 2004. It is coordinated by Grover Crisp and Michael Friend and its theme will be "Preserving the Audiovisual Heritage: Transition and Access".

Eva Orbanz informs the General Assembly that the Executive Committee has voted Alfonso del Amo as the new Head of the Technical Commission (see his programme in Annexe 2.1.2.).

10.2. Cataloguing and Documentation Commission

Paolo Cherchi Usai reads the report of the Cataloguing and Documentation Commission on behalf of Nancy Goldman, who could not attend the Congress because she is recovering from a severe illness.

(See Annexe 2.2.)

Livio Jacob asks if there are any possibilities to include sound films in the Treasures of the Film Archives database.

Paolo Cherchi Usai explains that it had already been discussed and that, for the time being, the Commission will focus on the development of the current database.

Vladimir Opela asks if it would be possible to include computer games, video art or DVD's in the database.

Paolo Cherchi Usai thinks it is an excellent idea and will report it to the Commission.

Dinko Tucakovic asks if the *Glossary of Filmographic Terms* will be updated.

Paolo Cherchi Usai informs that Zoran Sinobad and the Commission are working on an update and that it could be an opportunity to reopen the debate on how the Glossary could be made available.

10.3. Programming and Access to Collections Commission

On behalf of Kjell Billing, Antti Alanen presents the report of the Programming and Access to Collections Commission.

(See Annexe 2.3.)

There are no questions referring to this report.

11. Publications and other Projects

11.1. Nitrate Book

Roger Smither informs the delegates that the book *This Film is Dangerous* was printed in December 2002 and that it was launched at the Imperial War Museum on the 10th of April 2003. The book is advertised on several websites. Review copies have been sent out to critics. He invites the delegates to advertise the book by any means.

In terms of money, Roger Smither underlines that all the costs of the book are covered by the Sir Paul Getty Foundation and the Eric Anker-Petersen Charity and that any proceeds from sales of the book will go directly to the FIAF's Development Fund.

He wishes to thank all the persons that have provided texts and pictures and formally expresses his gratitude towards the Imperial War Museum. He also expresses thanks to Julia Mills, the designer of the book, and to Catherine A. Surowiec, the co-editor of the book.

He reminds that the first idea of the book about nitrate came up in Montevideo in 1992. He explains that material is still coming in for a possible second edition but that he would be happy to leave the production of such a volume to somebody else.

11.2. The Reel Emergency Project

Paolo Cherchi Usai explains that a group of North American archives have launched an initiative aimed at providing a small but concrete assistance to the archives whose national film heritage is in a state of extreme or terminal danger; every year, as long as funds are available, archives would offer to preserve one reel of film threaten by decomposition or lack of archival storage facilities in a developing country. The source material and the preserved film would be given back to the archive at no cost.

This project is submitted to the attention of the FIAF constituency and Paolo Cherchi Usai suggests that the first preserved films could be premiered next year in Hanoi.

11.3. A Handbook for Film Archives

This subject was included in the report made by Paolo Cherchi Usai on behalf of the Cataloguing Commission.

11.4. The FIAF Website

Christian Dimitriu reports on the development of the website. He informs that it has been in service for almost one year. He invites the delegates to provide the Secretariat with the pieces of news they wish to publish on the NEWS section of the website. Suggestions and improvement proposals are welcome. He also invites the delegates and their colleagues to use the FORUM section of the website to make it an interactive tool.

Karl Griep believes that the website is a very useful tool.

11.5. Journal of Film Preservation

Robert Daudelin reports on the Editorial Board meeting and thanks Christian Dimitriu for making the production of the Journal possible. Critical remarks about the writing have been taken into account; regular proofreading is required. He invites the FIAF Affiliates to get more involved in the production of the Journal and to propose articles.

The current version of the Journal is under study to see if it couldn't be improved, a new formula will be discussed in the next months. The Editorial Board will present a report in Hanoi.

For the coming issues, Robert Daudelin would like to publish a survey on education in film preservation.

At the Editorial Board meeting, it has also been suggested that the new Executive Committee elects one of its member as the new Chief Editor who would take care not only of the Journal, but also of all other FIAF Publications. This issue will be addressed in future Executive Committee meetings.

11.6. The FIAF International Film Archive Database, the Film Volume

See the report delivered by Paolo Cherchi Usai on behalf of the Cataloguing and Documentation Commission. (See annexe 2.2.)

11.7. The FIAF School on Wheels

Iván Trujillo reports about the first FIAF School on Wheels that took place in Nicaragua. This educational program has been set up in order to help the people that cannot afford to attend the SummerSchool.

The country in which the course is given is expected to provide accommodation and meals to the expert while FIAF is covering the costs of their travel.

He informs the delegates that he has solicited Ibermedia a 30.000 EUR grant that could be used for the School on Wheels in Latin America.

Karl Griep believes that this project should be enlarged in its content, e.g. involve education on subjects like structure of the film archives or cataloguing.

Iván Trujillo answers that enlargement, both in subjects and in location is foreseen.

David Blaustein stresses the importance of such an initiative.

11.8. The FIAF Award (2004 and beyond)

Robert Daudelin recalls the aims of the FIAF Award. He invites the delegates to propose candidatures for future nominees for the FIAF Award.

Eva Orbanz proposes the Berlin Film Festival as next FIAF place.

Iván Trujillo proposes to present the Award to Nelson Pereira dos Santos, Brazilian filmmaker, who has significantly contributed to film preservation in his country and in Latin America.

Sergio Tofetti who proposes to present the Award to Giuseppe Rotuno, director of photography in Stanley Kramer, Fellini and Visconti films, who has been working for years with the Cineteca Nazionale.

11.9. Other

Gabrielle Claes proposes to co-organise, together with FIAF, an International SummerSchool in Europe in 2005, making the most of the ACE experience with the Archimedia education program. This SummerSchool could be hosted by the Cinemateca Portuguesa.

Eva Orbanz welcomes the idea and will discuss this project with the next Executive Committee.

12. Relations with UNESCO and Other International Organisations

12.1. Relations with UNESCO, CCAAA

Christian Dimitriu explains that CCAAA (Coordination Council of Audiovisual Archives Associations) includes at the moment AMIA (American Moving Archives Association), FIAT (International Federation of Television Archives), ICA (International Council of Archives), IASA (International Association of Sound and Audiovisual Archives) and IFLA (International Federation of Libraries Associations and Institutions). He invites Ray Edmondson to expand on the role of CCAAA.

Ray Edmondson explains that CCAAA meets every 12 months under the auspices of UNESCO. The audiovisual archival associations exchange information and obtain UNESCO support for joint projects. They are currently working on a joint policy on training and will ask FIAF and other federations for their input on that matter. He also states that the CCAAA website will be available by the end of the year.

12.2. Moving Images Archives Associations (FIAF and non-FIAF)

Gabrielle Claes comments on the FIRST project (Film Conservation and Restoration Strategies). She explains her concern about the evolution of the digital technology. At the European level, ACE managed to receive a grant of 735.000 € to carry out a survey on digital technologies in their application on preservation and access. Nicola Mazzanti leads this project. She has circulated a leaflet explaining this "project" to the FIAF delegates. It is possible to order a CD ROM containing a report on the state of the art free of charge.

Ray Edmondson briefly informs about the FIAF/SEAPAVAA (South East Asia - Pacific AudioVisual Archive Association) joint Congress/Conference that will be hosted next year in Hanoi by the VFI. The Congress will be a good opportunity to share experiences and build networks between FIAF and SEAPAVAA.

Iván Trujillo shortly explains that the CNAFA (Council of North-American Film Archives) members met in Guanajuato and in Stockholm. One of the issues discussed was the Reel Emergency Project. He also reports that the CLAIM (Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento) members met in Stockholm and that they plan to hold the next meeting in Buenos Aires.

Hongtaek Chung reports about the AAFA (Asian Association of Film Archives) and offers his support to the Hanoi FIAF Congress.

13. Future Congresses

Chair: Meg Labrum

Claude Bertemes recalls the origin of the questionnaire "FIAF Congresses: Evaluation and Future" and invites the delegates to fill it in and send it to the Secretariat.

José Manuel Costa asks if the archives have the right to send more than one questionnaire. Claude Bertemes answers that the questionnaire is institutional and therefore only one questionnaire can be filled by each archive.

13.1. 2004: Hanoi

Ms Nguyen Thi Xuan Yen and Mme Tran Kim Thu show a film presenting the VFI and invite all the delegates to take part in the 60th FIAF Congress in Hanoi.

Mme Yen invites people willing to present a paper during the symposium "No Time no Money: Moving Image Preservation in Emergency Conditions" to send her a description of their presentation before November 30, 2003.

(See Annexe 3.1.)

13.2. 2005: Ljubljana

Koen Van Dael reports on the preparation of the 61st FIAF Congress that will be jointly hosted by the Slovenian Film Archive and by the Slovenian Cinematheque in Ljubljana in June 2005. 2005 will also be the year of the 100th anniversary of Slovenian cinema.

13.3. 2006: Brazil

Thomas Farkas informs the delegates that the symposium of the Congress (that will be jointly held in Sao Paulo and Rio de Janeiro) will deal with the preservation of digital material.

13.4. 2007 and beyond

Meg Labrum invites delegates wishing to host a FIAF Congress to step forward. Hisashi Okajima would like to organise a FIAF Congress in Japan, he will give more details during the next Congresses.

14. Open Forum

14.1. Universal Forum

Roc Villas reports about the Universal Forum of Cultures organised by the Catalan and Spanish Authorities together with UNESCO. This event will attract representatives of most of the cultures in the world. He invites the FIAF affiliates to take this opportunity to show samples of their work in order to improve the diffusion of the film preservation activities.

14.2. .

Mr Koshnevis stresses the importance of learning and training issues. He recommends the creation of a new committee.

14.3. .

Mr Sashidharan reports about the devastating fire in the nitrate collection of the National Film Archive of India stressing the facts that the incident was magnified by the press and that misinformation was spread all over the world. The fire destroyed a vault of 900 cubic feet containing 5000 reels (607 short films - most of them incomplete). Mr Sashidharan highlights the fact that the vault wasn't secure enough and, as this vault was inside the Film Archive, he is very happy that there weren't any human losses.

14.4. .

Ray Edmondson informs the delegates that he was contacted by UNESCO to work on a new edition of the *Philosophy of Audiovisual Archiving*. He invites people willing to submit some topics to be covered to contact him.

14.5. .

Ray Edmondson reports about the Memory of the World Program. This year, 2 more films are nominated for inclusion on the register, a listing of the world's great documents. The films are *Los Olvidados* (nominated by la Filmoteca de la UNAM) and *Wizard of Oz* (nominated by the George Eastman House). He encourages the delegates to nominate an important film from their archive. Further details are available on the UNESCO website.

14.6. .

José Manuel Costa suggests to initiate talks about the election procedures, but as time is running out and as it is an important issue, Meg Labrum promises that the subject will be thoroughly discussed by the Executive Committee and be brought to the Assembly.

14.7. .

David Blaustein presents a CD ROM describing the digitization experience of the documentation centre of the Museo del Cine de la Ciudad de Buenos Aires.

14.8. .

Peio Aldazábal presents a film describing the project of new facilities for the Filmoteca Vasca.

15. Closure of the 59th FIAF Congress

Chair: Eva Orbanz

The President thanks all the delegates for their participation and their patience, she thanks the Commissions for their work, Iván Trujillo and the last Executive Committee for the good preparation of the Congress. She thanks Jan Erik Billinger, Anita Falk, Matti Lukkarila and all their collaborators for hosting the Congress.

Matti Lukkarila greets once more all the delegates and hopes to see them at the next Congress in Hanoi.

ANNEXES

1. Programme of the 59th FIAF Congress

GENERAL INFORMATION

GENERAL INFORMATION

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

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

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

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

Currency exchange

The exchange rates (12 May 2003) are:

1 EUR = 1,15 USD
1 EUR = 9,12 SEK
1 SEK = 0,13 USD

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photos (overleaf by): Lars Åström, Kai Vase



Jan-Erik Billinger
Head of Cinemateket
Swedish Film Institute

WELCOME TO STOCKHOLM...

Dear Friends,

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

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

...AND HELSINKI!



Matti Luukkari
Director
Finnish Film Archive

SUNDAY 1 JUNE

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

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

at 13.00 **Olle Hellbom: BRÖDERNA LEJONHJÄRTA**
(The Brothers Lionheart, 1977, restored in 1997) - *Bio Mauritz*

at 14.00 **Lasse Hallström: ABBA — THE MOVIE**
(1977, restored in 2003) - *Bio Victor*

at 15.00 **Hasse Ekman: ELDFÅGELN**
(The Fire-Bird, 1952, restored in 2000) - *Bio Mauritz*

at 16.00 **Arne Sucksdorff: EN DJUNGELSAGA**
(The Flute and the Arrow, 1957, restored in 1999) - *Bio Victor*

at 17.00 **John W. Boyle: STOCKHOLM — QUEEN OF THE BALTIC** (1932, restored in 1986) - *Bio Mauritz*

AT 17.00 OPEN BAR

AT 18.00 WELCOME RECEPTION

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

STOCKHOLM SYMPOSIUM

The Film House, Stockholm

"Fading Colour Film — Preserve and Restore"

MONDAY 2 JUNE

**HISTORY AND THEORY OF MODERN
COLOUR PROCESS**

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

9.00—10.15 Opening

Welcome speech

Åse Kleveland, CEO, Swedish Film Institute

Opening speech

Marita Ulvskog, Minister of Culture, Sweden

Prize ceremony and presentation of the FIAF Film
Preservation Award

Ivan Trujillo, President of FIAF.

10.15—10.45 Coffee/tea

10.45—11.30 Lecture 1: Colour Film History

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

11.30—11.45 Different Film Types

Lecturer: Alfonso del Amo, Filmoteca Española, Madrid

11.45—12.30

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

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

12.45—14.00 Lunch

Hosted by Svensk Filmindustri

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

14.00—14.45

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

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

14.45—15.40

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

Introduction to lecture 4: Roger Smither, IWM, London

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

The FICA System

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

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

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

15.40–16.00 Coffee/Tea

16.00–16.45

Lecture 5: The Future of the Modern Colour Process

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

16.45–17.15

Q&A period, conclusions of the day.

TUESDAY 3 JUNE THE PRACTICAL SIDE OF COLOUR PRESERVATION AND RESTORATION

9.00–12.15 Moderator Clyde Jeavons, London

9.00–9.45

Lecture 6: Colour Film Preservation and Restoration

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

9.45–10.15

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

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

10.15–10.45 Coffee/Tea

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

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

11.45–12.15 Comments, questions and answers

12.15–16.30 Moderator:

Prof. Lasse Svanberg, Stockholm

12.15–13.15 Practical examples from FIAF archives

Stockholm, Sweden: Anita Falk, Cinemateket, SFI

Helsinki, Finland: Mikko Kuutti, Suomen elokuva-Arkisto

Budapest, Hungary: Gaszy Csaba, Focus-Fox Studio

13.15–14.30 Lunch hosted by FilmTeknik, Sweden

14.30–16.00 Practical examples from FIAF archives

Tokyo, Japan: Hisashi Okajima, National Film Center

Munich, Germany: Stefan Drössler, München Filmmuseum

Bois d'Arcy, France: Michelle Aubert, CNC

IWM, Great Britain: David Walsh, Imperial War Museum

16.00–16.30 Questions and answers

Closing of the symposium.

16.30–17.00 Coffee / tea

COCKTAIL RECEPTION

at 18.00 Vasa Museum

(Bus Transportation from the Film House)

SECOND CENTURY FORUM

WEDNESDAY 4 JUNE at 9.00

The Film House, Stockholm

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

David Francis will speak about alternative models of archival organizations. **Jane Johnson** will describe and invite participation in the *Moving Image Gateway Project*. **Paolo Cherchi-Usai** will describe *The Reel Emergency Project* — an effort to assist archives in developing countries. **Steven Ricci** will moderate the session and make specific recommendations for FIAF's involvement in educational programs. Ample time will be reserved for questions and answers.

13.00–14.00 Lunch

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

CHECK-IN AT THE SILJA TERMINAL
WEDNESDAY 4 JUNE 14.30—16.00
Ferry departure at 17.00

BUFFET DINNER AT 20.30
Sponsored by
FUJI Photo Film Co/Motion Picture Film

ARRIVAL AT HELSINKI
Olympia Terminal
THURSDAY 5 JUNE AT 9.30

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

Regional Meetings

(meeting places & times to be announced later)

Tour of the Finnish Film Archive's Vaults at 14.00
(buses depart from the Scandic Grand Marina Hotel)

CITY OF HELSINKI
RECEPTION
at 18.00 *The City Hall*

HELSINKI GENERAL ASSEMBLY

FRIDAY 6 JUNE

9.00—10.30 **General Assembly**
10.30—11.00 Coffee/Tea
11.00—12.30 **GA continued**

12.30—14.00 Lunch
Hosted by the **Finnish Film Foundation**

14.00—16.00 **GA continued**
16.00—16.30 Coffee/Tea
16.30—18.00 **GA continued**

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

19.30 Farewell Party at Suomenlinna
*(Tenalji von Fersen,
Suomenlinna Island Fortress)*

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

HELSINKI GENERAL ASSEMBLY

SATURDAY 7 JUNE

9.00—10.30 General Assembly

10.30—11.00 Coffee/Tea

11.00—12.30 GA continued

12.30—13.30 Lunch

13.30—15.00 GA continued

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

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

Ferry departure at 17.00

ARRIVAL AT STOCKHOLM

Silja Terminal (Värtahamnen)

SUNDAY 8 JUNE AT 9.30

Have a safe trip back home!

PRESENTATION ABSTRACTS

for the Stockholm Symposium 2—3 June 2003:

Colour Film History

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

Different Film Types

A short presentation of different film stocks of chromogenic dyes.

Deterioration of Colour Film: Causal Changes in Dye Structure

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

Preserving Colour Film:

An Environment-Based Strategy

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

Long Term Cold Storage (Below Zero) + FICA

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

The FICA System

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

The Future of the Modern Colour Process

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

Colour Film Preservation and Restoration

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

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

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

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

**Case study 2: Photochemical Restoration
of Faded Colour Negative**

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

OTHER SCREENINGS AT THE FILM HOUSE

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

FRIDAY 30 MAY AT 19.00

Budd Boetticher: RIDE LONESOME (1959)

Introduction by Grover Crisp/Sony Columbia - Bio Victor

SATURDAY 31 MAY AT 18.00

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

Preservation Show by Robert Gitt/UCLA - Bio Victor

MONDAY 2 JUNE AT 19.00

Max Ophüls: LOLA MONTÈS (1955)

Introduction by Stefan Drössler - Bio Victor

2. Report of the Specialised Commissions

2.1. Technical Commission

FIAF Technical Commission Report
Stockholm 2003

Introduction

Fast changing technology. Increase gap between archives in developing countries and the others.

Difficult to get a consensus in what is the way to concentrate efforts.

Best is to have enough people, with differentiated interest so main areas could be covered.

Vast film collection

Discontinuation of film

e and d media replacing film

Film collection deterioration (particularly vinegar syndrome and dye fading) is the main common problem for fiaf community. The costs for maintain good conservation conditions are high, impossible for most of the archives in the developing countries and demanding dramatic curatorial planning for other archives.

Numeric image and sound start to be experimented by some archives as tools for restoration and access. Early results are promising. Anxiety, however, takes place when digital storage is mentioned as preservation possibility.

Big temptation was in place for concentrate our efforts in the new digital technology but we had to resist and turn our attention to the consolidation of small program creating instruments for identify deterioration on film and control its duplication

The Technical Commission (2001 to 2003):

Michelle Edge - Manchester University
Mark Paul Meyer - Nederland Film Museum
Harald Brandes - Deputy Head of the TC - Bundes Archiv - Berlin
Johan Prijs - Studio Cine Rome
Brian Pritchard - Henderson Film Lab - London
Ken Weissman - Library of Congress - USA
David Walsh - Imperial War Museum - London
Michael Fiend - Sony Pictures Entertainment - USA
Nicola Mazzanti - Imagine Ritrovata - Bologna
Noel Desmet - Cinematheque Royale de Belgique
Alfonso del Amo - Filmoteca Espanola
Paul Read - Digital Film Lab - London
Christian Comte - CNC - Bois d'Arcy
Francisco Gaytan - Filmoteca de la UNAM - Mexico

Technical Commission Meetings

1. Bologna

In July 2001, a meeting was organized during the Imagine Ritrovata Festival with some members of the previous TC and some guests (potential new members) to discuss the development of the TC.

In September 2001, during the meeting of the fiaf Executive Committee, the members of the TC were approved and 3 projects were selected from a much longer list - produced during the meeting in Bologna.

1. Manual of Film Preservation
2. Film Deterioration Guide (posters)
3. The FIAF Test Film

2. Madrid

Few months after Sacile, taking the opportunity that some members of the TC were in Madrid lecturing in the ARCHIMEDIA course in Filmoteca Espanola, a meeting was organized in the facilities of the Filmoteca at the 15th of December 2001.

Were present: Michelle Edge, Johan Prijs, Brian Pritchard, David Walsh, Noel Desmet, Alfonso del Amo and Joao Oliveira.

Richard Billaud and Jean Louis Birgouden were invited to attend the meeting and comment on the projects.

Joao S. de Oliveira chaired the meeting.

The 3 projects were discussed and comments and critics on the first draft of the first chapter of the manual were made.
A TC meeting was organized to take place in Berlin February 2002 in the premises of Bundes Archiv.

3. Berlin

The FIAF Technical Commission met in Berlin from the 4th to 6th of February 2002.

Were present Harald Brandes, Johan Prijs, Noel Desmet, Alfonso del Amo, Paul Read, Christian Comte and Joao Oliveira.

During the Berlin meeting developments on the three projects were reported and a discussion on how to proceed took place.

The meeting worked out very well and the commission finally settle down. There were already lots of work done by Alfonso del Amo in the Manual of Film Preservation and some by Joao Oliveira in the Test Film and Guide to Film Deterioration, these were shared with the Commission members in this meeting.

1. The Manual of Film Preservation

The structure of the manual is as follows

- 0. The manufacturing of Film (new chapter)
- I . Physical Characteristics of Film (discussed and almost finished)
- II . Handling, Identification and Quality Characteristics of Film (to be written)
- III . Storage and Conservation (partially written)

The sub-structure of the Chapter would be (it can be changed if necessary later):

- 1. Film Handling
- 2. Basic Stabilisation of Film
- 3. Quality Checking for Preservation
- 4. Equipment, techniques, space
- 5. Human resources / training

2. Film Deterioration Guide (Posters)

It was agreed in divide the subject in to 3 categories:

- 1. Physical Damage,
- 2. Chemical Deterioration,
- 3. Biological Deterioration.

Posters with examples: frames, microscopically views, etc will be produced to be used as aid to identify deterioration on film.

A text explaining each different type of deterioration will be supplied with the poster (perhaps as a chapter of the Manual of Film Preservation).

3. Fiaf test film.

Taken the opportunity of meeting in Berlin the TC contacted Optroniks (a test film manufacture) and got first agreement to have the test film produced. Joao Oliveira demonstrated the artificial shrunken films with samples from .5% increasing up to 4%.

A series of targets for measure flare, resolution, steadiness, , field illumination evenness and field distortion were presented.

TC should present a prototype of the FIAF TC Test Film in FIAF Meeting - Seoul 2002.

AOB - Office in FIAF Meeting - Seoul 2002

Noel Desmet suggested that during the FIAF Meeting in Seoul, TC should have an office to receive colleagues for discuss technical subjects and to sense the requirements for developments of future projects.

4. Seoul

The TC did not meet in Seoul but had the office opened with the participation of Noel Desmet, Harald Brandes and Joao Oliveira.

Various meetings took place in the office, one in particular with the organizers of the FIAF Symposium of Stockholm/Helsinki to discuss the technical part of the program of that event.

A presentation of the prototype of The FIAF test film was presented in format of lecture during the FIAF Congress in Seoul 2002.

5. Sacile

Fiaf Technical Commission met in Sacile from 14 to 16th October 2002

Agenda

Fiaf Symposium Stockholm/Helsinki 2003

Manual of Film Preservation

FIAF Workshop on Wheels

Posters

Film tests

Trips/works on behalf of TC

Budget

AOB

Present: Michelle Edge, Alfonso Delamo, Christian Comte, Francisco Gaytan, Paul Read, Johan Prijs, Joao de Oliveira, Noel Desmet. Giovanna Fossati represented Marc-Paul Meyer.

FG states that FIAF is a broad organization that holds archives of various sizes and development and the TC should contemplate this in its approach.

Giovanna makes a question: faded films, vinegar syndrome, there are lots in the word, the question of how to preserve and what to do with this cases will certainly be asked. (save in BW, save in colour, save numeric?)

Giovanna said that there are no rules and the archives can opt to digital or conventional the important is the quality and the result/cost.

Giovanna ask Which is the mission of the TC and if the mission is to replicate the original as close as possible, this should be conveyed during the Symposium in Stockholm.

Giovanna proposed the we offered a role of possibilities for the problems to the Directors of film archives that will be the audience in the Symposium.
Alfonso Importance of publish the papers and discussion on the Symposium.

JO made a brief recap of the stage of the planning of FIAF Symp. JO reported that the Symposium organizers want to have a continuous projection of restored colour films by photo-chemical means.

To have a first lecture about the Chromogenic film archaeology .

Michelle Edge and Louis Bigourden to lecture about the deterioration of colour films.

Grover Crisp and Michael Friend to show products using photochemical restoration of colour films.

Alfonso del Amo will make a presentation on the various colour film stock

PR suggested that he and Noel should show their experience of a comparative restoration digital/bw separations photo-chemical.

The TC participated of the Collegium where all members talked to the students, with Paolo Ursai and David Robinson as moderators.

The TC met with Anita Folk, Rolf and Jan-Erik Billinger to discuss the program of the symposium and the program was agreed.

There was some polemic on the future of colour film.

A group to formed by JO, PR, A, and Giovanna to prepare the philosophy of the symposium. Deadline 30 th of October.

Film Deterioration Guide

JO suggested that the poster should also have a link in the FIAF web site.

JO presented a P point on the Nitrate Poster of FIAF Guide of Film Deterioration.

Poster: The vertical structure was approved but the horizontal was criticized and a more clear time line was requested to be applied.

Manual of Film Preservation

Discussion on the Chapter 2 structure took place and general lines were agreed as.

First contact - Preparation for inspection: how to open a can, health and safety aspects, minimum equipment, etc.

The methodology of Film Inspection

Elements for the analysis of the conservation state of film

a) Mechanical

- Splices
- Patches
- Scratches
- Emulsion reapplication
- Tears
- Crease

b) chemical/biological

- Processing residues(Tio Na, B+W and colour)
- Any other acquired deteriorating elements (powder, grease, dirt, adhesive)
- Mould and fungi

c) preventative

- protective toning
- buffering of base decomposition
- fumigation with timol and Vietnamese experiment

Stabilization of film.

Technical meetings and visits

Meeting with ORWO

TC visited the ORWO factory in Wolfed where the project of the ideal films for film archives were discussed.

ORWO will produce a small quantity to be tested by TC.

Good new from these meeting: In letter from Mr. Frank Bohme dated 14th of May 2003, confirms that ORWO has manufactured a special film stock with the characteristics the TC suggested and the first samples are being distributed for testing.

Visit to Agfa Museum in Wolfen

TC visited the Kreismuseum Bitterfeld - Old Agfa/ORWO factory. The museum is to be visited by any one that is interested in film manufacturing technological archaeology. TC will receive photographs of machinery and formulas of film manufacturing in AGFA .

Meeting with scanner developers

The TC received Dr Ristow, Optronik and Dr. Cornelia Schlesier and Mr. Eckhardt from Deutsches Zentrum für Luft und Raumfahrt e.V., Berlin. This group of companies is developing a system able to scan at 5K with 12 bit depth.

TC asked about the possibility of scan out of the visible spectra to detect faded dyes and manufactures will investigate fusibility.

Meeting with optical analog computer researcher

A lecture presented by Dr. Th. Woke, University of Koln on Optical Computer and a demonstration on new analogue and/or digital storage system based on photo refractive crystals (LiNbO3) where an holographic image of the data is permanently written.

The projects.

1. Fiaf Film Preservation Manual

The structure of the manual is as follows

Chapter 1:

0. The manufacturing of Film (new chapter)

I . Physical Characteristics of Film (discussed and almost finished)

II . Handling, Identification and Quality Characteristics of Film (to be written)

III . Storage and Conservation (partially written)

It was discussed in more detail the structure of the Chapter II (Handling, Identification and Quality Characteristics of Film) and associations with our other project Film Deterioration Guide (posters).

Chapter 2:

Film Handling

Basic Stabilisation of Film

Quality Checking for Preservation

Equipment, techniques, space

Human resources / training

It was added:

Inspection and analysis of conservation state of film (methodology)

Stabilization of film
Mechanical
Chemical/biological
Preventative

Chapter 3:

Conservation

Fundamentals for the decisions on the keeping conditions for our collections,
Basic information on air conditioning and psychometrics are covered.

The Film Preservation Manual progressed quite well considering that only 16 months have passed since the meeting in Berlin when we effectively started this project.

The situation at the moment is that 2/3 of the Manual is ready and there is a good amount of work related to the final 1/3 ready by now, however, the Manual needs probably another term (2 years) to be finished, revised and corrected.

The EC received a draft of the chapter 1 during the meeting in Seoul 2002 and now is annexed in this report a draft of the chapter 3.

I would like to thank Alfonso del Amo for the enormous work done.

My suggestion for the next Technical Commission is to consider the publication by Chapter.

2. Fiaf Film deterioration Guide (posters)

Ageing changes film properties.

Changes on film can be of such magnitude that film appearance changes.
It is important to correctly identify these different states of conservation of film and it is possible to do it by observing and comparing with reference images.
Visual identification of film deterioration is a set of images and a booklet.

The film laminate is divided on its main components:

- Base
- Emulsion
- Image forming particles
- Sub-layer
- Anti-curl layer

The base is divided in

- Cellulose Nitrate
- Cellulose Acetate
- Polyester

The image forming particles are divided in

- Metallic silver
- Silver salts

- Chromogenic dyes
- Other dyes

There is a great deal of interaction between the laminate during deterioration e.g. cellulose nitrate base deterioration releases nitrous gases that react with both film emulsion and image forming particles bleaching silver images.

The deterioration of the film base

There are two main deterioration paths of cellulose nitrate.

One give place to a reasonable stable product of orange colour and poor transparency, the other deteriorate the base much more severely up to a very fine powder, reach in cellulose crystals

In Berlin meeting:

Progress report of this project was made.

It was agreed in divide the subject in to 3 categories:

1. Physical Damage,
2. Chemical Deterioration,
3. Biological Deterioration.

Posters with examples: frames, microscopically views, etc will be produced to be used as aid to identify deterioration on film.

A text explaining each different type of deterioration will be supplied with the poster (perhaps as a chapter of the Manual of Film Preservation).

During the meeting in Sacile it was suggested that the posters should also have a link in the FIAF web site.

JO presented a Power-point on the *Nitrate Poster of FIAF Guide of Film Deterioration.*

Since Sacile another poster is ready *Acetate Poster of FIAF Guide of Film Deterioration.*

This project is concluded.

After base deterioration (nitrate and acetate) I would suggest that emulsion deterioration should be the next of the series followed by image deterioration.

3. Fiaf Test films

Test Film

For various reasons - preservation, access, and presentation - we duplicate the elements of our collections.

This reproduction can be photo-chemical or electronic, in the latter, analogic or digital, in various levels of resolution and bit depth.

Archives are used to this duplication or printing process, the industry uses it since their invention.

A small proportion of archives have their own restoration laboratory, therefore depend on external vendors to do their work.

Recently, in the last 20 years, archive printing start to be visible not only to the archives but also to the industry and consequently to the required equipment manufacturers - printers, scanners, rewinder tables, viewers etc.

Ageing changes film geometry and mechanical behaviour.

Nevertheless, still to be produced a reference set of films to be used to test and compare different film handling equipment.

The fiaf Technical Commission is now producing such a test film.

It is an objective assessment tool.

To check performance of the archive equipment it is necessary to produce a set of test films that reproduce the geometric and mechanical behaviour of deteriorated film on its various stages of deterioration.

This photographic medium needs to contain reference measurable elements - targets - that will or not be degraded by the equipment and process that are under checking.

The analysis of the data will permit to classify the given equipment (archive or vendor) objectively, allowing decision to go ahead or not with the task - offering a precious archive element to be handled on that particular equipment.

What is to be measure?

Checking and evaluating image quality is relatively straight forward when regarding to tone or colour reproduction but it can be extremely difficult when regarding to the micro image properties, mainly to resolution.

Normally a group will agree in contrast or hue of a given image but will disagree in which image is more or less detailed.

The caption of the finest detail is some times of utmost importance.

Various are the agents that deteriorate the reproduction of fine details. They can be related to the: a) equipment, b) photographic medium.

What is to be measured in the equipment?

Vertical and horizontal resolution

Definition: Resolution is the quantity of pairs of lines per millimetre a given optical system can detect/read and is expressed by the higher possible number the assessed system read.

Loss in resolution in film reproduction can be caused by the film transport system, quality of contact during printing, vibration, focus, light flare etc.

Optical flare

Definition: Flare is undesirable light scattering in the image plane.

Flare reduces the micro contrast of an image and can destroy fine detail.

When flare is an equipment fault it can be a result of bad optical quality of lenses, bad design of light sources, undesirable reflections of light in the image plane, uncontrolled diffusion of light etc.

Equipment flare can be measured with a photometer in the gate.

Steadiness

Definition: Steadiness is the quality of a moving image to be displayed with no added motion apart from the ones that are characteristic of the original.

Steadiness measures both the variation of the position of a known fix point and the frequency of this variation under normal display conditions.

Unsteadiness is mainly caused by the film transport system and can affect resolution on the systems such as continuous rotary printers (image and sound), scanners, telecines etc.

Spectral distribution

Definition: Is the quality of the light and purity of each one of its components in the case of lamp houses for colour printing.

What is to be measured on the film?

The film or any image capture device may contribute in some extent to the degradation of the image during capture in printing.

Spatial resolution

Resolving power or resolution are a characteristic of the micro-image performance of a given photographic emulsion and is normally stated by the manufacturer in the data sheets of the various different types of films, the value normally represents the higher possible resolution that that type of film is capable e.g. 62 l/mm or 200 l/mm.

Emulsion Contrast

Contrast is other characteristic of the photographic emulsion.
Contrast is affected by image quality/flare and is function of processing conditions.

Contrast of a photographic image is expressed in a value called by the Greek letter gamma and is a relation between a given range of exposure and the resulting image obtained in the film after the film been processed under given processing conditions.

Emulsions are designed to have a optimum performance in a certain gamma/contrast.

Flare and halation

Only 20% of the light that reaches the photographic emulsion actually nucleate a latent image, the remaining 80% miss the target and travel in the interior of the emulsion scattering and being reflected by the film various surfaces (gelatine structure, film base etc) some times with a destructive effect over the resulting image.

Flare and halation are product characteristic and there is little to be done but complain with the manufacturer and demand better emulsions.
Black and white film emulsions are notorious for being flary .

Film physical properties

Ageing changes film physical properties and mechanical performance.
Some of these properties are very important during handling/printing: dimensional changes, flexibility and toughness.

The Test film should be used to probe the way for our precious archive elements.

The methodology for the production of artificially shrunk film was developed and presented during the symposium in Seoul.

The project then had a obstacle: the cost of the target.

We decided to buy the target (the image to be used in the test film) from Optronik, unfortunately it was so expensive that it would inviabilize the project.

The solution was for us to produce our own target what we did.

Fiaf now has the first artificially shrunk test film
This project is concluded.

Lectures

Madrid
Caracas
Havana

Rio
Salvador
Manila
Mexico
Bologna
Sacile
Rimini

Advising archives

Brazil

The Cinemateca do Museu de Arte Moderna - Rio de Janeiro, Brazil, decided that it was impossible for them to look after the film collection.

A visit was requested from an expert from FIAF and I was chosen.

I felt the conditions the Museu de Arte Moderna very concerning.

The Cinemateca Brasileira was already involved in helping to accommodate the films from MAM in their vaults, however, film makers and producers in Rio didn't want their films to leave Rio, an alternative to the Cinemateca Brasileira would then be the Arquivo Nacional that has a large film collection and good film vault.

The Arquivo Nacional is now starting to build new vaults to very high standards.

The recommendation I made to Ivan was that the films could either stay in Rio in the Arquivo Nacional or go to Sao Paulo in Cinemateca Brasileira. In both cases they would be in reasonably good conditions, the option should be given to the film owners.

Nicaragua

During visit to Nicaragua for lecturing in the Universidad de Centroamerica, together with Ivan Trujillo, we visit the facilities of the Cinemateca Nacional de Nicaragua.

It was impressive how a very good installation was let to rot to that level!

It is an example of economic struggle.

An emergency plan was suggested involving breaking the walls of the vaults and a plan for minimal repair of the air-conditioning equipment was drafted.

Stockholm

Since the meeting in Berlin, February 2002, it was asked to the TC to advise in the technical part of the Fiaf Congress Stockholm/Helsinki 2003.

The theme chosen was Colour on film (the contemporary system).

Various meetings with, Jan-Erik Billinger, Anita Falk and Rolf Lindfors took place in Bologna and Seoul.

The TC discussed in Sacile a proposition of program and in October 2003 submit it to the organizers of the Congress.

Fiaf Workshop on Wheels

Mexico
Nicaragua
Angola

The first of the FIAF Workshop on Wheels happened in Mexico City

From 25th to 28th of March 2003 in the premises of the Filmoteca de la UNAM.

The attendance of this first course comprised of 11 participants from Filmoteca de la UNAM, Cinemateca Nacional as well as 2 members of regional archives and a Colombian trainee.

The FSOW main characteristics is flexibility to adapt the working program to the needs of the archive or archives of the region that requested the training/consultancy.

The challenge is to provide solution compatible to the economic and technologic realities of the archives involved to the problems considered the more important.

The first stage was to the group to identify the crucial problem of the area. After a long section of discussion it was determined that being video a growing media in the archives of the region, therefore, cleaning and stabilizing deteriorating videotapes was elected as a theme for the program. Vinegar Syndrome was unanimously selected as other very important theme.

A short theoretical lecture was organized and a section of hands on to design and build a videotape cleaning machine. Materials were selected considering the local availability and parts of existing equipment used to create the means to clean and stabilize 1" and 3/4" videotapes.

The results were excellent the participation of the group was very impressive. Regarding vinegar syndrome, a important problem in the region, there was the dilemma of not having cold storage nor financial resources to duplicate the affected collection the question was what to do to buy some time. A neutralization solution was formulated and some adaptation on a film processing machine were made to treat 2 reels of film. Previous to the treatment one of the samples (35mm B+W print) read level 3 of the IPI-AD test went back to level 0.

Although knowing that the effectiveness of the neutralization would not be for long time since it would be necessary to form an insoluble salt of Acetic Acid what was not the case with the formula used, however, some benefit was found, perhaps enabling the sample to be satisfactory stored under the available conditions in the archive.

Some problems were encountered with the drying cabinet of the machine available (too small, requiring a very high temperature to be able to dry the treated films), nevertheless, a decision to carry out the treatment was made since the drying temperature does not impact on the neutralization of the acidity of the affected sample.

A lecture on standards of magnetic media was given.

Fiaf Workshop on Wheels in Nicaragua.

The workshop in Managua took place in the Universidad Centroamericana on request of the Cinemateca Nacional and the Instituto de Historia de Nicaragua y Centroamerica.

This workshop had 11 participants from various institutions from Nicaragua.

Following the principle of the Fiaf WOW we started the works with 3, the first being the structure and composition of film and videotape, followed by the processes of deterioration of film and videotape, finally the stabilization of film and videotape.

The talks were given in an interactive way and the audience participated very actively.

The practical side of the workshop started with the discussion and determination of what would be the more serious problems that were affecting the archives in the area. Again, similarly to Mexico, there is a large amount of videotape that are unplayable due to decomposition, and as expected there is a serious problem with acetic decomposition of safety film.

A paper on working with deteriorated safety film was distributed and is annexed on this report.

Various health and safety issues were observed and the group was invited to work first in build with the existing means safe working condition.

A fume extracting cabinet was build in the paper restoration laboratory that was the best space to be adapted for the workshop.

As there was no means to measure the free acidity of the deteriorated films first job was to make the indicator strips. This work was satisfactory completed and 1000 strips were produced and the technique of make them was passed to the participants.

Because there was no film processing machine available in Nicaragua we only could treat microfilms. A suggestion was made that a agreement with UNAM should be made for the treatment of the film collection.

In respect to videotape, during the workshop a device was designed and assembled to clean and stabilize deteriorated tapes. Very simple, made with what was available we managed to stabilize some very deteriorated tapes. Again, the technique was well understood by the participants and a plan to process all their tape collection was made. As a whole the workshop was very effective.

A next workshop was planned to happen in Angola early May 2003 but it was postponed for later in the year.

I strongly recommend that this program should continue in the next TC.

Acknowledgments

I would like to thank all my colleagues in the fiaf Technical Commission and in fiaf administration for all the support and generosity. I would like to thank very specially Alfonso del Amo for his hard work.

Joao S de Oliveira
Head of the Technical Commission
Stockholm, May/June 2003

2.1.2. Un Plan de Trabajo para la Comisión de Preservación

UN PLAN DE TRABAJO PARA LA COMISIÓN DE PRESERVACIÓN

UNO

Las tareas fundamentales de la Comisión Técnica pueden resumirse en tres párrafos: **a)** Mantener una atención constante sobre la evolución de las tecnologías cinematográficas y sobre sus consecuencias en el campo de la conservación, promoviendo, apoyando y difundiendo las investigaciones que se realicen sobre estos temas; **b)** estimular y mantener el contacto con los archivos miembros de la FIAF, para resolver consultas sobre temas de reproducción, restauración y conservación, y **c)** mantener el contacto colaborando e intercambiando informaciones con los órganos similares de las uniones de archivos de TV y de Sonido.

Este planteamiento es muy parecido a los que hicieron las dos comisiones en las yo he participado.

Para conseguir desarrollarlo, *teniendo en cuenta que todas las personas que pueden ser miembros de la CT ya están muy atareadas por el trabajo cotidiano de sus propios archivos*, sería necesario:

1. Que la Comisión estuviera integrada por personas *procedentes de distintas áreas geográficas*, por ejemplo: Asia y el Pacífico, Europa y África y América.
2. Que la Comisión pudiera contar con la participación de técnicos de empresas o de archivos no integrados en la FIAF.
3. Que los archivos a los que pertenecieran los miembros de la Comisión apoyaran el desarrollo de esta actividad, *permitiéndoles dedicar una parte de jornada de trabajo y controlando el desarrollo de este trabajo igual que si se tratara del directamente dedicado a las tareas del archivo*.
4. Que la FIAF y las uniones regionales de archivos existentes en su seno y, cuando les sea posible, los propios archivos a los que pertenezcan los miembros de la CT, *financiaran las reuniones y desplazamientos que fuesen necesarios, así como los gastos de secretaría, comunicaciones, etc.*
5. Que el Secretariado de la FIAF apoyara *las necesidades de traducción durante las reuniones de la Comisión y el desarrollo y organización del resto de las actividades*.

La mayor parte de este trabajo podría realizarse a través del correo electrónico, la web de FIAF y los otros medios de comunicación.

Las consultas de los archivos serían remitidas al miembro de la Comisión que les resultara más próximo tanto por razones geográficas como culturales o lingüísticas. Este miembro comunicaría la consulta al resto de la Comisión.

El modo de actuación sería similar, si fuera necesario viajar a un archivo para resolver las consultas, continuando así con el sistema "Oficina sobre ruedas" iniciado por la comisión actual.

La difusión de las investigaciones, publicaciones y actividades de formación que afecten al conservacionismo audiovisual, así como de las novedades técnicas se realizaría a través del web de FIAF, del "Journal" y de publicaciones específicas si fuera necesario.

La Comisión distribuiría entre sus miembros la función de atender a las publicaciones que se editen en sus áreas geográficas o lingüísticas y de preparar resúmenes para su publicación.

Igualmente, los componentes de la comisión tendrían que preparar y canalizar, a través de la comisión, todas las informaciones sobre las actividades de formación e investigación y sobre las novedades técnicas que se desarrollen o surjan en sus respectivos ámbitos.

DOS

Completar y publicar el texto "Preservación cinematográfica", que está actualmente en preparación sería un objetivo para la actividad inmediata de la Comisión.

De las tres secciones (más la introducción) que compondrán este manual, la primera (Clasificar para preservar) y la tercera (Estrategias de conservación) ya están concluidas en español, traducidas al inglés y pendientes de revisión por el resto de la Comisión. La Sección segunda (Inspección, control y manipulación de materiales) se está actualmente redactando, en inglés, y la Introducción está preparada en español, pero no podrá concluirse hasta que acabe la preparación de toda la obra.

TRES

En el ámbito teórico, la Comisión podría promover la celebración de un simposio sobre "Perspectivas para la reproducción de imágenes en movimiento: sistemas y soportes que se utilizan en la filmación y reproducción de las películas"

Este simposio, podría celebrarse en 2005 (preferentemente, como Simposio técnico del Congreso de FIAF).

En él, se podrían presentar:

- Comunicaciones sobre los sistemas técnicos que están utilizando actualmente en la filmación, montaje y reproducción de películas.
- Informaciones sobre los soportes materiales en los que se realizan y exhiben las películas y que deberán conservar los archivos.
- Análisis sobre las tendencias que se perciben en el desarrollo de las tecnologías de imagen y de sus soportes de registro y conservación.

Estas informaciones se referirían a los materiales en uso en 2003 y 2004 y deberían presentarse sobre ejemplos concretos de películas realizadas en cada sistema.

No se incluirían en este simposio temas relacionados con la restauración.

Junto con los miembros de la Comisión que estuvieran desarrollando trabajos, las intervenciones podrían encomendarse a archivos que hayan realizado investigaciones en este campo; a productores, realizadores, directores de fotografía, montadores y técnicos de laboratorios y de empresas de imagen

electrónica, así como de fabricantes de películas y soportes de imagen electrónica.

La preparación y el desarrollo de este simposio, debería apoyarse en seminarios, encuentros con la industria y todo tipo de eventos similares que puedan ser organizados por los archivos (o en los que éstos puedan participar). Este sistema, enriquecería los contenidos del simposio permitiendo que, éste, llegara proporcionar una auténtica fotografía del "estado del arte" que deberemos conservar.

Los trabajos presentados al simposio, junto con los debates que se produjeran durante su desarrollo, deberían ser publicados inmediatamente después de su celebración.

CUATRO

Sobre el trabajo en Comisión

1. La Comisión actuaría en Plenario y en subcomisiones.
2. El plenario tendría conocimiento y decidiría sobre todos los temas en los que interviniera la comisión.
3. Cada tema sería desarrollado por una subcomisión designada al efecto por el jefe de la comisión.
4. Las subcomisiones se podrían formar para temas generales que afecten a un área geográfica determinada, o para cuestiones puntuales relacionadas con la conservación, la reproducción o la restauración.
5. El número de miembros de la Comisión podría ampliarse o reducirse de acuerdo con lo que sea necesario para el desarrollo de los trabajos.
6. Cuando las posibilidades de desarrollo de temas concretos lo hiciera necesario, el jefe de la comisión podría incorporar nuevos miembros a la misma. Estos permanecerían como miembros de pleno derecho de la comisión mientras durar el trabajo para el que habían sido designados.

La Comisión tendría que reunirse en plenario una vez al año (preferentemente, durante el Congreso FIAF)

La actividad colectiva de la Comisión y de las subcomisiones se desarrollaría básicamente a través de medios de comunicación.

El correo electrónico y los demás medios, permiten mantener un contacto casi permanente.

El Web de FIAF ya funciona satisfactoriamente y permite entablar debates reservados, en los que puedan participar exclusivamente los miembros de la Comisión.

Con buena voluntad por parte de los miembros de la Comisión, los programas de traducción existentes permiten resolver la mayor parte de los problemas de idiomas que se presenten.

Alfonso del Amo García
FILMOTECA ESPAÑOLA

2.2. Cataloguing and Documentation Commission

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY HELSINKI, JUNE 2003

I. MEMBERSHIP AND MEETINGS

The Commission's current members are M. René Beauclair (Cinémathèque Québécoise, Montreal), Ms. Elisabetta Bruscolini (Cineteca Nazionale, Rome), Ms. Nancy Goldman (Pacific Film Archive, Berkeley), Ms. Martine Azpitarte (BIFI, Paris), Mr. Zoran Sinobad (Library of Congress, Washington DC), and ex-officio member Mr. Rutger Penne (FIAF - P.I.P., Brussels). As always, we are eager to learn of individuals working in cataloguing or documentation interested in participating in Commission projects, as corresponding members or potential members, and welcome your suggestions or nominations.

Several Commission members will meet in Stockholm directly preceding the Congress to discuss ongoing developments concerning the *FIAF International FilmArchive Database*, the schedule and improvements planned for each database update, and work on other Commission projects. Commission members will be on hand in Stockholm to offer individual demonstrations of the *FIAF Database* to any interested FIAF members or affiliates, and to answer questions regarding any other Commission activities.

II. COMMISSION PROJECTS

FIAF International FilmArchive Database

The Commission members continue to work intensively on providing updates to the resources included in the *FIAF International FilmArchive Database*, now published both on CD-Rom and via the Internet through SilverPlatter. Over the past year, procedures for sending updates of the databases have been streamlined, and the process is now extremely efficient. *The FIAF Database* is published twice a year on CD-Rom, and the *International Index to Film and TV Periodicals* is updated six times per year via Internet subscription.

Databases:

Periodical Indexing Project (P.I.P)

Rutger Penne and Gail Rubenstein regularly work with indexers around the world to continually add periodical indexing to the database. Indexing workshops and demonstrations of the *FIAF*

Databases were organized at the Library of Congress (Washington) on November 22, and at the Filmoteca Española (Madrid) on December 9. Please see Rutger Penne's report for additional details.

Bibliography of FIAF Members' Publications

René Beauclair continues to compile this bibliography each year, and thanks the FIAF members and affiliates for their assistance in sending citations and publications to him for inclusion. With the help of Computer Consultant Platon Alexiades, the format for the bibliography and its export have been improved, so now the data can be submitted to Brussels for publication nearly effortlessly. The database is available on the *FIAF International Film Archive Database*, and is also mailed to each FIAF affiliate. The next edition will be included on the *FIAF Database* in Fall 2003, and will also be mailed to all FIAF affiliates.

International Directory of Film/TV Documentation Collections

In Summer 2002, Nancy Goldman worked with Computer Consultant Platon Alexiades to create a template to use in requesting updated information from institutions represented in the *Directory*. Although she planned to send out requests for updates and corrections this Spring, she was unable to do so because of health problems. She will be sending out the requests this summer, and the *Directory* will be updated on the Fall 2003 edition of the *FIAF Database*.

Treasures of the Film Archives

The "*Treasures*" database continues to grow, with thousands of records added or updated each year. In the last year, over 1,500 new records were created and thousands more were enhanced with new data. Updates were provided to Brussels in Fall and Spring for inclusion on the *FIAF Database*. We are very grateful to the National Film Preservation Foundation in the United States, whose financial support has made these updates possible.

The Spring 2003 release of "*Treasures*" incorporates information on 36,722 silent films held in 92 archives. To date, we have received new data from 63 archives, with many of them providing holdings information. Some 14,823 new records have been added to the database in the last two years, and holdings details on over 28,000 films are now available. Notable collections added in the last year include over 400 entries from the Library of Congress' Public Archives of Canada/Dawson City and George Kleine collections, as well as extensive data describing the complete silent film collection of the National Archives of Canada. Updates and additions from many other FIAF affiliates were also added in the last year. We will be sending all FIAF archives a request for any new or revised information on their silent film holdings this summer to incorporate in the Fall 2003 *FIAF Database* release. We look forward to hearing from you regarding any additional titles to include, as well as any additional cast, credit or production details to add.

We are very pleased to announce that additional funding was secured to support the "*Treasures*" project for the next three years. With this funding, we can continue to expand the database and

improve its accuracy. The Commission is confident that significant improvements will be made to the database during the next three years, with the help and collaboration of the FIAF community.

FIAF Cataloguing Rules

Under the direction of Nancy Goldman, The *FIAF Cataloguing Rules* have been rekeyed as ASCII text in Microsoft Word, and are now available for publication on the FIAF website. The file will be sent to the Brussels office in June, and will be published on the FIAF website shortly thereafter. It will be available for anyone to download at no cost.

Glossary of Filmographic Terms

Zoran Sinobad has begun planning the update of the *Glossary of Filmographic Terms*. This valuable text, which was reprinted in 2001 with the generous support of Mr. Hong-Taek Chung of the Korean Film Archive, was last revised in 1989. Zoran began work on this project by viewing films in most languages included in the *Glossary* to note new technical credit terms to include in the next edition. A schedule for progressing on this project will be determined at the next Commission meeting. We shall also discuss the challenges in working with such a broad array of languages and alphabets, and how to best incorporate them in an electronic version.

Other Commission Projects

Although we had planned to move forward on the survey of digital imaging projects in archives during 2002, we delayed this project so we could concentrate on the endeavors listed above. However, we hope to disseminate this survey in 2003, in order to learn more about FIAF archives' efforts in this area. We also welcome requests from members regarding projects that we might undertake in the future.

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission
Berkeley, May 25, 2003

2.3. Programming and Access to Collections Commission

Report to the FIAF congress 2003
from the Programming & Access to
Collections Commission

The report will be on the following 4 issues:

- The Advanced Projection Manual
- Electronic subtitling
- Music for silents
- The Digital Film Archive

1: The Advanced Projection Manual

Torkell Sætervadet has been engaged to do the following three chapters according to the table of contents:

- 2: Designing and equipping a cinema for the presentation of historic and modern films.
- 5: 3D film presentation
- 8: Sound format and sound processing.

All in all some 55 pages delivered in text format. The designer at NFI are these days making it into pdf-files with illustrations. Hopefully we are able to demonstrate it in Helsinki.

This work has also resulted in a demand for Sætervadet's expertise. He was invited by Archimedia to Bologna last year to do a lecture on sound systems which resulted in his engagement as this years technical consultant at the Bologna festival. We think this gives credit to FIAF and the value of the manual.

However, we are short of money since the amount granted by FIAF last year only covers these three chapters. Torkell has applied for a scholarship to write the whole manual, but the result will come in a couple of months. If negative we have to discuss other means of financing it.

Furthermore we have to discuss how it should be presented on the web. If it should be free for everybody on the FIAF homepage or not?

Table of contents – main chapters

Chapter 1	Introduction
Chapter 2	Designing and equipping a cinema for the presentation of historic and modern films
Chapter 3	Treatment of archive material
Chapter 4	Picture formats and aspect ratios
Chapter 5	3D film presentation
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

2: Electronic Subtitling

Starting preparations of a FIAF collaboration in electronic subtitling (We propose the abbreviations e-subtitling and e-subtitles) the first observation has been the huge difference in the practices in the programming of the various archives and festivals. Such practices include:

- no translation at all
 - simultaneous spoken interpretation without prepared translation
 - professionally prepared spoken translation
-
- e-subtitles arranged by the archive
 - e-subtitles provided by an external professional film translation company

The spoken translation may take place be via loudspeakers or via earphones. The earphones may function via infra-red signals or radiowaves.

The e-subtitling procedure may be for instance:

- a system belonging to the professional film translation company (Spanish archives and festivals)
- a system developed by the archive itself
- Powerpoint (MoMA, Beograd, Bologna, etc.)
- Sublime Software (Helsinki, Lisboa, Centro Colombo Americano, etc.)

Electronic subtitling is a natural step with big advantages for archives and festivals with a tradition of prepared translations for films. It is a much bigger step for those who have no tradition of translating films or are used simultaneous spoken interpretation without a prepared translation.

Those who are already used to electronic subtitling and use it extensively, such as many Spanish-speaking archives, are extremely happy with the result. For instance, in Madrid, the average attendance has risen to an astounding 175 spectators per screening due partly to the fact that all films have Spanish subtitles. In Helsinki, the audience and the translators are very happy with electronic subtitling, which is so far only used for films which do not have Finnish, Swedish, or English speech or titles.

Cinema is also speech and text

Cinema is not only image and sound, but also speech and text. From the silent days, elaborate texts have been a part of the cinematic experience: florid intertitles assigned to D'Annunzio, omniscient narration by Griffith,

agit-prop exclamations by Vertov. Since the advent of sound, genres such as a Shakespeare film, screwball comedy, and commedia all'Italiana stretch the capacity of even native speakers.

But very often even in prestigious film historical festivals films are shown with only a simultaneous translation by a person who has had no chance to prepare in advance. However, even a silent film may contain a poem by Baudelaire, which no genius can ad lib into another language. Good translation is mandatory for the full appreciation of a film for those who are not native speakers of its language.

Initiative for an electronic subtitling network

Since the 1990s there are various affordable options for electronic subtitling. The total cost of the devices needed for electronic subtitling is a fraction of the cost of the installation of an earphone commentary apparatus. The total initial installation cost need not exceed 5000 EUR / USD (software + computer + video projector). A good electronic subtitling arrangement is simple and robust; the earphone commentary machinery is fragile to disturbances. A further advantage of electronic subtitling is that it ensures full enjoyment of the film's soundtrack (compared to earphone commentary) and makes it much easier to follow dialogue and difficult names and expressions.

For archives and festivals with a practice of prepared professional translations for earphone commentary the transition to electronic subtitling is smooth and instantly advantageous.

For archives and festivals with no such practice, the first step is the transition to prepared professional translation of films. It may seem expensive at first but is well worth it. It is a good idea to start gradually, preparing translations first of the big classics, which are repeated often. The idea is to build a library of translations. After some three to five years, more and more films will be repeated in the programme which have already been translated.

To make it more efficient for everybody, a network of film textlists, translations and electronic subtitling could help in many ways. Original language textlists are extremely valuable for the translator: they save a lot of time and cost and ensure accuracy. Translations themselves are hugely helpful when the language is a common one (English, French, Spanish, etc.); in Nordic countries, Swedish is accepted by all. At best, the electronic subtitles themselves can be shipped simultaneously with the print, either on diskette or as E-mail attachment. Usually, the electronic

subtitles are to be operated manually by a translator (with a silent film, just an attentive person). In an advanced stage, the electronic subtitles are time-coded: this is sensible when the same print tours extensively; this practice is already taking place in Spanish-speaking countries. The time-coded subtitles are valuable even when language is switched, as the time-code is valid for the print in any language.

Each interested partner should:

- name contact people
- make available information or catalogues of its library of textlists, translations and subtitling
- store textlists, translations, and subtitles in its database in a format to be easily forwarded on a diskette or E-mail attachment (preferably as a Word document)
- encourage exchange of professional translations
- emphasize native films, collect as data files translations of them in various languages and store systematically textlists, translations and subtitles of them
- take care of the copyright arrangements for the translations

Seoul proposal 2002

"We will do 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 exist 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."

Comments, May 2003

- No standard seems sensible, as archives already have very different established practices.
- Titles that exist in translated forms in the different systems are best consulted in each archive's database. A network of contact people can be created. With the help of such a network it is easy to check quickly whether subtitles already exist. A joint database might be redundant and cumbersome to update. Besides translations, original-language textlists are equally valuable. Availability of them as data files (preferably as Word documents) should be encouraged.

- It is obvious that Spanish-speaking countries want to keep in Spanish, etc. However, many countries accept English subtitles, and English translations for, say, Japanese films help everybody.
- The survey questions have been discussed in Commission meetings 4 July 2002, 18 October 2002 and in communication with experienced users of electronic subtitling. The initial result: the practices vary deeply. On one extreme, it is quite common to have no practice of professional prepared translation at all. On the other extreme, in a country like Spain with an established tradition of electronic subtitling, there are seven companies, all mutually incompatible. An archive may have to re-translate films when switching companies.

ELECTRONIC SUBTITLING SURVEY (TEST VERSION)

1. In your film screenings do you have
 - no translation at all
 - simultaneous spoken interpretation without prepared translation
 - professionally prepared spoken translation
 - e-subtitles arranged by your archive
 - e-subtitles provided by an external professional film translation company
2. Do you have a system that can be easily operated by a person who does not understand the language?
3. Is it just possible to strike a button and have it done automatically?
4. Is it easy to skip lines?
5. What happens if the film is damaged?
6. What system does your archive use?
 - a system belonging to an external professional film translation company
 - a system developed by yourself
 - Powerpoint
 - Sublime Software
 - other
7. Can your archive use English subtitles?
8. Are you interested in participation in a electronic subtitling network?
9. Who would the contactpeople be?
10. Can you make available information or catalogues of your library of manuscripts, textlists, translations and subtitling?
11. Do you store textlists, translations, and subtitles in your database in a format to be easily forwarded on a diskette or E-mail attachment (preferably as a Word document)?
12. Do you translate all films that do not have your native language(s) in them?
13. How many translations do you need per year?

14. What kind of a copyright arrangement do you have for the translations?

15. What are the costs involved?

a) The hardware and the software costs of the system?

b) Translation (possible extra fees if there is no dialogue list / videotape / audio cassette)

c) Operator's cost during the screening

A nucleus of the network

Catherine Gautier (Madrid)

Ramón Font (Barcelona)

José Antonio Hurtado or Marlys Caillet (Valencia)

Guy Borlée (Bologna)

Julie Pearce (NFT, London)

Antti Alanen and Satu Laaksonen (Helsinki)

Jan Langlo and Kjell Billing (Oslo)

Centro Colombo Americano

is building a network of circulating Spanish subtitles in Latin America

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3: Synchronizing music for silents

Silent films have always been a cherished part of film archive programming. Since the 1980s, there has been a veritable silent film revival. The standards for prints and exhibition practices have risen.

Silents were hardly ever silent, and music was even more important in the cinema of the silent era than ever afterwards. In the good cinemas of the silent era, the performances were actually cinema concerts. During the silent era, there was a huge corps of experienced musicians trained to

accompany the films from special scores, standard theme scores, or cue catalogues. At best, big orchestras accompanied the important films. It is impossible to revive this profession, but there is now a high awareness of how a silent film should "sound", and in special events and festivals this can be experienced. The great model and standard-setter has been the Photoplay Company. Its magnificent productions have fired enthusiasm for many classic films in unexpectedly large audiences.

Besides de luxe presentations such as Photoplay's, there are professional musicians trained to accompany silents. But all too often, absent-minded piano improvisation is offered. It can even have a distracting, even grating impact. In my opinion it is as a rule impossible to succeed in improvising a good accompaniment to a silent feature film. (There are exceptions, such as classical Indian music to Indian films.)

Almost all silents need a musical accompaniment (there are exceptions: films like *Nosferatu*, *La Passion de Jeanne d'Arc* and *Zemlja* are at best without music), and the silents with brilliant original scores should be made available with those scores:

- *Cabiria* (Manlio Mazza)
- *The Birth of a Nation* and *Intolerance* (Joseph Carl Breil)
- *Sången om den eldröda blomman* (Armas Järnefelt)
- *Nibelungen* and *Metropolis* (Gottfried Huppertz)
- *Entr'acte* (Eric Satie)
- *Ballet mécanique* (Georges Antheil)
- *Napoléon* (Arthur Honegger or Carl Davis)
- *Le Joueur d'échecs* (Henri Rabaud)
- *Bronenosets Potjomkin* and *Berlin, die Sinfonie einer Grossstadt* (Edmund Meisel)
- *The Wedding March* (J.S. Zamecnik)
- *Novyi Vavilon* (Dmitri Shostakovitsh)
- *Erotikon* (Machaty) (Jan Klusak)

Some late silents have always been easily available in prints with music, such as *The Wind*, *Sunrise*, *Queen Kelly*, *Fazil*, *The Four Sons*, *The Man Who Laughs*, *What Price Glory?*, and *Un chien Andalou*. They are often charming if played back properly; but even in prestigious events there have been horrible experiences as the projector has not been properly adjusted for Movietone.

CNC Bois d'Arcy has prepared a special print with soundtrack of *L'Assassinat du duc de Guise* with the classic original score by Camille Saint-Saëns.

There have been high profile projects to produce music versions of silent classics, most notably Charles Chaplin's personally composed

versions of all his feature films and the post-Mutual silents. In the USSR, many Soviet silent classics were released with soundtracks, often with beautiful results (such as *Statchka* with a Prokofjev compilation score).

Whenever a good score or musical arrangement exists originally or is specially commissioned for a silent film, it should be recorded and made available to be shipped together with the film print, if a soundtrack is not an option.

Negotiating rights for existing silent film scores

Photoplay's main objective is to promote Live Cinema, but it offers even a special licensing arrangement for using its recorded soundtracks for its restored prints. However, in regular daily film archive programming the current fees and practices demanded by the Photoplay Company for its recorded sound are impossible. Interested FIAF partners should negotiate with Photoplay a mutually attractive arrangement for using its magnificent catalogue.

A lot of expert attention has been paid to prestigious releases of silent classics on TV, VHS, laserdisc, and DVD. It would be worth it to negotiate options to use the recorded sound of those releases in film archive programming.

Models of synchronizing music to silents

In all models, the copyright has to be arranged.

1. The simple model: the film can be shown at a set speed, and no exact synchronization is necessary. The music is simply played back from the DAT tape, CD, DVD, etc.
2. Simple manual synchronization with music on DVD: the film and the music are synched on DVD. Exact synchronization is needed (explosions, etc.). During the film projection, the projectionist follows both the film on the screen and the DVD image on the monitor and makes manual adjustments to keep the sound in synch. If there are variable speeds, there is a running control information on the DVD screen (16 fps, 18 fps, 20 fps, etc.), perhaps even a preparatory warning of approaching change of speed.
3. Complex synchronization: the Photoplay model with adjustments to the projector machinery.

A project of collaboration in Helsinki

In Helsinki, there have been many approaches to providing silents with live music.

Lately, there has been a successful collaboration with the RSO, the Radio Symphony Orchestra of the Finnish Broadcasting Corporation. For the Centenary of the Cinema, a special score was commissioned from Yrjö Hjelt for the silent film *Mustalaishurmaaja* (The Gypsy Charmer, Finland 1929). The RSO, conducted by Sakari Oramo, made a professional DAT recording of the performance, and the Finnish Film Archive has an arrangement by which that recording may be used. Each time, permission has to be cleared and a fee paid.

In 2004, the RSO will perform the Photoplay restoration of *The Thief of Bagdad* with the Carl Davis / Rimsky-Korsakov score.

For 2005, the project is *Sången om den eldröda blomman* (The Song of the Scarlet Flower, Sweden 1919), with the original magisterial Romantic score by Armas Järnefelt (a Finnish composer who was for a long time a conductor at the Swedish Royal Opera). It was the first Nordic feature film score, and a real trend-setter. The original notes survive in extenso at the Finnish Broadcasting Corporation, and as they are for the original long version, special arrangements are necessary for the surviving version, and have been already been researched by the Swedish experts Jan Olsson and Håkan Carlsson. Although the music has been performed in Sweden, no professional recording is available, with the exception of the film's 1930s sound reissue with the inevitable speed problem. – When the music is performed in 2005, it should be professionally recorded for eventual television, DVD – and programming use. The rights for the sound on DVD should be cleared and an eventual special DVD release prepared to be shipped together with the film print.

4: The Digital Film Archive

More and more archives are stepping into the digital area by placing or planning to place archival material on the net.

This way of access raises a lot of questions, for instance:

- what kind of material?
- for whom (a broad public versus academic researchers)?
- national or international access?

- should it be free on or a payment base?
- the etical problems of changing formats
- the tecnical side, how high resolution?
- how to overcome the insecurity of the rightholder?
- how to convince the director and cinematographer?
- how to secure the base towards downloading?
- the easy to forget, but very important documentation side

These are just a few of the questions every archive has to answer if they want this form of access to their archive.

The Norwegian Film Archive has been granted money to start what we call THE DIGITAL FILM ARHIVE. It will officially open this autumn and out there will be some 100 hours of Norwegian featurefilms, shorts, documentaries and commersials.

For the next FIAF congress we suggest that the comission make out a report on the experiences the different film archives have on this issue. Maybe there can be a session with on-screen examples?

May 2003
P & A Commission

Kjell Billing
Antti Alanen
Elaine Burrows
Steven Higgins
Meg Labrum
Patrick Loughney
Francisco Ohem

3. Future Congresses

3.1. 2004 - Hanoi



Newsletter 1

60th FIAF Congress
9th SEAPAVAA Conference

Hanoi



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

2004
HANOI



Newsletter 1

June 03

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VIETNAM

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Dear Colleagues,

It is our great pleasure and honour to invite you to the Joint 60th FIAF and 9th SEAPAVAA Congress and General Assembly which will take place on 18 - 24 April 2004 in Hanoi, Vietnam. FIAF/SEAPAVAA 2004 will be hosted by the Ministry of Culture of Vietnam and the Vietnam Film Institute (VFI).

PROGRAM

Draft Schedule of the Congress

	Friday 16-04	Saturday 17-04	Sunday 18-04	Monday 19-04	Tuesday 20-04	Wednesday 21-04	Thursday 22-04	Friday 23-04	Saturday 24-04		
9:00	EC Meeting	EC Meeting	EC Meeting	Symposium	Symposium	Regional Meetings Workshops	Excursion to Ha Long Bay	FIAF GA	SEAPAVAA GA	Joint General Assembly	9:0
10:00											10:0
11:00											11:0
12:00	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	12:0	
13:00										13:0	
14:00										14:0	
15:00	EC Meeting	EC Meeting	JFP Publications Meetings	Symposium	Institutional Visits (VFI, NFC, etc.)	Second Century Forum	Excursion to Ha Long Bay	FIAF GA	SEAPAVAA GA	EC Closing Meeting	15:0
16:00											16:0
17:00											17:0
18:00			Participants Arrival and Registration							Farewell Dinner	18:0
19:00											19:0
20:00											20:0
21:00				Welcome Dinner	Water Puppetry Show						21:0
22:00											22:0

Symposium, Workshops, Regional Meetings

Programs of the Congress will include symposia, workshops, EC meetings, General Assembly, regional meetings. Various speakers will present papers on topics of their choices at symposia under the theme, " **No Time, no Money: Moving Image Preservation in Emergency Conditions** ".

Film Screening

We would like to screen new and old Vietnamese films in the evening. We are interested in a program of restored films and famous films for the entertainment of delegates to the Congress and, specially, for the benefit of the people of Hanoi. We would like to plan a "Film Show" from different countries or regions.

More information on the screenings will be displayed on the Congress website (www.fiaf2004.org)

Social Functions

Several social programs are being planned; a welcome reception, an evening Water Puppetry Show and a farewell dinner. All the participants will have the chance to enjoy Vietnamese food and culture.

Excursion

A one-day excursion will be organised to the magnificent Halong Bay. With its 3000 islands rising from the clear, emerald waters of the Gulf of Tonkin, this bay is a UNESCO World Heritage site and one of the natural marvel of Vietnam. The

vegetation-covered islands are dotted with innumerable grottoes created by the wind and the waves. Ha Long means 'where the dragon descends into the sea'. Legend has it that the islands of Halong Bay were created by great dragon who lived in the mountains. As it ran towards the coast, its flailing tail gouged out valleys and crevasses; as it plunged into the sea, the areas dug up by its tail became filled with water, leaving only bits of high land visible.

SIMULTANEOUS INTERPRETATION

Simultaneous translation into English, French, Spanish and Vietnamese will be provided at symposia, workshops and General Assembly, while translation into English and Spanish will be offered at EC meetings.

VENUE

The meetings will be held at :

- the VFI premises (FIAF and SEAPAVAA EC meetings)
- the National Cinema Centre (Film shows)
- the Meliá Hotel (FIAF and SEAPAVAA General Assemblies)

ACCOMODATION

The tourism boom has been accompanied by a boom in high-standard hotel construction, and room rates have been dropping steadily for the past several years.

We can arrange a wide price range of hotel rooms, from 70-80US\$ for a single room in a high-class hotel to 25-30US\$ for a private hotel.

GENERAL INFORMATION

Vietnam - the Country

Vietnam is not a war, but a country. After the liberalization and re-unification, it becomes an attractive spot for tourism. From North to South, you can feel differences in topography, history, cultures, and people. Lying on the Indochina Peninsula - the country borders on China, Laos, Cambodia with a long coastline of 3,300 km, land area of 331,689 square kilometres. Due to long standing history, it has highly well-developed civilization flourished since the time of Hung Kings and over 2,000 years of culture.

Besides various terrains including natural forest, rolling mountains, immense plains, long coast, roughing hills... The traditional custom and culture, normal life-style and recent war relics have been all the attractions towards tourism. You can enjoy many magnificent places such as Halong Bay with wonderful grottoes, Hanoi with historical scenic monuments, the national park of Cuc Phuong and Cat Ba with many extinct flora and fauna, the historical old capital of Hoa Lu, Hue with ancient architectures of temples, Danang with immense mountain areas, Nha Trang beach with sparkling white sand, Dalat with quaint highland fresh weather, Hochiminh City - renowned Saigon with its underground Cu Chi Tunnel and the scenic Mekong Delta. All in all, travel to Vietnam is one of the most fascinating place to visit in Asia.

HANOI – the City

Hanoi, capital of the Socialist Republic of Vietnam, is among the most alluring cities in South-East Asia. This elegant capital in the north of Vietnam is renowned for its historical attractions and charming landscapes. It's a city of lakes, shaded boulevards, embassies, and holy shrines dedicated to the late, great Ho Chi Minh. Most foreigners find Hanoi to be slow-paced, pleasant and even charming. Some have called it the Paris of the Orient.

What better place than the national capital to witness all the growth, progress, foibles and follies of Vietnam's new economic reforms ?

Transportation

Hanoi's Noi Bai airport is about 35 km north of the city and the journey there can take from 45 minutes to an hour.

Airport Taxi charges US\$10 for a private sedan to or from Noi Bai airport.

There are several companies in Hanoi offering metered taxi services. All charge similar rates. Flagfall is US\$1, which takes you 2km; every km thereafter costs between US\$0.45 and US\$0.60. In Hanoi, you can also hire one of the countless cyclo or motorbike drivers. A ride in the city centre, depending on the trajectory and the length, should be discussed with the driver but should not exceed US\$ 1.

Passport and Visa

A valid passport and a visa are required of all foreigners visiting Vietnam. Visas are issued by Vietnamese embassies and consulates. The Ministry will help with the issue of visas, which are most easily issued prior to travel by the Vietnamese Embassy in the country concerned.

For delegates from countries with no Embassy, visas will be prepared for issue on arrival, although prior application will still be essential. In all cases, applicants for visas must submit outline personal information (name, date/place of birth, nationality, passport details, profession, purpose and dates of visit, etc.) and pay a fee.

Time

Hanoi is 7 hours ahead of Greenwich Mean Time.

Currency

The Dong is the currency in Vietnam. The US dollar acts as virtually a second local currency, and some institutions, such as hotels, normally quote their prices in dollars. Vietnamese law requires that all transactions be in dong, though in practice most people will accept dollars.

100 US dollars are currently over 1,550,000 dong.

Climate and Clothing

Remember that Vietnam is a tropical country. Most of the year it is warm and humid. If you are not used to tropical weather, be prepared to shower and change your clothes two or three times a day. Practically every hotel in Vietnam has a laundry service, which is usually quite inexpensive.

4. Financial Reports

FIAF/P.I.P.

Balance sheet

As of December 31 2002 (in EURO)

<u>ASSETS</u>	<u>31/12/2000</u>	<u>31/12/2001</u>	<u>31/12/2002</u>
<u>Receivables</u>			
Members & other	145 097	162 327	163 048
Provision bad debts	-100 661	-72 602	-25 000
Total Receivables	44 436	89 725	138 048
<u>Cash & Banks</u>			
Deposit account €	151 391	188 567	151 802
Current account €	71 021	24 500	41 180
Current account \$	78 568	7 633	61 885
Current account GBP	22 311	9 463	15 318
Petty cash	53	16	140
Total Cash & Banks	323 344	230 179	270 325
TOTAL ASSETS	367 780	319 904	408 373
<u>LIABILITIES</u>			
<u>Debts</u>			
Suppliers (Groupe S, FishBooks, Moonlight)	63 797	41 316	81 540
Salaries related (provisions)	20 004	22 006	25 416
Other debts	0	37 142	35 942
Total Debts	83 801	100 464	142 898
<u>Prepaid</u>			
AECI 2 esp/P. Getty	52 675	0	0
Nitrate Book Fund	10 238	16 650	7 200
Nat. Film Preservation F.	0	0	4 673
Total Prepaid	62 913	16 650	11 873
Total Reserve Fund	221 066	202 790	253 602
TOTAL LIABILITIES	367 780	319 904	408 373

F I A F - P.I.P.
INCOME AND EXPENSE - SUMMARY 2001-2004
Combined FIAF - P.I.P. (in 000 €)

	Actual 2001	Actual 2002	Revised 2003	Draft 2004
CURRENT INCOME				
<i>FIAF</i>	257,4	247,0	253,4	256,5
% previous year		96,0%	102,6%	101,3%
<i>P.I.P.</i>	135,5	174,7	183,2	193,1
% previous year		128,9%	104,9%	105,4%
% Total income	34,5%	41,4%	42,0%	42,9%
TOTAL INCOME COMBINED	392,9	421,7	436,6	449,6
% previous year		107,3%	103,5%	103,0%
EXPENSE				
<i>FIAF</i>				
Personnel and external services	(112,2)	(101,0)	(110,7)	(112,9)
% previous year		90,0%	109,6%	102,0%
Other current expenses	(26,4)	(30,9)	(27,0)	(27,5)
% previous year		117,0%	87,4%	101,9%
Congress - Meetings - Missions	(52,5)	(65,5)	(61,0)	(52,0)
% previous year		124,8%	93,1%	85,2%
Special Projects + Activities	(65,4)	(71,2)	(63,0)	(61,0)
% previous year		108,9%	88,5%	96,8%
Equipments - Furnitures	(8,4)	(9,8)	(8,0)	(8,0)
Contingency reserve	(1,7)	-	(2,0)	(2,0)
Total expense FIAF	(266,6)	(278,4)	(271,7)	(263,4)
% previous year		104,4%	97,6%	96,9%
<i>P.I.P.</i>				
Salaries and fees	(77,5)	(87,5)	(107,6)	(108,9)
% previous year		112,9%	122,9%	101,2%
Other Current expenses	(16,8)	(45,0)	(24,6)	(25,1)
% previous year		267,9%	54,7%	102,0%
Projects - Special Activities	(31,3)	(24,6)	(35,5)	(40,5)
% previous year		78,6%	144,3%	114,1%
Total expense P.I.P.	(125,6)	(157,1)	(167,7)	(174,5)
% previous year		125,1%	106,7%	104,1%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(392,2)	(435,5)	(439,4)	(437,9)
% previous year		111,0%	100,9%	99,7%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF OPERATING RESULT</i>	(9,2)	(31,4)	(17,3)	(5,9)
<i>Provisions from/to Reserve Fund</i>	9,2	31,4	17,3	5,8
TOTAL FIAF	-	0,0	(0,0)	(0,1)
<i>P.I.P. OPERATING RESULT</i>	9,9	17,6	15,5	18,6
<i>Provisions from/to Reserve Fund</i>	(9,9)	(17,6)	(15,5)	(18,6)
TOTAL P.I.P.	-	(0,0)	0,0	(0,0)
TOTAL COMBINED FIAF - P.I.P.	-	0,0	(0,0)	(0,0)

FIAF
DETAIL OF INCOME 2001 - 2004
(in 000 €)

AFFILIATES AND DONORS	Actual 2001	Actual 2002	Revised 2003	Draft 2004
Affiliates A	46	46	45	45
2750 € (2.943\$)	126,5	126,5	123,8	123,8
Affiliates B	24	22	22	22
2300 € (2.461\$)	55,2	50,6	50,6	50,6
Affiliates C	21	22	23	23
1700 € (1.819\$)	35,7	37,4	39,1	39,1
Affiliates D	10	12	10	10
1150 € (1.231\$)	11,5	13,8	11,5	11,5
Affiliates E	25	27	30	30
600 € (642\$)	15,0	16,2	18,0	18,0
Donors (F + G)	13,2	10,4	10,0	13,0
Voluntary fees contributions (BaFa+MoMA)	3,7	0,7	0,8	0,8
- Unpaid Fees	(15,0)	(25,0)	(14,0)	(14,0)
Total Members and Donors	245,8	230,6	239,8	242,8
% previous year		93,8%	104,0%	101,3%
PUBLICATIONS				
JFP (Subscr + Stand alone)	85	54	60	65
35,2 € \$37,66	2,7	1,9	2,1	2,3
Other FIAF Publications	82	63	75	75
40,00 € \$42,80	3,3	2,5	3,0	3,0
Advertising income	1,7	4,5	4,5	4,5
TOTAL PUBLICATIONS	7,7	8,9	9,6	9,8
% previous year		115,6%	108,0%	101,8%
External Funding (1)				
Received (P. Getty+Charity Fund+ MoMA+AECI+Oth)	67,0	42,0	60,0	30,0
Funds to be distributed during the year	(50,4)	(12,0)	(30,0)	(30,0)
Remaining funds for following year	(16,6)	(30,0)	(30,0)	-
FUNDRAISING BALANCE	0,0	0,0	0,0	0,0
Interest & Exchange Diff.	3,9	7,5	4,0	4,0
TOTAL INCOME FIAF	257,4	247,0	253,4	256,5
% of total combined income	65,5%	58,6%	58,0%	57,1%
TOTAL COMBINED FIAF - P.I.P.	392,9	421,7	436,6	449,6

FIAF
DETAIL OF EXPENSE 2001 - 2004
(in 000 €)

SECRETARIAT	Actual 2001	Actual 2002	Revised 2003	Draft 2004
<i>Personnel and external Services</i>				
FIAF Management	(55,4)	(47,0)	(48,5)	(50,0)
Assistant (OJ 100%)	(31,6)	(35,8)	(45,0)	(45,5)
Adm. secretary (JR 50%)	(20,3)	(20,4)	(24,5)	(25,0)
Computer experts	(2,7)	(5,2)	(4,0)	(4,0)
Actg. taxes, balance	(2,0)	(3,2)	(2,3)	(2,3)
Audit and special assistance	(0,2)	-	(0,5)	(0,5)
PIP Particip.to FIAF staff expenses	-	10,6	14,1	14,4
Total Personnel and external services	(112,2)	(101,0)	(110,7)	(112,9)
% previous year		90,0%	109,6%	102,0%
<i>Other current expense</i>				
Telephone/fax	(3,9)	(5,9)	(6,0)	(6,0)
Office supplies/Postage	(6,2)	(4,9)	(5,0)	(5,0)
Maintenance	(0,3)	(0,5)	(1,0)	(1,0)
Rent and charges, insurance (1)	(10,2)	(11,9)	(12,0)	(12,5)
Bank costs & exchange difference	(5,8)	(7,7)	(3,0)	(3,0)
Total Other current expense	(26,4)	(30,9)	(27,0)	(27,5)
% previous year		117,0%	87,4%	101,9%
TOTAL SECRETARIAT EXPENSES	(138,6)	(131,9)	(137,7)	(140,4)
% previous year		95,2%	104,4%	102,0%
<i>Meetings/Congress/Missions</i>				
EC (Meetings+Travelling+Hospitality+Translations)	(12,2)	(18,6)	(16,0)	(16,0)
Commissions	(7,5)	(12,4)	(13,0)	(13,0)
Congress	(24,3)	(25,3)	(24,0)	(24,0)
Secretariat (Missions+Travel+Hospitality)	(8,5)	(9,2)	(8,0)	(8,0)
Total Meetings/Congress/Missions	(52,5)	(65,5)	(61,0)	(61,0)
% previous year		124,8%	93,1%	100,0%
<i>Projects- Activities</i>				
Development Fund	(5,0)	(4,5)	(11,0)	(6,0)
Website/ Promotion	(13,5)	(14,0)	(11,0)	(5,0)
Journal of Film Preservation	(16,9)	(19,9)	(20,0)	(20,0)
Special publications	(4,6)	(7,1)	(4,0)	(4,0)
Administrative publications	(12,3)	(15,0)	(12,0)	(12,0)
Training + Other Projects	(13,1)	(10,7)	(5,0)	(5,0)
Total Projects - Activities	(65,4)	(71,2)	(63,0)	(52,0)
% previous year		108,9%	88,5%	82,5%
Equipments/Software/Upgrades	(8,4)	(9,8)	(8,0)	(8,0)
Contingency/Varia	(1,7)	0,0	(1,0)	(1,0)
TOTAL EXPENSE FIAF	(266,6)	(278,4)	(270,7)	(262,4)
% previous year		104,4%	97,2%	96,9%
% of total combined expenses	68,0%	63,9%	61,6%	59,9%
TOTAL INCOME FIAF	257,4	247,0	253,4	256,5
OPERATING RESULT	(9,2)	(31,4)	(17,3)	(5,9)
Provisions	9,2	31,4	17,3	5,9
FIAF NET RESULT	0,0	0,0	(0,0)	0,0

(1) 60% of total office rent

P.I.P.
DETAIL OF INCOME 2001 - 2004
(in 000 €)

	Actual 2001	Actual 2002	Revised 2003	Draft 2004
PUBLICATIONS P.I.P. (NET INCOME)				
<i>CD ROM DIRECT ORDER</i>	71	70	63	63
450,0 € (481,5\$)	32,0	31,5	28,4	28,4
<i>CD ROM IVS (40%Net/Sales Pr.)</i>	32	82	98	110
464,0 € (496,5\$)	13,3	38,0	45,5	51,0
<i>Film Volume</i>	295	329	300	290
123,0 € (131,6\$)	36,3	40,5	36,9	35,7
<i>Prov. Unpaid Film V</i>	0,0	0,0	(5,0)	(5,0)
<i>SUPPORT + FIAF NETWORKING</i>	12,4	7,7	7,5	8,0
<i>Provisions CD ROM IVS (4Q)</i>	41,5	57,0	70,0	75,0
TOTAL PUBLICATIONS	135,5	174,7	183,2	193,1
<i>% previous year</i>		128,9%	104,9%	105,4%
External Funding				
<i>Funds received (for 'Treasures' database)</i>	0,0	5,0	5,0	5,0
<i>Funds to be distributed during the year</i>	0,0	0,0	0,0	0,0
<i>Remaining funds for following year</i>	0,0	(5,0)	(5,0)	(5,0)
TOTAL FUNDRAISING RESULT	0,0	0,0	0,0	0,0
<i>% Total income</i>	0,0%	0,0%	0,0%	0,0%
Interest & Exchange Diff.	0,0	0,0	0,0	0,0
TOTAL INCOME P.I.P.	135,5	174,7	183,2	193,1
<i>% of total combined Income</i>	34,5%	41,4%	42,0%	42,9%
TOTAL COMBINED FIAF - P.I.P.	392,9	421,7	436,6	449,6

P.I.P.
Expenses 2001 - 2004
(in 000 €)

	Actual 2001	Actual 2002	Revised 2003	Draft 2004
EXPENSE				
<i>Secretariat current expense</i>				
Editor P.I.P.	(46,7)	(46,4)	(53,5)	(54,0)
Assistant Editor GR (part-time salary)	(26,8)	(26,6)	(31,5)	(32,0)
Assistant Editor AB (6 Months)	0,0	0,0	0,0	0,0
Computer experts	(2,3)	(2,1)	(4,5)	(4,5)
PIP Particip.to FIAF staff expenses	0,0	(10,6)	(14,1)	(14,4)
Actg, taxes, balance	(1,7)	(1,8)	(2,0)	(2,0)
Audit and Special assistence & other	0,0	0,0	(2,0)	(2,0)
Salaries and fees	(77,5)	(87,5)	(107,6)	(108,9)
Telephone, fax	(1,7)	(2,3)	(2,0)	(2,0)
Postage	(1,5)	(1,0)	(1,0)	(1,0)
Office supplies	(0,4)	(1,2)	(1,5)	(1,5)
Travel/accomodation	(1,7)	(3,2)	(3,0)	(3,0)
Documentation - subscriptions	0,0	(0,1)	(0,1)	(0,1)
Promotion - Publicity	(0,6)	(7,1)	(2,0)	(2,0)
Rent and charges (1)	(6,5)	(7,0)	(7,5)	(8,0)
Equipments/software/hardware	(2,6)	(6,6)	(5,5)	(5,5)
Bank charges & exchange difference	(1,8)	(16,5)	(2,0)	(2,0)
Other current expense	(16,8)	(45,0)	(24,6)	(25,1)
Total P.I.P. General expense	(94,3)	(132,5)	(132,2)	(134,0)
% previous year		140,5%	99,8%	101,4%
CD ROM IVS annual fee	(12,0)	(11,0)	(11,0)	(11,0)
CD Rom manufacturing	(3,4)	(3,5)	(3,8)	(3,8)
CD ROM stock & shipping	(3,8)	(0,1)	(0,1)	(0,1)
Film Volume production	(9,7)	(8,4)	(8,5)	(8,5)
Film Volume stock & shipping (net)	(1,6)	(1,6)	(1,6)	(1,6)
Current DB development	(0,6)	0,0	(10,0)	(15,0)
Other / Provision unpaid sales	(0,2)	0,0	(0,5)	(0,5)
Total Projects expense	(31,3)	(24,6)	(35,5)	(40,5)
		78,6%	144,3%	114,1%
TOTAL EXPENSE P.I.P.	(125,6)	(157,1)	(167,7)	(174,5)
% previous year		125,1%	106,7%	104,1%
P.I.P. OPERATING RESULT	9,9	17,6	15,5	18,6
Provisions from/to Reserve Fund	(9,9)	(17,6)	(15,5)	(18,6)
NET RESULT	-	(0,0)	0,0	(0,0)

(1) 40% of total office rent

FIAF/P.I.P.

Balance sheet

As of December 31 2002 (in EURO)

<u>ASSETS</u>	<u>31/12/2000</u>	<u>31/12/2001</u>	<u>31/12/2002</u>
Receivables			
Members & other	145 097	162 327	163 048
Provision bad debts	-100 661	-72 602	-25 000
Total Receivables	44 436	89 725	138 048
Cash & Banks			
Deposit account €	151 391	188 567	151 802
Current account €	71 021	24 500	41 180
Current account \$	78 568	7 633	61 885
Current account GBP	22 311	9 463	15 318
Petty cash	53	16	140
Total Cash & Banks	323 344	230 179	270 325
TOTAL ASSETS	367 780	319 904	408 373
LIABILITIES			
Debts			
Suppliers (Groupe S, FishBooks, Moonlight)	63 797	41 316	81 540
Salaries related (provisions)	20 004	22 006	25 416
Other debts	0	37 142	35 942
Total Debts	83 801	100 464	142 898
Prepaid			
AECI 2 esp/P. Getty	52 675	0	0
Nitrate Book Fund	10 238	16 650	7 200
Nat. Film Preservation F.	0	0	4 673
Total Prepaid	62 913	16 650	11 873
Total Reserve Fund	221 066	202 790	253 602
TOTAL LIABILITIES	367 780	319 904	408 373

F I A F - P.I.P.
INCOME AND EXPENSE - SUMMARY 2001-2004
Combined FIAF - P.I.P. (in 000 €)

	Actual 2001	Actual 2002	Revised 2003	Draft 2004
CURRENT INCOME				
<i>FIAF</i>	257,4	247,0	253,4	256,5
% previous year		96,0%	102,6%	101,3%
<i>P.I.P.</i>	135,5	174,7	183,2	193,1
% previous year		128,9%	104,9%	105,4%
% Total income	34,5%	41,4%	42,0%	42,9%
TOTAL INCOME COMBINED	392,9	421,7	436,6	449,6
% previous year		107,3%	103,5%	103,0%
EXPENSE				
<i>FIAF</i>				
Personnel and external services	(112,2)	(101,0)	(110,7)	(112,9)
% previous year		90,0%	109,6%	102,0%
Other current expenses	(26,4)	(30,9)	(27,0)	(27,5)
% previous year		117,0%	87,4%	101,9%
Congress - Meetings - Missions	(52,5)	(65,5)	(61,0)	(52,0)
% previous year		124,8%	93,1%	85,2%
Special Projects + Activities	(65,4)	(71,2)	(63,0)	(61,0)
% previous year		108,9%	88,5%	96,8%
Equipments - Furnitures	(8,4)	(9,8)	(8,0)	(8,0)
Contingency reserve	(1,7)	-	(2,0)	(2,0)
Total expense FIAF	(266,6)	(278,4)	(271,7)	(263,4)
% previous year		104,4%	97,6%	96,9%
<i>P.I.P.</i>				
Salaries and fees	(77,5)	(87,5)	(107,6)	(108,9)
% previous year		112,9%	122,9%	101,2%
Other Current expenses	(16,8)	(45,0)	(24,6)	(25,1)
% previous year		267,9%	54,7%	102,0%
Projects - Special Activities	(31,3)	(24,6)	(35,5)	(40,5)
% previous year		78,6%	144,3%	114,1%
Total expense P.I.P.	(125,6)	(157,1)	(167,7)	(174,5)
% previous year		125,1%	106,7%	104,1%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(392,2)	(435,5)	(439,4)	(437,9)
% previous year		111,0%	100,9%	99,7%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF OPERATING RESULT</i>	(9,2)	(31,4)	(17,3)	(5,9)
<i>Provisions from/to Reserve Fund</i>	9,2	31,4	17,3	5,8
TOTAL FIAF	-	0,0	(0,0)	(0,1)
<i>P.I.P. OPERATING RESULT</i>	9,9	17,6	15,5	18,6
<i>Provisions from/to Reserve Fund</i>	(9,9)	(17,6)	(15,5)	(18,6)
TOTAL P.I.P.	-	(0,0)	0,0	(0,0)
TOTAL COMBINED FIAF - P.I.P.	-	0,0	(0,0)	(0,0)

