

FIAF 2003 HANOI

Congress Report 2004



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

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**Fédération Internationale
des Archives du Film**

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of Film Archives**

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de Archivos Fílmicos**

**Report on the
60th FIAF CONGRESS**

**18 – 24 April, 2004
Hanoi, Vietnam**

Report on the 60th FIAF CONGRESS



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OPENING CEREMONY

Eva Orbanz – President FIAF

Dear Minister of Culture and Information,

Dear Madame Yen,

Dear Belina Capul,

Dear Mr Nam,

Dear colleagues and friends,

The themes of this Symposium will deal with new and old technologies, with training, with basic questions, and with the question of cooperation – all aiming for a better way to preserve the audiovisual heritage in this time of financial crises.

These are vital questions and it has always been fiaf's aim to develop cooperation between its affiliates. There have been concrete projects / some of them are subject of this Symposium.

At the same time we are aware of a great need inside and outside of our federation for help, and we try to encourage the creation or the development of archives dedicated to the safeguarding of the national and international audiovisual heritage.

This congress - organized jointly by Seapavaa and fiaf - brings together a community from very different cultural areas with the same aim: to strengthen the cooperation on all levels. I am sure we will gain from this congress on two levels:

On the one hand through the information delivered in the lectures and work shops, on the other hand through a better understanding on a personal basis during the coffeebreaks and the other activities so generously planned by the Vietnam Film Institut. I would like to thank the Vietnam Government and the Minister for Culture and Information for their support;

Many thanks to the Vietnam Film Institut and all the colleagues working there;

Thanks to Ray Edmondson, to the Commissions of Seapavaa and fiaf and all the individuals who have worked towards this interesting event.

I have the honor to declare the opening of Seapavaa's 8th and fiaf's 60th congress.

Hanoi - April 19, 2004

Address By Belina Sb Capul, President, SEAPAVAA
at the Opening Program of the FIAF-SEAPAVAA Conference
18-24 April 2004, Hanoi, Vietnam

On behalf of SEAPAVAA, may I thank the Vietnam Film Institute(VFI) for its warm welcome. SEAPAVAA was first here in 1998 for its third Conference and we are happy to be back again in Hanoi for our 8th conference this time with colleagues from the International Federation of Film Archives (FIAF). We have come to love this city of Hanoi for its charm and the warmth of its people.

The hosting of this joint conference between SEAPAVAA and FIAF by the Vietnam Film Institute represents another indication of Vietnam's commitment to advance the cause of AV Archiving. SEAPAVAA was witness to the growth and development of VFI over the years, first as an institution in building little by little its own preservation facilities and eventually as an active member of the AV archiving community in the region working together with the other SEAPAVAA members in preserving the region's heritage. VFI hosted some of the training programs of SEAPAVAA, co-sponsored the development and printing of the film book which provided the intellectual basis of our work in the region, repatriated 1192 films back to the Lao People and currently is extending assistance, on bilateral basis , to the construction of the Lao film storage facilities. Today, Vietnam is hosting this joint conference between FIAF and SEAPAVAA, opening another window for possible cooperation on another level.

Members like VFI are what makes SEAPAVAA the way it is today. I would like to take this opportunity to thank the Government of Vietnam for all the support it has extended to SEAPAVAA and the region towards this joint responsibility of preserving our heritage.

The theme of the FIAF-SEAPAVAA Conference which we are opening today, namely: "No Time, No Money-Moving Image and Sound Archiving under Emergency Situation" aptly describes the AV Archiving situation in the Southeast Asia Pacific region and, therefore, a fitting theme for our joint conference with an internationally-established AV association that is backed up with a long history of professional archiving work to share.

AV Archives in the Southeast Asia Pacific region are separated by great distance but they have bonded together to race against time in their effort to save what is remaining of their national film and sound heritage from being lost forever to posterity. While the region may have had a long history of filmmaking, audio-visual archiving is a fairly recent undertaking. By the time the region realized the importance of film and video to their country's national heritage much had already been lost. The AV Archives need to retrieve films and other AV materials to fill the gaps in their national collections and to safeguard and provide access to whatever is available amidst the growing

economic difficulties and limitations in archival skills, facilities and financial resources. The work of SEAPAVAA is a story of how the network of small archives within the Southeast Asia Pacific region has continuously struggled (individually and collectively) to keep its national and regional memories alive and visible to the region and the rest of the world through shared responsibility.

There is a need to pursue the archival goal beyond the borders of our nations and even that of the region in addressing common issues and concerns. As the field of AV archiving is increasingly becoming more complex with rapid obsolescence of video technology and the advent of digital technology that pose a threat to the preservation of our documentary heritage, international organizations and associations have to work together in areas of mutual interest.

There are existing programmes on the international level such as Unesco's Memory of the World Programme, FIAF's Reel Emergency Project, and the forthcoming Training Programme under the auspices of the Coordinating Council of the AV Archives Association (CCAAA), to name a few, which SEAPAVAA would want its members to avail as they hold much promise in strengthening national capability thereby advancing the cause of AV Archiving on the national, regional and international levels. International cooperation is going to remain one of the key strategies of SEAPAVAA in buying time as it retrieves and preserves its audio-visual heritage.

Along this line we could probably pursue with greater determination to assist the AV Archives in searching for and identifying lost materials that could have survived within and outside the region.

SEAPAVAA is, therefore, honored to hold jointl this conference with FIAF, which I understand is holding its conference with another association for the first time.

This joint conference affords us the opportunity to get to know each other better which we all hope will result in possible areas of cooperation.

As we meet the challenges ahead of us, let us take time to enjoy the hospitality of this charming city that is Hanoi while we renew our friendship with our Vietnamese colleagues and forge new ones. To borrow the words of Mr. Crispin Jewitt in one of his speeches, "let us not underestimate the importance to our professional lives of these personal relationships".

Again, let me express on behalf of SEAPAVAA my sincerest thanks and appreciation to the Government of Vietnam, the Vietnam Film Institute, the Ministry of Culture and Information and their staff for their hard work and patience in hosting this joint conference.

Thank you and good day.

SPEECH FROM **HOANG NHU YEN**
DIRECTOR OF VFI

The meeting of film and audio-visual archivists this year is marked by a special event, that is, it is the first time FIAF and SEAPAVAA joint organize the Symposium and Hanoi - our capital is the meeting place, receiving all of you.

We wish great success to the Symposium with the theme concerning support solutions to audio-visual storage under urgently degrading situation as well as to the meeting sessions of the two associations. We hope that Vietnam and its people will leave unforgettable memories to all of you.



Hoang Nhu Yen
Director of VFI

SPEECH FROM **PHAM QUANG NGHI**
Minister of Culture and Information

On behalf of the Government of Vietnam and the Ministry of Culture and Information of Vietnam, I am very pleased to warmly welcome you to the 60th Annual Symposium of the International Federation of Film Archives (FIAF) and the 8th Joint Congress of South East Asia-Pacific Audio-Visual Archive Association (SEAPAVAA) organized in Hanoi. Welcome all delegates from FIAF and SEAPAVAA member countries to this important symposium and to our country.

The establishment of FIAF 66 years ago and of SEAPAVAA for the last almost 10 years, of which Vietnam has gained the membership for 21 years is of great significance to all country members. It reflects the awareness, the spirit of responsibility of the experts and of the country member Governments toward the preservation work of visual cultural heritages, for the sake of today and future generations.

The Federation and the Association have linked us together, facilitating our archivists to support and share experience, get the access to state-of-art archive technology for preserving and keeping audio-visual products that are priceless assets of each country, with an aim of promoting the archive work. The effective linkage and cooperation within FIAF and SEAPAVAA represent a useful measure for us to further develop.

The archived documents as well as objects of each country, including audio-visual products are valuable cultural heritages of each nation and represent as a part of the heritage of mankind.

The Vietnamese Government and Ministry of Culture and Information attach great importance to the heritages.

The Vietnam Film Institute is one of our country's archiving and preserving centres of audio-visual products. For the last 25 years, despite the difficulties of a poor country as well as of a young film industry, the Institute has made great efforts in archiving and preservation work, infrastructure and equipment development and professional training to satisfy ever increasing demand for regional and international integration. We particularly put importance on learning and sharing experience as well as the assistance in all aspects from international friends.

At the symposium, We should discuss and work out action program to promote the development and the linkages in archiving, preserving, exploiting as well as disseminating audio-visual products in the most effective way. I strongly believe that the achievements of this Symposium will further help audio-visual archive work of all country members reach a new modern and more effective level.

Wish all the success to the Symposium and happiness, health to all delegates.

Thank you.



Pham Quang Nghi
Minister of Culture and Information

Report of the President on behalf of the Executive Committee

After the election in Stockholm the EC had seven new members – these are: Magdalena Acosta, Jan-Erik Billinger, Meg Labrum, Sylvia Naves, Hisashi Okajima, Boris Todorovitch and myself.

However, the agenda for the EC has not changed fundamentally though some new projects have been discussed during the meeting in Montreal and you all have received a detailed report about the decisions taken. I would like to take the opportunity to thank our colleagues in Montreal for their hospitality. I might add that we were very impressed by the work and the enthusiasm with which it is carried out; we are now very concerned that financial cuts are threatening the continuation of this work and hope for the Cinematheque Quebecoise that the situation will change for the better.

During its meeting in Hanoi the EC has followed up on some points from Montreal:

1. To find ways and means for a more intensive level of information between fiaf and regional groups, such as FAFA (Forum of Asian Film Archives), ACE (Association des Cinematheques Europeenes), AMIA (Association of Moving Image Archives), CLAIM (Coordinadora Latino Americana de los Archivos de Imagenes en Movimiento), CNAFA (Council of North American Film Archives), Nordic Film Archives, and SEAPAVAA (South East Asia and Pacific Audio Visual Archive Association). Members of the EC have been active as interlocutors, and the EC would like to suggest to the General Assambly that regular sections during the annual conferences are foreseen in which a more detailed information can be given from the regional groups to the fiaf membership. At the same time fiaf is invited to participate more actively in the regional meetings.
2. There has been a survey on the fiaf congresses and the answers and commentaries have been very interesting - a paper has been distributed to you. A working group in the EC has been set up to take the comments into account when planning future congresses.
3. The contact between the EC and fiaf's Commissions has been very close and I would like to thank the chairperson and the members of the Commissions for their continued support.

In September 2003 Unesco put the negative of Luis Bunuel's film from 1950 LOS OLVIDADOS on its Memory of the World list, and we would like to congratulate our Mexican colleagues.

The book *This Film is Dangerous* has won the highly prestigious Kraszna Krausz Award – congratulations to Roger Smither, Katherin Surowicz and all the colleagues who contributed to this book. Part of the prize money has been given to the fiaf Development Fund.

For the Development Fund 11.000 Euros are foreseen in 2005, and this is also possible through the generous and continuous help by the Bundesarchiv-Filmarchiv.

Also foreseen for the Development Fund are 20.000 US \$ from Ibermedia which have been acquired by Ivan Trujillo for the School on Wheels.

Information about new affiliates to fiaf have been given to you by our Secretary General. I had the possibility to visit the archives in Buenos Aires, Montevideo and Kiev. I am greatly concerned about the situation of the archives in Buenos Aires and Montevideo, and the struggle for survival has become the main concern in that region.

Reading the annual reports for 2003 on the other hand gave some hope: new buildings – cinemas, vaults, preservation centers, offices – are either planned or finished in Aberystwyth, Belgrad, Bratislava, Kopenhagen, Ljubljana, Los Angeles, Madrid, Reykjavik, Sao Paulo, Washington, Wellington and Vienna.

And the archives are growing old:

Stockholm celebrated its 70th anniversary, Buenos Aires its 55th, Madrid its 50th, Pretoria, Montreal and Munich its 40th anniversary – congratulation.

At the same time we have the information that one of fiaf's founding member - the National Film and Television Archive in London – is under consideration for restructuring through the BFI. The EC spent some time discussing this new development - visible in other institutions

as well. It is clear that film archives not only have to envisage the rapid changes which take place in new technologies, but have to face new priorities concerning their fundamental work: the preservation of their collection. Like traditional Museum's film archives have to face severe cuts in their financial support. While some members are successful in finding new partners for their activities – Art Centers for example – others go into another direction: they try to solve the financial problem by looking for ways to generate a higher income with possible disadvantage in regard of preservation activities. In view of the fact that the preservation of the audio-visual heritage is a cultural obligation which should be the responsibility of each State, we see this development as dangerous and it does not comply with fiaf's Code of Ethic.

Training has been a concern for several years and it is therefore encouraging that besides Rochester the archives in Amsterdam, Bologna, Canberra, Jerusalem and Sao Paulo either intensified training on different levels or newly included it in their activities.

A cry for help comes from Luanda: the report clearly states what is needed to carry out the work and maybe there is a possibility to cooperate with the Cineteca Nacional de Angola in a very practical way.

Fiaf's 60th congress here in Hanoi is a joint effort on many levels: fiaf and Seapavaa have planned joint sessions; fiaf members and the Vietnam Film Institute have put together a film program for the people in Hanoi; Ray Edmondson and the Technical Commission's from Seapavaa and fiaf have organized the Symposium; Harald Brandes and the Technical Commissions have organized the Exhibition; fiaf's Honorary Member Robert Daudelin has structured the 2nd Century Forum – and everything had been coordinated by the colleagues from the Vietnam Film Institut and by the offices from Seapavaa and fiaf - it truly has been a joint congress by the membership – for the membership.

Hanoi, April 18, 2004

General Assembly Participants

Voting Members are in bold

HONORARY MEMBER

Daudelin Robert

MEMBERS

Amsterdam	Nederlands Filmmuseum	Pollé, Ad
Barcelona	Filmoteca de Catalunya	Villas, Roc
		Bruzzo i Llaberia, Mariona
Beijing	China Film Archive	Jingliang, Chen
		Mei, Chen
		Dong, Liu
Berkeley	Pacific Film Archive	Goldman, Nancy
Berlin SDK	Filmmuseum Berlin - Deutsche Kinemathek	Orbanz, Eva
Berlin BaFa	Bundesarchiv - Filmarchiv	Griep, Karl
Bois D'Arcy	CNC Archives Françaises du Film	Todorovitch, Boris
		Leroy, Eric
		Cot, Jean-Louis
Bologna	Cineteca di Bologna	Fiaccarini, Anna
Canberra	ScreenSound Australia	Labrum, Meg
		Baylis, Ann
Hanoi	Vietnam Film Institute	Yen, Hoang Nhu
		Phuong, Le Dinh
		Vinh, Doan Duc
		To, Le Dinh
		Hung, Dao Quoc
Helsinki	Suomen elokuva-arkisto / Finnish Film Archive	Lukkarila, Matti
		Kuutti, Mikko
Hong Kong	Hong Kong Film Archive	Chan Choi Yuk, Priscilla
		Leung, Chaing Chi Leung
		Wong Man Chung, Valerie
Ivry	ECPAD	Beuvier, Miguel
		Akriche, Isabelle
Lisboa	Cinemateca Portuguesa - Museo do Cinema	Costa, José Manuel
Ljubljana ARS	ARS/Slovenski Filmski Arhiv	Suncic, Vladimir
London BFI	BFI/National Film & Television Archive	Burrows, Elaine
		Paterson, Richard
London IWM	Imperial War Museum	Smither, Roger
Los Angeles AFA	Academy Film Archive	Pogorzelski, Michael
		Lindner, Josef
Luxembourg	Cinematheque Municipale de Luxembourg	Bertemes, Claude
Madrid	Filmoteca Española	Prado, José María
		López de Prado, Rosario
		Del Amo García, Alfonso
México CN	Cineteca Nacional - México	Acosta Urquidí, Magdalena
		Sánchez Gutiérrez, Ángeles
México UNAM	Filmoteca de la UNAM	Trujillo, Iván
New York MoMA	The Museum of Modern Art	Higgins, Steven
Oslo	Norsk Filminstitutt	Billing, Kjell
Ottawa	Library and Archives Canada	Ste-Marie, Mario
Praha	Narodni Filmovy Archiv	Opela, Vladimir
Pretoria	Department Arts and Culture	Maake, Dennis
Pune	National Film Archive of India	Sasidharan, K.S.
Rochester	George Eastman House	Cherchi Usai, Paolo
Santiago	Chilean Foundation of Moving Images	Ommidvar Farhadi, Abdullah
Sao Paulo	Cinemateca Brasileira	Wendel de Magalhaes, Carlos
		Bahiense Naves, Sylvia Regina
Seoul	Korean Film Archive	Yi, Hyo-in
		Oh, Sungji
		Kim, Bong-young
		Lee, Jung-woo
Stockholm	Svenska Filminstitutet/Cinemateket	Billinger, Jan-Erik
		Wengstrom, Jon

Taipei	Chinese Taipei Film Archive	Lee, Winston (Tien Young) Huang, Teresa (Hui Min)
Tehran	National Film Archive of Iran	Khoshnevis, Mohammad Hassan
Tokyo	National Film Center, National Museum of Modern Art, Tokyo	Oba, Masatoshi Okajima, Hisashi Toshigi, Akira
Toulouse	Cinémathèque de Toulouse	Cadars, Pierre
Wien FA	Filmarchiv Austria	Wostry, Nikolaus
Wien FM	Osterreichisches Filmmuseum	Paulowitz, Brigitte
Washington	Library of Congress, MBRS Division	Lukow, Gregory Loughney, Patrick
Wellington	New Zealand Film Archive	Taylor, Bronwyn Lean, James Andrew

PROXIES FOR MEMBERS

Athens	Tainiothiki Tis Ellados	Costa, José Manuel
Bratislava	Slovak Film Institute	Opela, Vladimír
Brussels	Cinémathèque Royale de Belgique	Costa, José Manuel
Budapest	Hungarian National Film Archive	Griep, Karl
Buenos Aires		Trujillo, Iván
Frankfurt	Deutsches Filminstitut	Orbanz, Eva
Gemona	Cineteca del Friuli	Fiaccarini, Anna
Glasgow	Scottish Screen Archive	Labrum, Meg
Jerusalem IFA	Israel Film Archive / Jerusalem Cinematheque	Bertemes, Claude
Kopenhagen	The Danish Film Institute, Archive & Cinematheque	Billinger, Jan-Erik
Lausanne	Cinémathèque Suisse	Prado, José María
Milano	Fondazione Cineteca Italiana	Cherchi Usai, Paolo
Mo	The National Library of Norway, Rana Division Sound and Image	Billing, Kjell
Montréal	Cinémathèque Québécoise	Todorovitch, Boris
Moscow	Gosfilmfond of Russia	Orbanz, Eva
Paris	Cinémathèque Française	Cadars, Pierre
Los Angeles	UCLA	Lukow, Greg
Rabat	Cinémathèque Marocaine	Cadars, Pierre
Skopje	Kinoteka Na Makedonija	Todorovitch, Boris
Tirana	Archives Centrales Nationales du Film (AQSHF)	Suncic, Vladimir
Torino	Museo Nazionale del Cinema	Cherchi Usai, Paolo
Warszawa	Filmoteka Narodowa	Opela, Vladimír
Wien	Filmarchiv Austria	Griep, Karl

Associates

Bangkok	National Film Archive of Thailand	Sakrattana, Adisak Sukvong, Dome
Bogotá FPFC	Instituto Distrital de Cultura y Turismo	Aguirre Gutiérrez, Patricia
Fukuoka	Fukuoka City Public Library Film Archive	Matsumoto, Masahiro Kalischer, David M.
Kambah	Archive Associates	Edmondson, Ray
Kiev	Olexandr Dovzhenko National Centre	Mandryka, Volodymyr Adler, Olexandr
Ljubljana SK	Slovenska Kinoteka	Furlan, Silvan
Luanda	Cinematca Nacional De Angola	António, Afonso Magalhaes, Domingos
Muenchen	Filmmuseum Muenchen	Droessler, Stefan
Paris CU	Cinémathèque Universitaire	Gaudenzi, Laure
Reykjavik	The National Film Archive of Iceland	Gudnason, Thorarinn
Rimini	Fondazione Federico Fellini	Boarini, Vittorio
Toronto	Cinematheque Ontario	Frank, Sylvia Oxtoby, Susan

Agenda of the General Assembly

1. Joint Opening of the 60th FIAF Congress – 8th SEAPAVAA Conference
2. Confirmation of the status and voting rights of the FIAF affiliates present or represented
3. Adoption of the Agenda
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 - b. Cataloguing and Documentation Commission
 - c. Programming and Access to Collections Commission
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 - b. Nitrate Book
 - c. The Reel Emergency Project
 - d. "A Handbook for Film Archives"
 - e. The FIAF Website
 - f. Journal of Film Preservation
 - g. The FIAF International Film Archive Database, The Film Volume
 - h. Professional training
12. Future Congresses
 - a. 2005: Ljubljana
 - b. 2006: São Paulo
 - c. 2007: standing invitations
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 - 1- *Technical Commission Report*
 - 2- *Cataloguing and Documentation Commission*
 - 3- *Programming and Access to Collections Commission*
 - b. SEAPAVAA Committees
 - c. ACE (Association des Cinémathèques Européennes)
 - d. CNAFA (Central and North American Film Archives)
 - e. CLAIM (Coordinadora Latinoamericana de Archivos de Imagenes en Movimiento)
 - f. FAFA (Forum of Asian Film Archives)
 - g. Joint Technical Symposium
 - h. SEAPAVAA Strategic Plan
 - i. FIAF Oral History Project
 - j. The FIAF Election System
 - k. SEAPAVAA: Memorandum of Understanding
15. Closure of the 60th FIAF Congress – 8th SEAPAVAA Conference



Hanoi Congress

Minutes of the FIAF GENERAL ASSEMBLY HANOI, 18 – 25 April 2004

The 60th FIAF Congress – 8th SEAPAVAA Conference was officially called to order at the opening of the symposium: "No Time, No Money: Moving Images and Sound Archiving under Emergency Conditions".

Pham Quang Nghi, the Minister of Culture and Information of Vietnam, stressed the importance of this event for his country. Hoang Nhu Yen, Director of the Vietnam Film Institute, welcomed all the participants. Belina Capul, President of SEAPAVAA praised the cooperation between archives. Eva Orbanz, President of FIAF, thanked the hosting archive. Dr Ngo Hieu Chi chaired the introductory session of the Symposium. Ray Edmondson, Coordinator of the Joint FIAF-SEAPAVAA Symposium, opened the symposium with the presentation: "Setting the scene: an introduction to the issues facing needy archives and the audiovisual archiving movement."

GENERAL ASSEMBLY

FIRST SESSION

23 April, 9 am

Chair: Paolo Cherchi Usai

1. Joint Opening of the 60th FIAF Congress – 8th SEAPAVAA Conference

Paolo Cherchi Usai opened the General Assembly and announced that the official session of the General Assembly would be confined to half a day to make more time for the Open Forum.

2. Confirmation of the status and voting rights of the FIAF affiliates present or represented

Paolo Cherchi Usai asked Meg Labrum to check the list of affiliates, present or represented. The quorum was reached (61 valid votes), both for the General Assembly and for the vote on changes to the FIAF Statutes and Rules.

See the list of Delegates

Adoption of the Agenda

Paolo Cherchi Usai asked the delegates to vote on the adoption of the agenda by show of hands. **The Agenda was approved.**

3. Approval of the Minutes of the GA held in Stockholm and Helsinki in 2003

Paolo Cherchi Usai asked for questions or comments on the minutes of the last GA. **The Minutes of the GA held in Stockholm and Helsinki in 2003 were unanimously approved by show of hands.**

4. Report of the President on behalf of the Executive Committee

Eva Orbanz presented the President's report on behalf of the Executive Committee.

See text at the beginning of the Congress Report.

Paolo Cherchi Usai thanked Eva Orbanz for her report and for her work on the Executive Committee.

6. Financial Reports 2003 and 2004

Karl Griep, FIAF Treasurer, presented the Financial Reports, which were sent to the affiliates two months prior to the Congress. He reported that some affiliates are still unable to pay their annual fees, but that the number of late payments has decreased. Difficulties encountered with the new fee structure have decreased. As agreed on by the GA in Seoul, the EC has tried to keep the 2005 budget balanced. The Treasurer concluded by recommending that the Federation spend less on administration, in order to allocate more funds for actual work. There were no comments or questions.

Paolo Cherchi Usai submitted the Treasurer's Reports for 2003 and 2004 for the approval of the General Assembly. **The Financial Reports (2003 and 2004) were unanimously approved.**

7. Budget 2005

Karl Griep predicted that annual fees amounting to 30.000€ would not be paid in 2005 and provision has been made for this in the budget. The payment of the annual fee is a requirement, but he noted that the current euro-dollar exchange rate has a significant impact on the ability of archives in some parts of the world to pay the annual fee. A balanced budget could nevertheless be achieved which also provides resources for the work of the Federation.

Paolo Cherchi Usai added that a balanced budget is achieved without having to use the reserve fund or the development fund, except in the case of the purchase and development of a new database system for the P.I.P.

There were no questions or comment on this matter.

Paolo Cherchi Usai called for the adoption of the 2005 budget. **The budget for 2005 was unanimously approved.**

8. Affiliation

a. Report of the Secretary General on Current Affiliation

Meg Labrum updated the GA on membership questions. She welcomed Branko Bubenik, Vice-President of FIAT and chair of the FIAT Training Commission.

She remarked on the unusual absence of Lia Van Leer, who was in Israel to receive an award from the Israeli Prime Minister on behalf of the Israel Film Archive at the Israel Film Festival.

She noted that many affiliates have not submitted their Annual Reports. She thanked those who have and urged the others to do so.

She also announced that the EC had agreed to enforce the statutory reconfirmation process in order to respond to significant challenges and changes in a number of FIAF archives (in particular the BFI in London, the Screensound Australia Film and Sound Archive and the Norsk Film Institut in Oslo).

b. New Affiliates

Meg Labrum welcomed three new associates: Archive Associate in Kambah and the Fukuoka City Library Film Archive, both candidates approved during the EC meeting held in Montréal in Nov. 2003, and the Festival Internazionale del Cinema d'Arte in Bergamo, approved during the EC meeting held immediately before the Congress. She invited the heads of the institutions present in Hanoi, Masahiro Matsumoto and Ray Edmondson, to make presentations.

Masahiro Matsumoto, Director of the Fukuoka City Library Film Archive, thanked FIAF and the National Film Centre of Tokyo for their support and introduced his archive.

Ray Edmondson, Director of Archive Associates (AA) in Kambah, briefly presented his association and thanked FIAF.

The Secretary General added that the new affiliates will be formally confirmed by the Executive Committee in two years.

Meg Labrum reported that there were no other membership applications pending.

c. Other

Meg Labrum congratulated Paolo Cherchi Usai on receiving the title of Chevalier des Arts et des Lettres and for receiving the Mel Novikoff Award at the San Francisco International Film Festival.

She congratulated Roger Smither and the editorial team of "This Film is Dangerous" for receiving the Kraszna Krausz Award.

There were no further questions or remarks on the report.

9. Amendments to Statutes and Rules

Paolo Cherchi Usai informed the delegates that, according to the FIAF Statutes and Rules, only Members have the right to discuss and vote on changes.

a. Changes to Statutes and Rules as agreed at the EC meeting in Montréal – voting procedures (Rule 41)

Paolo Cherchi Usai reminded the GA of the long election procedure in Helsinki which led to the proposed change. The Executive Committee propose to shorten the election procedure.

Meg Labrum added that the aim of the proposed amendment (see Annex 3.1.) is to assist the existing rule 41, not to alter it.

Paolo Cherchi Usai concluded that, in the case of a second unsuccessful ballot, the President would ask the General Assembly for permission to proceed to a third and final vote for the composition of the Executive Committee. A relative majority would then be required for the final ballot.

Eva Orbanz was of the opinion that anyone elected to the Executive Committee should have an absolute majority. Nevertheless, she agreed with the proposed amendment, which is in line with the procedure followed in Helsinki, and which will avoid unnecessary delays in the future. The right to not follow the proposed procedure is reserved by the General Assembly.

The proposed addendum to Rule 41 reads: "Notwithstanding Rule 37, in the event that a majority vote is not reached by the second ballot in the election of the other members of the Executive Committee, the President shall ask the General Assembly to authorize by show of hands a final ballot where candidates are elected by relative majority."

There were no questions or comments about the proposed change.

Paolo Cherchi Usai asked the General Assembly to proceed to the vote. **The proposed amendment for Rule 41 was adopted by 58 in favour, 3 against and no abstentions.**

b. Updates of Statutes & Rules concerning Brussels

Meg Labrum explained that according to Article 2 of the Statutes, the Federation is registered in France, but has its administrative offices in Belgium. Due to changes in Belgian law, the Secretariat must reconsider its legal position.

She also noted that, after carefully considering the possibility of moving the Secretariat to another city, Brussels remains the best choice.

Roger Smither asked for additional information on other changes required in the current Statutes & Rules.

The Secretary General explained that some slight changes might be needed in order to comply with new Belgian legislation. The General Assembly will be notified in Ljubljana.

Paolo Cherchi Usai thanked Christian Dimitriu and the Secretariat for their contribution.

Chair: Claude Bertemes

10. The Specialised Commissions

Because the time allotted for the General Assembly was confined to half a day, the Commission reports left to the Open Forum by the EC were limited to the most important topics.

a. Technical Commission

See the Open Forum section and the Commission Report in Annex 2.1.

b. Cataloguing and Documentation Commission

See the Open Forum section and the Commission Report in Annex 2.2.

c. Programming and Access to Collections Commission

See the Open Forum section

11. Publications and other Projects

a. FIAF Award

Eva Orbanz announced that the Executive Committee had decided to present the next FIAF Award to Geraldine Chaplin in honour of her efforts on behalf of the Chaplin estate. The award which was originally planned to be presented in connection with the Berlinale, was presented in Venice.

She asked the General Assembly to nominate candidates for the 2005 FIAF AWARD.

b. Nitrate Book

Claude Bertemes announced that "This Film is Dangerous" was given the prestigious Kraszna-Krausz Book Award 2003.

Roger Smither gave a report on the award (see Kraszna Krausz Award in Annex 4.1.).

c. The Reel Emergency Project

Paolo Cherchi Usai reported on the development of the Reel Emergency Project. He described the limited but encouraging success of the first year of the project. He stressed the importance of communication between those who offer films to be preserved and those who are willing to preserve films.

d. "A Handbook for Film Archives"

Kjell Billing updated the GA on the progress of the "Advanced Projection Manual". The Commission for Programming and Access to Collections has been working on this manual for a couple of years. Six chapters are now ready to be published on the FIAF website. The entire manual should be completed before the end of 2004. The Executive Committee thanked Torkell Saetervadet, who is writing the manual. Whether it will be published in paper format and whether it will be translated to other languages has not yet been decided.

Nancy Goldman asked if FIAF is planning to revise the "Handbook for Film Archives". Christian Dimitriu answered that, so far, there is no project to revise this publication. Instead, the Technical Commission is publishing the "Technical Manual" (the Spanish edition is ready for publication and circulation. The English edition is under review).

e. The FIAF Website

Christian Dimitriu reported that the website is up and running and he welcomed the delegates to use the FIAF website more actively. The affiliates are encouraged to send their news to the Secretariat. He informed the General Assembly that Alfonso Del Amo has created a forum on the Technical Commission and invited the affiliates to take part.

Available books and chapters produced by the Commissions will be published on the website.

The possibility of developing a List Serve on the FIAF website is under study. Nancy Goldman felt that a List Serve would be an excellent idea.

Eva Orbanz noted that a List Serve might prove to be a burden on archivists, who are already using lots of information resources.

Karl Griep added that creating such a service would be costly. He nevertheless would agree to it, if there is a consensus that it would provide an important source of information.

Claude Bertemes proposed that the Executive Committee study the List Serve question.

f. Journal of Film Preservation

Robert Daudelin reported that the Editorial Board of the Journal of Film Preservation had decided to publish two issues in 2004. No. 67 will be published at the end of May. This issue will include historical and technical papers as well as Open Forum type essays, including David Francis' Second Century Forum paper from Stockholm.

The Editorial Board considered changing the schedule of the Journal, but decided to stick to biannual publication. The 2004 Autumn issue (68) will include some elements from the Hanoi forum. The 2004 Spring issue will include a survey on education and film preservation.

Clyde Jeavons was thanked for his copy editing of no. 68. The Chief Editor informed the General Assembly of a new column of critical reviews of DVD's involving restoration work by FIAF affiliates. He requested that affiliates working on DVD editions contact the Secretariat.

g. The FIAF International Film Archive Database, The Film Volume

See Annex 4.2.

Nancy Goldman presented the Periodical Indexing Project report.

She announced that the Executive Committee has agreed to replace the old DOS software with a new database system. The data from the Index will be converted to the new system. Subsequently, the other databases (the Bibliography of Members Publication, the Directory of Documentation Collections and the Treasures from the Film Archives) will be converted. Users will continue to receive all the databases as usual.

h. Professional training

Ivan Trujillo reported that he has presented the School on Wheels program to colleagues involved in the project. The calendar was updated, including more workshops or courses and possibly new teachers.

Paolo Cherchi Usai informed the General Assembly that the Selznick School of Film Preservation at the George Eastman House has become a graduate school. Students can now choose between the 1-year classic program and a 2-year Masters of Arts program in collaboration with the University of Rochester.

Roger Smither announced that "This Film is Dangerous" is available at a special price for students under certain conditions. The Secretariat handles the orders.

Eva Orbanz let the GA know that the Executive Committee is willing to study and support concrete training projects.

12. Future Congresses

a. 2005: Ljubljana

See Annex 5.1.

Vladimir Suncic announced that the 61st FIAF Congress is being jointly organised by the Arhiv Republike Slovenije / Slovenski Filmski Arhiv and the Slovenska Kinoteka / Slovenian Cinematheque. The symposium will be entitled "How do we visualize culture?: representation of culture in the light of ethnological films". He would be happy to receive proposals and suggestions for presentations and ideas on this theme. He invited all the delegates to Ljubljana next year.

Silvan Furlan gave an overview of the Congress and repeated the invitation to all the delegates.

Claude Bertemes stressed how important it is that the symposium, is not only concerned with historical topics, but also deals with practical issues.

b. 2006: São Paulo

Carlos Wendel de Magalhães reported that the 2006 FIAF Congress already has the support of their board, the Brazilian Federal Government and the city of São Paulo. He invited all the FIAF Affiliates to take part in this Congress.

José Manuel Costa asked if the Cinemateca do MAM in Rio will be co-hosting the Congress.

Carlos Wendel de Magalhães replied that the Cinemateca Brasileira will be the sole organizer.

Alfonso del Amo added that the symposium being organized by the Technical Commission and by the Cinemateca Brasileira has as its theme the transition between photochemical and digital films.

c. 2007: standing invitations

Claude Bertemes informed the General Assembly that the National Film Center / National Museum of Modern Art in Tokyo propose to host the Congress in 2007.

Hisashi Okajima added that, together with the Technical Commission, they are trying to organize a symposium on brand new technologies.

Claude Bertemes asked the delegates to vote on the organization of the 2007 FIAF Congress in Tokyo. It was unanimously approved by show of hands.

d. 2008 and beyond

Claude Bertemes asked if any delegates were interested in hosting future a FIAF Congress.

Boris Todorovitch replied that, subject to the completion of the merger of the Cinémathèque Française and the Bibliothèque du Film, he would like to organize a FIAF Congress in Paris. He believes he would be able, in 2006, to make a concrete proposal for the year 2008 or 2009.

There were no other proposals.

e. Congress survey

See Annexes 5.2. and 5.3.

Claude Bertemes updated the GA on the results of the questionnaire on FIAF Congresses. The results of this questionnaire are available on the FIAF website. He analysed the statistical and qualitative results pertaining to concrete proposals.

During the next meeting in Belgrade, the Executive Committee will look at the results of this questionnaire in order to study different ideas for future congresses.

Karl Gripe approves the idea of shortening the administrative part of the congresses and increasing the time for workshops which present actual work and presentations of current projects.

Chair: Eva Orbanz and Belina Capul

14. Open Forum

a. FIAF Specialized Commissions

-1- Technical Commission Report

See Annex 2.1.

Alfonso del Amo explained that his Commission has two main objectives: to present to all the film archivists the effects of the technological changes on film preservation and to encourage communication between the Technical Commission and archives.

The Head of the Commission presented the new version of the FIAF Film Preservation Manual and hopes to be able to publish it in June 2004.

Eva Orbanz thanked Alfonso del Amo and his commission members and underlined the importance of communication between the archives and the Technical Commission.

Belina Capul recommended that the FIAF Technical Commission and the SEAPAVAA Technical Committee work together.

-2- Cataloguing and Documentation Commission

See Annex 2.2.

Nancy Goldman presented her report. She asked the delegates to send her suggestions, in order to help the projects of the Commission move forward.

Eva Orbanz asked if the SEAPAVAA Affiliates were aware of the activities of the Commission, such as the Treasures of the Film Archives Database and the FIAF Members Publications, and asked if they felt they were useful.

Ray Edmondson commented that, thanks to this joint congress, the SEAPAVAA Affiliates are much more aware of FIAF activities. He added that SEAPAVAA would be happy to cooperate on projects.

-3- Programming and Access to Collections Commission

Kjell Billing reported on different projects of his Commission. He reported that six chapters of the Advanced Projection Manual are now ready and that they will soon be published on the FIAF website. Depending on the response of the users, this manual will be printed and/or translated into other languages.

The topics currently being studied by the Commission are the following:

- The damages made to the loan prints.
- The possibility to charge fee to the borrowers in order to be able to make new copies of the loans prints.
- So far, 17 archives responded to the survey on electronic subtitling presented last year. Antti Alanen will present his recommendations in Ljubljana next year.
- How to promote the recognition of films by the UNESCO Memory of the World Program through FIAF.

Kjell Billing asked the delegates to make suggestions on different topics to study.

José Manuel Costa suggested that, in order to solve the problem of training new projectionists, the Commission should identify experts willing to train interns in projection.

Robert Daudelin reported that no. 67 of the Journal of Film Preservation contains an article with the guidelines for projectionists in use in Montréal since 1988.

Ray Edmondson stated that he would be happy to help any affiliates of FIAF or SEAPAVAA submit a nomination to the UNESCO Memory of the World Program. He added that information regarding the nominations could be found on the UNESCO website. He stressed that such recognition creates an awareness of heritage in danger.

Eva Orbanz proposed that the Commission tackle the question of keeping the cinema experience alive as suggested during the Second Century Forum.

b. SEAPAVAA Committees

David Boden (Screensound Australia, Canberra) explained that SEAPAVAA has reviewed its committee structure in order to meet the variety of SEAPAVAA objectives. The new structure contains five individual committees.

The Training and Scholarship Committee, chaired by Emma Rey (Legislative Archives, Quezon City, Philippines), delivers a whole variety of practical training and professional development and support. This Committee tries to keep track of individual scholarship endeavours occurring across the region.

The Technical Committee, chaired by Mick Newnham (Screensound Australia, Canberra), carries out technical researches appropriate to the region, such as on the climatic conditions of the South East Asia and the Pacific region. This Committee published the "Film Preservation Handbook", a beginner's guide to film preservation.

The Development Committee, co-chaired by David Boden and Ray Edmondson, is in charge of high level development and management opportunities, of the engagement with governments and significant NGO's such as the SEAPAVAA strategic and forward planning work.

The Collection, Promotion and Access Committee, chaired by Nick Deocampo (Mowelfund Film Institute, Quezon City, Philippines), deals with a wide range of fundamental activities such as programming, cataloguing, development of filmographies and discographies.

The Award and Prizes Committee tries to attract sponsorship and support from benefactors in order to support institutions and individuals in their fields of specialists endeavour.

Emma Rey specified that the task of her Committee is to provide specialist training in film preservation practices. One of the current projects, the gathering of completed and existing training of SEAPAVAA, works as a complement to the CCAAA training for the audiovisual archives. This Committee is building up an inventory of experts and specialists in the region.

Mick Newnham explained that the main role of the SEAPAVAA Technical Committee is to collect information and make it available to its members. He commented on the preparation of the "Media Preservation Handbook". He invited anyone willing to contribute to this publication to contact him.

Nick Deocampo reported on some of the projects of his Committee. For the tenth anniversary of SEAPAVAA, there is a project for organizing a film festival highlighting the early cinema of South East Asia. In cooperation with FIAF, he would like to access and maybe to repatriate some lost treasures from the colonial period for this occasion.

He announced that the Vietnam Film Institute generously offered to sponsor the publication of a book on the history of cinema in South East Asia.

c. ACE (Association des Cinémathèques Européennes)

José Manuel Costa reported on ACE activities. He stated that the next ACE General Assembly will take place at the Festival of Cinema Ritrovato on July 3.

He commented on the improvement of the environment of the European Union institutions. The European Commission has made a formal resolution on film heritage (legal deposit, voluntary deposit, safeguard of the European film heritage).

On the other hand, José Manuel Costa expressed concern over the funding of ACE activities.

The major ACE project, the FIRST project, coordinated by Gabrielle Claes and Nicola Mazzanti, will hold a symposium on June 1 in Brussels. Recommendations will be presented during the Bologna Film Festival on July 4.

He explained that, due to policy changes, Archimedia, the ACE training program, could not apply for funds from the Media Program of the European Commission. Archimedia is therefore inoperative for the moment.

José Manuel Costa brought up the fact that ACE is greatly concerned with the education of children and young people. A seminar on educational issues will be organized on June 3-6 in collaboration with the Film Festival for Children and Youth in the Czech Republic.

ACE is trying to create an information system in order to facilitate internships for young professionals at archives.

He added that FIAF and ACE are jointly preparing a SummerSchool in Europe for 2005, probably in Lisbon.

d. CNAFA (Central and North American Film Archives)

Suzanne Oxtoby reported on CNAFA, an annual gathering of archives in Mexico, Puerto Rico, USA and Canada. The issues discussed often reflect FIAF concerns, such as the School on Wheels, the Reel Emergency Project and the Memory of the World Program.

She reported that the Filmoteca de la UNAM has begun the National Filmography, a history of the Mexican cinema from 1896 to 2000.

e. CLAIM (Coordinadora Latinoamericana de Archivos de Imagenes en Movimiento)

Ivan Trujillo explained that CLAIM is in crisis. Many Latin American colleagues are unable to pay their annual fees and attend the FIAF congresses. Sylvia Naves will write a letter to these archives inviting them to get in touch with FIAF.

CLAIM has nevertheless developed several projects, such as the School on Wheels and the translation of the "Manual for Film Projection".

f. FAFA (Forum of Asian Film Archives)

Hisashi Okajima announced that the Association of Asian Film Archives (AAFA), created by Hongtaek Chung, has been renamed FAFA (Forum of Asian Film Archives). The name reflects the fact that the organization has become an informal forum for discussing specific Asian issues and no longer has particular goals or projects.

g. Joint Technical Symposium

Gregory Lukow, on behalf of the AMIA (Association of Moving Image Archivists) membership and Board of Directors, extended his greetings to FIAF and SEAPAVAA colleagues. He said that the JTS (Joint Technical Symposium) is an activity of the Coordinating Counsel of Audiovisual Archives Association (CCAAA) organised by AMIA. He provided information on the symposium.

He announced that UNESCO has generously donated \$25,000 to assist with the participation of at least 10 archivists from developing countries.

Gregory Lukow described several points of the program, such as the restoration of a cinemascope 55mm wide screen format and the use of colour separation for preserving visual metadata information in digital intermediates.

h. SEAPAVAA Strategic Plan

Ray Edmondson reported that SEAPAVAA has adopted a 3-year strategic plan for 2004 to 2007. The plan looks at the current SEAPAVAA strategic position and at strategic directions. The objectives of this plan are: building communities and strings (sharing information and collections, repatriation, developing support schemes, including external assistance) training, education and development (evolution of formal courses, participation in the CCAAA training strategy, exchange and volunteer projects, development and availability of resource documents) and advocacy, best practice and reference points (to carry out a regional survey of the needs, create statements and definitions to help archives

apply for funds). Secondary goals are to grow the membership and to seek support from UNESCO.

The final form of this strategic plan will be available by June 30.

Eva Orbanz added that FIAF perhaps should also be thinking about developing a strategic plan.

i. FIAF Oral History Project

Elaine Burrows thanked Dr Hoang Nhu Yen for her extraordinary hospitality.

She believes that the time has come to record the memories of the FIAF members who are witness to FIAF history before the direct links to the early days of the Federation are lost. Furthermore, she believes that all archives should record their histories.

She would like to propose that FIAF establish its own oral history project. This project would be carried out by a steering committee which could work through the EC, the Commissions or the Regional Groups. This committee would identify interviewees and interviewers, prepare questions leading to basic information and questions for particular organizations. She asked the EC to consider her proposal.

Eva Orbanz thanked Elaine Burrows and promised to put it on the agenda of the Executive Committee.

j. The FIAF Election System

José Manuel Costa expressed his view that the way the members of the Executive Committee are elected needs to be studied. In order to have a higher profile in the international scene, he believes that the EC members should be elected on the basis of a proposed action plan. Candidates should be required to present their priorities and action plans for FIAF during their mandate.

He also thinks that elections should be an opportunity to discuss the activities and priorities of FIAF. It is important that the elected members of the EC know exactly what their focus will be during their mandate.

He suggested the possibility of changing the current individual election process to a system based on groups of individuals with clear programs. The elections would be much more productive and the individuals would form a more unified Committee and be more ambitious.

Ray Edmondson supported this suggestion. He brought up the voting system of AMIA and IASA, where candidates are elected by mail on the basis of strategic plans.

Gregory Lukow provided more information on the AMIA election system. He mainly agreed with Costa's proposal but asked for clarification on how to move from an individual election system to a system based on groups.

José Manuel Costa replied that there might be a danger of creating some kind of political party system. His idea is to collectively build an action plan and then ask the candidates to commit to one or more aspects of the plan. He admitted that his suggestion might be too theoretical and optimistic at present, but he would like see further discussion about this idea. He believes that an Executive Committee working with a concrete action plan would be much more effective.

Eva Orbanz commented that changes need to be made to the election process, but that the Executive Committee is only one of the FIAF Committees and that all Committees should work in accordance with an action plan.

Robert Daudelin remarked that voting by mail would make any discussion impossible. He suggested that a written statement could be required of all candidates.

Patrick Loughney observed that many international associations larger than FIAF conduct their elections by mail, with prior publication of a biographical statement. He added that it works well and thinks it is an avenue worth exploring.

Vittorio Boarini expressed his belief that the General Assembly should decide on a working plan that meets the needs of all the affiliates and only then, elect the candidates that would serve the program best. He feels that the General Assembly in its current form does not encourage consensus on a working plan.

Eva Orbanz concluded that the EC will continue to reflect on these ideas. José Manuel Costa will be asked to provide a discussion paper after the congress.

k. SEAPAVAA: Memorandum of Understanding

Belina Capul noted that, during the Symposium, the idea was raised that FIAF and SEAPAVAA might sign a memorandum of understanding.

Patrick Loughney added that a memorandum would recognize and formalize the cooperation between FIAF and SEAPAVAA and would influence the further development of both associations.

Eva Orbanz thanked Patrick Loughney. She wishes to discuss this proposal with the Executive Committee. She noted the interests and concerns and confirmed that the Executive Committee would begin to address these issues and seek further input from all interested parties.

15. Closure of the 60th FIAF Congress – 8th SEAPAVAA Conference

Eva Orbanz warmly thanked the Vietnamese colleagues, who contributed to creative working conditions and had been so generous. She thanked all the participants in the discussions and stated her belief that the joint Congress had created an atmosphere of cooperation and better understanding between the membership of FIAF and SEAPAVAA.

Christian Dimitriu thanked the technical staff of the Vietnam Film Institute for making this Congress such a wonderful success.

The President of FIAF officially closed the 60th FIAF Congress.

Dr. Hoang Nhu Yen gave her regards to all the delegates and was warmly applauded by the audience.

1. Programme of the 60th FIAF Congress

HANOI CONGRESS SCHEDULE

The calendar for the Congress is **18 - 24 April 2004** has been discussed and completed during the meeting held in Brussels. This proposal will be confirmed by the FIAF Executive Committee and the SEAPAVAA partners. Other details have been discussed by the Congress organising committee and are listed herewith.

Date FIAF / Combined Activity SEAPAVAA Activity

Thursday, 15 Apr

Arrival of FIAF EC members in Hanoi

Opening the International Film Show (at the NCC)

Friday, 16 Apr

1st Day of FIAF EC meeting (VFI)

Arrival of SEAPAVAA EC members in Hanoi

Saturday, 17 Apr

2nd Day of FIAF EC meeting (VFI)

SEAPAVAA EC Meeting (VFI)

Joint TC Meeting (VFI)

Sunday, 18 Apr

a.m : Conclusion of FIAF EC meeting (VFI)
Continuation of SEAPAVAA EC Meeting (VFI)

p.m : Joint EC Meeting (VFI)
FIAF Publications + JFP Meeting (VFI)
Arrival/registration of delegates (Melia)

Monday, 19 Apr

Formal Opening Session (Melia)
Press Conference (Melia)
1st Day of Symposium (Melia)
Evening: Welcome dinner

Tuesday, 20 Apr

a.m : 2nd Day of Symposium (Melia)
p.m : "Second Century Forum" (Melia)
Evening: Water Puppetry Show

Wednesday, 21 Apr

a.m : Regional Meetings (Melia)
p.m : Commission Meetings (Melia)
Workshops (Melia/100 pl)

Evening: CNC Screening of Early Vietnamese films (at the L ESPACE)

Thursday, 22 Apr

Excursion to Ha Long Bay

Friday, 23 Apr

a.m. : FIAF General Assembly (Melia)

SEAPAVAA General Assembly (Melia)

p.m. : Institutional visits (VFI, NFC, etc.)

Evening: CNC Screening of Early Vietnamese films (at the NCC)

Saturday, 24 Apr

a.m. : Open Forum (Melia)

p.m. : EC closing meeting (Melia)

Conclusion of SEAPAVAA Executive Council Meeting (Melia)

Evening: Farewell Dinner hosted by the Vietnamese Minister for Culture

Sunday, 25 Apr

Departure of delegates

Symposium Agenda

SYMPOSIUM THEME:

"No time, No money - Moving image and sound archiving under emergency conditions"

Monday, 19 April

10h00 - 13h00

Chair: Dr. Ngo Hieu Chi

Introductory presentation

Setting the scene: an introduction to the issues facing needy archives and the audiovisual archiving movement

Ray Edmondson (20)

Coffee break (30)

Topic 1: Persuasion and Perception

What can be done to grow an archive's support base, to successfully advocate its needs, to persuade government authorities, to manage perceptions? How does an archive move from a situation of continuing emergency to a more sustainable footing?

Organising joint government support for a building project: a case study

Bouchao Phichit (15).

Building grass roots support at home:

Kannika Chivapakdee (15).

* *The International Film Show: From 15 to 24, April 2004*

Monday, 19 April

10h00 13h00 **UNESCO: Building awareness - Memory of the World and other things**
Susanne Ornager (15).

A structural solution for self-help
Belina Capul (15).

Surveying the need
Mick Newnham/ David Boden (20)

Building an intellectual climate
Nick Deocampo (20)

Questions and answers (30)

14h00 18h00 **Topic 2: Supporting Each Other - practical steps**
Chair: Lim Soh Kwang

No archive is an island, and if the global task of preserving the world's audiovisual memory is to succeed, inequalities have to be addressed. We will have to bear one another's burdens, sharing skills and resources. How can it be done? Are there practical guides? Is there hands-on help? What are the possibilities for training, volunteers abroad, joint projects and other initiatives?

School on wheels: a first step in Iberoamerica
Ivan Trujillo Bolio (20)

Volunteers abroad: being there
Brigitte Paulowitz (15)

Monday, 19 April

14h00 18h00 **Joint preservation and restoration: Reel emergency and other ideas**
Paolo Cherchi Usai (10)

Repatriation: it's time
Belina Capul (15)

The commercial perspective: a TV network in a cultural context
Mary del Pilar (15)

Forum on training: the CCAAA paper and beyond
Crispin Jewitt, Emma Rey, Paolo Cherchi Usai, Mick Newnham (40)

Coffee break (30)

An externally supported project: Lao Archive of Traditional Music
Thongbang Homsombat (15)

Cataloguing and inventory control: doing it simply
Nancy Goldman (30)

Questions and answers (30)

Tuesday, 20 April

09h00 13h00 **Topic 3: Buy Time - technical and other issues**
Chair: Mick Newnham

Tuesday, 20 April

09h00 13h00

Facing preservation challenges with insufficient resources, what can be done to buy time in the context of rapid technical change? What standards and compromises are acceptable - and not acceptable?

Conservation and reproduction: two complementary performances for the preservation of the film heritage

Alfonso del Amo (30)

Molecular sieve - Zeolitic materials produced in Vietnam

Prof. Dr. Nguyen Huu Phu and Ing. Bui Van Hoa (15)

Swedish - Vietnamese joint project

"Restoration a color fading film by processing"

Jan-Erik Billinger and Dr. Hoang Nhu Yen (25)

Digital restoration and structure:

Thomas Bakels and Dinh Van Hung (25)

Coffee break (30)

FIRST principles and application

Paul Read (30)

Prestospace project

Edwin van Huis (15)

Questions and answers (30)

Topic 4 Concluding Panel Discussion: Getting serious - a reel difference

Where do we go from here? How do we change direction, change the status quo? How are FIAF and SEAPAVAA fulfilling their stated aims to encourage the development of archives and archiving? What more can/should they do? (60)

2. Report of the Specialised Commissions

2.1. Technical Commission

2.1.1. Technical Commission Report

Queridos miembros de la FIAF,

Como sabéis, en el Congreso de Estocolmo y ante la renuncia de João Sócrates de Oliveira, el Comité Ejecutivo me designó como Jefe de la Comisión Técnica. En mi planteamiento inicial, señalé que la Comisión Técnica debía proponerse dos objetivos básicos:

- Conocer el proceso de cambios tecnológicos en el que se ha sumergido la cinematografía y ser capaz de presentar ante todos los archivistas las consecuencias de estos cambios para la conservación de las películas.
- Desarrollar la comunicación entre la Comisión Técnica y los archivos.

Evidentemente, para alcanzar estos objetivos será necesario desarrollar muchas actividades diferentes y, ahora, en Hanoi, debo informaros de lo que hemos hecho para alcanzarlos.

El conocimiento de los materiales que deben conservar es la herramienta básica en el trabajo de los archivistas.

En la visita que ayer realizamos al VFI, pudimos contemplar los poderosísimos instrumentos que nuestros colegas han creado para combatir el síndrome de vinagre. Ese sencillo y admirable armario de ventilación que nos mostraron nuestros colegas, combinado con el desarrollo de una magnífica variedad de zeolitas absorbentes, representan un esfuerzo técnico y económico de primera magnitud en la lucha contra el mayor enemigo de los soportes de seguridad; pero, sobre todo, representan una clara lección sobre cómo el conocimiento, el estudio de los materiales, es la base de nuestro trabajo.

Para contribuir al conocimiento de los materiales que tenemos que conservar, la Comisión Técnica ha preparado una obra sobre PRESERVACIÓN CINEMATOGRAFICA –que ya está concluida– y cuyas características y contenidos os presentaré al final de esta intervención.

Y ha este mismo objetivo se dirigen dos de los proyectos que la Comisión está desarrollando.

- Paul Read y Mick Newnham van a establecer un GLOSARIO de lesiones y defectos en los materiales de la cinematografía fotoquímica.

El Glosario estará dividido en cinco partes:

- Deficiencias de la película virgen
- Defectos de filmación
- Defectos de reproducción
- Lesiones producidas por el uso de los materiales
- Lesiones producidas por la degradación química

Cada uno de los problemas incluidos en este glosario deberá ser definido en inglés, francés y español, indicando cómo y porqué se producen estos problemas y, cuando sea posible, ilustrando cada caso con las imágenes necesarias para su comprensión por todos los archivistas. Paul Read y Mick Newnham prepararán la estructura básica de este proyecto que será completado por el conjunto de la Comisión y debe estar concluido para cuando se celebre el congreso de FIAF del próximo año.

- El segundo proyecto debe desarrollarse en colaboración con la Comisión de Catalogación.

Magdalena Acosta, miembro de nuestro Comité Ejecutivo, organizó una reunión entre ambas comisiones a la que asistimos Nancy Goldman, Paul Read y yo. En la reunión se planteó la necesidad de que la catalogación de los fondos fílmicos que cada archivo incluyera todos los datos técnicos necesarios para definir **y para comunicar a otros archivos**, las características de cada uno de los materiales que conserva. Evidentemente, este es un objetivo muy ambicioso, que cada archivo tendrá que desarrollar en la medida de sus propias posibilidades; pero establecer sistemas unificados para expresar las

características técnicas y el estado de conservación de los materiales es un elemento fundamental en nuestro trabajo. Estos sistemas deben servir como elemento de comunicación entre los archivistas, y deben ser válidos para superar la confusión terminológica en la que nos estamos moviendo. Superar la confusión, desarrollar un lenguaje común para todos los técnicos de todos los laboratorios sería un logro de primera magnitud.

En mi opinión, continúa desarrollándose la crisis que la introducción de las nuevas tecnologías de imagen, está produciendo en la conservación del Patrimonio Cinematográfico.

Como ejemplo del desarrollo de esta crisis, puedo comentaros que, en la Comisión Técnica, no ha sido posible iniciar un trabajo teórico de gran amplitud sobre las posibilidades y sistemas disponibles para la realización de reproducciones de preservación y de restauraciones. Los miembros de la Comisión han opinado que, en la situación actual, es mejor seguir recomendando el uso de algunas de las obras ya existentes. Igualmente, se ha mencionado que, antes de iniciar cualquier nuevo estudio, es necesario contar con los resultados del Proyecto FIRST que ha sido promovido por la Asociación de las Cinematecas Europeas.

La situación actual de la tecnología cinematográfica, puede definirse cómo de absoluta fluidez: TODO ESTÁ CAMBIANDO. Y este cambio repercute sobre las posibilidades de conservación de las películas que se están produciendo ahora mismo y sobre las de todas las películas que conservamos en nuestros archivos. Es absolutamente imposible ignorar las consecuencias de estos cambios; es la industria cinematográfica la que introduce los cambios y los archivos sólo recogen los materiales que produce la industria. La Comisión Técnica y el conjunto de los archivos tienen que desarrollar un esfuerzo para conocer cómo se están produciendo estos cambios y qué repercusiones van a tener sobre la conservación de las películas, de todas las películas.

El Congreso de Sao Paulo, cuya sesión técnica estará dedicada a este tema, no brinda una oportunidad admirable para presentar el más amplio panorama sobre la crisis producida por la introducción de las nuevas tecnologías que, además, reviste características diferentes en cada uno de nuestros países. La Comisión Técnica va a promover la celebración y a seguir el desarrollo de Workshops y Seminarios profesionales en los archivos. Nos mantendremos continuamente en contacto con todos los archivos y con la industria cinematográfica para intentar que, en Sao Paulo, se presente el más amplio panorama posible sobre:

- Los sistemas que se están utilizando en la filmación, postproducción y reproducción de las películas.
- Las características y posibilidades de conservación de los nuevos soportes de imágenes en movimiento y de sonido.
- Las posibilidades que las nuevas tecnologías ofrecen para la reproducción y restauración de los soportes fotoquímicos de la cinematografía clásica.
- Las características de los equipamientos de reproducción y restauración que pueden instalarse en los archivos.

Contando con la colaboración de la Cinemateca de Sao Paulo y la de todos los archivos esperamos conseguir este ambicioso objetivo.

Aumentar la comunicación es el otro objetivo de esta comisión y, en la realidad, éste es el objetivo fundamental. La falta de comunicación sobre los problemas de conservación empobrece y hace mucho más difícil nuestro trabajo.

Los resultados obtenidos a lo largo de este año no son alentadores. Es evidente que la CT no ha sabido constituirse en un punto de referencia para el trabajo de los archivos. Las dos comunicaciones que se han enviado a todos los archivos no han obtenido respuesta alguna. El punto de discusiones que la CT abrió en el Foro de Debates del Website de FIAF, no ha recibido consultas. La

Comisión es consciente de esta situación y deberá hacer todos los esfuerzos posibles para remediarla. Para ello, se va a intentar reforzar el contenido técnico del website de FIAF, incluyendo en él la base de datos de fabricación de película para cinematografía que presentamos el miércoles 21 y el nuevo manual de preservación que os presentaré a continuación. Simultáneamente, la Comisión intentará preparar textos sobre conservación y reproducción que puedan ser publicados en el Journal of Film Preservation.

No obstante, hay que señalar que incrementar la comunicación técnica entre los archivos no es sólo una tarea para esta comisión, es una tarea para todos los archivos. Los problemas de preservación que tiene cada archivo son básicamente similares a los que tiene el resto de los archivos; comunicar las experiencias –positivas y negativas– sobre estos problemas constituye una aportación importantísima para la conservación de la cinematografía, y la participación de la Comisión Técnica en esta comunicación puede resultar útil para todos los archivos.

Dentro de este trabajo, la participación de la Comisión Técnica en los "talleres sobre ruedas" que os anunció Iván Trujillo durante el Simposio Técnico, desempeña una función relevante.

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A continuación voy a presentaros el manual PRESERVACIÓN CINEMATOGRÁFICA. Este trabajo está siendo sometido a una última revisión por la Comisión y a finales de mayo, una vez se hayan corregido los problemas detectados en su edición electrónica, estará listo para ser publicado en CD-Rom y para su colocación en el website de FIAF.

PORTADA – Preservación Cinematográfica ha sido preparado en español y en inglés. Todavía no ha sido posible realizar la versión francesa.

CRÉDITOS

AGRADECIMIENTOS

TRES DE TEXTO

ÍNDICE – En esta obra se ha pretendido enunciar los principales problemas que presenta la conservación de la cinematografía.

A través del análisis y de la descripción de los materiales, análisis en el que se han combinado criterios científicos y experiencias directas de los archivos, se plantean diversos criterios de clasificación para la conservación.

La clasificación de los materiales, clasificación que debe fundamentarse en el conocimiento de sus características fisicoquímicas y funcionales, se presenta como la guía más adecuada para la formación de criterios de conservación.

La obra está dividida en tres partes que agrupan un total de nueve capítulos distintos.

La SECCIÓN PRIMERA, Clasificar para preservar.

Contempla en primer lugar las características y posibilidades de degradación de los distintos tipos de plásticos que se han utilizado como soportes de imágenes en movimiento y de sonidos, tanto en películas fotoquímicas como en cintas y discos.

Las emulsiones fotográficas y magnéticas, así como los distintos tipos de procedimientos que se han seguido para la reproducción del color se presentan a través de sus principios fundamentales, pretendiendo proporcionar herramientas y criterios para su identificación y clasificación en los archivos.

El tercer capítulo está dedicado a los distintos tipos de pasos y formatos que se han utilizado en la cinematografía fotoquímica y en la electrónica. Este capítulo tampoco pretende ser exhaustivo sino proporcionar los elementos de criterio, necesarios para identificar cada sistema y para conocer los problemas que pueden surgir par su reproducción y conservación.

SECCIÓN SEGUNDA

Dedicada a los criterios para clasificación de las colecciones,

El capítulo cuarto contempla la función que cada material pudo desempeñar en la película a la que pertenece. Se indican criterios válidos para determinar la situación generacional de los materiales y se describen las principales características de cada tipo de material y de los procedimientos seguidos en su elaboración.

El quinto capítulo desarrolla un modelo para la preparación de tablas para la clasificación de materiales.

Este capítulo se basa en el trabajo desarrollado a lo largo de muchos años en la Filmoteca Española para la creación de su Base de Datos.

Atiende tanto a los criterios necesarios para determinar la relación del material con la película, como a la clasificación de sus características técnicas y funcionales, a la clasificación de su estado de conservación y, por último a la clasificación de sus posibilidades de uso, atendiendo a las circunstancias de conservación de la película y a las del propio material.

La Sección tercera está dividida en cuatro capítulos y atiende a la preparación de estrategias para la conservación.

El primero de estos capítulos desarrolla las consecuencias del hecho específico de que las películas se conserven en rollos, circunstancia que condiciona todas sus posibilidades de almacenamiento y de uso.

El capítulo siete atiende a las condiciones de almacenamiento, describiendo detenidamente los criterios de temperatura, humedad y estabilidad para la conservación y desarrollando las posibilidades que ofrecen los recursos físicos que podemos utilizar para el almacenamiento de los materiales.

En el siguiente capítulo se propone una larga serie de posibilidades para el almacenamiento de los materiales, en la que se contemplan distintas perspectivas de conservación, relacionadas tanto con las características fisicoquímicas de los materiales como con sus necesidades de uso.

Claro está que, entre estas posibilidades, se contempla la preservación a plazo indefinido en condiciones óptimas, pero también se dan alternativas válidas para conservar durante muy largo plazo a los distintos tipos de material.

Los protocolos de entrada y salida del archivo, los controles de mantenimiento de las condiciones y las medidas de seguridad y de salud laboral ocupan el último de los capítulos de esta sección.

**2.1.2. Conservación y reproducción:
Dos actuaciones complementarias para
la preservación del
patrimonio cinematográfico**

CONSERVACIÓN Y REPRODUCCIÓN: DOS ACTUACIONES COMPLEMENTARIAS PARA LA PRESERVACIÓN DEL PATRIMONIO CINEMATográfico

Alfonso del Amo García

Filmoteca Española

Jefe de la Comisión Técnica de la F.I.A.F.

Reproducir para preservar

Aunque para los archivos culturales no sea posible admitir límites temporales a la conservación, el envejecimiento es un proceso inevitable, que altera las características de los materiales y que impone límites a su conservación.

Reproducir para preservar es una estrategia básica en la actividad de los archivos, pero es una estrategia compleja y cara, de la que pueden derivarse deterioros para las obras originales y que, además, tiene que realizarse utilizando medios que no han sido creados por los archivos.

Como los archivos descubrirían casi inmediatamente, por diferentes circunstancias, en muchas de las reproducciones realizadas, las características de los originales no han sido adecuadamente preservadas e incluso han sido gravemente manipuladas o destruidas; de hecho muchas películas han tenido que ser reproducidas de nuevo para superar los efectos de actuaciones anteriores.

En las reproducciones de preservación es inevitable utilizar sistemas y materiales creados por la industria cinematográfica. Las películas son productos industriales y la industria sólo crea los materiales y sistemas que necesita para mantener sus productos mientras son económicamente rentables. Conservar una película más allá de su valor económico inicial, es una tarea que nunca se planteará la industria y, en consecuencia, no tiene sentido pretender que la industria cree y desarrolle materiales y sistemas aptos para conservar indefinidamente sus productos.

Reproducir para preservar es una opción básica en nuestra actividad, y desde este enunciado podemos preguntar qué es lo que pretende cuando se plantea la conservación de una película.

Si pensamos en las restauraciones, veremos que, en una pintura, una escultura o un papel, el objeto sobre el que se trabaja y el documento que se pretende restaurar son una misma cosa; en estos materiales, las reproducciones tienen menos valor que el original y suplantar el original con una reproducción es una falsificación.

En contrario, en las restauraciones cinematográficas, lo que se plantea es la realización de una serie de reproducciones, que conducirán hasta un material totalmente nuevo pero con las mismas cualidades que el original.

El material disponible para la restauración tendrá que ser cuidadosamente limpiado y reparado; pero reparar ese material no es el objetivo del restaurador. Un material nunca es la obra cinematográfica. Las obras cinematográficas sólo existen en las pantallas, y sólo existen durante su proyección. Los negativos, los duplicados, las copias de proyección, sólo son materiales que sirven para que la película pueda llegar a aparecer en las pantallas.

El objetivo de la conservación de una película no puede reducirse a la conservación de sus materiales; lo que realmente hay que conservar es la posibilidad de que las películas sigan apareciendo sobre las pantallas. Lo que hay que conservar es la reproducibilidad de las películas, la posibilidad de seguir reproduciéndolas tal como fueron originalmente. Y eso es mucho más complejo que conservar sus materiales.

Pero, además, la cinematografía cambia.

Las tecnologías que se utilizan para producir y reproducir cada película cambian continuamente y ahora están cambiando de una manera incontrolable;

y este cambio incontrolado está produciendo una crisis en las posibilidades de conservación.

Las películas están evolucionando hacia la imagen electrónica, y los archivos tienen que plantearse la realización de reproducciones para la exhibición en el medio electrónico. Pero, sí lo que se pretende es la preservación, la reproducción de las colecciones sobre soportes electrónicos plantea problemas irresolubles.

- La reproducción sobre soportes electrónicos aptos para conservar las características de las películas fotoquímicas (soportes de datos de alta densidad de almacenamiento) sólo podría realizarse disponiendo de amplios recursos humanos y técnicos y de enormes presupuestos económicos.
- Los sistemas de imagen electrónica están cambiando y no podemos saber cuáles serán los que, en el futuro, consigan consolidarse como estándar de calidad para la cinematografía.
- Por sus deficientes características de conservación y por la inexistencia de estándares, todas las reproducciones sobre soportes electrónicos tendrán que volver a repetirse dentro de muy pocos años.

Todos estos problemas son especialmente graves en la conservación de las películas filmadas en medio electrónico.

Los archivos no pueden admitir reproducciones de conservación que no preserven todas las características de las obras. Las reproducciones de conservación tienen que planificarse selectivamente, y plantear la realización masiva de reproducciones de preservación sólo conduciría a la destrucción de la reproducibilidad original de las obras que se pretende preservar.

Para la preservación, cada obra cinematográfica tiene que considerarse por separado, investigando sus características; estableciendo las características y el estado de los materiales conservados y, por último, conociendo las posibilidades que ofrecen los materiales y sistemas que pueden utilizarse para la reproducción.

Pero, incluso en un archivo perfecto que contara con los recursos necesarios para investigar exhaustivamente todas sus películas y para desarrollar las instalaciones y adquirir los sistemas necesarios para reproducirlas planificadamente, incluso en ese archivo perfecto e inexistente, tampoco sería posible planificar reproducciones masivas en el periodo de cambios que atraviesa la cinematografía.

Y sin embargo, parece que hubiera que adoptar urgentemente estas decisiones. Los archivos están sometidos a todo tipo de presiones para iniciar inmediatamente la reproducción de sus materiales sobre soportes de imagen electrónica. Reciben presiones de la industria –que tiene que vender sus productos–, de las instituciones gubernamentales que piensan –sinceramente– que los medios de imagen electrónica son más baratos y satisfacen la demanda social; y de toda la sociedad, que no puede aceptar limitaciones en el acceso a los materiales audiovisuales y, desde luego, los protocolos de conservación constituyen una severa limitación.

Plantear políticas de reproducción masiva es imposible en la situación actual pero, evidentemente, para responder a las presiones que reciben, lo que no pueden hacer los archivos es quedarse quietos y, aquí, una vez más, la situación económica del archivo no es el factor determinante.

Clasificar para preservar

La clasificación de los materiales es un trabajo natural para cualquier archivo, y en los archivos cinematográficos, la clasificación de sus materiales podría constituirse en el elemento generador de los criterios que le permitirían afrontar la crisis producida por los cambios técnicos que vive la cinematografía.

La clasificación de materiales debe cubrir tres objetivos:

- Debe establecer las características originales de las obras a las que pertenecen los materiales conservados, para poder evaluarlos por lo que aporten al mantenimiento de la reproducibilidad original de las obras.

- Debe evaluar el estado de los materiales
- Y debe considerar las posibilidades de uso de cada material, las que se derivan de sus características funcionales y las que dependen de las necesidades de funcionamiento de los archivos.

Clasificar los materiales no requiere de grandes inversiones económicas. Las condiciones y el ritmo en que puede realizarse la clasificación varían según las posibilidades de cada archivo pero, incluso para archivos con recursos muy limitados, debería ser posible acceder a las universidades para pedir la colaboración necesaria para clasificar científicamente sus materiales. El personal que desarrolle esta tarea debe conocer la cinematografía y debe poseer la formación básica y el entrenamiento técnico necesario para realizar su labor.

Es una tarea que puede requerir muchos años pero, también, que ofrece resultados casi desde el principio y que permite programar todas las actuaciones de preservación, tanto las de reproducción como las de conservación, manteniendo un nivel de errores relativamente muy bajo.

La clasificación de materiales ofrece dos tipos de información para la reproducción.

Las informaciones del primer tipo, permiten:

- Establecer las características originales de las películas, hará posible valorar cada material por lo que pueda aportar a la conservación de esas características.
- Analizar el estado de conservación permitiría localizar los materiales que requieren de una reproducción más inmediata y concentrar en ellos los esfuerzos de reproducción y conservación.
- Conocer las características de cada obra cinematográfica y las posibilidades de reproducción de los materiales conservados permitirá determinar las vías de reproducción –fotoquímicas o electrónicas– que es necesario seguir para garantizar su conservación y mantener su acceso.

Las del segundo tipo son cuantitativas, y permitirán establecer qué instalaciones de reproducción debe mantener cada archivo.

- Contra lo que se piensa habitualmente, instalar un laboratorio fotoquímico no es demasiado caro.

Existe un mercado de segunda mano e, incluso, no es imposible conseguir gratuitamente equipos retirados de los laboratorios. Evidentemente son equipos antiguos, pero esto quiere decir que son lentos no que sean malos.

El problema no es levantar un laboratorio, sino mantenerlo en funcionamiento permanente. Si un archivo no puede mantener el laboratorio en funcionamiento permanente, deberá asociarse con otros archivos o con la industria. Y, además, la película virgen y los productos de procesado son caros; los archivos pueden tener que concentrarse en lo esencial (por ejemplo, hacer duplicados y no copias) pero la preservación es más importante que el acceso.

- Clasificar los materiales producidos en vídeo, permitirá determinar los formatos en que debe concentrarse el archivo y los debe escoger para reproducirlos.

Los archivos no pueden elegir los formatos de producción –eso lo hace la industria– y tienen que dedicar atención preferente a los formatos ya obsoletos. Los archivos tienen que conseguir –aunque sea de segunda mano– equipos de los formatos en obsolescencia y mantenerlos funcionando, aunque sea asociándose a otros archivos o a la industria.

- Hoy, es imposible acertar al elegir un formato para las reproducciones de preservación de los materiales vídeo.

La única estrategia posible pasa por elegir un formato para unificar las reproducciones. Esta es una decisión fundamental, que permitirá mantener en funcionamiento durante muchos años los equipos necesarios para reproducir los

materiales. Evidentemente, éste es un problema distinto según la economía de cada archivo; para un archivo con pocos recursos, es posible que la opción acertada sea elegir un formato digital barato y de mucha difusión, que tenga garantizado el suministro de repuestos durante muchos años.

Conservar para preservar

La cinematografía está cambiando y, hasta que sea posible planificar la transferencia de las colecciones a soportes electrónicos, fiables y estandarizados, conservar los registros originales en las mejores condiciones funcionales y durante todo el tiempo que sea posible, es la única política que puede asegurar la supervivencia del patrimonio cinematográfico

Para conservar, es necesario disponer de almacenes que reúnan las condiciones de temperatura, humedad, estabilidad y limpieza adecuadas para la conservación de cada tipo de material. No es posible diseñar condiciones de conservación unificadas para todos los tipos de material y, aquí, una vez más, la clasificación de los materiales es el elemento que permitirá formar criterios para la actuación.

Clasificar los materiales para la conservación significa organizarlos en grupos de materiales que admitan las mismas condiciones de almacenamiento, y cada una de estas agrupaciones deberá acoger a muchos tipos de materiales diferentes.

Cada película no está formada por un único material sino compuesta por un conjunto de materiales, cuyas necesidades de conservación pueden ser contradictorias.

Distintos centros de investigación y filmotecas, han emitido recomendaciones o publicado sus experiencias sobre clasificación para la conservación y, en su estructura más sencilla y conocida, se establecerían los siguientes grupos:

- Películas con soporte de celuloide
- Películas en blanco y negro con soporte de seguridad
- Emulsiones cromogénicas con soporte de seguridad
- Emulsiones magnéticas y discos

Evidentemente, esta es una clasificación reducida, que prescinde de aspectos muy importantes pero que podemos considerar suficiente.

Las condiciones ambientales de temperatura, humedad y estabilidad propuestas, alcanzan sus niveles más rigurosos para las emulsiones cromogénicas sobre soportes de triacetato. Para esos materiales, las propuestas para conservación indefinida (500 años) se sitúan entre los 2°C y los -5°C al 30%HR; situaciones que sólo pueden alcanzarse mediante climatización electromecánica, y que sólo serán razonablemente sostenibles (nunca estarán totalmente aseguradas) en archivos cuya estabilidad económica este razonablemente asegurada.

Por ello, al plantearme esta intervención, en el ámbito de un simposio denominado "Ganando Tiempo", he preferido prescindir de esas propuestas extremas.

El segundo tipo de orientaciones que proporciona la clasificación de los materiales, surge de las expectativas de uso existentes para cada tipo de material; atendiendo tanto a su funcionalidad en la preservación de las obras como a las necesidades de cada archivo en función de sus propios objetivos.

Dado que, en esta clasificación, únicamente hay que atender al tipo y la frecuencia de uso, es una clasificación muy sencilla, en la cual, las condiciones de almacenamiento se relacionan con la frecuencia de uso previsible para cada material y con las expectativas de vida que se derivan de combinar ambos parámetros.

- La primera agrupación acoge a las copias destinadas al acceso público.

Para una copia de proyección -que efectivamente se esté utilizando para la exhibición- la expectativa de vida puede estimarse en unas cien proyecciones, lo que, a un ritmo de unas dos proyecciones anuales, representa unos cincuenta años.

- En el segundo grupo se encuadran los duplicados para reproducción y las copias de uso reducido.

Podemos estimar en un máximo de cien años las expectativas para estos materiales, no porque las dos o tres copias que (como media máxima) se obtendrán de un duplicado pueda dañarle, sino porque dentro de cien años, con total seguridad, las copias de exhibición no se obtendrán fotoquímicamente.

- Por último, están los materiales básicos de preservación de la película.

Para estos materiales, sean copias, negativos, o duplicados, no es posible hacer predicciones; en general, plantear más de cien años de conservación parece un horizonte suficiente.

Realizar una clasificación de este tipo permite concentrar el máximo esfuerzo en los materiales de preservación y reproducción y, además:

- Al separar estos materiales, reduce las dimensiones de los almacenes que requieren de mayor estabilidad y facilita la preparación de protocolos para su manipulación.

- Al plantear condiciones menos estrictas para los materiales de acceso, se reduce el "choque de adaptación" que deberán superar a su salida del almacén y se ahorran esfuerzos e inversiones dirigidos a la conservación de materiales que, por sus características y condiciones de uso, están destinados a una "vida" corta.

El acondicionamiento de almacenes es una tarea que requiere de importantes recursos económicos y que no concluye cuando los almacenes están construidos; su mantenimiento, el consumo energético de los climatizadores y la formación del personal seguirán exigiendo de importantes inversiones durante todo el tiempo.

Y es necesario tener en cuenta que también envejecen las instituciones. Los responsables de los archivos no pueden olvidar que los almacenes deberán mantenerse cuando ellos ya no sean los responsables de los archivos y deberán mantenerse aunque los propios archivos -como tales instituciones- atraviesen crisis que pongan en peligro su continuidad.

Ningún archivo, aunque se desenvuelva en condiciones altamente favorables, puede estar seguro de que su entorno social y económico se mantendrá estable indefinidamente. Establecer condiciones de almacenamiento cuyo mantenimiento no sea posible asegurar -por problemas económicos o de infraestructuras, por los cambios sociales o políticos o por catástrofes naturales- puede ser un sistema muy eficiente para conseguir la destrucción de los materiales que se pretendía conservar.

Salvo que el emplazamiento disponible lo permita (y esto sólo puede ocurrir en algunas, muy pocas, zonas de la tierra) construir almacenes estables, situados en torno a los 10°C y al 30-35%HR, sólo será posible combinando los recursos electromecánicos con los recursos físicos.

El concepto "recursos físicos" hace referencia al uso de las leyes físicas en beneficio de las necesidades para la conservación.

Esta combinación producirá importantísimas economías en el mantenimiento y suministro energético y, lo que es mucho más importante para la conservación, asegurará el mantenimiento de situaciones climáticas aceptables, incluso ante un fallo total y prolongado de los sistemas electromecánicos.

Para la conservación de bienes culturales, las tecnologías electromecánicas abren todo un mundo de posibilidades en la climatización; pero, quizá deslumbrados

por esas posibilidades tecnológicas, los archivos culturales han llegado a olvidar que el concepto de climatización artificial no se desarrolló en el siglo XX.

La distancia conceptual entre la construcción de almacenes de conservación (por ejemplo: graneros) utilizando los recursos físicos, y la construcción de almacenes de conservación (por ejemplo: voltios para películas) utilizando aleaciones metálicas, espumas sintéticas y equipos electromecánicos de enfriamiento y deshumectación, es mucho menor que la parece haber; pero entre ambos conceptos se ha producido una ruptura cultural. Y cuando se está hablando de conservación cultural conviene no olvidarse de la cultura. Conviene no olvidar que hace unos diez mil años, en Altamira, en una cueva situada en el norte de España, en un clima templado y húmedo, se pintaron unas figuras de animales que han llegado perfectamente conservadas (conservadas por aquella cueva) hasta nuestros días.

Evidentemente, los materiales de los archivos cinematográficos son mucho más delicados que los que utilizó el pintor de Altamira, y no es posible pensar que el mejor almacén imaginable vaya conservar películas durante diez mil años; pero todos los medios que es posible utilizar para conservar los materiales se fundamentan en el acondicionamiento de los almacenes y, utilizando sistemas de climatización basados en el uso de los recursos físicos, la humanidad ha conseguido crear ambientes razonablemente secos en climas muy húmedos y ambientes razonablemente frescos en climas calientes.

Los recursos físicos que es posible utilizar para la climatización se fundamentan en tres elementos: la selección del emplazamiento, la inercia térmica de masas y la ventilación y deshumectación por diferencia de presiones.

La necesidad de seleccionar el emplazamiento es algo obvio pero en muchas ocasiones, sencillamente, no es posible hacerlo: los archivos consiguen un terreno o un edificio donde lo consiguen y normalmente no pueden escoger.

Los archivos que tengan la posibilidad de escoger el emplazamiento para sus almacenes deberán considerar la climatología, la estabilidad geológica, la contaminación atmosférica, las comunicaciones y el suministro eléctrico.

El emplazamiento ideal se situaría en áreas muy frías y muy secas, pero como el ideal raramente es accesible, al seleccionar el área de emplazamiento para un archivo deben preferirse las áreas situadas en climas secos que las que se encuentren en climas húmedos, aunque cuando estos últimos puedan ofrecer temperaturas inferiores.

Aunque los estudios existentes demuestran que la elevación de las temperaturas produce peores efectos sobre los materiales que la elevación de las humedades, reducir y mantener estable la humedad relativa en un almacenamiento será, siempre, más costoso y más difícil que reducir y mantener estable la temperatura.

Alejarse de la contaminación urbana e industrial, así como de las zonas de incidencia sísmica elevada son condiciones básicas.

La mayor parte de los gases contaminantes son directamente agresivos para los materiales cinematográficos y hacen necesaria la instalación de costosos sistemas de filtrado. Construir los almacenes en un área poco contaminada reducirá las inversiones necesarias para construir y mantener los almacenes.

La incidencia sísmica puede ser más difícil de evitar y constituye un factor de riesgo que siempre debe ser tenido en cuenta, tanto al diseñar las condiciones estructurales de los edificios como al establecer las redes e instalaciones de suministro energético.

Asegurar el suministro eléctrico necesario es una cuestión fundamental. En un archivo que esté ubicado en un área que dependa de una única línea de suministro eléctrico, esta circunstancia se deberá considerar en el diseño,

previando la existencia de grupos autogeneradores capaces para suministrar el fluido necesario, reduciendo la importancia de los sistemas electromecánicos de climatización y, desde luego, estableciendo los sistemas necesarios para asegurar la ventilación.

Sólo cuando el suministro eléctrico esté asegurado por redes de calidad y con los adecuados niveles de redundancia, podrán plantearse almacenes basados en sistemas electromecánicos; en los demás casos, los sistemas electromecánicos sólo podrán desempeñar un papel auxiliar y complementario respecto de lo que se consiga a través de las características constructivas de los propios almacenes.

La cuestión que debe resolver un archivo no es cómo conservar perfectamente los materiales, sino cómo conservarlos aunque a veces falle la electricidad.

La cantidad de calor que hace falta para elevar un grado la temperatura de un objeto es proporcional a su masa, y este es uno de los fenómenos más conocidos en nuestra vida cotidiana.

Si un rollo de película de unos 600 metros, pesa entre 4 y 5kg, un almacén, incluso pequeño, contendrá una masa de muchas toneladas de película; y un almacén lleno de películas y construido con muros muy gruesos tendrá una masa enorme que requerirá de millones de calorías para subir un solo grado su temperatura. Éste es un hecho trascendente cuyas posibilidades hay que examinar con todo detenimiento.

Aquí, la diferencia entre el comportamiento conservador de un almacén lleno o vacío adquiere una enorme importancia; por ello, siempre es preferible plantear muchos almacenes de reducidas dimensiones y que puedan llenarse y entrar en funcionamiento progresivamente.

También es preferible plantear el uso de estanterías móviles compactables que incrementan en más del 40% la capacidad del almacén. Una estantería móvil no tiene por que ser un elemento caro: es una plataforma con ruedas (por ejemplo, cojinetes a bolas) que circula sobre un rail y lleva una estantería corriente encima.

Al considerar la masa total existente en un almacén es necesario sumar la del propio almacén y la de los materiales que contiene. Así y aunque sus coeficientes de aislamiento térmico sean similares, la inercia térmica de un almacén construido con muros muy gruesos será muy superior a la otro construido con cerramientos ligeros. Por supuesto, la inercia térmica se potenciará al máximo en los almacenes subterráneos.

La propagación del calor se produce a través de dos mecanismos: difusión y radiación. Todos los sistemas de aislamiento térmico, por distintos procedimientos, consiguen reducir la transmisión por difusión; pero en la construcción de un almacén, la principal aportación que puede hacerse a su aislamiento térmico es impedir que se caliente, y esto significa impedir la incidencia directa de las radiaciones solares.

Para aislar un edificio de la radiación solar puede recurrirse a algo, tan sencillo, como un parasol que acoja la construcción bajo su sombra, reflejando y absorbiendo la mayor parte de la radiación y utilizando la masa de aire que queda entre parasol y edificio para disipar el calor.

Desde este punto de vista, si el almacén está situado dentro de otro edificio, éste actuará como parasol, pero adoptar esta solución hará necesario resolver los problemas que existan para difundir el calor que reciba el edificio, evitando su llegada al almacén; igualmente será necesario evitar que los problemas del propio edificio (seguridad, goteras, etc.) atenten contra el almacén.

En las construcciones subterráneas será el propio terreno el que se ocupe de parar las radiaciones que lleguen a su superficie y de difundir el calor a través de toda su masa; pero adoptar esta solución hará necesario eliminar los riesgos de humedad que puedan derivarse de las variaciones del nivel freático del terreno.

La ventilación por depresión es una herramienta que funciona en todas direcciones; es un viejo, barato e inagotable recurso de ventilación y refrigeración. Sí se ha estado sentado en un patio andaluz, un día en lo más duro del mes de agosto, se sabe que la ventilación por depresión funciona.

Su funcionamiento básico podría describirse como el de un vaso comunicante condenado a no conseguir jamás nivelarse: por un conducto determinado, situado en desnivel, circula el aire, subiendo.

Aunque en la altura de una habitación, los efectos del movimiento de aire producido por la diferencia de presiones serán poco perceptibles, éste es un mecanismo muy poderoso, que puede llegar a convertir el movimiento del aire en una corriente huracanada si los puntos de entrada y de salida están separados, por ejemplo, por la altura de un gran edificio.

Y no hablamos de construir grandes edificios, sino de utilizar toda la altura del edificio, incluso prolongada por una cúpula o una chimenea, para conseguir espacios más frescos y secos en los niveles inferiores.

La ventilación por depresión se combina con el hecho de que el aire caliente sube hasta que se enfría o hasta que alcanza una capa de igual temperatura.

Este fenómeno es claramente perceptible incluso en alturas tan reducidas como la de una simple habitación, en la que pueden registrarse importantes diferencias de temperatura entre el aire situado junto al suelo o junto al techo. En un almacén en cuyo diseño no se haya tenido en cuenta este fenómeno, las películas situadas a distinta altura estarán, en realidad, situadas bajo diferentes condiciones de conservación.

En un almacén que utilice combinadamente la ventilación por diferencia de presiones y la inercia térmica de masas, y aunque esté construido en un clima que registre variaciones de temperatura entre los 0°C y los 45°C a lo largo del año, será posible conseguir temperaturas increíblemente más ligeras y estables.

La combinación de la diferencia de presiones y la tendencia a ascender del aire caliente, permiten utilizar este recurso físico para reducir la humedad, con la misma o con mayor eficacia que la temperatura.

En cada porción de un volumen de aire, al aumentar la temperatura se produce una condensación del vapor de agua en una gota microscópica de agua. Para poder condensarse en agua, la humedad necesitará absorber energía (calor) de su entorno, produciendo una doble reacción: la gota de agua quedará más caliente y tenderá a subir y, simultáneamente, el volumen aire en el que se formó la gota quedará más frío y más seco y tenderá a bajar.

Así, el movimiento del aire producido por la combinación de los dos mecanismos descritos, actuará reduciendo el contenido total de agua de la atmósfera del almacén y, consiguientemente, su porcentaje de humedad relativa.

Para incluir plenamente los recursos físicos en el diseño de almacenes habrá que considerar otros muchos conceptos: como el de *relación volumen/superficie*, que puede orientar sobre la forma de los almacenes; como el de *volumen bajo dintel*, que establece que la velocidad de circulación del aire y su temperatura serán diferentes en el volumen situado por debajo del la altura del punto de renovación del aire que en el situado por encima de este punto; como el de *isotropía climática*, que exige que todos los puntos de un volumen estén situados bajo similares condiciones de humedad y temperatura.

Naturalmente, yo no voy a extenderme en considerar como se conjugan todos estos criterios y, además, la humanidad los ha conjugado de muchas maneras diferentes a lo largo de su historia.

Si he expuesto todo lo anterior, ha sido para indicar que existen sistemas, científicamente probados y económicamente sostenibles, que permiten construir y mantener los almacenes necesarios para "Ganar Tiempo" para la conservación

de las películas y que, además, garantizan unas condiciones mínimas de conservación para los materiales, incluso si fallaran todos los soportes sociales y económicos de los archivos.

Los recursos físicos, no permitirán alcanzar las condiciones que garantizarían la conservación de las emulsiones cromogénicas durante quinientos años, pero pueden hacer posible conservarlas hasta que sea posible reproducir esas películas, planificadamente, sobre los soportes más estables que existan en el próximo siglo.

Reproducción y conservación son dos actuaciones complementarias en la conservación del patrimonio cinematográfico, ninguna de las dos puede planificarse separadamente de la otra, y ninguna de las dos puede acometerse sin poseer los criterios que proporciona el conocimiento y la clasificación de los materiales que conservan los archivos y de las películas a las que estos materiales pertenecen.

Madrid, 4 de abril de 2004

2.2. Cataloguing and Documentation Commission

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY
HANOI, APRIL 2004

I. MEMBERSHIP AND MEETINGS

The Commission's current confirmed members are Ms. Martine Azpitarte (BIFI, Paris), M. René Beauclair (Cinémathèque Québécoise, Montreal), Ms. Nancy Goldman (Pacific Film Archive, Berkeley), Ms. Rosario Lopez de Prado (Filmoteca Española, Madrid), Ms. Maria Assunta Pimpinelli (Fondazione Scuola Nazionale di Cinema / Cineteca Nazionale, Roma), Mr. Zoran Sinobad (Library of Congress, Washington DC), and ex-officio member Mr. Rutger Penne (FIAF - P.I.P., Brussels). In addition, during the upcoming FIAF Congress, we hope to discuss Mr. David Blaustein's proposal to include a Latin American member.

In October, former Commission member Elisabetta Bruscolini from Cineteca Nazionale, Roma indicated that, as her current job duties are no longer concerned with documentation, she was resigning from the Commission. We thank Elisabetta for her contributions over the last few years, especially concerning digital imaging initiatives in archives. We intend to proceed with the project she initiated to survey archives regarding their digitization plans and projects.

The Commission will meet next in Brussels from June 2 - 4, 2004. During the Brussels meeting, Commission members will discuss ongoing projects such as updating the FIAF databases and the *Glossary of Filmographic Terms*, and will develop a concrete timeline and work plan for updating the *FIAF Cataloguing Rules* and addressing issues concerning digitization projects. Meeting in Brussels will also give Commission members the opportunity to evaluate and help develop functionality in the new software to be selected for the FIAF databases.

II. PRESENTATIONS

On behalf of the Commission, Nancy Goldman will give a presentation entitled "Cataloguing and Inventory Control: Doing it Simply" during the FIAF/SEAPAAVA Symposium in Hanoi. She will also offer a workshop on cataloging softwares and templates during the Congress. Nancy thanks Commission members and other colleagues for supplying examples of cataloguing and inventory worksheets and softwares for these presentations.

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 available on CD-Rom (published twice a year) and as quarterly updates through the Internet. Procedures for sending updates of the databases have been streamlined, and the process is now very efficient.

Rutger Penne has been evaluating new database systems allowing remote access and improved functionality to replace the outdated (DOS format) software currently in use. A new software system could also offer significant improvements in managing the other databases published on the *FIAF Database*. Please see Rutger Penne's report for additional details.

Databases:

Periodical Indexing Project (P.I.P)

Volume 31 of the *International Index to Film Periodicals* was published in October 2003, and new updates of the CD-Rom and Internet editions were released in October 2003 and April 2004. The Commission and the P.I.P. staff are very grateful for the contributions from indexers from archives and other institutions around the world; their work is of extreme importance to the success of this project.

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. The database currently includes 4,342 citations covering materials published from 1966 to 2002. The *Bibliography* is available on the *FIAF International*

FilmArchive Database and is available for download at no charge from the FIAF website. The 2003 paper edition contained 281 citations from 68 archives (covering materials published in 2002), and was mailed to all members and affiliates in July 2003. René Beauclair wrote to archives in January to solicit information for the 2004 edition.

International Directory of Film/TV Documentation Collections

Unfortunately, plans to update this directory have been delayed. A schedule for its update will be discussed at the June Commission meeting and implemented before the end of the year.

Treasures from the Film Archives

We continue to make excellent progress on the "*Treasures from the Film Archives*" database of silent-era films, with thousands of records added or updated each year. Grant funding is now in place to support the project through December of 2006, which will ensure the continued upgrading and expansion of this valuable archival tool.

In August 2003, *Treasures* Data Editor Sarah Ziebell Mann left PFA to move to New York. We will miss Sarah's extremely valuable contributions to the *Treasures* project. Her enthusiastic and helpful manner and efficient work on this project were fundamental to attracting the high level of collaboration this project has received from colleagues around the world. We are fortunate, however, in having a staff person at PFA available to take over the *Treasures* project duties. Heather Stilin will now work with Nancy Goldman to continue soliciting, updating, and converting data for the project.

Requests for updated information for the "*Treasures*" database of silent-era films were sent to all FIAF archives in December 2003. To date, we have received thousands of new and updated records from over a dozen archives, including over 2,000 new records from the British Film Institute. Several archives sent data for the first time, including the Hong Kong Film Archive, the Hrvatski Drzavni Arhiv, and the International Centre of Cinema in Latvia.

Heather Stilin worked extensively in February to prepare the data for export and inclusion on the Spring 2004 FIAF *International FilmArchive* database release. The Spring 2004 release numbers 37,218 records, and over 29,250 of them include holdings details.

The FIAF Secretariat was successful in negotiating with Ovid/SilverPlatter to make a "Treasures only" CD-Rom version of the database available for sale to individuals at a reduced price of 150 Euro. That CD-Rom can be ordered directly from FIAF, and is listed for sale on the FIAF website.

FIAF Cataloguing Rules

Under the direction of Nancy Goldman, The *FIAF Cataloguing Rules* have been rekeyed as ASCII text in Microsoft Word, and were sent to the FIAF office in Brussels in September. FIAF has published the file on the FIAF website, where it is available for anyone to download at no cost. At our next meeting, the Commission members will begin planning an update to the *FIAF Cataloguing Rules*. We will solicit information from members who currently use the *Cataloguing Rules* to ensure that the updates are in line with current practice. We also plan to work with archives in Spain and Italy who have volunteered to translate the *Cataloguing Rules* into Spanish and Italian.

Other Commission Projects

In the coming year, the Commission plans to continue its ongoing work on the projects described above, and will also address two other Commission projects -- the survey of digital projects in archives and the update of the *Glossary of Filmographic Terms*. We will set concrete timelines and work plans for these projects at our June meeting. We also welcome requests from the members regarding projects that we might undertake in the future.

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission
Berkeley, October 30, 2003

3. Legal Questions

3.1. Amendment to Rule 41

Amendment to Rule 41

Further to the delays experienced during the voting sessions in Helsinki, and after a comprehensive discussion held in Montreal and Hanoi, the EC has proposed the change of Rule 41 to the General Assembly in Hanoi. The proposed addendum to Rule 41 (circulated to the FIAF Affiliates within the statutory deadlines, and circulated to the GA) reads:

"Notwithstanding Rule 37, in the event that a majority vote is not reached by the second ballot in the election of the other members of the Executive Committee, the President shall ask the General Assembly to authorize by show of hands a final ballot where candidates are elected by relative majority."

4. Publications

4.1. The Kraszna-Krausz Award

2003 KRASZNA-KRAUSZ AWARD WINNERS -

£15,000 in prizes for the world's best books on the moving image

The distinguished Hungarian film director Miklós Jancsó, maker of such poetic and visionary films as *The Roundup*, *Red Psalm*, *The Confrontation* and *Hungarian Rhapsody*, came from Budapest to present the prizes at this year's Kraszna-Krausz Book Awards ceremony, held tonight at the Hungarian Embassy in London.

This evening's event, hosted by His Excellency Bé la Szombati, the Hungarian Ambassador, and Colin Ford CBE, Chairman of the Kraszna-Krausz Foundation, also marked the centenary of the birth of Andor Kraszna-Krausz. 'KK' built his Focal Press into one of the world's leading publishers of books on photography and the moving image. His Foundation, with its much sought-after annual awards and grants, seeks to continue his lifelong encouragement of good writing - and high standards of reproduction - in books about the media.

Main Prizes

The judges looked for books which combined original high quality research and argument with excellent writing - books which will still be read in the field of film studies in decades to come.

The two main £5,000 prizes have been awarded to:

Atlas of Emotion: Journeys in Art, Architecture and Film by Giuliana Bruno (Verso, UK/USA) - best book in the Culture & History category, which the judges described as "a beautifully produced, elegant meditation on the nature of space and cinema, a book both personal and scholarly, critical and confessional, which constitutes nearly a new genre in film studies, finding what is shared between film, architecture, painting and three-dimensional arts and the act of voyaging".

This Film is Dangerous: A Celebration of Nitrate Film edited by Roger Smither and associate editor Catherine A Surowiec (FIAF - Fédération Internationale des Archives du Film, Belgium) - best book in the Business, Techniques & Technology category. The judges praised this huge undertaking for being "a long-needed work which thoroughly explores the issue of film preservation for the first decades of cinema when nitrate film was in use, a book which balances the concerns of the archivist with the insights of a scholar. A collection by close to 100 contributors from 35 countries, offering a rare mixture of fascinating stories and detailed technical information."

Special Commendations

Five other books received Special Commendation awards of £1,000 each:

The History of Television, 1942-2000 by Albert Abramson (McFarland & Co, USA): "a major achievement and a fascinating read for anyone wanting to know the

history of television. Together with the earlier volume of the late Albert Abramson's work, which covered the period 1880-1941, this forms a unique work, the key reference on the history of television, describing the technical developments and charting the work and collective process of pioneers in the field."

The Emergence of Cinematic Time: Modernity, Contingency, the Archive by Mary Ann Doane (Harvard University Press, USA/UK), "a profound work of theory and research on cinematic time, which ranges across disciplines and explores how the processes of memory and storage, preservation and access were re-defined with cinema as a new conceptual model that includes time and motion as part of its essence".

Wondrous Difference: Cinema, Anthropology and Turn-of-the-Century Visual Culture by Alison Griffiths (Columbia University Press, USA), "an important contribution to our understanding of the visual culture of the 20th century and the ways in which vision and knowledge have been brought together by anthropologists, museums and filmmakers".

Making Pictures: A Century of European Cinematography created by Imago, the Federation of European Cinematographers (Aurum Press, UK and Harry N Abrams, USA): "a beautifully illustrated and produced book, packed with detailed information, which offers a real tribute to cinematographers in Europe, with excellent analyses of how films can be turned into masterpieces. A thoroughly enjoyable book to dip into and to use as a detailed work of reference".

The Conversations: Walter Murch and the Art of Editing Film by Michael Ondaatje (Vintage Books/Knopf, Canada; Alfred A Knopf, USA; Bloomsbury, UK; Hanser, Germany; Garzanti, Italy): "a series of interviews with the fascinating film and sound editor Walter Murch - a rare 'technical' book written by an acclaimed novelist. Detailed accounts of a variety of films illuminate the broader tasks of editing and sound design, offering an impressive combination of artistic input with insights into how the complex tasks of film editing are carried out".

Books published between June 2001 and May 2003 - in any language, and from anywhere in the world - were eligible for the 2003 Awards. 260 books from 11 countries were submitted, all displayed at the ceremony. The books now will be given to the National Museum of Photography, Film & Television in Bradford, England, which houses the Kraszna-Krausz Collection.

Judges

Tom Gunning, film historian and specialist in early and silent cinema, Edwin A and Betty L Bergmann Distinguished Service Professor in Art History and member of the Committee on Cinema and Media at the University of Chicago (USA);

André Lange, Head of Department at the European Audiovisual Observatory in Strasbourg; writer on film, television and record industries and editor of the website *History of Television* (France);

Jim Slater, Managing Editor of *Image Technology* and *Cinema Technology*, the journals of the BKSTS – the Moving Image Society, and writer on television and broadcasting (UK).

Andor Kraszna-Krausz

Andor Kraszna-Krausz was born in 1904 in Hungary, came to Britain in the late 1930s and set up Focal Press, which grew to become one of the world's leading publishers of books on photography and the moving image. Four years before he died in 1989, he established the Kraszna-Krausz Foundation, which gives these prestigious annual book awards and makes grants in the fields of the moving image and photography. The centenary of his birth will also be commemorated in Hungary in late March, with the unveiling of a memorial plaque at his birthplace in Szombathely, and the opening of an exhibition about his life and work

Further Information

The Kraszna-Krausz Book Awards are made annually, with prizes for books on still photography alternating with those for books on the moving image. Entries in each year cover books published in the previous two years. The 2004 Awards will be for the best books on still photography.

More information on Andor Kraszna-Krausz and the work of the Foundation, and a list of all past winners, can be seen at www.k-k.org.uk or is available from:

Andrea Livingstone

Kraszna-Krausz Foundation

122 Fawnbrake Avenue

London SE24 0BZ

England

Telephone/Fax: +44 20 7738 6701

E-mail: awards@k-k.org.uk

Notes for Editors

For further information on the winning books or review copies, please contact the publishers direct. In the case of the two main winners:

Fiona Price at Verso: +44 20 7437 3546 or fionap@verso.co.uk

Christian Dimitriu at FIAF: +32 2 538 3065 or c.dimitriu@fiafnet.org

The Kraszna-Krausz Foundation thanks the following for their support of
this year's Kraszna-Krausz Book Awards ceremony and the centenary
exhibition in Szombathely:

The Embassy of Hungary in London and His Excellency the Ambassador Bé la
Szombati

The Hungarian Cultural Centre, London

The Hungarian Museum of Photography, Kecskemé t

Mari Mahr

The National Museum of Photography, Film and Television, Bradford

Focal Press (UK)

Newton Investment Management

Clive Barda

4.2. Periodical Indexing Project Report

REPORT OF P.I.P. ACTIVITIES General Assembly (Hanoi 2004)

The following is a summary of the main activities and publications of the Brussels office of the Periodicals Indexing Project (aka P.I.P.) from June 2003 to April 2004.

1. Periodicals Indexing Project

The coverage of film periodicals has been expanded considerably despite the time restraints on a staff of only one full-time and one part-time employee. The P.I.P. office is committed to add at least 12.000 records per year, in other words 1.000 new records per month.

After having finished the revision of the film subject headings, the P.I.P. office is currently revising the list of TV subject headings. The Cinémathèque québécoise has finished the French translation of the film thesaurus. The Filmoteca Española, besides coordinating the Spanish translation of the film thesaurus, is also planning to translate the FIAF Classification Scheme for literature on film and television into Spanish.

2. Publications

Two new CD-ROM editions of the *FIAF International FilmArchive Database* were published in October 2003 and April 2004. A new update of the *Treasures-only* CD-ROM was published in Autumn 2003 and is available to individual researchers.

The web version of the *FIAF Database* (updated four times a year) is proving to be a popular alternative to the CD-ROM version (updated twice a year). A growing number of FIAF affiliates are purchasing site licenses which give them unlimited access to the *FIAF Database* through the internet. This web access has been automatically provided to P.I.P. supporters since April 2002.

Volume 31 of the *International Index to Film Periodicals* was published in October 2003. We are planning to move our stock of back volumes to a new warehouse (NBN Plymbridge) in order to improve our distribution.

3. New software for P.I.P.

We are happy to inform you that the Executive Committee of FIAF has taken the decision to replace our current DOS format software programme Revelation by a new database system (Aurora) allowing remote access and suitable internet solutions. In a first phase the data of the *International Index to Film/TV Periodicals* will be converted to the new system. In a second phase we will also convert the other databases published on the *FIAF International FilmArchive Database*.

Rutger Penne
P.I.P. Editor
20/04/04

5. Future Congresses

5.1. 2005 – Ljubljana

5.1.1. Newsletter #1



newsletter 1

61st fiaf congress Ljubljana 2005

Dear cinema art lovers,

It is with great pleasure that the Archive of the Republic of Slovenia/Slovene Film Archive and Slovenian Cinematheque invite you to the 61st FIAF Congress in Ljubljana. We are honoured to inform you that the year 2005 bears a special connotation to Slovenes, since it is the 100th anniversary of Slovene cinema. This is without a doubt an occasion that goes beyond the limits of the cinema world: events throughout the year will enrich the country's culture as a whole. Our pleasure and honour would therefore be even greater, if we could share the celebration of this great cultural event with you.

We will endeavour to make your stay in Ljubljana as enjoyable as possible, and acquaint you with our little country, Slovenia, to the best of our abilities. We hope that Ljubljana remains a pleasant memory, and that you come and visit us again.



Arhiv Republike Slovenije/Slovenski filmski arhiv
Archiv of the Republic of Slovenia/Slovene Film Archive
Zvezdarska 1
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dates The 61st FIAF Congress will take place from 5th to 11th June, 2005 (Sunday to Saturday). Opening with a Festive academy in honour of the 100th anniversary of the Slovene cinema, the Congress will continue in regional meetings and a symposium on ethnographic film featuring presentations by well-established Slovene and international experts on the cinema and audio-visual culture, and close with a session of the general assembly.

venue All events and conventions of the Congress will take place in the centre of Ljubljana, within a radius of 10 to 15 minutes on foot. The core of the Congress is the Congress Centre, while regional meetings will take place at the Archive of the Republic of Slovenia/Slovene Film Archive and Slovenian Cinematheque buildings.

programme

- 3rd June, 2005 – Executive Committee session
- 4th June, 2005 – Executive Committee session
- 5th June, 2005 – Executive Committee session
- Arrival and accommodation of participants
- Festive academy on 100th anniversary of Slovene cinema
- 6th June, 2005 – Symposium: "How do we visualise culture?"
- Representations of culture in the light of Ethnographic Film
- 7th June, 2005 – Symposium: "How do we visualise culture?"
- Representations of culture in the light of Ethnographic Film
- 8th June, 2005 – Second Century Forum and afternoon Regional meetings
- 9th June, 2005 – Excursion
- 10th June, 2005 – General Assembly
- 11th June, 2005 – General Assembly

symposiums The symposium is entitled "How do we visualise culture?": Representations of Culture in the Light of Ethnographic Film. Ethnographic film as a form and genre is a legitimate part of world cinema and the arts. Its development has been influenced by scientific research methods, media and creator's ideologies, ideologies of audiences, as well as technological discoveries and innovations. Please feel welcome to take part in the symposium. To make your decision easier, we suggest the following possible issues:

- ethnographic film in film archives
- ethnographic film as an image of cultural identity
- ethnographic film and public visual media
- visual strategies from celluloid and electronic images to the era of digitalisation
- documentary view upon culture(s)
- multiculturalism in documentary and feature films

simultaneous interpretation Simultaneous interpretation into English, French, Spanish and Slovene will be provided during the symposium and the General Assembly.

special events and activities A Festive academy introducing the FIAF Congress and honouring the 100th anniversary of Slovene cinema will take place on 5th June, 2005 at Cankarjev Dom, Culture and Congress Centre of Slovenia. The night will feature a special film-cinema event.

Slovenian Cinematheque's silver screen will be dedicated to specially selected Slovene and international ethnographic films during the Congress.

We will take you on a day trip to one of Slovenia's culture and tourist centres, and acquaint you with our country to the best of our abilities.

Since the whole of 2005 is marked by the 100th anniversary of Slovene cinema, a number of cinema events will take place during the Congress as well.

Those interested can visit the restored film material storage rooms of the Archive of the Republic of Slovenia/Slovene Film Archive.

general information **Slovenia**

With a population of two million, the Republic of Slovenia has been an independent country since 1991, and will become a fully-fledged member of the European Union in May, 2004. Its neighbours are Italy, Austria, Hungary and Croatia. Two ethnic minorities live in Slovenia: Italians and Hungarians.

Slovenia is a green and diverse country in the midst of the Alps; The Mediterranean, and the Pannonian plain. It boasts all features of the old Continent: snowy mountains and sea coast, karst caves and thermal springs, deep mountain river gorges, wide horizons of slow flatland rivers, mountain lakes and disappearing karst lakes, ancient villages and medieval towns, old castles and modern entertainment centers, innumerable vineyards producing top quality wines, and mysterious primeval forests. Museums, castles, churches and galleries provide time travel during the day while the night offers ample entertainment.

Ljubljana

The capital of Slovenia, Ljubljana has a population of 300,000 and is situated in the centre of country. It is the political, cultural and transport centre hosting numerous international events. Visitors are attracted by Roman remains, the castle overlooking the medieval town centre, and baroque and secession period palaces. Jože Plečnik, a world renowned architect left a permanent impression on the city with his famous Three Bridges, market place and National and University Library. A university and secondary school centre, the town by the Ljubljanica with taverns on its banks is swarmed by young people. The city hosts all major cultural institutions: National Museum, National and Modern Galleries, University, Opera and Ballet House, the Drama theatre, the Philharmonic hall, the Parliament and Government buildings.

Ljubljana is not very large. It smaller than most people would expect of a capital with goverment buildings, all administrative services, foreign embassies, and head offices. The historical centre has been revitalised without corrupting it. The glamour of wealthy old houses remains untouched. The city centre preserves fragments of old stories and opens to new ones. Between the old walls there are many quiet places to take a rest on the way from one sight to another. It has always been green. The branches of the city park willow tress almost spill into the green river Ljubljanica in the old town, while the very centre behind the Town Hall boasts the wooded slopes of castle hill. The castle is the central destination for all visitors who really want to experience Ljubljana. It is not too far from Ljubljana to take a skiing trip to Kranjska Gora, venture horse-riding in Lipica, have a cup of espresso in Trieste, or a cappuccino in Venice. It only takes a two hour drive

Accommodation

Accommodation facilities in Slovenia are match to those in other Western European countries. We will book hotels of various price ranges for you. A single bed room vary from EUR 50 to EUR 160. The Congress Centre is reachable on foot or by public transport.

Transport

The Ljubljana Brnik airport maintains daily flights to and from Frankfurt, London, Paris, Zurich, Vienna, and Brussels. It is 25 km away from the centre of the city. Ljubljana has an efficient bus transport network. We will provide detailed information on transport and prices.

Climate

Slovenia is characterised by a continental climate with temperatures between 20 and 25 degrees Celsius, and occasional rain storms in June. Having in mind the global climatic changes, we recommend both warm and light clothing, as well as a colourful umbrella.

Time

Slovenia is in the Central European time zone.

Currency

You will need Slovene tolar to shop in Slovenia. The current rates are SIT 191 for US\$ 1, and SIT 237 for EUR 1. Exchange is available at hotels, banks and shopping centres.

Passport and visa

Border formalities are minimised, and correspond to European standards. Citizens of the European Union and certain other European countries may cross the border using a valid personal identification document. Those who require visas to visit Slovenia can obtain them at the Slovene Embassy or Consulate in their country. According information of the Ministry of Foreign Affairs of the Republic of Slovenia of March, 2004, participants from the following countries will need visas: Albania, Algeria, Angola, Armenia, Azarbayean, Bosnia/Herzegovina, Bangladesh, Burkina Faso, Egypt, Indonesia, India, Iran, South Africa, China, Colombia, Cuba, Macedonia, Morocco, Nigeria, Russian Federation, North Korea, Thailand, Turkey, Taiwan, Ukraine, Vietnam.

In the event that you should require our invitation to the Congress to obtain your visa we will be glad to provide it.

Just in case

The water is safe and drinkable throughout the country, and the voltage is 220V, 50Hz.

5.1.2. Symposium – How do we Visualise Culture ?

FIAF Congress – Ljubljana 5-11 June 2005

Introduction to the Symposium

"How do we visualise culture?"

Representations of Culture in the Light of Ethnographic Film

The look through a film camera lens defined by visual imagination can be either an ethnic community's reflective look at the context of its own identity or a perplexed look at Other's identity. Ethnographic film as a form and genre is a legitimate part of the cinema and the science. Its development has been influenced by scientific research methods, media and authors' ideologies, ideologies of audiences, as well as technological discoveries and innovations.

This look has been deliberately defined and scientifically substantiated in ethnographic film to a greater extent than in other genres of the cinema. In any event, the relationship between the observer and the observed is imprinted in an ethnographic film. On a subconscious plane, like in film products of other genres, the ideology, prejudices, and ethics of the creator are imprinted in it. Ethnographic film can thus be seen as a visual record of culture or a visual representation of ideological views. Ethnographic film provides the answer to the question how to visualise culture in the former case, while it gives rise to fundamental questions about representation strategies of people behind the camera in the latter. We would also like to deal with limitations of ethnographic film by considering David MacDougall's question: "How to represent the mind's landscape whose images and sequential logic are always hidden from view?" These limitations are changing in our time of digitalisation, and the visualisation of culture is gaining new options and opportunities.

If the aspect of ethnographic film is guided by scientific interest, the view of the camera in the commercial film industry and visual products for electronic visual media is dictated by another set of rules, which we attempt to articulate, analyse and explicate in film theory as an interdisciplinary discourse. In feature movies, be it in their art or commercial forms, several aspects are present which concern ethnicity, anthropology, culture, and identity. How do we decipher these elements of film narrative?

Please feel welcome to take part in the symposium. To make your decision easier, we suggest the following possible issues:

Ethnographic film in film archives

Elements of culture, such as shown and preserved by ethnographic films, have been perceived as important, or even constituent social values in places. What are the roles and forms of ethnographic film in individual cinemas, as reflected in archivists' treatment? This tackles issues of film technology, aesthetics, ideology, applicability, and historical evaluation, while the "diferencia specifica" between ethnographic and documentary films, reaching back to the early days of the cinema, e.g. the time of Albert Kahn and his Planetary Archive, is especially interesting.

Ethnographic film as an image of cultural identity

After an era of open imperialism, the prevailing Eurocentric (ethnocentric) view of ethnographic film has begun to transform into a polycentric and emic view of cultures. Democratised visual technology has brought about participation film, and "insider", indigenous film. It has played a major role in revitalising minority cultures by attracting public attention, or minority communities have taken care of their own promotion producing documentaries and ethnographic films.

Ethnographic film and public visual media

Television has affected the most substantial production of documentaries concerned with ethnographic issues. Certain series, for example the Disappearing World (Granada TV), have become reference points of ethnographic film on a global scale, pointing out the

global aspect of cultural topics. However, the interest in the cultures of others in the TV medium is not entirely non-debatable. It is still characterised by voyeurism of the technologically superior world, generalisation, and manipulation of culture and viewers by the medium.

Visual ethnography as a research tool

Ethnographic film in the strictest sense of the term is primarily a product and tool of science. Its different forms suit research requirements in social sciences and humanities, above all in ethnology and anthropology. Film and video cameras improve observation and description of culture. Visual records of culture are made in various research environments (institutes, universities, museums). A great deal of raw film material can be found in film archives, too, and it can be a good starting point for visual research into different culture topics and areas.

Visual strategies from celluloid and electronic image to the era of digitalisation

Researchers in social sciences and humanities face new terminology, such as hypermedia representation, virtual representation, multivocality, and interactivity. All this represents a challenge concerning the archiving of visual resources. At the same time, visual production in a digital environment provides ample opportunities for much better and much more up-to-date visual communication with specialised groups of viewers (users), who can interact with the visual product. Digital technology enables former protagonists of culture, who used to be objects of visual recording, to transform into producers of visual records.

Documentary view upon culture(s)

Documentary film, undergoing an outrageous growth and considerable changes to its character in this era of electronic media revolution, records in its numerous sub-genres (from travel films to journalist-motivated reports) images of various cultures. Documentary pictures of cultures, made deliberately or by accident are often valuable new items of information, while on the other hand the view of the documentarian is frequently an intervention with the object, a depiction of stereotype, or intrusive interpretation.

Ethnicity as an object and pretext of representation of cultural differences

The ethnic aspect, intertwined with the term culture in its broadest sense as defined by anthropologists and sociologists, and its strictest sense as characterised above all by artistic practices, is generally an integral part of film products. This means that presentations of cultures stressing the ethnic aspect can have a propaganda nature, (like for instance in various nazi cinema genres) but they still broaden, deepen, aestheticise, and expand the understanding of cultural differences in different film representations of cultures. To what extent is the view of the camera that "distanced view" which finally enables us to see the convergence of different cultures?

Multiculturalism in documentary and feature films

Multiculturalism is the twin brother of modern globalisation. Although points of view in social sciences and politics about multiculturalism as a sort of programme and goal of social changes differ considerably, nobody will deny the fact that this phenomenon exists. In practically all its different forms, (from features to TV reports) film establishes this fact, reacts to it, puts it into a context, and last but not least makes an issue of it. Representations of multiculturalism in film facilitate abundant theoretic queries and aesthetic contexts.

**5.2. FIAF Congresses :
Evaluation and Future – Results of the questionnaire**

FIAF Congresses : Evaluation and Future

Results of the questionnaire

Questionnaires were sent to all 131 FIAF Affiliates
A total of 50 questionnaires were returned to the Secretariat

- 0 coming from **Africa** (out of 9 / **0** %)
- 4 coming from **Asia/Oceania** (out of 20 / **20** %)
- 35 coming from **Europe** (out of 68 / **51** %)
- 5 coming from **Latin America** (out of 22 / **23** %)
- 6 coming from **North America** (out of 12 / **50** %)

- It is difficult to please everybody and easy to criticize. Nevertheless, it is also necessary to be more professional in the administrative organization of the Congress, particularly for the Assembly.
- Please give more introductory info to new members when are not familiar with the procedures. Please make sure that all members receive the information on the Congress in time
- Difficult to answer last questions as the Congress in the last 5 years have varied so widely, some have been excellent (2000, 2003) other terrible (1999, 2001)
- It is difficult to answer several questions due to the differences between the Congresses: Their "technical" or "historical" orientation reflect more or less our current problems. What do "real problems" mean? All our problems are real problems! Furthermore, "Film Archives" should be defined; a cinematheque, a legal deposit and an archive service are very different institutions.
- Talking Congresses, not the accompanying seminars
- If FIAF changes (or must change) (note David Francis' remark in Stockholm), so will Congresses. Great potential to learn, exchange, network, but old models must be examined in light of needs of affiliates in this evolving world.
- There are great differences between the Congresses
- FIAF has become dominated by small-minded bureaucratic thinkers out of touch with reality and seemingly mostly concerned with their own prestige. Unfortunately, this has made FIAF more and more irrelevant and of little interest to the wider world.
- Workshops dealing with specific interests instead of talks at the symposium
- There must be a solution to increase the participation of the developing archives. Their presence is diminishing for the past four years.
- I don't think that the purpose of the Congress is to give answer to the specific problems of my institution so finally it is still... Very satisfying
- The actual Congresses have reduced their practical value and have increased useless discussions, forgetting the essential roles of a film library and the duty to provide solutions.
- If the term "Congress" also includes the unofficial talks, discussions, encounters, etc., the general degree of satisfaction with the congresses rises immensely. If reduced to the official elements, the congresses would be in bad need of an overhaul.
- Only symposium help film archivists to meet colleagues and other professionals and improve their work
- Shall we study the possibility of having a Congress every two years?
- Congresses should be used to celebrate film archivism and its achievements (Napoleon - London, a wonderful experience)

- Interchange between presenters and participants severely limits dialogue and discussions, which usually only happens at breaks and receptions, lunches. A tremendous potential is being missed. Also there is a need for established members to reach out to newer members or individuals attending for the first time. Tendency for all those who know each other well over the years to present an attitude of the Congress as a "club"
- Papers to be handed out right at the symposium (helps with strong accents, difficult subjects...)
- The best thing of the Congresses is the opportunity of the contact that is possible to establish. It would be useful to go back to the practical orientations. Useful for the small film libraries that can not afford big and expensive structures.
- FIAF Congress: every two years; Symposium: every year
- The activities related to the access and the public, such the internet networking of the catalogues, the programming and the development of the collections, as well as all the levels of education have been put aside, whereas there problems are increasing in the museums and that the development of the DVD is revolutionizing the access to the film heritage. The « future of archives » has become the « future of FIAF » ! The initial idea was to study and reflect on the impact of the new technologies on film preservation. Now, the ethics studies, even though highly interesting, have replaced the answers to the questions of the young professionals of our institutions.
- Relations between film archives and copyright owners; practical use of archive materials (programming)
- More ethical discussions, more time for talking about the future of the archives (2/3), less formal procedures (1/3)
- As past Symposium themes have been so varied, it is difficult to do other than answer with an average score. For a future Congress: Repatriation of collections; helping archives in former colonial countries establish what footage exists, and means to obtain copies from the archives of former colonial powers. Themes related to non-fiction. The Symposia are dominated by issues related to 35mm features films.
- The importance given to an answer doesn't mean that it has been correctly dealt with.
- "The manipulated Image" - historical perspective and future challenges, special effects, artistic effects (Zelig, Forrest Gump), changing history...
- More "workshop" with panels, Q&A period. Intersection between audience and presenters. Move in the style of AMIA conference panels... Allow specific interest groups such as those archives building new vaults, the time and place to meet and discuss a specific issue where interested archives can make a contribution, learn, etc. These can be informal and perhaps two hours in duration.
- The copy as oeuvre d'art

- How to save the Latin American archives that are, with only a few exceptions, are disappearing ?
- Restoration of audio component of film
- The relevance of FIAF to the world of film exhibition today. Why are archives so secretive about their holdings ?
- Relationships with the right owners
- The decalogue of the essential needs of every archive.
- The market economy in neoliberalism vs archiving/preservation, theory and practice. Cinema/film vs and vis-a-vis all-encompassing moving image cultures + society. The politics of film history / film historiography / canonization / geo-strategics in preservation.
- Copyrights - Projection techniques (film and digital)
- Photographical/chemical process of restoration - improvements, suggestions, new research
- How various countries are organized to provide services
- A congress every two years
- More time for discussion in Second Century Forum
- Proposal of reform of the Congresses structure (other sections, modules; parallel sections, etc.)
- Please, do not program films during the day while we all are at the symposium/general assembly (cf Helsinki) I would have liked to see them
- One week is enough. Suggest GA business could be done quicker and make the Open Forum a separate slot. It is always squeezed into the end of the GA and, as a result, never has enough time. Hold more 1/2 workshops maybe with the time saved on GA or in parallel with other workshops. Put in more workshops relating to non-fiction collections.
- Projections: As far as possible, think about adapting the schedule to the other events in order to be able to attend everything. Excursions: need to have a professional orientation, like in London (or even Helsinki), in this case, the length is good. If they are "tourist" excursion, like in Madrid, it should be minimized, we are not sent by our institutions to take holidays.
- More essential topics for seminars. Commissions could be heading seminars or influence selection of topics. Need for concrete recommendations, knowledge on digital preservation - not only restoration.
- One regret: overlapping of the projections and the visits (very scarce in 2003) - The films should be projected several times, as well as the visits should organized several times so that the interested persons can take part.

- FIAF should take shorter lunch breaks! SEAPAVAA idea of an "orientation session" for first-time delegates is a good one.
- One hour too short for regional meetings (Helsinki) Second Century Forum should be longer, inviting participation, Q&A from audience. More provocative ! Lunches, receptions and excursions all good for networking.
- Le placement des projections peut être amélioré
- Length of the symposium and workshops: it depends on the theme and on the content. Same remark for the regional meetings.
- Opening up to new and different kinds of programs
- 1 day: formal elements (GA, votings, progress reports) - 1 day: free distribution of time, options for group discussions - 2 days: symposium (specific theme) + 1 day open (workshop) discussions on various topics of high importance for archives - 1/2 day: open "practical" forum for presentation + discussion of current restoration, programming, distribution and teaching projects to be discussed - 1/2 day: keynote lectures from "outside" (theorists, historians, film artists, market experts) - Daily: 1 slot of filmscreenings EARLY in the day (with no competition from other events, except lunch) / 1 slot of filmscreenings LATE in the day (with no competition from other events, except dinner)
- Congress can last only 5 days. 2 symposium + 1 regional meetings + 2 Congress & Second Century Forum
- Satisfied
- Strongly encourage use of film for examples (not film on video) Importance and interest of lectures varies considerably so is hard to qualify
- The discussions and the symposia represent the most important part of the Congresses. This is the reason why they must be recorded and made available to the persons that cannot take part in them. The lectures should be written and handed out beforehand, copies should be available during the symposia, should be posted on the FIAF website and published in the Journal. It would therefore be necessary to have the lecturers sign an appropriate contract for security reasons. The terms of these contracts could be discussed with the hosting institution and a standard contract established. This measure would allow a larger audience to take part in the debates. Personally, thanks to these documents, that were often sent to the affiliates, I became aware of the essential technical problems. We have to keep in mind that the Symposia require an important organization, the results of this involvement should be more widely available.
- The lectures should be understandable for most of the listeners in the audience (cf Michelle Edge) even if they are not technicians. Please inform the extern lecturers about the heterogeneity of the audience.
- The standards of speakers varies. Madrid and Rabat was poor as there was no discipline to prevent over-running. The symposia where speakers were encouraged to show moving images were much better (London, Stockholm)

- The French interpretation in Madrid and in Helsinki/Stockholm was terrible. I would even qualify it of incompetence and laziness seeing that the basic technical vocabulary wasn't known (i.e. "vaults" was always translated par "cave"). Furthermore, they were often lost or overwhelmed when the lecturer was speaking quickly or broaching technical subjects. Maybe they should be provided with more material beforehand. The Hong Kong interpreters were much better.
- All presentations should be rehearsed (to ensure fewer technical hitches) and all speakers should be told forcefully how long they have - including illustrations - and what the audience expects to learn.
- Very capable and knowledgeable presenters. Articulate but too formal, too academic. Never enough time for Q&A from participants. Need to be more provocative (Michael Friend at London was an exception to this!)
- I wish the symposia could be organized in places where each delegate would have a microphone.
- Visual aids, including PowerPoint presentations, must be made more during lectures.
- In general, there is a certain irregularity in the lectures, whether qualitative or quantitative, would be right the ability of the synthesis.
- Open Forum needs more time
- It is high time to review the organization of the Assemblies agenda's whose presentation has been the same for the last 30 years whereas the means of communication have changes so much. We should see that it is not the proof of the administration and of the elected (not questioned at all but that may become so after this) but a communication tool between the members, the elected and the FIAF administration. We have to limit the monologues and the lectures should be illustrated by Powerpoint presentations and should not exceed 15 minutes. The lecturers would therefore feel more at ease with more comprehensive information (statistics and diagrams). All the current issues could therefore be quite easily illustrated: i.e. two round diagrams ("camemberts" in French) should illustrate the financial reports and the provisions. Let's keep in mind that the official financial charts have been handed out beforehand ! The same could be done for the announcement of new Affiliates whose name should appear together with a picture (?). The technical commissions, the list of projects and publications (that have become a real hotchpotch), the external relationships (UNESCO and others) would become much clearer. The current presentation must change because it kills the interactivity and irritates some members that become aggressive without reason, which is not good for FIAF and its image. To begin with, a technical help to illustrate the lectures with some humor, diagrams and the FIAF logo would be necessary. We should also try to standardize the lectures. A good bargain would be to ask for the help of an intern. The Open forum has also become a real hotchpotch, bulky and meaningless.
- There was not enough time for the Open Forum and for open discussions. As we will get the reports in a written form, would it not be more interesting to mail them before the congress so that the spoken can be abridged to a minimum.
- Open Forum is never given enough time. Too much time taken by speakers reading from written reports that have been circulated. They should not be allowed so much

time. As the election process..... AAARGH

- The issue of the election will, I believe, be discussed by the Executive Committee. Over the past years, the reports of the Commissions are of varying quality. It would be good to systematically hand out a detailed paper version of it (like the Programming Commission this year) because it is often impossible to write down the details, figures and charts that are presented.
- Sort out elections procedures !
- Elections: Cut off all nominations for slate weeks before the GA, mail slate and mission statements to participants in time for review before GA. Revise election rules! Give Senior Administrator more time and scope to briefly tell GA about admin matters, if applicable. Need to find a solution to not placing the Open Forum as last item after 5 days of gathering.
- It is difficult for those who have not a specific legal preparation to put forward sensible proposals. In a general way, our feeling is that the voting procedures should be quite simplified.
- Shorter
- The election procedures in Helsinki were not at all satisfactory. We would like to recommend the suppression of the Boarini's amendment.
- Especially, the reform of the rules for the elections, that has been very bad in this last Congress.
- Tightening !
- Minimalize election procedures
- The generosity of the hosting institutions is always touching, they always felicitously manage to share the specificity of their institutions of their geographic locations and their social and cultural situations. We are very lucky !
- First impressions matter. Congress info should always have clear instructions on how to get from the airport to the hotels and how to get from the hotel to registration/information venue.
- High marks for the organization of all meetings I have attended. Especially appreciate list of participating archives in welcome material. Strongly suggest bigger badges with bigger names (at least first name) and country of origin. Many remarked on this. Also badges with clips or chain that doesn't allow badge to flip over.
- We would like to suggest better facilities for long distance calls, internet and computers for working periods.
- It would be necessary to limit the time of use of the computer or to have more computers.
- "Meals and receptions organization" = good, but why do we need such a stuffy/thoughtless structure of "recreation through overeating" ?

Priority of goals suggestions:

- The access and the audiences (+ image education) – Relationship with other audiovisual institutions
- Information about funding structures (ie EU) and deadlines, and how to get information.
- Celebration of achievements
- Organizations between the archives to have equipments and material at favorable price.
- Providing participation of all FIAF Members

Symposium topics suggestions:

- Selection policies
- Author's rights and archives
- Access politics for film AND NON-Film collections
- Non-fiction (methodology, presentation to the public, operating,...) – The "non-film": i.e. the "films fixes" (in addition to the classic collections) – The amateur films.
- Awareness of film culture worldwide
- Practice and ethics of programming
- Role of archiving / preservation / presentation in the "wider world" of moving image cultures + society.

5.3. Congress Reform - Proposals

Congress Reform - Proposals

SYMPOSIUM

- Creation of an Editorial Board (conception, planning, steering or supervision of the Congress symposia)
- Long-time preparation of symposia => create possibility for specific research or call for papers
- Earlier deadlines for publishing the detailed symposium program inclusively abstracts (via newsletter or website)
- Reinforce the principle of "conference panels"
- Emphasize the integration of external or provocative points of view
- Hand out symposium lectures in written form before the respective lecture => lecture may be more succinct, subjective or provocative
- More visual aids during lectures
- More time for Q & A and discussion
- Publication of symposia lectures and discussion on the FIAF website

GENERAL ASSEMBLY

- Basic principle: shorten the time spending for the GA as much as possible
- Critical revision of the GA agenda: agenda items for GA presentation or discussion versus agenda items only for preliminary written information (+ Q & A, if needed)
- Preliminary communication (4 weeks in advance) of President's Report, Financial Report and Commission Reports => GA presentation elaborate only on specific aspects (+ Q & A): more visual aids for these reports (forexample PowerPoint)
- Traditional GA only every 2 years (election years)
- Non-election years:
 1. Congress emphasizes symposium, Second Century Forum, workshops, open discussions, technical presentations, etc.
 2. Opening up for broader target groups (within archival staff or non-FIAF professionals).
 3. "Official" Congress continuity guaranteed by Second Century Forum as a platform for discussion of urgent FIAF topics

SCREENING PROGRAM

- Focus on archival restoration prints (option for introduction and restoration discussion after the screening)
- Slot for a second screening of the films (for example during lunch)

EXCURSIONS

- Limit tourist excursion to half a day
- Archival visits can take another half day

NEW ELEMENTS

- Create platform for parallel networking groups ("open workshop discussions"): allow specific interest groups the time and place to meet and discuss a specific issue (1/2 day): (preliminary communication of list of workshop topics => congress participants choose 1 or 2 topics à la carte)
- Annual congress evaluation sheet (filled out by the affiliates at the end of the Congress)

CONGRESS SCHEDULE : MODELS

A) Election Years

GA: 1 day

Symposium: 1,5 days

Second Century Forum: 1 day

Open workshop discussions: 0,5 day

Regional meetings: 0,5 day

Commission workshop + technical presentations: 0,5 day

Excursion/archival visit: 1 day

B) Non-election Years

Symposium: 1,5 days

Second Century Forum: 1 day

Open workshop discussions: 0,5 day

Regional meetings: 0,5 day

Commission workshop + technical presentations: 0,5 day

Excursion/archival visit: 1 day

Open "practical" forum for presentation and discussion of current restoration, programming, distribution and teaching projects: 0,5 day

Keynote lectures from "outside" (theorists, historians, film artists, market experts): 0,5 day

6. Financial Reports



Associations
Management
and Consulting

To the Management of
FIAF aisbl
Rue Defacqz 1
1000 BRUXELLES

Brussels, February 25th 2004

Dear Sirs,

FIAF 2003 FINANCIAL STATEMENTS

ICSA has been in charge of the accounting and the financial reporting for your Federation for the year 2003.

We have received from the FIAF administration all necessary accounting documents. We hereby certify that all transactions such as incoming and outgoing invoices, payroll, bank and cash have been approved by the duly authorized FIAF staff as requested by the association procedures.

We furthermore certify that we have controlled at random all transactions, and have made appropriate accruals in accordance with the standard accounting principles.

As a result we consider that the statements as presented to you reflect a fair and sincere picture of the FIAF financial situation as of December 31st 2003.

However, we hereby draw your attention to the fact that the new legislation on international associations has come into effect on July 30th, 2003, and that by December 31st 2004, FIAF should update several aspects of its functioning. The main requirements would apply to the following points:

- a) the compliance with the VAT and other tax regulations, if necessary,
- b) the adaptation of statutes and rules to the new legislation,
- c) other updates (status of employees, service contracts;... etc)

Sincerely,

M.A. PONCELET

A handwritten signature in black ink, appearing to be 'M.A. Poncelet', written over a circular stamp or seal.

FIAF/P.I.P.
BALANCE SHEET (in EURO)

<u>ASSETS</u>	<u>31/12/2001</u>	<u>31/12/2002</u>	<u>31/12/2003</u>
<u>Receivables</u>			
Members & other	162.327	163.048	215.229
Provision bad debts	-72.602	-25.000	-62.035
Total Receivables	89.725	138.048	153.194
<u>Cash & Banks</u>			
Deposit account €	188.567	151.802	136.152
Current account €	24.500	41.180	29.384
Current account \$	7.633	61.885	72.702
Current account GBP	9.463	11.945	328
Lloyd GBP	0	3.373	10.459
Petty cash	16	140	73
Total Cash & Banks	230.179	270.325	249.098
TOTAL ASSETS	319.904	408.373	402.292
 <u>LIABILITIES</u>			
<u>Debts</u>			
Suppliers	41.316	81.540	74.342
Salaries related (provisions)	22.006	25.416	25.575
Other debts	37.142	35.942	26.686
Total Debts	100.464	142.898	126.603
<u>Prepaid</u>			
AECI 2 esp/P.Getty	0	0	0
Nitrate Book Fund	16.650	7.200	1.299
Nat.Film Preservation F.	0	4.673	1.760
Unesco	0	0	5.029
Total Prepaid	16.650	11.873	8.088
Total Reserve Fund	202.790	253.602	267.601
TOTAL LIABILITIES	319.904	408.373	402.292
	0	0	0

F I A F - P.I.P.
INCOME AND EXPENSE - SUMMARY 2002-2005
Combined FIAF - P.I.P. (in 000 €)

	Result 2002	Result 2003	Budget 2004	Draft 2005
CURRENT INCOME				
<i>FIAF</i>	247,0	244,3	256,5	255,1
% previous year		98,9%	105,0%	99,4%
<i>P.I.P.</i>	174,7	158,9	193,1	171,7
% previous year		91,0%	121,5%	88,9%
% Total income	41,4%	39,4%	42,9%	40,2%
TOTAL INCOME COMBINED	421,7	403,2	449,6	426,8
% previous year		95,6%	111,5%	94,9%
EXPENSE				
<i>FIAF</i>				
Personnel and external services	(101,0)	(112,2)	(112,9)	(112,4)
% previous year		111,1%	100,7%	99,6%
Other current expenses	(30,9)	(28,1)	(27,5)	(25,5)
% previous year		90,8%	98,0%	92,7%
Congress - Meetings - Missions	(65,5)	(55,2)	(61,0)	(57,0)
% previous year		84,3%	110,5%	93,4%
Special Projects + Activities	(71,2)	(54,5)	(52,0)	(52,0)
% previous year		76,5%	95,4%	100,0%
Equipments - Furnitures	(9,8)	(2,9)	(8,0)	(6,0)
Contingency reserve	-	(1,0)	(2,0)	(2,0)
Total expense FIAF	(278,4)	(253,8)	(263,4)	(254,9)
% previous year		91,2%	103,8%	96,8%
<i>P.I.P.</i>				
Salaries and fees	(87,5)	(102,5)	(108,9)	(107,9)
% previous year		117,2%	106,2%	99,1%
Other Current expenses	(45,0)	(26,7)	(25,1)	(21,3)
% previous year		59,3%	94,0%	84,9%
Projects - Special Activities	(24,6)	(36,9)	(40,5)	(42,5)
% previous year		150,0%	109,8%	104,9%
Total expense P.I.P.	(157,1)	(166,1)	(174,5)	(171,7)
% previous year		105,8%	105,0%	98,4%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(435,5)	(420,0)	(437,9)	(426,6)
% previous year		96,4%	104,3%	97,4%
CURRENT SURPLUS (DEFICIT)				
<i>FIAF OPERATING RESULT</i>	(31,4)	(9,5)	(5,9)	1,2
<i>Provisions from/to Reserve Fund</i>	31,4	-	5,8	-
TOTAL FIAF	0,0	(9,5)	(0,1)	1,2
<i>P.I.P. OPERATING RESULT</i>	17,6	(7,2)	18,6	(0,0)
<i>Provisions from/to Reserve Fund</i>	(17,6)	-	(18,6)	-
TOTAL P.I.P.	-	(7,2)	(0,0)	(0,0)
TOTAL COMBINED FIAF - P.I.P.	0,0	(16,7)	(0,1)	1,1

FIAF
DETAIL OF INCOME 2002 - 2005
(in 000 €)

AFFILIATES AND DONORS	Result 2002	Result 2003	Budget 2004	Draft 2005
<i>Affiliates A</i> 2750 €	46 126,5	46 126,5	45 123,8	46 126,5
<i>Affiliates B</i> 2300 €	22 50,6	23 52,9	22 50,6	23 52,9
<i>Affiliates C</i> 1700 €	22 37,4	24 40,8	23 39,1	24 40,8
<i>Affiliates D</i> 1150 €	12 13,8	11 12,7	10 11,5	11 12,7
<i>Affiliates E</i> 600 €	27 16,2	28 16,8	30 18,0	30 18,0
<i>Donors (F + G)</i>	10,4	10,1	13,0	13,0
<i>Voluntary fee contributions</i>	0,7	0,2	0,8	0,8
- Unpaid	(25,0)	(40,0)	-	-
- Provisions	-	-	(14,0)	(30,0)
Total Members and Donors	230,6	220,0	242,8	234,7
<i>% previous year</i>		95,4%	110,4%	96,7%
PUBLICATIONS				
<i>JFP (Subscr + Stand alone)</i> 35,2 €	54 1,9	67 2,4	65 2,3	70 2,5
<i>Other FIAF Publications</i> 40,00 €	63 2,5	295 11,8	75 3,0	150 8,0
<i>Advertising income</i>	4,5	6,2	4,5	6,0
TOTAL PUBLICATIONS	8,9	20,4	9,8	16,5
<i>% previous year</i>		228,7%	48,1%	168,2%
External Funding (1)				
<i>Received (UNESCO / GEH SS)</i>	42,0	45,8	5,0	0,0
<i>Funds to be distributed during the year</i>	(12,0)	(40,8)	(5,0)	-
<i>Remaining funds for following year</i>	(30,0)	(5,0)	-	-
FUNDRAISING BALANCE	0,0	0,0	0,0	0,0
Interest & Exchange Diff.	7,5	4,0	4,0	4,0
TOTAL INCOME FIAF	247,0	244,3	256,5	255,1
<i>% of total combined income</i>	58,6%	60,6%	57,1%	59,8%
TOTAL COMBINED FIAF - P.I.P.	421,7	403,2	449,6	426,8

FIAF
DETAIL OF EXPENSE 2002 - 2005
(in 000 €)

SECRETARIAT	Result 2002	Result 2003	Budget 2004	Draft 2005
<i>Personnel and external Services</i>				
FIAF Management	(47,0)	(52,0)	(50,0)	(50,0)
Assistant (OJ 100%)	(35,8)	(44,6)	(45,5)	(45,5)
Adm. secretary (JR 50%)	(20,4)	(25,3)	(25,0)	(25,0)
Computer experts	(5,2)	(2,8)	(4,0)	(4,0)
Accounting, Taxes, Balance	(3,2)	(1,8)	(2,8)	(2,3)
PIP Particip.to FIAF staff expenses	10,6	14,3	14,4	14,4
Total Personnel and external services	(101,0)	(112,2)	(112,9)	(112,4)
% previous year		111,1%	100,7%	99,6%
<i>Other current expense</i>				
Telephone/fax	(5,9)	(3,8)	(6,0)	(4,0)
Office supplies/Postage	(4,9)	(4,8)	(5,0)	(5,0)
Maintenance	(0,5)	(0,1)	(1,0)	(1,0)
Rent and charges, insurance (1)	(11,9)	(12,8)	(12,5)	(12,5)
Bank costs & exchange difference	(7,7)	(6,6)	(3,0)	(3,0)
Total Other current expense	(30,9)	(28,1)	(27,5)	(25,5)
% previous year		90,8%	98,0%	92,7%
TOTAL SECRETARIAT EXPENSES	(131,9)	(140,2)	(140,4)	(137,9)
% previous year		106,3%	100,1%	98,2%
<i>Meetings/Congress/Missions</i>				
EC (Meetings+Travelling+Hospitality+Translations)	(18,6)	(6,0)	(16,0)	(10,0)
Commissions	(12,4)	(12,0)	(13,0)	(12,0)
Congress	(25,3)	(28,9)	(24,0)	(24,0)
Secretariat (Missions+Travel+Hospitality)	(9,2)	(8,3)	(8,0)	(6,0)
Total Meetings/Congress/Missions	(65,5)	(55,2)	(61,0)	(52,0)
% previous year		84,3%	110,5%	85,2%
<i>Projects- Activities</i>				
Development Fund	(4,5)	0,0	(6,0)	(11,0)
Website/ Promotion	(14,0)	(5,7)	(5,0)	(5,0)
Journal of Film Preservation	(19,9)	(19,0)	(20,0)	(20,0)
Special publications	(7,1)	(13,7)	(4,0)	(4,0)
Administrative publications	(15,0)	(9,7)	(12,0)	(7,0)
Training + Other Projects	(10,7)	(6,4)	(5,0)	(10,0)
Total Projects - Activities	(71,2)	(54,5)	(52,0)	(57,0)
% previous year		76,5%	95,4%	109,6%
Equipments/Software/Upgrades	(9,8)	(2,9)	(8,0)	(6,0)
Contingency/Varia	0,0	(1,0)	(1,0)	(1,0)
TOTAL EXPENSE FIAF	(278,4)	(253,8)	(262,4)	(253,9)
% previous year		91,2%	103,4%	96,8%
% of total combined expenses	63,9%	60,4%	59,9%	59,5%
TOTAL INCOME FIAF	247,0	244,3	256,5	255,1
OPERATING RESULT	(31,4)	(9,5)	(5,9)	1,2
Provisions	31,4	0,0		
FIAF NET RESULT	0,0	(9,5)	(5,9)	1,2

(1) 60% of total office rent

P.I.P.
DETAIL OF INCOME 2002 - 2005
(in 000 €)

	Result 2002	Result 2003	Budget 2004	Draft 2005
PUBLICATIONS P.I.P. (NET INCOME)				
<i>CD ROM DIRECT ORDER</i>	70	64	63	64
450,0 €	31,5	28,8	28,4	28,8
<i>CD ROM IVS (40%Net/Sales Pr.)</i>	82	97	110	130
407,0 €	38,0	39,5	51,0	52,9
<i>Provisions CD ROM IVS (4Q)</i>	57,0	57,0	75,0	60,0
<i>Film Volume</i>	329	294	290	260
123,0 €	40,5	36,2	35,7	32,0
<i>Unpaid</i>	0,0	(10,0)	-	-
<i>Provisiqns</i>	0,0	-	(5,0)	(10,0)
SUPPORT + FIAF NETWORKING	7,7	7,5	8,0	8,0
TOTAL PUBLICATIONS	174,7	158,9	193,1	171,7
<i>% previous year</i>		91,0%	121,5%	88,9%
External Funding				
<i>Funds received (for 'Treasures' database)</i>	5,0	5,0	2,0	0,0
<i>Funds to be distributed during the year</i>	0,0	-3,0	-2,0	0,0
<i>Remaining funds for following year</i>	(5,0)	(2,0)	-	-
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.	174,7	158,9	193,1	171,7
<i>% of total combined Income</i>	41,4%	39,4%	42,9%	40,2%
TOTAL COMBINED FIAF - P.I.P.	421,7	403,2	449,6	426,8

P.I.P.
Expenses 2002 - 2005
(in 000 €)

EXPENSE	Result 2002	Result 2003	Budget 2004	Draft 2005
Secretariat current expense				
Editor P.I.P.	(46,4)	(51,4)	(54,0)	(55,0)
Assistant Editor GR (part-time salary)	(26,6)	(32,9)	(32,0)	(34,5)
Computer experts	(2,1)	(2,1)	(4,5)	(2,0)
PIP Particip.to FIAF staff expenses	(10,6)	(14,3)	(14,4)	(14,4)
Actg. taxes, balance & other	(1,8)	(1,8)	(4,0)	(2,0)
Salaries and fees	(87,5)	(102,5)	(108,9)	(107,9)
Telephone, fax	(2,3)	(1,8)	(2,0)	(1,8)
Postage	(1,0)	(1,6)	(1,5)	(1,5)
Office supplies	(1,2)	(0,1)	(1,0)	(0,5)
Travel/accomodation	(3,2)	(1,8)	(3,0)	(2,0)
Documentation - subscriptions	(0,1)	(0,3)	(0,1)	(0,5)
Promotion - Publicity	(7,1)	(1,9)	(2,0)	(2,0)
Rent and charges (1)	(7,0)	(7,7)	(8,0)	(8,0)
Equipments/software/hardware	(6,6)	(2,1)	(5,5)	(3,0)
Bank charges & exchange difference	(16,5)	(9,4)	(2,0)	(2,0)
Other current expense	(45,0)	(26,7)	(25,1)	(21,3)
Total P.I.P. General expense	(132,5)	(129,2)	(134,0)	(129,2)
% previous year		97,5%	103,7%	96,4%
CD ROM IVS annual fee	(11,0)	(11,0)	(11,0)	(11,0)
CD Rom manufacturing	(3,5)	(2,5)	(3,8)	(3,8)
CD ROM stock & shipping	(0,1)	(0,2)	(0,1)	(0,2)
Film Volume production	(8,4)	(9,2)	(8,5)	(8,0)
Film Volume stock & shipping (net)	(1,6)	(4,0)	(1,6)	(4,0)
Provision DB development	0,0	(10,0)	(15,0)	(15,0)
Provisions	0,0	0,0	(0,5)	(0,5)
Total Projects expense	(24,6)	(36,9)	(40,5)	(42,5)
		150,0%	109,8%	104,9%
TOTAL EXPENSE P.I.P.	(157,1)	(166,1)	(174,5)	(171,7)
% previous year		105,8%	105,0%	98,4%
P.I.P. OPERATING RESULT	17,6	(7,2)	18,6	(0,0)
Provisions from/to Reserve Fund	(17,6)	0,0	(18,6)	0,0
NET RESULT	-	(7,2)	(0,0)	(0,0)

(1) 40% of total office rent

