

FIAF 1999

Madrid

**Congress Report
& Minutes**

fiaf

**Fédération Internationale
des Archives du Film**

**International Federation
of Film Archives**

**Report on the
55th FIAF CONGRESS**

**9 - 18 April, 1998
Madrid
España**

Rapport annuel de la Présidente, Michelle Aubert

Cette Assemblée générale s'ouvre alors que le conflit des Balkans resurgit. Nos collègues de la Cinémathèque de Belgrade nous ont fait part de leur désarroi et du danger pour les collections nitrate et acétate stockées à proximité des lieux de bombardement. Ils ont aussi reçu de nombreux messages de sympathie de collègues et de personnalités éminentes du cinéma, y compris de la FIAF qui, à la demande du directeur de la Cinémathèque de Belgrade, Monsieur Zelenovic, a envoyé un message de paix pour la région à l'UNESCO pour transmission aux Nations Unies.

Dans mon rapport annuel à Cartagène, je vous rappelais que plus de quarante affiliés ont rejoint la FIAF ces dernières années. Il est un fait que cette croissance rapide requiert la mise en place d'outils nouveaux pour que nous puissions répondre professionnellement au surcroît de demandes dans tous les domaines d'activités et communiquer avec chacun. Le Comité directeur s'est longuement penché sur tous ces points et ils seront abordés durant cette Assemblée. Mais, sans une plus large distribution des responsabilités et une gestion améliorée, nous ne pourrions pas continuer indéfiniment dans la situation actuelle et faire face à des charges de travail et des responsabilités grandissantes ainsi qu'à de nouveaux projets. C'est aussi dans ce contexte que le Comité directeur a décidé de revoir les fonctions que pourrait assumer le ou les vice-présidents.

D'autre part, une étude très précise a été réalisée sur nos 124 affiliés, leur budget et leur cotisation en vue de la nouvelle structure unifiée de la FIAF que vous avez approuvée à l'Assemblée générale de Jérusalem. Nous avons constaté qu'il existe de grandes disparités budgétaires que nous ne pouvons pas ignorer, entre les affiliés. Par exemple, 29 de nos affiliés ont des budgets annuels inférieurs à 100 000 dollars et 35 affiliés ont des budgets annuels inférieurs à 500 000 dollars. En résumé, la nouvelle structure de la FIAF doit prendre en compte ce problème et proposer un système de cotisation qui reflète ces différences. L'objectif reste le même : créer une seule catégorie de Membres, en supprimant les Membres Provisoires, ces Membres participant pleinement à la FIAF avec droit de vote et par ailleurs conserver une catégorie d'Associés. Cette présentation vous sera faite après la ratification plénière du Code d'éthique. Cette réflexion est très importante car elle concerne l'avenir de notre fédération et de ses 124 affiliés!

L'avenir des Commissions était à l'ordre du jour à la réunion du Comité directeur de novembre à Porto Rico, et suite à un long débat, nous avons sollicité vos avis par questionnaire. Les résultats de cette consultation ainsi qu'un projet pour l'avenir des Commissions sont à l'ordre du jour et vous aurez l'occasion d'en discuter pleinement.

Nous avons reçu à temps 91 rapports annuels qui ont pu être adressés, par courrier, à chacun d'entre vous avant cette assemblée. Je vous en remercie et je vous félicite de la qualité de ces rapports qui reflètent le travail accompli et les résultats obtenus dans tous les domaines d'activités. Cette lecture est stimulante, tonique et d'un grand enseignement. Chacun d'entre vous fait état de la vitalité et de la passion qui anime son institution. On y lit le témoignage de collaborations nouvelles entre affiliés ou avec des institutions culturelles locales, non seulement pour la programmation des films mais aussi pour des projets de restauration, des échanges de logiciels informatiques, des projets de catalogage comme à Barcelone où les universités de la ville et la cinémathèque se sont unies pour terminer l'inventaire des films ; un collègue du Bundersfilmarchiv s'est rendu à Cuba, qui a aussi reçu une aide de ses collègues espagnols. La cinémathèque de Cuba lance un nouvel appel d'aide à la FIAF et aux membres dans ce rapport. Les problèmes de construction et de déménagement d'une dizaine d'entre vous y sont décrits, de l'aménagement de bâtiments parasismiques à Berkeley, au déménagement en suspense que nous décrit notre collègue Hoos Blotkamp. Si vous vous sentez découragés par vos problèmes, je vous recommande cette lecture dans laquelle vous trouverez des idées et des modèles à suivre.

Notre journal de mars a rendu hommage à deux de nos collègues décédés cette année, Alain Marchand de la Cinémathèque française à Paris et Tania Savietto de la Cinemateca Brasileira à Sao Paulo.

Nous souhaitons la bienvenue à trois nouveaux collègues : Adriano Aprà, directeur de la Cineteca Nazionale à Rome, Nikola Klein, conservateur du Deutsche Institut für Filmkunde à Francfort et au directeur et conservateur de l'Archive nationale du film en Inde, Monsieur Sasidharan. Nous souhaitons la bienvenue aux représentants du groupe SEAPAVAA dont les activités sont régulièrement décrites sur le site WEB et sont un modèle pour d'autres régions. Nous regrettons l'absence de Raymond Borde, notre nouveau membre honoraire, ainsi que celle de Nelly Cruz Rodriguez. Tous deux s'excusent de ne pas être parmi nous et vous font parvenir leurs amitiés.

Cette année, nous devons élire un nouveau Comité directeur mais aussi résoudre des problèmes sensibles. Je vous demande d'être très attentifs et de débattre de ces sujets avec l'impartialité et la dignité qui sont de mise à la FIAF. J'espère que vous pèserez tous les enjeux et qu'au cours de cette Assemblée, nous saurons trouver ensemble des solutions objectives et consensuelles.

Annual Report of the President of FIAF, Michelle Aubert

This General Assembly opens as the conflict in the Balkans resumes. Our colleagues from the Belgrade's Archive expressed their concerns and informed us of the danger to the collections from nitrate and acetate in the vicinity of the bombings. They have received numerous messages of solidarity from colleagues and important persons from the cinema, including FIAF who, at the request of the Director of the Archive of Belgrade, Mr. Zelenovic, has sent a plea for peace for the region to UNESCO to be transmitted to the United Nations.

In my annual report in Cartagena, I recalled that more than forty affiliates have joined FIAF during these past years. In fact this rapid increase requires the installation of new means in order to be able to professionally respond to the additional requests in all fields of activity and to keep open the path of communication. The Executive Committee has examined the issues and they will be addressed during the General Assembly. However without a more efficient distribution of responsibilities and improved administration, we will not be able to continue in the current situation considering the workload, the ever increasing responsibilities and new projects. It is in this context that the Executive Committee has decided to review the functions that the Vice-President(s) could assume.

An extremely accurate study has been made of our 124 affiliates, their budgets and their contributions in view of the new unified membership structure of FIAF that you approved at the General Assembly of Jerusalem. We have verified that there are great budgetary disparities between the affiliates that we can not ignore. For example, 29 of our affiliates have annual budget under 100.000 US dollars and 35 affiliates have annual budgets under 500.000 US dollars. The new structure of FIAF must take into account this problem and propose a fees scale that reflects those differences. The final goal remains the same : to create a unique membership category in which every affiliate can fully participate in FIAF with the right to vote and in which there remains one category of Associates. The presentation of this proposal will be made after the ratification of the Code of Ethics. This study is very important because it concerns the future of our federation and of its 124 affiliates!

The future of the commissions was included in the agenda at the meeting of the Executive Committee in November in Porto Rico, and after a long debate, we have requested your opinion by means of a questionnaire. The results of this survey as well as a proposed project on the future of the Commissions is included in the agenda, and you will have the opportunity to discuss this issue.

We have received 91 annual reports which have been compiled and circulated by mail to everyone. I thank you for your collaboration and compliment you on the quality of these reports which reflect on the high quality work done and the results in all fields of activity. This reading is stimulating and of great educational value. Each of you express the vitality and the passion that motivate his or her institution. We discovered that there is new cooperation between affiliates and with local cultural institutions not only for the programming of films but also for projects of restoration, exchanges of software programmes, projects of cataloguing, etc. For example in Barcelona, the universities of the city and the cinémathèque joined to complete the film inventory ; a member of the Bundesfilmarchiv went to Cuba and received help from Spanish colleagues. The problems of construction and moving of approximately 10 institutions are described : from the construction of earthquake secure buildings in Berkeley to the postponed move described by Hoos Blotkamp. If you feel discouraged by your problems, I recommend reading this for inspiration and models to follow.

The last issue of the Journal of Film Preservation paid tribute to two of our colleagues who died this year, Alain Marchand of the Cinémathèque Française in Paris and Tania Savietto of the Cinemateca Brasileira in Sao Paulo.

We welcome three new colleagues : Adriano Aprà, Director of the Cineteca Nazionale in Rome, Nikola Klein, Keeper of the Deutsche Institut für Filmkunde in Frankfurt and to the Director and Keeper of the National Film Archive in India, Lalit Kumar Upadhyaya. We welcome the representatives of the SEAPAVAA group whose activities are currently presented on the Website and are an example to be followed by other regions. We regret the absence of Raymond Borde, our new Honorary Member, as well as the one of Nelly Cruz Rodriguez. They both apologise for not being here with us and send their regards.

This year, we will elect a new Executive Committee, but we are also faced with sensitive problems. I ask you to consider these topics with equanimity. I hope you will evaluate all the matters that are at stake and that we will reach solutions that are both objective and consensual.

Summary

Report of the President of FIAF on Behalf of the Executive Committee
(English and French texts)

General Assembly: Agenda and Minutes

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General Assembly

Madrid, 17 - 18 April, 1999

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General Assembly

The official opening of the 55th Congress of the International Federation of Film Archives took place on 12th April 1999 at the Cine Doré in the presence of Mr Miguel Angel CORTES, Spanish State Secretary of Culture, Ms Milagros DEL CORRAL, Director of the UNESCO Division for Creativity, Cultural Industries and Author Rights, Ms Michelle AUBERT, President of FIAF, and Mr José María PRADO GARCIA, Director of the Filmoteca Española, who welcomed all the participants.

FIRST SESSION

April 17 - 9.00 a.m.

1. Opening of the General Assembly of the 55th FIAF Congress by Michelle Aubert

Michelle AUBERT, President of the Federation, proceeds to the opening of the General Assembly of the 55th FIAF Congress. She expresses her personal gratitude to José María Prado and all his colleagues for their kind invitation to hold the 55th FIAF Congress in Madrid.

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

Roger SMITHER, Secretary-General, completes the list of the members of the Federation present and represented at the Congress.

Following archives have extended proxies to a present colleague:

Amsterdam	to Gabrielle Claes
Belgrade	to Michelle Aubert
Mo	to Vigdis Lian
Skopje	to Michelle Aubert
Sofia	to Vera Gyürey
San Juan	to José María Prado
Paris	to Pierre Cadars
Canberra	to David Francis

At the end, 64 members are represented (65 after the admission of Ljubljana). The quorum required by article 13 of FIAF's Statutes is comfortably attained.

The Secretary-General reviews the list of provisional members and associates present at the Congress. There are twenty in total as well as several subscribers.

3. Adoption of the Agenda

Roger SMITHER informs that the agenda was circulated but there are some changes. There is a need for some flexibility. The agenda is formally adopted.

4. Approval of the Minutes of the General Assembly in Prague

Roger SMITHER asks for corrections to the minutes of the General Assembly of the Prague Congress. The minutes are approved by a large majority.

Zelenovic's letter about the situation in Belgrade. Commenting on the letter, she notes that the General Assembly opens while the conflict in the Balkans is going on. We had regular contacts with our colleagues of Belgrade during the last days. Our colleagues from the cinematheque of Belgrade shared their worries about the conservation of the nitrate and acetate close to where the bombings take place. They received numerous signs of sympathy from colleagues and personalities from the cinema, included from FIAF.

There is no further question or comment to the President's Report.

6. Report of the Secretary General and Membership Questions

Roger SMITHER reports on the FIAF Secretariat. The life of the Secretariat has been a very busy one since the last Congress. The current secretariat's work has increased significantly. There have also been some changes in the personnel. Sophie Quinet, former Administrative Assistant, left the office in February. Two part-time employees have covered this full-time position. Sonia Dermience is the assistant to the Senior Administrator, and Ghislaine Hubert is Administrative and Accounting Secretary. The Secretary General introduces the new staff members and informs that the two P.I.P. editors are also in Madrid, where they organise the workshop for indexers.

Christian DIMITRIU informs that the visible parts of the secretariat's activities are the publications, the annual reports, the Congress reports, the Journal of Film Preservation, as well as the CD-ROM and the Film Volume produced by Rutger Penne and Anthony Blampied. Another part of the work is less obvious, like the budget or the minutes and other current activities at the secretariat. In fact, the secretariat functions like a small service company. The budgets are tight, and the money is used carefully. Most of the incomes comes from the Membership fees; the PIP and the Film volumes are almost self supportive.

Roger SMITHER comments on his report on the Membership Structure, which had been circulated before the General assembly. As it is traditionally the case in years when the General Assembly covers also the elections of a new Executive Committee, the parts of Membership business which are required to be voted by a formal ballot will be merged with the voting for the new Executive Committee. He reminds that the afternoon session is open to affiliates only. This year, the Associates, Provisional Members and the Members will attend, but only the Members may vote. The subscribers, observers and guests will not attend.

6.1. Reconfirmation of Members

Roger SMITHER introduces the subject of the reconfirmation of Members. The first item is the reconfirmation of the Members that have been considered by the EC since the General Assembly in Prague and during the last Executive Committee meeting in San Juan de Puerto Rico.

The Members who have been considered for reconfirmation in San Juan are: Fundación Cinemateca Argentina in Buenos Aires, the Cinemateca Uruguaya in Montevideo, the Department of Film and Video of the Museum of Modern Art in New York, the Audio-visual Archives Section of the National Archives of Canada in Ottawa, the Motion Picture Department George Eastman House in Rochester, the National Film Museum of Modern Art in Tokyo and the Museo Nazionale del Cinema Fondazione Maria Adriana Prolo in Torino.

In the meeting preceding the General Assembly in Madrid, the following reconfirmation questionnaires have been considered for approval: the Nederlands Filmmuseum in Amsterdam, the Centre National de Cinématographie in Bois d'Arcy, the Cinémathèque Royale in Brussels,

the Arhiva Nacionala de Filme in Bucuresti, the Sinema-TV Institutüsü in Istanbul, the Tainiothiki tis Ellados in Athens, the Gosfilmofond of Russia in Moscow and the Fondazione Scuola Nazionale di Cinema - Cineteca Nazionale in Rome.

All the cases listed above were approved for reconfirmation. Some administrative paper work has been requested in order to complete the dossiers in some cases. In these cases, reconfirmation is conditional on the completion of the missing elements.

There are two outstanding reconfirmation applications to be considered in the year 1999: the Academy Film Archive in Beverly Hills and the Cinematheque Municipale in Luxembourg which will be brought forward by the next EC meeting, this autumn in Toulouse.

One of the cases for the last year's reconfirmation did not pass the EC's examination: the National Center for Film and Video Preservation of the American Film Institute. The EC arrived to the conclusion that this was not a reconfirmation which it could approve, and that the rules require that this decision must be referred to the Members to proceed by ballot vote.

6.2. Change of Status

Since the last meeting of the EC, there was one application outstanding to change of status from Provisional Member to Member: the Slovenski Filmski Arhiv in Ljubljana. This change of status requires the vote by ballot of the General Assembly.

6.3. New Affiliates

Since last Congress, the EC has received the applications of five new candidates.

At the EC meeting in San Juan, the EC has examined and approved, at a large majority, the admission with the status Associate of following institutions: the Slovenska Kinoteka in Ljubljana, the Centre Georges Pompidou in Paris, and the Archivio Audiovisivo del Movimento Operaio e Democratico in Rome. At the meeting in Madrid, the EC accepted, unanimously, as a FIAF Associate following institutions: the Cinematheque Ontario / Film Reference Library in Toronto, and the Centro Galego de Artes da Imaxe in A Coruña. The five new Associates are welcome at this General Assembly.

- The Slovenska Kinoteka, Ljubljana

Silvan Furlan presents himself and thanks the Ministry of Culture of his Country, Michelle Aubert, Roger Smither and Peter Konlechner for their support.

- The Centre Georges Pompidou, Paris

Jean-Loup Passek, after having been a passionate "clandestin passenger" for so many years, declares himself happy to be part of the FIAF family. He mentions the co-operative projects he will undertake with the Cineteca del Comune di Bologna about the star system. For this occasion, he would like that all the archives that have in their possession films concerning the stars from all around the world could share them. The centre would be a showcase of all the archives in the world.

- Archivio Audiovisivo del Movimento Operaio e Democratico, Rome

Ermanno Taviani declares himself to be proud of joining the FIAF and hopes that the collaboration will last long.

- Cinematheque Ontario / The Film Reference Library, Toronto

Susan Oxtoby presents the cinematheque where there is a screening program, a touring project of Misogushi and Bresson retrospectives, together with publications. The library has a large collection of reference books and the film collection covers mostly the North American production.

- Centro Galego de Artes da Imaxe, A Coruña

José María Prado presents the Galician institution on behalf of its Director José Luis Cabo

Villaverde.

6.4. Other Membership Questions

One of the most valued aspects as part of the reconfirmation process are the affiliates' comments as they return the questionnaire and the other papers on their relationship with the Federation. Roger Smither observes on this point that our colleagues of Istanbul responded to this invitation and have sent in some thoughts about the response of FIAF in terms of communication and leadership. These comments will or should nourish the discussion that are going to take place later about the role of the commissions and of other projects within the Federation. He thanks all colleagues for those comments.

6.5. Relations Between Members

Other issues of relations between Members include:

- Changes of letterheads of stationary by the "Filmmuseum" of the Netherlands that provoked a reaction of the colleagues of Munich. "Filmmuseum", like the name "National Film Archive", is a widely used name. This is why FIAF has always insisted on the fact that the name of the archive should be linked with the name of the country, especially for the international communications.
- Another issue also raised by Hoos Blotkamp is the question of charging fees for film loans to Members for screening purposes. This is an issue that has a great deal of importance within FIAF. Roger Smither proposes to address this issue as part of the overall picture of the relations between members that could perhaps be discussed in the point referring to the future of FIAF.

Roger SMITHER invites for comments and questions about the relations between Members, now or later on through the Chair or to the members of the EC. The questions of the relations between Members, within FIAF and about the projects with other organisations will be raised later during the General Assembly.

7. Approval of the 1998 FIAF Financial Report

Steven RICCI introduces the financial matters. He thanks Christian Dimitriu for the management of the accounts, which have remained within the limits defined by the Treasurer.

He stresses how important the Voluntary payments are. He reads the names of the archives which have been invoiced the extra fees (80'000+15'000=95000 BEF).

34 archives have paid this augmented fee until today: Amsterdam, Barcelona, Beijing, Berlin BA-FA, Berlin-SDK, Beverly Hills, Bois d'Arcy, Bologna, Ottawa, Helsinki, Jerusalem IFA-JC, Lisbon, London-NFTVA, Los Angeles-UCLA, Luxembourg-CML, México-CN, Madrid, México-UNAM, New York-MoMA, Oslo, Paris-CF, Praha, Rochester, Rome-CN, San Juan de Puerto Rico, Sao Paulo, Stockholm, Tokyo, Torino-MNC-FMAP, Toulouse, Vaticano, Washington-MPB-RSD-LC, Wien-FA.

8. Financial Intermediate Report 1999, Adoption of the 2000 Budget

Steven RICCI explains the specific changes that have affected the budget since it was established in 1998, and asks for questions or further comments. There are no questions about the 1999 financial statement. The 1999 revised budget is adopted unanimously by show of hands. He then makes a separate motion for the approval of the 2000 budget. The 2000 Draft budget is unanimously adopted by show of hands. The Draft 2001 Budget will be discussed by the Executive committee in Toulouse, and submitted to the General Assembly in London.

9. The Archive from Belgrade

Michelle AUBERT expresses her wish to maintain an official contact with our colleagues through the EC and the Secretariat. She invites all affiliates to send faxes.

Sergio GERMANI from the Cineteca del Friuli declares himself proud to have been designated as the delegate of the Jugoslovenska Kinoteka. There are several reasons for this: the two archives have been co-operating regularly and have projects for the future, the Cineteca del Friuli is the first to have alerted FIAF about the situation of the archive in Belgrade due to the war. There is another reason of political and cultural importance: the Cineteca del Friuli is the closest archive to the war operations and on the route of the aeroplanes of NATO to Belgrade.

Enrico Ermanni reads the letter that Radoslav Zelenovic, the director of the archive, has sent to FIAF: "In 48 years of membership, we always worked for the development of the association and at the collaboration with other film archives. Our representatives didn't receive visa to attend the congress in Los Angeles and in Norway. We are now under the bombing of NATO, which is bombing military and civilian targets. When there is no air traffic, when bridges are destroyed, when international trains are bombed and dozens of civilians, refugees are killed, there is no opportunity nor the wish to leave our country and our film archive which we guard constantly day and night trying to save as much as we can. NATO bombing which is taking place since three weeks does not solve the problems and crisis existing for years. We don't know how long it will last. We express our great concern for the destination of our collection (cinema, library, collection, photo archives) which is in danger of total destruction. You are aware of the size and the importance of our priceless collection. Not only the Jugoslavian but the European world film heritage is at stake here. We are very grateful to Michelle Aubert, the President of FIAF and Roger Smither, Secretary General of FIAF for the letter to the Director of UNESCO, Federico Mayor, dated March 31st, expressing their concern for the Jugoslovenska Kinoteka and the collection. ... We also want to express our gratitude to all of you who send faxes. Each message means a lot to all the staff. We wish you a successful congress."

Maria KOMMINOS wishes to address FIAF solidarity by a document in the name of the GA.

Michelle AUBERT guarantees that there will be a letter today in the name of the GA after having the agreement of the GA.

Vera GYUREY reads a letter in which she attempts to analyse the general situation of the archives in the Eastern European countries.

Roger SMITHER reads the letter sent to Federico Mayor (see document attached) and asks the GA to add some points, or to express their agreement about the letter.

Michelle AUBERT points that this letter has been written on a non-political manner, which is difficult under the present circumstances.

Pierre CADARS asks if there are examples in the past of a President or a SG writing in this sort of context. He believes it to be the first time that FIAF expresses its worries about a concern in such a political context.

Robert DAUDELIN believes that there is no need to send the letter again. FIAF should just inform the colleagues of Belgrade that the letter has been approved.

Michelle AUBERT proposes to ratify the content of the letter.

Sergio GERMANI suggests that we should not only inform Zelenovic but also Federico Mayor.

Daniel SANDOVAL asks whether if there is an archive in Kosovo affiliated with FIAF.

Michelle AUBERT insists on the non-political aspect of the letter. FIAF doesn't take position in the general conflict.

Pierre CADARS refuses to participate to the vote.

Michelle AUBERT asks to confirm the ratification of this letter formally in order to confirm this decision to UNESCO and to our colleague of Belgrade.

Paolo CHERCHI USAI proposes a voting by secret ballot.

Roger SMITHER asks the General Assembly if they are for this solution.

Vittorio BOARINI wishes to stress that all collections of the states of the former Yugoslavia are in Belgrade. The heritage, which is endangered, is larger than the local one. This issue is a cultural-political one and has to be addressed to UNESCO. This is a world film heritage issue and must concern FIAF. This vote doesn't, therefore, require a secret ballot.

Roger SMITHER insists on the complexity of the situation. The rules require a vote by ballot if two members have requested it, unless they withdraw their request.

Peter KUBELKA believes that whatever FIAF writes, the letter will not change the situation. There should be some sort of support, economic or in-kind, for the archive if the situation is to be worse.

Pierre CADARS asks if there is a precedent of the President and the Secretary General signing letter on a current political issue.

Robert DAUDELIN insists to vote on the letter to be ratified.

Joao BENARD DA COSTA believes that FIAF can not agree or disagree with the letter retroactively, as it has already been sent. He nevertheless believes that the approved letter has to be sent again to Federico Mayor.

Daniel SANDOVAL asks if there is any archive in Kosovo.

Pierre CADARS contests the capability of this subject to be treated within this Assembly.

Roger SMITHER reminds that this has been asked by an affiliate.

KARL GRIEP, who believes this to be a good letter, proposes a secret vote on this issue.

Vigdis LIAN supports Karl Griep's motion for the secret vote.

Vittorio BOARINI underlines that all the heritage is in Belgrade. He believes that this heritage is larger than the strict Serb heritage. A letter is therefore justified. There should be no problem for FIAF to state that the world heritage is in danger.

Michael FRIEND expresses two concerns:
It would be more powerful to express some concern about the suffering of people there.

FIAF must propose concrete measures to answer the economical and physical needs. FIAF must express readiness.

10. Future of FIAF

Chair of the Session: Hervé DUMONT

10.1. Membership Structure

Roger SMITHER reminds that a document of proposal for a revision of the membership structure has been circulated (See enclosed document). The EC was mandated in the Jerusalem congress to bring before the GA some proposals for changes in the membership structure to leave it simpler. The Code of Ethics was endorsed in Prague. The question then becomes how do we use the Code of Ethics. The Code of Ethics is meant to uphold the standards of FIAF and its members in what they do. An important issue is to aim at a simpler and membership structure, as well as at a fairer scale of fees.

In the new proposed structure there should be two sorts of affiliation with FIAF:

A Member of FIAF, who takes care of the preservation of original documents and must operate on a strictly non-profit basis. We will also expect our members to take an active part in our work. In order to maintain the standards of the Federation, its members agree to make themselves available for a visit at any time (before they become members and after), this is part of the traditional expectations.

The second category of affiliation is what we call an Associate. An Associate should be active in a related field without being a preservation archive. An Associate will sign the Code of Ethics as a statement of principles with which it agrees with and undertakes to support. It is an act of endorsement. There is a different meaning in giving your support to the code of ethics and agreeing that your institution is being governed by its principles. Finally, we ask associates to be bound by the other rules to FIAF in every part of their activity.

The next page summarises what are the advantages of belonging to FIAF. They are broken down in terms of the benefits (being part of a world-wide movement) and practical advantages which are the traditional ones, the right to participate in the formal activities like congress and GA, the right to nominate staff for service in the EC or in a specialist commission's work, the right to receive publications, to use the Federation to publicise appropriate activities.

The third type of advantage lies in the relationship between affiliates. There are cases where the rules are very specific and some changes have to be made. For example, the current rules expect a member to circulate his publications free of charge. It is now a too expensive proposition because of the number of members. The suggestion is only that a member should make it available on the best possible terms.

The next point on the paper is: what do we see as difference between Member and Associate? Associates are recognised as having a valuable contribution to make to the work of the Federation.

The biggest change is that we put forward to you a suggestion that the Associates should become voting affiliates of the Federation. They could have the right to vote at the GA and they should have representation on the EC. We are sensitive to the fact that we are a federation of film archives and we have firmly decided that only preservation archives can be members, and we therefore feel that the governance of the federation should remain in the hands of the members. Our proposal is that we will welcome representation of the Associates on the EC, that representation will be limited to two Associates members at the EC. The officers and the remaining eight members of the EC will continue to be drawn from and by the members.

The remainder of the paper is a proposal to formalise some simplifications in the procedures for

joining the federation. They place the main work of the decision on the EC and recognise the fact that the EC has itself delegated a lot of this work to a membership sub-committee, which reviews all the papers before they proceed to the full committee.

The next step will be to ask the GA if the next EC can continue to work in this direction. The result of that work will be put to vote at the next GA. The next EC will have the task of the formalities by which FIAF will make the changes in the Statutes and Rules to incorporate these proposals.

Eva ORBANZ expresses her compliments for the paper but feels sorry that the point saying that as a Member should spend at least 10% of the budget for the preservation is dropped. This clause shows that you do care about the collection. She asks also if the Members could have the possibility to make exchanges of prints free of charge.

José Manuel COSTA talks about the long-term consequences for the FIAF. He agrees with the decisions concerning the qualification for the affiliation and with the simplification of the procedures to become member. He doesn't agree with the consequences implied by what is written on the second page: the consequences in term of qualification. There is a problematic question. Because the definition of the condition of affiliation written in three points: ideological advantages in relation to the federation, practical advantages in the relations between the affiliates is written the same way for the members and for the associates. If he accepts the differences between Members and Associates written in the first page, he can't understand the consequences in the second page. Concerning the point 3: relations between affiliates. He doesn't see how we will conciliate the questions asked by the Members and the questions asked by the Associates. Practically, it will not be possible. There will be Members who are non-profit associations and Associates, which are commercial organisations. It is probable that in some years, the FIAF would have one hundred Members and some hundreds of Associates. He does not see how can Members have the same obligations of relation between them and with the hundreds of Associates. The moral obligations can't be the same in principle and in practice. For example, for the circulation of the copies, for the everyday relations between institutions, how can we have the practical possibility to answer to the questions asked by Members and by Associates? There will be two different fields. It is not possible to have the same answer for everybody. Concerning the relation with the Federation, considering only two differences between Associates and Members: the number of delegates at the congress (2 or 4) and in the election of two members at the EC for the associates is to simplify the question. There is a utopia and a moral question because we are saying something we are not going to do.

Enrique PLANAS compliments the President and the Secretary General for the results of the study and the Code of Ethics. He insists on the necessity of a better quality of communication between the affiliates and of exchange of material. He regrets the absence of the candidates during the debates and voting sessions on their case. This situation favours the freedom of expression but it deprives the candidate of defending himself or clarifying some misunderstanding that could prevail.

Hervé DUMONT invites the Associates and the Provisional Members to participate in the discussion.

Abdallah BAYAHIA approves the proposal. The dichotomy between Provisional Members and Members doesn't make sense anymore.

Maryann GOMES welcomes the initiative. The changes reflect on the preservation work of many Provisional Members.

Robert DAUDELIN wonders why we talk about two categories as we have difficulties to identify the differences between them. If we want to have only one type of member in FIAF, we should say it clearly. For example, for a small archive like his own one, he doesn't see the interest of sending four delegates to the congress. He would, however, like to know what the advantages are of keeping two categories of affiliates.

Roger SMITHER responds to the issues that have been raised so far. José Manuel Costa has voiced concern that, under this model, FIAF may find itself flooded by a tidal wave of Associates that will overwhelm the small island of Members and Robert Daudelin has asked why it is proposed to maintain two levels of affiliation. In answer to José Manuel, he says that he is aware of the dangers but reminds that anybody who wishes to become an Associate will be required to sign the Code of Ethics, even if only as a document, which they believe in as a matter of principle. Signing this Code of Ethics recognises certain ideals of transparency. The second reassurance that he offers to José Manuel is that FIAF can reject any application. In the procedures, there is an investigation in order to know into which category the new applicant must go. This procedure will continue to involve consultation with the affiliates of the country. He agrees with the theoretical possibility of the Associates flooding the Members, but there are at least these two barriers reducing that danger. Turning to Robert's concerns, he argues that, if we consider that FIAF is a federation of film archives, and if we consider that the most important activity in which we are involved is the preservation, then we must recognise the special status of those involved in this activity through a mechanism that implements that protection while still saying that anyone who is interested in the heritage is a friend that we are happy to welcome. Finally, he mentions the proposal that the Members will be represented at the EC by eleven delegates and the Associates by two delegates. This is a compromise between the existing structure and a unified membership structure, which is a radical step for which the membership is not yet ready. On matters raised by other speakers, he suggests that the free exchange of prints for screenings for Members could become another point of distinction between Members and Associates, and he agrees that it should be possible to discuss the application of a candidate in his presence.

José Manuel COSTA raises further points. He feels concerned more by the problem of the relations between Members and Associates than about the quantity of Associates. There must be a substantial difference of obligations in the relations between Members and in the relations between Members and Associates. Secondly, there is the question of the signature of the Code of Ethics: the Associates would have to agree with the Code even if they don't have to apply the principles. Every organisation interested to enter in our world but which has no obligation in the field of the preservation of the patrimony could do so. The third remark is the question of the automatic or non-automatic affiliation with the FIAF. The procedure has to be simpler, faster but not easier, more transparent in the sense that all the procedures are questionable. The idea is to transfer the responsibility to the institution itself. The fourth remark concerns the election : if we have a majority of Associates, what is the sense of having an EC whose majority are Members?

Gabrielle CLAES points out that there is no mention regarding the presentation to the external world. Nothing in the Rules or in the Code of Ethics nor in this text mentions any obligation in the relation between Members and with Associates. It is said that we can consider positively but we are not obliged to have a precise attitude regarding the other affiliates. There is no new rights concerning exchanges of information, loans of copies. As we go toward a standardisation of the membership, the maintenance of two categories seems still to be important in regard to the rest of the world, the world of the rights owners. Giving more information about the world of the preservation is important and it is the advantage of this double category. She defends an obligation regarding the code: preservation for the Members and on the other side, institutions

that respect this practice without having obligation of applying it. For example, if you refuse to lend a copy because it is unique, you should be able to be in contact with people who respect this decision.

Sarah HARB asks what would happen with the Latin American Associates and Provisional Members if there were a single category of Members. They have a very low budget, and would not be able to pay the current membership fees level.

Hervé DUMONT precises that this issue should be the object of the "fees scale" study.

Michelle AUBERT then proceeds to the symbolic signature of the Code of Ethics by José María Prado as representative of the hosting archive, and herself on behalf of the CNC.

Roger SMITHER explains what the ceremony is and insists on the necessity of the reflection on how to use the Code of Ethics in the membership procedure. He reminds that in the following weeks, the certificates of adhesion to the Code of Ethics will be circulated to the affiliates to be signed. He proposes that the voting session, which is usually reserved to the Members only, should be opened to the Provisional Members and the Associates (but not to subscribers and observers).

10.2. Fees Scales

Michelle AUBERT comes back to the financial consequences of the proposition for a new Membership Structure. Instead of two categories of affiliates, she likes better to talk about what she call the two groups of affiliates: the Members and the Associates, which are complementary and must collaborate in the spirit of the Code of Ethics to which they will subscribe, she hopes, at a large majority. The new fee should match better the budgetary capacity of the affiliates. Her study shows that today there are great disparities. Many of the Provisional Members work at a professional level which could allow them to become Members if they could afford the fee. If FIAF wishes to gradually give the possibility to these Provisional Members to become Members, there should be set a fee, which matches the annual budget of the affiliates. After having analysed the budget of the 123 affiliates, she came to the conclusion that many of them have low revenues (below the 100,000.-\$/ year). 26 Members have annual revenues of less than 100,000.-\$. In these conditions, there is a problem for Members as well as for affiliates that should be included in this category. After having put several scenarios, she arrives to a positive conclusion, taking into account all aspects of FIAF work. The new treasurer made it clear that the budget is tight. Consequently, if we want to adopt a new fee scale with 2 or 3 levels, we should review the FIAF budget after the year 2000. The P.I.P. finds himself in a period of important financial investment. The Windows presentation, easier, more international, could make the publication accessible to a larger circle of users. The sale of around 15 more CD-ROM could change the considerably the situation of the FIAF.

Christian DIMITRIU informs that currently the PIP CD-ROM reaches the break-even point, at approximately 200 CD-ROM subscription sales/year. As it is commercialised out side FIAF, it could contribute significantly to the global income of the Federation. The additional sales of 15 or 20 CD's would allow FIAF to envisage the future with more serenity.

Michelle AUBERT concludes that the FIAF 2001 Budget situation will be more favourable for the application of a gradual fee scale thanks to the CD-ROM sales. Some Members will be able to pay for the fee of others. We would have to consider the situation individually. She asks to make a better promotion for the CD-ROM in the universities of each country. The translation into French and Spanish of the thesaurus for the CD-ROM has been initiated and will be ready

next year. The structure of membership is a whole thing and should be considered as such in connection with the membership fees as an unitary entity that ought to be improved in the spirit of the Code of Ethics.

Abdallah BAYAHIA thinks that Ms Aubert has well expressed his own concerns. Until now, he didn't apply for full membership because of the fee scale, which is too high for his archive, and because of the inspection, which is an intimidating procedure. In any case, there seems to be a problem of confidence at this level. The trip undertaken by Ms Aubert and by Mr Dimitriu to Rabat was, up to now, the greatest amount of interest and support he has got from FIAF. He asks himself why his archive should participate to the FIAF activities, and concludes that he would like to be more active in FIAF, provided a new structure and a fair fees scale allow for it. The organisation of a congress is a great opportunity for him to get the Cinémathèque Marocaine involved with FIAF.

Daniel SANDOVAL expresses his interest in participating and suggests that FIAF give a clearer definition of what the type of co-operation could be. He reminds that he is a PM since 1995, but has not applied for full membership for financial reasons. If FIAF's policy would be to extend its circle regardless of this aspect (he also mentions Equatorial Africa), then the FCIM would intensify his activities within FIAF.

Sarah HARB believes that, apart from the financial aspect, almost all Latin American archives would pass the examination could become a full member. Her archive meets a big part of the required standards.

Mato KUKULICA from Croatia reminds that his archive, in Zagreb, can't fulfil every obligation of the FIAF, such as travelling to distant countries for attending congresses. Also they must chose between several programmes: FIAF, ACE, Mediterranean associations, etc. He would like to know more on the new financial style of the new membership structure and the fees scale.

Michelle AUBERT reminds that in the point 1.3 of the Code of Ethics, it is said that the archives should keep the documents, especially in the case of originals documents and matrix of conservation in the best conditions of storage. If these conditions are not optimal, the archives will do their best to improve them. Up to now, the fees were a reason for some archives not to become Member. There are, indeed, financial considerations, which have nothing to do with the conditions and quality of the accomplished work. FIAF should draw more attention to the quality of the latter than to the budget criteria. The countries in development and the new countries have more difficulties than the one with a long tradition.

Nancy GOLDMAN firmly believes it to be a good thing that more archives participate actively in the Federation's life.

Jesús ARZUAGA, from Caracas, is aware and respects the position of the "First World" but he believes that the "Third World" has its own heritage, techniques and traditions, and its own future. FIAF should make an effort to open membership to Provisional Members and Associates. To make a historical analysis would be important.

Michelle AUBERT couldn't agree more and reminds that the EC has worked hard to imagine a structure which answers to these requests. She reminds that the evaluation for the new fee scale will be done case by case. The goal is to have a structure, which matches with the reality of the archive's work. She concludes the discussion and asks for a vote by secret ballot, or by raise of hands, on the proposal of a new structure. She asks if there is more to be said on the subject.

Roger SMITHER would like to have a clarification to know if there are some areas to be discussed before continuing. He suggests that first the GA could vote on the general principle supporting the EC in the move to this simplified structure with two groups: Members and Associates. Secondly he proposes to ask the GA to endorse the definition of qualifications for each group. The GA can then explore more the question of the benefits for both groups of affiliates. There is finally the constitution point of the representation of the different affiliates. Where are the areas where there is no consensus? He proceeds to the vote by raise of hands for the first question.

The principle of adopting a two-group structure, and deleting the category of Provisional Member, is adopted by a large majority.

The definition of qualification for membership described in the EC project is adopted by a large majority.

The principle of granting voting rights to Associates is adopted by a majority.

On the question of relations between affiliates, a majority wishes to return to this question, after further consideration by the EC.

Roger SMITHER formally records that a majority has voted in favour of all proposals, except for the question of the relations between affiliates. He proposes that the EC should look again at the question of the representation of the Associates because the majority on this question was smaller than on other issues.

Michelle AUBERT wishes good luck to the newly elected EC.

Iván TRUJILLO BOLIO resumes the point one of the discussion on the future of FIAF.

Roger SMITHER summarises the situation saying that the structure for affiliation has been agreed on certain points. He invites contributions from the GA for the question on where to put the differences and limits between the two groups of affiliates, members and associates, if any.

Alfonso DEL AMO believes that there are at least two points that should be formulated differently. The possibility of opening to commercial archives is in contradiction with the question of "common objectives". There is also a problem with the exchange of prints for preservation, programming and access. The comma between preservation and programming is not strong enough. The Code of Ethics should supply the essential criteria for the separation between categories.

Lia VAN LEER agrees because Associates will have different policies and they shouldn't be able to influence the policy of the FIAF and have the same access to the collections as the Members. We should have some control over this because archives Associates get material from TV, to be able to be on the EC should not be possible.

Roger SMITHER gives a general response to concerns about how far we are opening the door to Associates who might come to dominate actions or possibly to control them. It is the intention behind all these proposals that the Code of Ethics should reinforce everything that takes place in the future of the federation and especially in the future between affiliates. An affiliate who is not prepared to take the Code of Ethics seriously would not be welcomed on first application or later would constitute immediate ground to get rid of them.

Robert DAUDELIN considers the text in French on this issue. He wonders how the two versions are to be monitored. He is not happy with the two systems for using the Code of Ethics by Members and Associates, and the translation into French is still more confusing. It says: this does not involve any commitment. On the other hand, he wonders to what extent would a new annual subscription system link to the new approach of membership.

Roger SMITHER answers saying that he can re-examine the French version of the code. It would never be the intention to increase the rights of associates without also expecting them that they might have to pay a higher fee. There is no direct link, but in the thinking of the EC the two issues were always considered in parallel. There should be a closer relationship between what an archive can actually pay and what is asked and also that if associates are given a greater part to play in the federation, then the richer associates would be expected to pay a higher fee. If the level of rights is increased then for those with the ability to pay, the level of fee would increase. If we do maintain some sort of distinction between the rights of Associates and Members, the highest level of fee expected of an associate would not be the same as the highest level of fee expected of a Member according to the ability to pay.

Pierre CADARS insists about the necessity that the Members must be non-for-profit institutions. For the Associates, this should not be a problem anymore. On the other hand, he distinguishes between two types of Associates: small, poor ones, and the ones who have a larger collection and bigger revenues. How will we make the difference and how will we fix the fees of these Associates?

Nancy GOLDMAN wonders how commercial companies that might become Associates could follow the Code of Ethics closely. There are probably many commercial interests involved. She further asks why shouldn't Associates be required to follow the Code of Ethics more closely?

David FRANCIS was going to ask whether the EC would give a last thought to his idea of a single membership. The absolute non-for-profit criteria could allow for a single status structure. He wondered if this could still be considered... But now, as the Code of Ethics involves a difference in the degree of commitment, the situation becomes rather different.

Roger SMITHER thinks that this issue is still very present. The question of a unified category of membership would depend on how you put the definition around what you intend to be a Member. Beyond the classic FIAF archives, there are those who can sign up on the notion that archives are a good idea. If you amalgamate those into a single group, you need to find some way of defining how many of the outer circle you are willing to put in the inner circle. That would change the character of the Federation from a federation of archives to a federation of film heritage. The concern about the question of relations between Members and Associates, as he understands it, is that it implies that it would be possible for somebody to obtain material from an archive to sell for profit. That would be against the spirit of the Code of Ethics. It would result in disciplinary measures and even rejection of the affiliate.

Gianni COMENCINI wishes to avoid errors that have been made in the past, and declares himself in favour of two categories of Members, but if these two types of Members have the same rights, they must pay the same membership fee and if this is not the case, the Associates should pay less.

Michael FRIEND would like to have an example of different kind of institutions and what this would imply for them. For example, would a company such as the Walt Disney Corporation qualify as an associate?

Roger SMITHER says that it would be his intention that any institution that preserves films should be thinking of itself in term of Member. Those in a related field, university department of cinema, study centre, museum, etc., should be in the category of Associates. In a growing FIAF, we need to revisit the fee that we expect from the Members. Regarding the access to film prints, they should be exchanged freely between Members. There should be rules for the relations with the Associates. The example Michael Friend mentions would not be considered under the present procedure.

David FRANCIS wonders if, considering that the denomination of "archives" is already a very limiting factor, the Federation should not be renamed "Federation of preservation and dissemination of moving image heritage". Maybe such a change would help to adopt larger criteria.

Enrique PLANAS recognises that he might sound nostalgic but believes that the older, now abandoned, category of Observers was an appropriate one. For the institutions and companies that are close to FIAF's goals, or at least have an interest in cinema materials, this possibility would be appropriate.

Gabrielle CLAES explains that what is difficult in this political debate is that we have a nostalgic view of remembering the situation when there were few affiliates. She denounces the myth of the free access to the collections. We have lived for some years in a real situation in which we are confronted with the development of institutions working with the filmographic heritage without collaborating to the conservation. We can't say that we will exclude affiliates. We have to organise today's reality. This doesn't mean that we don't have to think about other forms of collaboration. It is not because we sign the Code of Ethics as Member that we can exchange freely collections. Questions like the exchange of expertise in the preservation techniques, the Commissions remain an important aspect of the Federation's activities. We can't exclude these aspects linked to the preservation because we are in fact open to institutions, which are not in charge of that. We have to organise the work in another way.

Karl GRIEP recalls the background of the situation. We make a mixture between responsibilities of the institutions, and the ability to pay a certain fee. The idea of binding the membership to the Code of Ethics and to the responsibility to preserve is a good idea. The idea of binding the membership fees to the size or the ability to pay fees, is another idea. A small archive should be able to become a Member, and a large associate should, in the new structure, be requested to pay higher fees.

Peter KONLECHNER proposes to distinguish the issues of fees structure and membership structure and to stick to what we want to achieve.

10.3. Commissions

Steven RICCI introduces the commissions' work by presenting the conclusions of the EC. He thanks the persons who have sent contributions about the future of the commissions, specific projects and the membership structure: Eva Orbanz, Bill Murphy, Nancy Goldman, Hoos Blotkamp, Paolo Cherchi Usai and René Beauclair. There were contributions that reflect the work of the EC. There emerge three general points in term of structure and of specific projects. He thinks that there is a consensus between those propositions:

- There is a feeling that the EC should be more involved in providing clear directions to the commissions and specific projects. If the EC is not more directly involved, it comes from the desire to respect the commission work. There are serious experts but the commissions asked for

more directions. It is an invitation to the EC for taking more responsibility and guiding the commissions' work.

- In most of the discussions and papers, the concept of project orientation in the commissions' work has repeatedly come up. The commissions need to be guided by specific projects, concrete deadlines and missions with specific budgets attached as well. This means that the specificity of the projects requires that the people attached to the projects would change as well. We might have a commission's structure with a certain semi-permanent membership.

- There was a general sense about the need to improve the communication not only between the commissions and the EC but also between the commissions and the general membership. There is a request for the EC to become more informative to the membership on an ongoing basis.

There is a serious proposal.

- We must identify the leaders for the commission's work and define a list of specific projects to start or to restart now. We need to identify individual members of the EC to be responsible for the communication's issue. The membership and the commissions need to know who is responsible in the EC for which area in the commissions.

- There is a will to continue the CD-ROM project.

In term of those recommendations, the EC needs to report to the membership within the next six months.

He invites Luca Farinelli and Nancy Goldman to present their plans.

Nancy GOLDMAN has circulated a document with her projects (see document attached) agrees with the idea of the projects' orientation and reports on the projects that she wishes to develop. She reminds that the Documentation and Cataloguing Commission has focused on the production of the CD-ROM (editorial and technical issues, databases). People are committed to that work as long as that work is valuable to the federation. Several projects have failed by the way side primarily because of the need for additional volunteers.

- the creation of a core cataloguing kit (basic rules available internationally),
- the handbook for documentation (concrete info for keeping and handling stills, posters, etc.),
- the continuation of the CD-ROM project.

We need more help to complete the work on the handbook for documentation that will include concrete information on the handling of collections including books, posters and periodicals.

Peter KONLECHNER considers Nancy's projects as very interesting, and supports them all. He furthermore raises the problem of the Windows 98 (which can not read easily the Windows 95) and other forthcoming problems which will come with Windows 2000. We should maybe foresee other problems and adopt already the NT 5.0 technology.

Gian Luca FARINELLI presents a co-operative project that would be undertaken by ACE (Association des Cinémathèques Européennes) with FIAF.

- The idea comes from the experience of the search of lost films. We have established a list of films that the European cinémathèques were looking after urgently. The methodology based on the search in film archives gave the possibility to identify around one thousand titles. Mostly were filmed before 1930. From these lists, which started to be circulated, the European archives have already restored about one hundred of these films.

- We must now go back to the database established by Jacques Ledoux, edited in 1988, in order to complete this list of the silent films preserved in the archives. Those last years, a huge work of cataloguing has been done by the archives. The information listed on this database is insufficient now, it must be adapted to the current technical preservation's requirements. We should think about a new database dedicated to the films of these years, which can be used for the restoration but also for the programming. This project should be an opportunity to collaborate with non-European countries. The database should be edited on a floppy disk format: the disks would be sent to all the members who have participated. This project could start at the beginning of next

year and after one and half year, we could already have a first version of the disk.

Adriano APRA remarks that projects are being presented before the adoption of a new commission structure, and therefore also presents his own projects:

- One project for the Commission of Documentation and Cataloguing in the field of the non-film collections, in particular for the photos and posters. There are five sorts of improvements possible: a criteria of digitalisation of these images, problems of rights, importance of the stage stills, this type of photo gives lots of technical information, the importance of the photograms. The photos in films' books are used only as decoration, we should try to have a real relation between text and image.

- A second proposition is for the Commission of Programming and Access : criteria of a screening room. How to build a screening room, how to project a film. There should be a reflection on the possibility to adapt the different machines to make the screening room available for projections of all types of films.

- A third proposition is for the Technical Commission : based on what we did this year in Madrid about the history of laboratories, we should make a history of the technology in all its phases and aspects which would be related to the style of the films.

There is a fundamental problem for the future of the FIAF : the digitalisation of the cinematic images, not only for restoration reasons but also for full transfer. In the near future all archives will be facing this problem, regardless of the sentimental affection they maintain for the 35mm stock.

Nancy GOLDMAN is happy to see that there is an interest in making lists of FIAF holdings more available and proposes that the Documentation and Cataloguing Commission re-launches the work on the project of a database on the CD-ROM in order to make sure that the information included in the database is accurate. The Commission would start sending to each archive a list of the holdings listed on the CD-ROM so that everyone can correct the information and make sure that it is exactly what each archive wants to have appeared. The CD-ROM is for silent film holdings, both shorts and features. She agrees with the suggestion of Gian Luca to have one list to which we contribute as strongly as we can, rather than create two lists.

Gian Luca FARINELLI thinks that it would be important to add information. In certain cases we have only a title. Today, if we are to launch a restoration project, we need to know if the film is in another archive. We have to rethink the project, asking more information to the archives and not only checking the current information.

Vittorio BOARINI appreciates these ideas but believes the real discussion to be a political issue. This topic must be addressed and the GA must provide guidelines to the EC for making decisions. Should it be a permanent commissions that deals with specific subjects? Or should it be temporary working groups that deal only with the projects? What happens when a project is finalised? The GA should also decide if it must be a commission oriented, or a project oriented structure. Another question addressed to the GA is whether the Commissions should be autonomous bodies, or if the EC should be more involved in the Commissions' work. Several possibilities have been considered by the EC, but the ultimate political decision must be taken by the GA.

Peter KONLECHNER believes that it is necessary to provide guidance to the commissions, but also thinks that the commissions should be encouraged to continue to work autonomously (budget, definition of the projects, etc.). A commission head works for free, and it is therefore necessary to leave him an incentive, in form of autonomy.

Michael FRIEND announces that he will circulate a document (see document attached) on what

has been done in the absence of a technical commission. FIAF has no financial capability to hire a specialised commission. What FIAF can do is examine, validate and communicate information. The commission should be an information gatherer. We think about issues of the new technologies and so forth. We would be ready to support projects but we don't have the funding to undertake projects on our own. We have to be modest until we identify financial sources for projects. The project of Gian Luca is great but we can't finance it. Technology is dominated by large companies and we can certainly collaborate in having exchanges of technologies' information.

Gabrielle CLAES is glad to learn that there is real interest of the group in achieving projects. She is favourable to a project oriented structure, to the constitution of small groups of experts on a permanent base. Experts can anticipate on problems that the members can not. Being "amateurs" with all the noble aspect that this implies, we should aim at more professionalism. A certain amount of questions can't be resolved without the advice of experts. For example, Gian Luca is specialised in the identification issues. In the technical field, we should require the help of experts of private companies. For example the Gamma group, which is also constituted by experts coming from private companies. We know the limitations of the budget of the FIAF for the commissions, and we need more funds if we want to intensify the work on some projects, such as the researches on the vinegar syndrome. Alfonso del Amo's work is an example of project that must be followed and supported by us. ACE is willing to make some contributions to specific projects.

Iván TRUJILLO BOLIO thanks Michael Friend for his excellent paper that will be useful for all.

Steven RICCI thinks that we have been trying to achieve a balance between 1) specific projects which are developed in response to requests of the membership, and 2) the commissions structure.

Nancy GOLDMAN wishes to get more information on how and when the Commission can move forwards. She reminds the importance of resources.

Steven RICCI recalls that this is one of the subjects of the next EC meeting.

11. Voting Session

Roger SMITHER announces that there are three items for voting, there are 64 Members of FIAF either directly represented in this hall or represented by a proxy. The voting requires a majority to achieve a decision, this means 33 votes. A candidate must receive 33 positive votes to be elected.

In order to count the votes, we are required to nominate three people in the GA but not voting, they are Catherine Gautier, Rutger Penne and Rolf Lindfors.

11.1. Letter about the Situation in Belgrade Sent to UNESCO on March 31st

After the previous discussion, and their being no further questions, the approval of the letter sent to Mr Federico Mayor is put to vote.

Results (on 60 valid votes):

In favour:	47
Against:	3
Abstention:	10

The Executive Committee will inform Mr. Federico Mayor and the archive of Belgrade of this decision.

11.2. Reconfirmation of the AFI

Roger SMITHER introduces the first issue for voting on membership questions: the reconfirmation or the non-reconfirmation as a FIAF Member of the National Center for Film and Video Preservation of the American Film Institute in Los Angeles and Washington. It is a requirement of our current Statutes and Rules in article 19, section I that the EC should review every 5 years the status of the Members and confirm or not that status. In 1998, the EC had under review the question of the reconfirmation of this institution and has decided that the status of Member was not appropriate and that the more correct status would be that of Associate. He makes it clear that the EC decision is not a criticism of the AFI. The sub-committee and later the full EC have given serious attention to the information contained in the reconfirmation questionnaire and that supplied in response to further requests from the EC. The Statutes and Rules impose certain expectations, first that a Member should be engaged in the active work of the preservation of the collection. The EC has concluded that the AFI does not conform to these criteria. The collection material is stocked in other archives. While it provides funds to assist in the work of preservation, funding agencies are not archives as such. AFI does not employ archive personnel. AFI carries on important activities, which the EC applauds, but they are activities which conform to the status of Associate, not of Member. The EC having reached its decision by a very large majority (12 votes in favour and one against), the next requirement is that the EC refer the matter to the GA for decision by secret ballot. According to rule 21, the members must vote on the EC recommendation by secret ballot, they must reach the majority of two third.

Ken WLASCHIN expresses his reassurance to all FIAF affiliates that the AFI will continue to co-operate in every way it can whatever the decision of the GA. He furthermore reminds that the AFI has been reconfirmed several times as a Member, and that the Statutes and Rules have not

been changed. It is therefore the interpretation of the Statutes and Rules, which seem to have changed. The AFI has maintained, preserved, restored works of its own. The most recent example is "Richard III," which the AFI restored and keeps in Los Angeles. He concludes that it is not because the AFI doesn't store the films that it is not a preservation archive.

Comments are still welcomed before proceeding to the vote.

Enrique PLANAS wishes to receive more explanations about the concrete reasons that have lead the EC to make this proposition to the GA.

Paulina FERNANDEZ believes that the question was not clearly formulated. The "yes" is a "no" to AFI.

Adriano APRA asks whether this question should not be simplified by eliminating the fourth possibility and only leaves the Yes/No/Abstention options.

Roger SMITHER reminds that we have to take the procedure of reconfirmation seriously. The AFI accomplishes a valid work, but doesn't meet the criteria to be a FIAF Member.

<u>Results (of valid votes)</u>	<u>1st round</u>	<u>2nd round</u>	<u>3rd round</u>
In favour of the EC recommendation	24	27	28
Against reconfirmation	14	18	19
The EC to reconsider the question	17	13	10
Abstentions	6	2	4

There being no majority for any of the possibilities offered, the decision is put back to the Executive Committee. The final decision will be taken by the EC at its second meeting in Madrid.

11.3. Change of Status: SFA Ljubljana

The last issue for voting on Membership is the application of the Provisional Member Slovenski Filmski Arhiv in Ljubljana to change status and to become a Member.

Peter KONLECHNER, member of the EC, made an archive visit last year. He gives a brief résumé of his report on the archive. The archive has no theatre but keeps good relations with the Slovenian cinematheque whose screening room they currently use. They keep the national production, which has been partially deposited at their archive when the republic of Yugoslavia was split. They benefit from a law about the legal deposit, and actively collect films. The SFA keeps now 2679 titles, 5488 prints negatives and 18.804 reels. The total length of the films is 3 700 000 meters of which the nitrate films are 50 000, the safety films are 2 745 000 meters. The collection consists of 67% documentaries and 5% fiction films and the national heritage is kept up to 95%. He was not very happy with the storage conditions. They had fruitful talks on how this could be changed. There is a possibility of storage at 65 km from the centre. Both archives will have their films in a huge building. He suggests that we could help them to set this place up the right way. There are problems of humidity and the security will be improved, there is no laboratory, they have to use the one of Zagreb. There is a good catalogue, they have already catalogued 200 datas and 49 films in a computer database. The small staff does a lot of documentation also. They are reliable sources of information on the national production.

Roger SMITHER announces that the EC has received and discussed Peter's report. In its meeting in San Juan, the EC has unanimously decided to recommend the change of status of the

Slovenski Filmski Arhiv to the General Assembly.

Vittorio BOARINI raises a formal question of procedure. He compliments Peter Konlechner for his work and report, but wonders how it happens that everybody has already voted, without listening to the report. The ballots have been distributed and the Members have started voting before Peter Konlechner has finished his report.

Roger SMITHER answers that the comment of Vittorio is a fair one, but that it is a matter of individual choice on how much information you need to vote.

Results (out of 59 valid votes)

In favour:	46
Against:	4
Abstentions:	9

The SLOVENSKI FILMSKI ARHIV of Ljubljana, is therefore accepted as FULL MEMBER of FIAF.

Roger SMITHER welcomes the archive as Member of FIAF and invites Alojzij Tersan to introduce himself and the activities of his archive.

Alojzij TERSAN is pleased to present his archive and thanks especially Peter Konlechner.

12. Elections of the Executive Committee

12.1. Discharge of Existing Executive Committee

Lia VAN LEER warmly thanks the outgoing EC for the work accomplished during its period of office. The outgoing Executive Committee is discharged by show of hands.

12.2. Elections

Roger SMITHER reminds that, following the Statutes and Rules, the procedure for the election of the Executive Committee shall be by secret ballots at the majority.

Vittorio BOARINI comments on the interpretation of the procedures of election of the EC, which requires the election to take place by absolute majority. He believes that there should be a simple majority requirement. The current procedure doesn't allow enough representativity of the minorities at the GA. He believes that the Statutes and Rules are not explicit enough on this matter and allow for a broader interpretation.

Roger SMITHER confirms that a simple majority is required.

Election of the President of FIAF

There are no further nominations from the floor. As there is only one candidate nominated for President - Iván TRUJILLO BOLIO - the ballot paper offers the options of Yes, No or Abstention.

Results (out of 63 valid votes)

Yes:	51
No:	4
Abstentions:	8

Iván TRUJILLO BOLIO is elected PRESIDENT OF FIAF for a first term of two years. He compliments Michelle Aubert for the work she has accomplished as President of FIAF. He declares that he learned a lot from her, and has appreciated her concern for the developing archives, in particular those of Latin America. He believes that the greater his faith in the mission was, the bigger his responsibility will be. He will make efforts not to deceive expectations, and to build up a more unified and stronger federation. He has been told that he is the youngest President FIAF has had, but considers the Federation as a great brother from whom he has learned a lot. He invites the General Assembly to share a glass of tequila at the closing party.

José Luis RADO points that he accepted the difficult challenge of pursuing Ricardo Muñoz Suay's mission at the Filmoteca de la Generalitat Valenciana because he had the chance of learning from him. He was practically born in the middle of film cans, as his father was already a film archivist. He feels proud of being Member of these magnificent "film fools".

Election of the Secretary General of FIAF

There are no further nominations from the floor. As there is only one candidate nominated for President - Roger SMITHER - the ballot paper offers the options of Yes, No or Abstention.

Results (out of 62 valid votes)

Yes:	59
No:	1
Abstentions:	2

Roger SMITHER is elected SECRETARY GENERAL OF FIAF for a third term of two years. He expresses his deep gratitude, and will work with the newly elected President during the last two years of his service as Secretary General.

Election of the Treasurer of FIAF

There are no further nominations from the floor. As there is only one candidate nominated for President - Steven RICCI - the ballot paper offers the options of Yes, No or Abstention.

Results (out of 62 valid votes)

Yes:	45
No:	15
Abstentions:	2

Steven RICCI is elected TREASURER OF FIAF for a first term of two years. He expresses his gratitude to the General Assembly and declares himself prepared to face the new challenges of the function.

Roger SMITHER now explains the election procedure for the EC Members. He reminds that each Member must vote for not more than ten candidates. Every candidate elected must receive a simple majority of votes cast. When more than ten candidates receive a qualifying number of votes, the ten with the highest number of votes are elected.

Elected EC Members	Number of votes
Vigdis Lian	49
Vittorio Boarini	45

Paolo Cherchi Usai	45
Karl Griep	45
Peter Konlechner	45
Vera Gyürey	44
Hong-Teak Chung	42
Robert Daudelin	42
Mary Lea Bandy	41
Valeria Ciompi	40

The following candidates were unsuccessful:

Clyde Jeavons	38
Thomas Farkas	37
Patrick J. Loughney	22

As outgoing President, Michelle AUBERT welcomes the new members.

13. Communication and Projects Underway

13.1. Training

Iván TRUJILLO BOLIO invites contributions to the topic of training projects.

Paolo CHERCHI USAI reports about the FIAF Summer's School held last year at the George Eastman House (GEH), which was a very rewarding experience for all the staff of the museum. We had 19 representatives of FIAF archives and 12 representatives from non-FIAF archives. He stresses how much the success of the 1998 Summer's School is due to the co-operation between the Eastman House and several FIAF member institutions in North America : the Museum of Modern Art, the Library of Congress, the UCLA, the Academy film Archive, the Cinémathèque Québécoise. He reports that the budget of the 1999 edition is slightly under the expected budget. The GEH has been trying to advertise the school as much in advance as possible and yet they have to face applications at the last minute. This is something he would like to address, before the next Summerschool. The L. Jeffrey Selznick School of Film Preservation is the permanent annual course held at the G. Eastman House and we are recruiting candidate for the academic year, the course will start on September 4 and will last until June 23. As we explained at the last General Assembly, one member of a FIAF archive is invited to attend the annual course on a tuition free basis. He thanks the director of the first participant, Mr. Yu Dong from the China Film Archive. Natasha Lako has proposed to send a participant, but we are already receiving candidatures for the following years. At the last meeting of the EC, we decided that staff members who are willing to attend the course on a segment basis of two months are welcomed. They have to inform us of what part of the course they are interested in. We have reached an agreement with the National Archives of Mo I Rana of Norway, for an exchange of students and staff members, this is to reinforce the collaboration of American and European archives.

Alfonso DEL AMO reports on the preservation and co-ordination workshops organised by the Filmoteca Española for the Spanish FIAF and non-FIAF archives to which Latin America archives have also been invited. With the support of AECI and other sources, the travel expenses could be covered. The workshop is open to other language-speaking participants, but Filmoteca Española could not afford the translation. They will develop other workshops on very specific activities such as technical inspection of copies, and invite specialised technicians.

Paolo CHERCHI USAI takes this opportunity to inform that the George Eastman House's school

will publish an English version of Alfonso del Amo's book about technical inspection. He will study all aspects of a co-publication by GEH and FIAF. Thanks to the translation of Alfonso del Amo's text in Rochester, and the illustrations made available by Filmoteca Española, this work is now ready to become a book.

13.2. Publications

Iván TRUJILLO BOLIO invites Robert Daudelin to talk about the plans for the Journal of Film Preservation and Roger Smither about the advancements made on the FIAF Nitrate Book.

Robert DAUDELIN informs that the JFP Editorial Board of the JFP met in Madrid and that there is a permanent reevaluation process going on. We tried to make the point on what has been the journal in his new presentation since some years. The next issue could be a special double issue (number 58/59). This will be the opportunity to re-examine the profile and the place of the journal within the Federation. The next issue would be a collegial publication to which the regional groupings would participate, and would include a study about the state of preservation all over the world.

Roger SMITHER reports on the Nitrate book, referring to the suggestions made during last congresses that we should link next year's congress, for which the symposium's theme will be The Last Nitrate Picture Show, to the publication of a FIAF book about nitrate. It may be an important parallel activity to collect material about the handling storage, transport, and disposal of nitrate films. The project is an exploration and a celebration of what nitrate has meant to us in the narrow field of film archives and to the wider cinema world. Nitrate is the material, which we have to keep thanking, it is the material which made possible the art form with which we are concerned. The intervention of the medium on the film's form can be important. He asks contributions for the nitrate book in all areas, and especially of bibliographical data.

Alfonso DEL AMO proposes to include a description of what nitrate is – its physical and chemical properties - or at least a complete bibliography on the nitrate.

Roger SMITHER believes this to be an excellent idea and is willing to extend the book. He invites the colleagues to provide such a bibliography. This could indeed be a valuable part of the book.

Iván TRUJILLO BOLIO adds that there was some disappointment about the response to Roger Smither's appeal for contributions. The EC has encouraged Roger Smither to continue his work. The deadline for receiving contributions has been extended.

14. Projects with UNESCO and other International Groupings

For memory: during summer 1998, UNESCO requested a draft project about areas of development planned by FIAF. In our replying report, FIAF emphasized training and help for developing archives.

14.1. Round Table of Audio-visual Records

This group exists since 1981. It gathers all audio-visual NGO's: FIAF, FIAT, IASA, as well as the audio-visual subcommittees of ICA and IFLA. FIAF was the rapporteur of the Round Table for 1998. Meetings were held in London at the BFI premises, and the 1999 meeting was held in March at the FIAF Office in Brussels. These meetings gather presidents and secretary-generals of the NGO's and audio-visual representatives of the subcommittees. Michelle Aubert and Roger

Smither attended these meetings for FIAF.

The last two meetings were extremely important since they sealed a new relationship between the members of the Round Table. It was formally decided to carry on the group activities but give it a new structure and new objectives. Points discussed were:

- The activities of the different NGOs, their recruitment and current policies. Each NGO circulates its publications and exchanges directories when they exist and invites all NGOs to participate to the respective annual conferences. For example, this year, FIAF was invited to participate and address formally the IASA annual conference in Paris. A representative for the Joint Technical Symposium was also present at the FIAT Conference. The 50th anniversary of ICA took place during the congress in Stockholm where very interesting conferences were presented. All this documentation is accessible through the President and the Secretary General of FIAF.
- The next Joint Technical Symposium will take place from the 19th to the 22nd January 2000 in Paris and is organized by the CNC with the support and participation from the NGOs technical groups. The main subjects included are: the Vinegar syndrome, transfer and restoration of original material, digitalization and mass data migrations, new standards and recommendations for preservation procedures, technical training and maintenance on old machines. The 1995 London JTS proceedings will be published soon.
- The demand to UNESCO to set up a major world Conference on all issues related to the audio-visual heritage in 2001. FIAF will have to suggest worthy subjects and speakers for this conference. It is extremely important that this project is discussed and kept on FIAF agenda so that we get to play our part and express our concerns on issues such as legal problems, etc.

14.2. UNESCO

UNESCO, with the full support of the Round Table had been helping SEAPAVAA to organise its new training seminar in Vietnam. Michelle Aubert attended part of the Intergovernmental council for the General Information programme which led to the regrouping of two divisions of UNESCO: the PGI division and the Information Programme and Intergovernmental Informatics.

This change reflects upon the current interest of UNESCO for the challenges of the information highways in our societies and also its current financial difficulties.

UNESCO publications are now all available on the Internet, including the latest survey *Legal Deposits Systems in the World, The Philosophy of Archiving* by Ray Edmondson.

14.3. EUREKA

A group of FIAF archives are in contact with this international organization in Brussels which will be setting up from the 27th to 29th September 99 at the 2nd Pan-Euro-Mediterranean conference in Athens, three audio-visual workshops, including one on the legal context of film archiving in Central and Eastern European countries.

15. Future Congresses

15.1. 2000. London

Clyde JEAVONS reports on the 56th Congress in London from 3 to 10 June 2000 organised by the BFI, the IWM and FIAF members from Wales and Scotland. He compliments José María Prado for the excellent organisation of the Madrid congress. He highlights a few things in the presentation document of the London Congress (see attached Newsletter#1). He informs that a range of hotels at moderate rates have been located in London, which is an expensive city. The final choice of hotels will be circulated in Newsletter#2. The visa regulations in the UK are strict and there are around 20 countries, which are concerned by this issue. He encourages to ask funding to the British Council and proposes his support to write a letter if necessary. The symposium is about nitrate and will be accompanied by the publication of a book on the subject. It will be a celebration of the nitrate in all aspects in which the screenings will occupy an important part in the programme. The second symposium is about the archive of the future. There will be a workshop on amateur films and non-fiction films co-ordinated by Janet McBain from the Scottish Film Archive. There is a plan to try to mark the end of the 20th century by inviting the archives to submit stunning moments from their collection. It can be many items of one or two minutes of non-fiction event style iconographic material. We will launch the congress with Napoleon by Abel Gance. There will be a visit of the conservation centre. It is planned to have two days of General Assembly. Members may contact Clyde Jeavons, co-ordinator, Roger Smither, Anne Fleming or the FIAF Secretariat.

Adriano APRA asks whether the nitrate films will be projected with new projectors. He mentions, if it is not possible, the possibility of adapting the light of a xenon projector with a special lens to obtain a warm light.

Clyde JEAVONS and Anne Fleming will investigate this possibility.

José María PRADO offers Filmoteca Española's assistance for the London congress. The layout of newsletters, registration forms and other documents that exist already in three languages, might be adapted.

Karl GRIEP agrees with the idea of having a two days General Assembly and reminds the importance of the evaluation of the state of the nitrate by the archives, which send them.

Iván TRUJILLO BOLIO thanks Clyde Jeavons and will be glad to learn more about the stages of preparation of the congress from him.

15.2. 2001. Rabat

Abdallah BAYAHIA confirms the invitation of the Cinémathèque Marocaine for the Rabat 2001 FIAF Congress, which will take place in April. He provides general information about transportation, accommodation, climate, facilities, and translation. He furthermore comments on the symposium and the seminar around the theme of the creation and development of the cinémathèques. The theme of the colonial cinema is conceived as a study of the "borrowed" film heritage. They are the films made by the Western European countries during the colonial period (until the sixties mainly), in Africa and other continents. The objective of the symposium is to

engage in a process of improvement of the access, restoration, cataloguing, programming, research, co-operation between the cinematheques, with the other international organisations and in particular with UNESCO for the colonial cinema. The theme of the colloquium (the creation and the development of the cinematheques), is an important objective of FIAF and all contributions are welcomed.

Francisco GAYTAN asks if the methodology of the symposium is only intended to comprise the heritage of the Maghreb. He recalls that at the congress of Mexico, one of the symposia dealt with a similar subject, under the title of "the forgotten cinema of Latin America".

Abdallah BAYAHIA intends to extend the analysis to the colonial cinema in general.

José Manuel COSTA reminds the project "L'Europe en Afrique", which was developed in Lisbon.

Iván TRUJILLO BOLIO thanks Abdallah Bayahia for his excellent report.

15.3. 2002 and Later

Hong-Teak CHUNG announces that the Korean archive confirms his invitation for 2002 to hold the congress in Seoul.

Paulina FERNANDEZ JURADO reminds that in Prague she made a proposal to hold the congress 2002 in Buenos Aires. Due to uncertainty about what will happen after the elections, at the end of the year, and considering that there is already a firm offer to host the congress in 2002, she prefers to withdraw her proposal unless there would be an urgent need.

Iván TRUJILLO BOLIO proposes Seoul to the GA : the proposal is approved unanimously by the General Assembly by show of hands.

Jan-Erik BILLINGER, on behalf of the Helsinki and Stockholm archives, invites the FIAF 2003 congress in the two cities: Stockholm and Helsinki. The congress would start with the symposium about restoration of colour films in Stockholm. The General Assembly would take place in Helsinki. The formal proposal will be submitted to the Executive Committee in Toulouse. The final decision will be taken by the GA in London.

Iván TRUJILLO BOLIO closes the session.

16. Open Forum

Peter KONLECHNER chairs the open forum. He recalls/reminds the main purpose of this , reminds that the open forum was proposed several years ago to have more democracy.

Adriano APRA mentions his wish to host the FIAF 2004 congress in Rome. He will give more information when the restructuring for an improvement of the technical conditions will be over. The Cineteca Nazionale is one of the most important, and a congress would be the best opportunity to celebrate its film heritage.

Gabrielle CLAES makes a proposal to launch a project to establish recommendations to detect the vinegar syndrome and to consider some solutions for the acetate problem. She wishes to find simple and rapidly applicable solutions for small and medium size archives to save the collections while waiting for the more sophisticated results of other researches. She would like

the Gamma book to be translated rapidly.

Alfonso DEL AMO announces that the Gamma Group should publish the book during next year. A film is a complex ensemble of molecules. A first work would be to compare statistical data from different sources. The main objective is not to go into complex chemistry, but to try avoiding rapid decay of the films. The study would include storage conditions (basic conditions in the European countries), storage in cans, contamination of films by magnetic tapes, microorganisms, cleaning of films. The last aspect they wish to consider is the construction of storage vaults (in particular : the new archive vaults). He reminds that this subject could be of great interest for our colleagues of Rabat.

Peter KONLECHNER asks if Alfonso could produce a paper on the results of his researches.

Alfonso DEL AMO wishes to achieve the document soon.

Reynaldo GONZALEZ reminds his calls for co-operation made in Los Angeles. He recalls the economical crisis of his country and the fact that he can not replace the old devices the Soviet Union had provided. He reminds that in the last four years, there was an intensive activity of restoration of Cuban and Latin America films. Thanks to AECI, they have doubled the capacity of storage. But the problem remains : how to preserve the films. The National Board of Canada has helped them to solve some problems of storage conditions. Money is still needed to solve numerous problems. The symposium in Rabat will be important. He furthermore requires assistance and support.

Iván TRUJILLO BOLIO reminds that FIAF has carefully studied the list of required material that has been circulated in Los Angeles. Thanks to the AECI Fund, some smaller equipment has been purchased. Other forms of support have been provided by colleague's archives. He reminds that FIAF is aware of the difficulties that many Latin American archives encounter and is willing to undertake what can be done for every archive.

Reynaldo GONZALEZ thanks FIAF and all colleagues for their support. He will circulate a new list if items required in order to avoid receiving twice the same material.

Eva ORBANZ compliments Michael Friend's paper and takes the opportunity to thank Henning Schou for everything he has done for the Commission during so many years.

Peter KONLECHNER adds that FIAF owes Henning many important contributions and a professional approach. He regrets that he left and encourages further collaboration with him.

17. Closure of the General Assembly of the 55th FIAF Congress

Iván TRUJILLO BOLIO thanks the translators and join the colleagues of London and Rabat in presenting his compliments to José María Prado for the excellence of the congress. He thanks the entire crew for the accomplished work.

José MARIA PRADO expresses his gratitude to all colleagues, visitors, and sponsors of the Congress. He also thanks in particular the archives of Spain (Filmoteca de la Generalitat de Catalunya, Filmoteca de la Generalitat Valenciana, Filmoteca Vasca) that have participated in the organisation, as well as all the participants that have come to Madrid. He looks forward to see everybody in London.



Bienvenidos a Madrid

Welcome to Madrid

Estimados Colegas,

Confiamos que la llegada a Madrid se haya producido satisfactoriamente y queremos darles la bienvenida a nuestra ciudad.

En este folleto encontrarán, además del programa detallado de actividades, algunas informaciones útiles para la estancia. Por supuesto, estamos a su disposición para cualquier información adicional.

En la página 13 encontrarán también las direcciones de todos los lugares mencionados.

Dear Colleagues,

We hope that you had a pleasant journey and would like to take this opportunity to welcome you to our city.

In this program, apart from a detailed schedule of activities, we have included some useful information for your stay. Naturally, we are at your disposal for any additional information.

The addresses of all the places mentioned can be found on page 13.

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fiaf madrid'99

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Programa

55 Congreso de la Federación Internacional de Archivos Fílmicos

9 – 18 de abril de 1999

FILMOTECA ESPAÑOLA

ANNEX 1

Calendario de actividades
Schedule of events

11 de abril
Domingo Sunday

8 de abril
Jueves, Thursday

20.00 Inauguración de la
exposición
Opening of the
exhibition

Björn Schülke: Modulator #1
Sala Juana Mordó
Círculo de Bellas Artes

9 -11 de abril
Viernes, Sábado, Domingo
Friday, Saturday, Sunday

Reunión Comité
Ejecutivo
Executive
Committee Meeting

Salón Bolívar
Casa de América

Llegada de los congresistas
Arrival of congress guests

Recogida de acreditaciones y
documentación
Accreditation and congress
document pick-up at

13.00-21.00 Hotel Mediodía
Hotel Nacional
Hotel Suecia
Hotel Prado

13.00-22.00 Cine Doré

20.00 Recepción de
bienvenida
Welcome Reception

Salón de Baile
Círculo de Bellas Artes

12 de abril
Lunes Monday

9.00-13.45 Simposio
Symposium

El siglo del cine / Un siglo en el cine
A Century of Cinema / A Century in
Cinema
Sala 1
Cine Doré

14.00-15.45 Cocktail-lunch

Palacio de Fernán Núñez
Ofrecido por la / Courtesy of
Filmoteca de la Generalitat
Valenciana

16.00-18.00 Simposio
Symposium

El siglo del cine / Un siglo en el cine
A Century of Cinema / A Century in
Cinema
Sala 1
Cine Doré

18.30-20.00 Demostración
Workshop

Sistemas de subtítulo electrónico
Electronic subtitling systems
Sala 2
Cine Doré

20.00 Inauguración de la
exposición
Opening of the
exhibition

Constructores de quimeras.
Directores artísticos del cine español
Builders of Dreams. Art Directors in
Spanish Cinema
Sala de Bóvedas
Centro Cultural del Conde Duque

Cocktail ofrecido por la / Cocktail
courtesy of
Academia de las Artes y las Ciencias
Cinematográficas de España

22.30 Presentación revista
Presentation magazine *Archivos de*
la Filmoteca (Vicente Sánchez Biosca
y José Luis Rado)

Proyección de **Sangre y arena**
(Blasco Ibáñez, 1916) con
acompañamiento en directo al piano
de Arcadi Valiente
Screening of **Sangre y arena**
(Blasco Ibáñez, 1916) with live piano
accompaniment by Arcadi Valiente.
Sala 1

Cine Doré
Presentada por la / Presented by the
Filmoteca de la Generalitat
Valenciana

13 de abril
Martes Tuesday

**9.30-13.45 Simposio
Symposium**

*El siglo del cine / Un siglo en el cine
A Century of Cinema / A Century in
Cinema*

Sala 1
Cine Doré

14.00-15.45 Cocktail-lunch

Museo Nacional Centro de Arte
Reina Sofía
Ofrecido por la / Courtesy of the
Filmoteca de la Generalitat de
Catalunya.

Almuerzo-reunión del comité editor
del / Lunch-Meeting for the Editorial
Board of the *Journal for Film
Preservation*

Sala de Protocolo Museo Nacional
Centro de Arte Reina Sofía

**16.00-18.00 Simposio
Symposium**

*El siglo del cine / Un siglo en el cine
A Century of Cinema / A Century in
Cinema*

Sala 1
Cine Doré

18.30-20.30 Workshop
*Formación y prácticas en los
archivos cinematográficos
Archival Education and Training in
Cine Doré*

20.00 Presentación del ciclo
de películas latinoamericanas
restauradas con la ayuda de la
UNESCO, la AECI y la Fundación del
Nuevo Cine Latinoamericano
*«La memoria compartida.
Cooperación para la preservación
filmica en Iberoamérica»*

Latin American
restored films with the sponsorship
of UNESCO, AECI and the Fundación
del Nuevo Cine Latinoamericano
Anfiteatro
Casa de América
Cocktail

22.30 Proyección especial de
cortometrajes de / Screening of
short films by Segundo de Chomón
con acompañamiento en directo al
piano de with live piano
accompaniment by Richard Krull
Sala 1
Cine Doré
Presentada por la / Presented by the
Filmoteca de la Generalitat de
Catalunya

14 de abril
Miércoles Wednesday

**9.30-13.45 Simposio
Symposium**

*El siglo del cine / Un siglo en el cine
A Century of Cinema / A Century in
Cinema*

Sala 1
Cine Doré

**14.00-15.45 Almuerzo-
degustación
Cocktail-lunch**

Salón Prado
Hotel Meliá Castilla

Ofrecido por el / Courtesy of the
Departamento de Turismo del
Gobierno Vasco y la Filmoteca
Vasca/Euskadiko Filmategia. El
traslado desde el Cine Doré se
realizará en autocares. Transport
buses from the Cine Doré will be
available.

**16.00-19.00 Reuniones Grupos
Regionales
Regional Meetings**

Casa de América

16.00-17.00 CNAFA

Sala Machado de Assís

16.00-17.00 Visita y encuentro en
la Mediateca de Casa de América
representantes CLAIM. Visit to the
Mediateca for CLAIM representatives

16.00-19.00 ACE

Sala Cervantes

17.00-19.00 CLAIM

Sala Machado de Assís

17.00-19.00 SEAPAVAA

Sala Biblioteca

**17.00-19.00 Archivos
Escandinavos
Scandinavian
Archives**

Sala Fonoteca

16.30-19.30 Grupo Gamma
Sala a confirmar To be confirmed

16.00-18.30 Workshop
Indexadores Españoles y
Portugueses (PIP)
Spanish and Portuguese Indexors (PIP)
Biblioteca Library
Filmoteca Española

22.30 Proyección de cortometrajes
vascos restaurados Screening of
short restored Basque films.
Sala 1
Cine Doré
Presentada por Presented by the
Filmoteca Vasca

15 de abril
Jueves Thursday

9.00-14.00 Workshop

Historia de la fabricación de película virgen para cinematografía
History of Raw Stock Manufacture
Sala 1
Cine Doré

**14.00-15.30 Almuerzo-buffet
Buffet-Lunch**

Ofrecido por / Courtesy of
KODAK División Cine Profesional
Terraza de verano Summer Terrace
Cine Doré

15.40-18.00 Workshop

Historia de la fabricación de película virgen para cinematografía
History of Raw Stock Manufacture

9.30-18.00 Workshop

Indexadores Españoles y
Portugueses (PIP)
Spanish and Portuguese Indexors (PIP)
Biblioteca Library
Filmoteca Española

18.30-19.30 Presentación

Film Archives on Line
Sala 1
Cine Doré

20.30 Proyección del film
mudo **Frivolinas** (Arturo Carballo,
1927), con acompañamiento
musical en directo. A continuación
se servirá un cóctel
Screening of the
silent film **Frivolinas** (Arturo
Carballo, 1927), accompanied by
live music and followed by a cocktail
party
Sala 1
Cine Doré

Presentada por la Filmoteca
Española con el patrocinio de
AISGE.
Presented by the Filmoteca Española
and sponsored by AISGE

16 de abril
Viernes Friday

**9.45-19.00 Excursión
Day Trip**

Tren de la fresa
Strawberry Train
Aranjuez

Salida desde la Estación de Atocha
Departure from Atocha Station

Con la colaboración de Sponsored
by RENFE
y el apoyo de and with the support
of Exmo. Ayuntamiento de Aranjuez

17 de abril
Sábado Saturday

**9.00-13.30 Asamblea General
General Assembly**

Salón de Baile
Círculo de Bellas Artes

**13.30-15.30 Almuerzo-buffet
Buffet-Lunch**

Sala de Columnas
Círculo de Bellas Artes
Ofrecido por / Courtesy of
Laboratorios Fotofilm Madrid

Almuerzo-reunión para
patrocinadores del P.I.P.
Lunch-Meeting for P.I.P. supporters
Sala de Columnas
Círculo de Bellas Artes

**15.30-18.00 Asamblea General
General Assembly**

Salón de Baile
Círculo de Bellas Artes

**20.30 Recepción de
Clausura
Closing Party**

Palacio de Gaviria

Cena-buffet ofrecida por la
Filmoteca Española y EGEDA
Buffet-dinner courtesy of Filmoteca
Española and EGEDA

18 de abril
Domingo Sunday

9.00-14.00 Asamblea General
General Assembly

Salón de Baile
Círculo de Bellas Artes

16.00 Reunión final del
Comité Ejecutivo
Final Executive
Committee Meeting

Salón de Baile
Círculo de Bellas Artes

Lugares del congreso
Congress locations

Filmoteca Española

Ctr. Dehesa de la Villa, s/n
T. 91 549 0011 / F. 91 549 7348

Cine Doré

c/Santa Isabel, 3
T. 91 369 2118 / F. 91 369 1250

Casa de América

Pº de Recoletos, 2
T. 91 595 4800

Círculo de Bellas Artes

Marqués de Casa Riera, 2
T. 91 360 5400

Hotel Mediodía

Plaza Emperador CarlosV, 8
T. 91 527 3060 / F. 91 530 7008

Hotel Nacional

Paseo del Prado, 48
T. 91 429 6629 / F. 91 369 1564

Hotel Prado

Prado, 1
T. 91 369 0234 / F. 91 429 2829

Hotel Suecia

Marqués de Casa Riera, 4
T. 91 531 6900 / F. 91 521 7141

Hotel Melía Castilla

Salón Prado
Capitán Haya, 43

Hotel Suite Prado

C/Manuel Fernández y González, 10
T. 91 420 2318 / F. 91 420 0559

Palacio de Fernán Nuñez

Fundación de los Ferrocarriles
Españoles
C/ Santa Isabel, 44

Museo Nacional Centro de Arte
Reina Sofía

C/ Santa Isabel, 52

Exposiciones / Exhibitions

Instalaciones de *Björn Schülke:*

Modulador #1

del 8 al 18 de abril

Sala Juan Mordó

Círculo de Bellas Artes.

Marqués de Casa Riera, 2

Constructores de quimeras.

Directores artísticos del cine español

del 12 de abril al 13 de junio

Sala de las Bóvedas. Centro Cultural

Conde Duque.

Conde Duque, 11

Simposium

El siglo del cine/Un siglo en el cine

Lunes 12

Symposium

A Century of Cinema/A Century in Cinema

Monday 12

9.00-9.30 Presentación

9.30-11.15 La imagen fantasma

Análisis de las marcadas diferencias que existen entre una descripción literaria y una descripción cinematográfica.

Alain Robbe-Grillet
Escritor y Director de Cine

El cine, oración salvaje

Desde la perspectiva de hombres pretendidamente civilizados, hoy nos seguimos preguntando qué sentido tenían las pinturas rupestres, como si nuestros primitivos ancestros fueran sustancialmente diferentes a nosotros. Si invirtiéramos el curso del tiempo, ellos se harían la misma pregunta cuando descubrieran, en el fondo de una sala oscura, el juego de luces y sombras que llamamos cine.

Gonzalo Suárez
Escritor y Director de Cine

El cine ausente / presente en Borges y Cabrera Infante

Dos ejemplos de sintaxis narrativa como formas de montaje cinematográfico aplicadas al lenguaje

Edgardo Cozarinsky
Escritor y Director de Cine

9.00-9.30 Presentation

9.30-11.15 The Phantom Image

The differences between a literary description and a cinematographic image.

Alain Robbe-Grillet
Writer/Filmmaker

Cinema, a Savage Phrase

From the perspective of supposedly civilized people, today we continue asking what significance primitive drawings had, as though our primitive ancestors were substantially different from ourselves. If we reversed the course of time, they would ask the same question upon discovering, at the far-end of a dark room, the play of light and shadow that we call cinema.

Gonzalo Suárez
Writer/Filmmaker

The Absence / Presence of Film in Borges y Cabrera Infante

Two examples of narrative syntax as forms of cinematographic editing applied to language.

Edgardo Cozarinsky
Writer/Filmmaker

Sombras suele vestir

Carlos Monsivais
Escritor

Moderador

Javier Rioyo
Cineasta y periodista

11.15-11.45 Pausa café

11.45-13.45 El cine y la inteligibilidad científica

Un evento extraordinario de debate científico-filosófico tuvo lugar en el Teatro Museo Dalí el 2 y 3 de noviembre de 1985 bajo los focos del cine, la presencia de Salvador Dalí, una audiencia expectante y los pensadores del Determinismo y el Azar más polémicos del momento. En torno a este episodio histórico, «Proceso al azar», se discuten las venturas y desventuras de la inteligibilidad científica.

Jorge Wagensberg
Doctor en Física,
Director del Museo de la Ciencia de la Fundación "la Caixa"

Dressed in Shadows

Carlos Monsivais
Writer

Moderator

Javier Rioyo
Filmmaker and journalist

11.15-11.45 Coffee Break

11.45-13.45 Cinema and Scientific Intelligibility

An extraordinary scientific-philosophical debate took place in the Teatro Museo Dalí on the 2nd and 3rd of November, 1985, beneath camera lights, the presence of Salvador Dalí, an expectant audience and the most controversial thinkers on determinism and chance of the day. After this historic occurrence, «Chance on trial: determinism and freedom», the good luck and misfortunes of scientific intelligibility are argued.

Jorge Wagensberg
Director, Science Museum of the Fundación "la Caixa", Barcelona

Simposium

El siglo del cine/Un siglo en el cine

Lunes 12 (cont.)

De qué manera el cine ha conformado nuestra visión de los sistemas educativos interactivos

Sabemos que las películas de mayor éxito son aquellas en las que el espectador se siente atrapado en la historia contada y puede identificarse con los personajes y los problemas que enfrentan. Hoy tenemos la capacidad de construir software que funciona del mismo modo - el usuario se identifica con la historia construida en el software, quiere aprender a resolver los problemas que la historia plantea y como resultado adquiere nuevos conocimientos.

Roger Schank

Director, Institute for the Learning Sciences, Northwestern University

La imagen en movimiento en la biología, con especial referencia a la ornitología

¿De qué manera el cine, el video e incluso los programas de televisión han contribuido al avance de la ornitología? La cámara lenta y rápida y el análisis fotograma a fotograma son ejemplos revelatorios; el video permite el almacenamiento de datos; y el

Symposium

A Century of Cinema/A Century in Cinema

Monday 12 (cont.)

How Cinema has informed our View of Computational Learn-by-doing Educational Systems

We know that the most successful movies are ones in which viewers get caught up by the story being told, where they can identify with the characters and the problems they face. We now have the ability to build software that works the same way - users identify with the story built into the software, they want to learn how to solve the problems the story presents, and as a result, they come away with new knowledge.

Roger Schank

Director, Institute for the Learning Sciences, Northwestern University

Moving Imagery in the Science of Biology, with Special Reference to Ornithology

How have film, video and even live TV transmission helped the advance of ornithology? For example, fast-motion, slow-motion and frame-by-frame analysis are revealing; long-play video enhances data collection; and playing moving images to birds is useful in behavior experiments. Illustrated with video-clips.

Jeffery Boswall

Lecturer/Trainer in Wildlife Television

mostrar imágenes en movimiento a los pájaros resulta útil en experiencias de conducta.

Jeffery Boswall

Conferenciante y Experto en documentales científicos

Moderador

Alberto Elena

Historiador

14.00-15.45 Almuerzo

16.00-18.00 Los mass-media y la fragmentación de los conocimientos

La ponencia analizará la organización de los conocimientos proporcionados por los medios de comunicación y su relación con cada uno de los medios que los producen o difunden (prensa escrita, televisión, cine...). Estos saberes comunican o no: y si están relacionados entre sí, cuáles son los contenidos, los modos de transmisión o los bloqueos. Marc Ferro Historiador

Moderador

Alberto Elena

Historian

14.00-15.45 Lunch

16.00-18.00 The Mass-Media and the Fragmentation of Knowledge

This lecture will analyze the organization of knowledge supplied by the media and its relation with each of the media in which it is produced or broadcast (written press, television, film...) Do these fragments of knowledge communicate or not, and if they are related to one another, what are the contents, the modes of transmission or blockages.

Marc Ferro

Historian

Cinema as a Belligerent Political Mirror

The image of actual governments in fictional cinema from 1916 to 1946. Román Gubern Historian

Symposium

El siglo del cine/Un siglo en el cine

Lunes 12 (cont.)

El cine como espejo político beligerante

La imagen de gobernantes en activo en el cine de ficción de 1916 a 1946.

Román Gubern
Historiador

La experiencia de la Historia: Vertigo, Alfred Hitchcock, 1958

Al analizar en 1958 la película Vertigo de Alfred Hitchcock, Éric Rohmer escribió : «Aquí el suspense tiene un doble efecto: no sólo sensibiliza el porvenir, sino que revaloriza el pasado». En su acierto, esta afirmación invita a considerar esta película como una manera de comprender también lo que es la experiencia de la historia, donde la búsqueda y la comprensión del pasado están organizadas a partir de la dimensión espacio-temporal en la que se mueven los historiadores, al tiempo que esta

Symposium

A Century of Cinema/A Century in Cinema

Monday 12 (cont.)

The Historical Experience: Vertigo, Alfred Hitchcock, 1958

Analyzing Alfred Hitchcock's film Vertigo, in 1958, Éric Rohmer wrote, «Here the suspense has a double effect: not only does it perceive the future, but it reevaluates the past». Ringing true, that remark invites the consideration of this film also as a way of understanding what is the historical experience, where the search and understanding of the past are perceived from the space-time dimension of historians, while this retrospective screening at the same time affects current research.

Christian Delage
Historian, Université de Paris 8

Moderator

Fernando Rodríguez Lafuente
Historian, Director General of Books, Archives and Libraries, Ministry of Culture, Spain

proyección retrospectiva afecta a su vez al presente de la indagación.

Christian Delage
Historiador, Université de Paris 8

Moderator

Fernando Rodríguez Lafuente
Historiador, Director General del Libro, Archivos y Bibliotecas, Ministerio de Educación y Cultura de España

Symposium

El siglo del cine/Un siglo en el cine

Martes 13

9.30-11.15 Las naturalezas en Alien

La película Alien constituye un buen ejemplo de cine popular que plantea interrogantes de alcance filosófico sobre el concepto de naturaleza y el de artificio, problemas centrales del pensamiento contemporáneo.

Fernando Savater
Escritor y Filósofo

Blade Runner: metáfora de la mundialización

Ignacio Ramonet
Director, *Le Monde Diplomatique*

Eisenstein y el cine que no está

A partir de los ejemplos de Eisenstein, analizar el concepto de montaje en las obras de arte.

Omar Calabrese
Ensayista y sociólogo

Moderador

Jenaro Talens
Historiador y poeta

11.15-11.45 Pausa café

Symposium

A Century of Cinema/A Century in Cinema

Tuesday 13

9.30-11.15 Nature and Artifice in Alien

The film Alien is a good example of popular cinema that poses questions of philosophical scope about the concept of nature and artifice, central problems in contemporary thinking.

Fernando Savater
Writer/Philosopher

Blade Runner: A Metaphor for Globalization

Ignacio Ramonet
Director, *Le Monde Diplomatique*

Eisenstein and the Cinema that Isn't There

Looking at examples from Eisenstein, an analysis of the concept of editing in works of art.

Omar Calabrese
Essayist and Sociologist

Moderator

Jenaro Talens
Historian and poet

11.15-11.45 Coffee Break

11.45-13.45 Teatro, cine y literatura: dirección e interpretación

Qué puntos de contacto y qué diferencias existen entre la escritura, la dirección y la interpretación en teatro y cine.

Fernando Fernán-Gómez
Actor y Realizador

El cine: ¿obra de arte total?

¿Está el cine realmente relacionado con las restantes disciplinas artísticas?

Vicente Molina-Foix
Escritor, autor teatral y crítico

Teoría Rasa, multiplicidad y la práctica del arte indio

La Rasadhya de NatyaShastra de Bharata, la más importante teoría estética india del año 3 d.C., es un excelente punto de partida para abordar la multiplicidad de las formas artísticas (danza, teatro, música, literatura y cine). *Rasa* significa experiencia estética o imaginativa.

Priya Sarukkai Chabria
Escritora y Coreógrafa
Con la participación de Alberto Iglesias, Músico

Moderador

Vicente Molina Foix

11.45-13.45 Theatre, Film and Literature: Directing and Acting

What similarities and differences exist among writing, directing and acting in theatre and film?

Fernando Fernán-Gómez
Actor and Filmmaker

Cinema: The Complete Art Form?

Is cinema truly related to other artistic disciplines?

Vicente Molina-Foix
Writer, theatre writer and film critic

Rasa, Profusion and Indian Art Practice

The best way to unite the arts of dance, drama, music, literature, sculpture, painting and cinema is to touch upon the Indian most important aesthetic theory, the Rasadhya of the NatyaShastra by Bharata, dated around 3 A.D. Rasa means aesthetic or imaginative experience.

Priya Sarukkai Chabria
Writer and Choreographer
With the participation of Alberto Iglesias, Composer

Moderator

Vicente Molina Foix

Simposium

El siglo del cine/Un siglo en el cine

Martes 13 (cont.)

14.00-15.45 Almuerzo

16.00-18.00 Energía-Multitud-Velocidad: las Vanguardias y el panorama actual del Techno-arte

«La incapacidad del ser humano para controlarse se vuelve vergonzosa en presencia de las máquinas; pero qué hacer si el infalible funcionamiento de la electricidad nos excita más que el enloquecido y desordenado ajetreo de las personas activas y de la enervante laxitud de las personas pasivas.» (Dziga Vertov). Esta comunicación pondrá en relación las dos tendencias más destacables del siglo XX, las vanguardias de los años 20 y nuestra actual frontera tecnológica, con un examen multi-textural de los inciertos límites del arte y la ciencia.

Siegfried Zielinski

Director fundador de la Academy of Media Arts, Colonia

Visión y rapidez

El cine es un artefacto que ha transformado nuestro cerebro. Pensamos de un modo diferente a nuestros antepasados precinematográficos. Nuestro

Simposium

A Century of Cinema/A Century in Cinema

Tuesday 13 (cont.)

14.00-15.45 Lunch

16.00-18.00 Energy-Masses-Speed: Filmavantgarde and the Techno-Art Scene of Today

«The inability of human beings to control themselves becomes shameful in the presence of machines; but what to do, if the flawless functioning of electricity arouses us more than the disorderly mad rush of active people and the enervating slackness of passive people» (Dziga Vertov)

Expanded cinema: Siegfried Zielinski will link the two remarkable techoscenes of the 20th century, zapping back and forth between the avantgarde of the 1920's and our present-day technological frontier, with a multi-textural examination of the shifting borders of science and art.

Siegfried Zielinski

Founding Director of the Academy of Media Arts, Cologne

Vision and Speed

Cinema is a machine which has tranformed our brain. We think differently from our precinema ancestors. Our visual thoughts move

pensamiento visual se mueve ahora con una rapidez diferente. Gracias a las películas nuestra VISION del mundo ha cambiado para siempre. El cine no es movimiento. Es una proyección rápida y regular de imágenes fijas. Permite cambiar completamente el campo de visión 24 veces por segundo. 24 conceptos visuales al segundo pueden ser presentados y experimentados. La densidad de la información es percibida como RAPIDEZ.

Peter Kubelka

Realizador, teorizador

Moderador

Manuel Palacio

Historiador

now with different speed. By viewing films our VISION of the world has changed forever. Cinema is not movement. It is a regular rapid projection of still images. It gives the possibility of changing the complete field of vision 24 times per second. 24 visual concepts per second can be presented and experienced. The density of information is perceived as SPEED.

Peter Kubelka

Filmmaker and Theoritian

Moderator

Manuel Palacio

Historian

Simposium

El siglo del cine/Un siglo en el cine

Miércoles 14

9.30-11.15 El efecto 2000 y el arte del cinema

Cuando el «siglo del cine» enfilas la recta final, se hace preciso «cambiar de chip». La evolución y multiplicación de las vistas animadas, las máquinas de visión, las tecnologías de la pantalla han provocado una serie de sacudidas y maniobras vacilantes o contradictorias. Más allá de los aspectos tecnológicos, no se trata de suplantar a un medio por otro y esto es lo que permite garantizar el futuro del «arte cinema» (en palabras de Abel Gance), realimentándose mutuamente con otras artes, técnicas y disciplinas. Partiendo de tales generalidades, esta comunicación versará sobre ciertos recodos, subhistorias y microestéticas que se remontan a las primeras vanguardias y discurren hacia una nueva secuela de «regreso al futur(ism)o».

Eugeni Bonet

Escritor, programador y realizador audiovisual/multimedia

Symposium

A Century of Cinema/A Century in Cinema

Wednesday 14

9.30-11.15 The 2000 Effect and the Art of Cinema

As this «century of cinema» approaches its final stretch, we must change our way of looking at things. The evolution and multiplication of animated scenes, the machines of vision, the technologies of the screen have caused a series of shaky and unsteady or contradictory manoeuvres. Beyond the technological aspects, this is not about exchanging one medium for another and this is what guarantees the future of «cinema art» (in the words of Abel Gance), mutually refueling with other arts, techniques and disciplines. Stemming from these generalizations, this talk will deal with certain angles, sub-histories and micro-aesthetics that return to the first avant-garde movements and reflect upon a new result, the «return to the future (ism)».

Eugeni Bonet

Writer, Audiovisual/Multimedia Programmer and Filmmaker

La Monarquía del ojo y la República de las imágenes: la arquitectura aprende del cine
La arquitectura moderna y el cine nacen a la vez. Al clausurar 100 años que han transformado la república de las letras en la repúblicas de las imágenes, conviene iluminar algunos hitos de la influencia del gran arte del siglo XX en un arte más antiguo, pero que comparte con él la monarquía tiránica del ojo.

Luis Fernández Galiano

Arquitecto

La gran pared simbolizando la inaccesibilidad del destino o ¿la calidad de qué?

Julian Schnabel

Artista

Moderador

Enrique Juncosa

Poeta y Jefe del Área Técnico-artística del IVAM

11.15-11.45 Pausa-café

The Monarchy of the Eye and The Republic of Images: Architecture learns from Cinema

Modern architecture and film are born at the same time. At the closing of 100 years that have transformed the republic of letters into the republic of images, it is interesting to point out some of the landmark influences of the great art of the twentieth century with that of an older art, but that also shares the tyrannical monarchy of the eye.

Luis Fernández Galiano

Architect

The Huge Wall Symbolizing Fate's Inaccessibility, or The Quality of What?

Julian Schnabel

Artist

Moderator

Enrique Juncosa

Poet and Director of the Technical-Artistic Department of the IVAM

11.15-11.45 Coffee Break

Symposium*El siglo del cine/Un siglo en el cine*

Miércoles 14 (Cont.)

11.45-13.45 Mesa redonda

Conclusiones y discusión:

Con la presencia, entre otros, de Manoel de Oliveira y Víctor Erice

ModeradorSantos Zunzunegui
Historiador**Credits Credits****Symposio Symposium***El siglo del cine/Un siglo en el cine
A Century of Cinema/A Century in Cinema***Comité Asesor**Mary Lea Bandy
Valeria Ciompi
Gabrielle Claes
José Manuel Costa
Robert Daudelin
Dominique Païni
José María Prado
Iván Trujillo**Symposium***A Century of Cinema/A Century in Cinema*

Wednesday 14 (cont.)

11.45-13.45 Round Table

Conclusions and Discussion

With Manoel de Oliveira and Víctor Erice, among others

ModeratorSantos Zunzunegui
Historiany Ricardo Muñoz Suay que apoyó con entusiasmo y lucidez esta iniciativa y al que recordaremos siempre.
and Ricardo Muñoz Suay who lent such lucid support to this venture and whom we shall never forget.**Coordinación General**José María Prado
Valeria Ciompi**Colaboraciones**Mar Carrasco
Tom Skipp
Diana Sánchez**Taller Técnico***Historia de la fabricación de película virgen para cinematografía*

Jueves 15

9.00 **Presentación del proyecto de investigación sobre la historia de la fabricación de película virgen para cinematografía****9.15** **Características y posibilidades de preservación de los soportes de triacetato de celulosa utilizados en las películas cinematográficas**
Presentación del estudio sobre caracterización y envejecimiento acelerado de películas cinematográficas realizado por la Filmoteca Española y el Instituto de Ciencia y Tecnología de Polímeros.
Fernando Catalina Lapuente
Investigador Científico del C.S.I.C.,
Instituto de Ciencia y Tecnología de Polímeros**Technical Workshop***History of Raw Stock Manufacture*

Thursday 15

9.00 **Presentation of the Research Project on the History of the Raw Stock Manufacture****9.15** **Characteristics and Possibilities of Preservation of the Cellulose Triacetate Bases Used in Film***Presentation of the study on the characteristics and fast aging of film stocks made by Filmoteca Española and the Instituto de Ciencia y Tecnología de Polímeros.*
Fernando Catalina Lapuente
Investigador Científico del C.S.I.C.,
Instituto de Ciencia y Tecnología de Polímeros**10.00** **Spanish Manufacturers of Raw Film Stock***Documentation available for producing a History of Film from the industrial point of view. State of the research on the spanish companies MA-FE, Negra and Valca, manufacturers of photographic and cinematographic film.*
Luis Fernández Colorado
Historiador cinematográfico.
Investigador/Colaborador de la Filmoteca Española

Taller Técnico

Historia de la fabricación de película virgen para cinematografía

Jueves 15 (cont.)

10.00 Los fabricantes españoles de película para la cinematografía

Fuentes documentales disponibles para la confección de una historia industrial de la Cinematografía. El estado actual de la investigación sobre las empresas españolas MA-FE, Negra y Valca, fabricantes de filmes para cinematografía y fotografía.

Luis Fernández Colorado
Historiador cinematográfico.
Investigador/Colaborador de la Filmoteca Española

10.25 Instalación y equipamiento de los primeros laboratorios cinematográficos españoles

Estructuras empresariales y sistemas de implantación y desarrollo de instalaciones, sistemas y maquinaria para la manipulación y reproducción de las películas.

Rosa Cardona Arnau
Investigadora/Colaboradora de la Filmoteca Española

Technical Workshop

History of Raw Stock Manufacture

Thursday 15 (cont.)

10.25 Installation and Equipping of the First Spanish Film Laboratories

Management structures and introduction methods, and the development of the installations, systems and machinery for handling and reproducing films.

Rosa Cardona Arnau
Investigadora/Colaboradora de la Filmoteca Española

10.50 Identification of the Marks and Types of Raw Film Stock Used in the Production of the NO-DO Spanish Newsreel

Statistical essay on the cataloguing of the original marks used by the Spanish film manufacturers in negative and positive materials: possibilities and problems raised by the use of this kind of information in the identification of the materials.

Jennifer Gallego Christensen y Encarnación Rus Aguilar
Investigadoras/Colaboradoras de Filmoteca Española

11.15 Coffee Break

10.50 Identificación de las marcas y tipos de película virgen utilizados en la producción del Noticiero Cinematográfico NO-DO

Ensayo estadístico de catalogación de las marcas marginales introducidas por los fabricantes de película en los materiales negativos y positivos: posibilidades y problemas derivados del uso de este tipo de informaciones para la identificación de los materiales.

Jennifer Gallego Christensen y Encarnación Rus Aguilar
Investigadoras / Colaboradoras de Filmoteca Española

11.15 Pausa café

11.35 ¿Qué es una auténtica restauración? Demostraciones sobre films «Two-Colour»

La Cinémathèque Royale de Belgique, el Nederland Filmmuseum y Soho Images mostrarán restauraciones realizadas atendiendo a conocer la tecnología original junto a otras realizadas desde informaciones incompletas, incorrectas o totalmente al margen de los métodos originales. Los ejemplos se centrarán en

11.35 What is an Authentic Restoration? A Demonstration of Two-Colour Films Restoration

The Cinémathèque Royale de Belgique, the Nederlands Filmuseum and Soho Images will show restorations carried out with attention to the original technology, and also restorations carried out both with incorrect information and with no concern for the original methods. The restorations will concentrate on the image (rather than sound), using examples of 1930's two-colour release print films from two different origins in Belgium and the U.K. It is hoped to show restorations using a wide range of techniques, direct colour internegative, separation methods, and digital restoration.

Noël Desmet
Chef de Laboratoire de la Cinémathèque Royale
Mark-Paul Meyer
Preservation. The Nederlands Filmuseum
Paul Read
Soho Images. P.R. Associates

Taller Técnico

Historia de la fabricación de película virgen para cinematografía

Jueves 15 (cont.)

Technical Workshop

History of Raw Stock Manufacture

Thursday 15 (cont.)

la restauración de imagen (sin entrar en el sonido) usando ejemplos de copias two-colour de los años 30 procedentes de Bélgica y el Reino Unido. Se espera mostrar restauraciones realizadas mediante técnicas de internegativo directo, reproducción por separación y digitales.

Noël Desmet

Chef de Laboratoire de la

Cinémathèque Royale

Mark-Paul Meyer

Preservation. The Nederlands

Filmmuseum

Paul Read

Soho Images. P.R. Associates

12.20 Uso de las hojas de características técnicas en la duplicación

A través de una breve discusión sobre los principios básicos de la duplicación y los orígenes de la necesidad de las informaciones contenidas en las hojas de características, se tipifica el contenido de estos documentos y sus aplicaciones en la duplicación.

Brian Pritchard

Technical Director of Hendersons

Film Laboratories

12.20 Data Sheets in Duplication

Through a brief discussion of basic principles of duplication and the need for datasheet information, the paper goes on to describe typical data sheets, the information they contain and how that information can be applied to duplication.

Brian Pritchard

Technical Director of Hendersons

Film Laboratories

12.50 Reading in the Materials

Utility of the marginal inscriptions introduced in the manufacturing, editing and reproduction of films for reconstruction and restoration works.

Luciano Berriatúa

Director e historiador

cinematográfico.

Restaurador/Colaborador de la

Filmoteca Española)

13.15 Identification of the Different Types of Film Used in Venezuela

Presentation of the research concerning the archive's film collection and of the criteria,

12.50 Leyendo en los materiales

Utilidad de las inscripciones marginales introducidas durante la fabricación, montaje y reproducción de las películas para los trabajos de reconstrucción y restauración.

Luciano Berriatúa

Director e historiador cinematográfico.

Restaurador/Colaborador de la

Filmoteca Española

13.15 Identificación de los diferentes tipos de películas utilizadas en Venezuela

Presentación de la investigación realizada sobre los fondos cinematográficos del Archivo y la metodología y fuentes aceptadas en la recopilación y clasificación de las variantes detectadas.

Alonso Gamero

Director del Archivo Audiovisual de

Venezuela

13.40 Ferrania

Introducción a una historia de Ferrania, el principal fabricante italiano de película para cinematografía, desde su creación hasta su desaparición. La actividad de Ferrania se presenta a través de los

documentation and methodology employed to compile and classify the differences observed.

Alonso Gamero

Director del Archivo Audiovisual de

Venezuela

13.40 Ferrania

Introduction to the history of Ferrania, the major Italian film stock producer, from its foundation to its disappearance. In particular, a profile of the activities of Ferrania, the various stock films introduced in the market, and their use in the Italian film production.

Gian-Luca Farinelli

Conservador de la Cineteca del

Comune di Bologna

14.10 Lunch

15.40 The History of Raw Film Stock in France before 1929

Despite its leading position in the film industry market, before WWI France came to rely increasingly on Eastman Kodak, the world's largest manufacturer of raw film stock. While the Lumière brothers and Charles Pathé tried to break this monopoly, many French inventors

Taller Técnico

Historia de la fabricación de película virgen para cinematografía

Jueves 15 (cont.)

productos que sacó al mercado y de su utilización por la cinematografía italiana.

Gian-Luca Farinelli
Conservador de la Cineteca del
Comune di Bologna

14.10 Almuerzo

15.40 La fabricación de película en Francia antes de 1929

Pese a ocupar un lugar preponderante en el mercado cinematográfico, Francia, durante la I Guerra Mundial, vio incrementada su dependencia de Eastman Kodak, principal fabricante mundial de película virgen. Mientras que los hermanos Lumière y Charles Pathé intentaban reducir este monopolio, numerosos inventores franceses elaboraban nuevas películas para cinematografía, como el procedimiento para color Keller-Dorian.

Eric Lone
Département Catalogage-Analyse
du Service des Archives du Film
du C.N.C.

Technical Workshop

History of Raw Stock Manufacture

Thursday 15 (cont.)

devised new film for cinema, among them the Keller-Dorian color process

Eric Lone
Département Catalogage-Analyse
du Service des Archives du Film du
C.N.C.

16.10 The Japanese Way: Brief History From the Beginning to the 1950s

Behind the worldwide reputation of Fuji as a brand of raw film stock lies a long history of technological efforts made by various Japanese film stock manufacturing companies. This presentation is a brief introduction of this history. As for colour film in Japan, whose history took a considerably different path from that in other countries, we will present, as an example, footage from «Midori Harukani / Fall Off in the Green» (1955), the first feature length movie in Kinocolor, a Japanese colour process.

Hidenori Okada
Assistant Curator of Film at the
National Film Center of The National
Museum of Modern Art, Tokyo

16.10 El caso japonés: Breve historia desde los inicios a los años 50

Detrás de la reputación mundial de la marca Fuji como fabricante de película hay una larga historia de esfuerzos tecnológicos hechos por varias compañías japonesas y esta presentación es una breve introducción a esa historia. Como el desarrollo de la película en color tomó un rumbo diferente en Japón que en otros países, se presentan fragmentos de Fall Off in the Green (1955) de Midori Harukani, el primer largometraje de ficción en Kinocolor, un sistema de color desarrollado en Japón.

Hidenori Okada
Assistant Curator of Film at The
National Film Center of The National
Museum of Modern Art, Tokyo

16.40 The Ektachrome System in the Cinema World Chronology and features of Ektachrome emulsions and their recent evolution.

Jean-Claude Bole
Technical Assistant of Projection at
Kodak Cine Europe

17.15 Sources of Technical Film Sales and Production Data in the United Kingdom

Collecting technical data in the U.K., the different manufacturers and the libraries that hold this information. Presentation of a project for the distribution of copies of technical papers on tinting and toning techniques and dyes by scanning them as jpeg compressed files; and the Michael Friend (Academy Film Archive) and Soho Images project for scanning large volumes of text as OCR World files of important technical literature for general distribution.

Paul Read and Brian Pritchard

Taller Técnico

Historia de la Fabricación de Película Virgen para Cinematografía

Jueves 15 (cont.)

Technical Workshop

History of Raw Stock Manufacture

Thursday 15 (cont.)

16.40 El sistema Ektachrome en la cinematografía

Cronología y características de las emulsiones Ektachrome. Tratamientos y evolución en los últimos años.

Jean-Claude Bole
Technical Assistant of Projection by Kodak Cine Europe

17.15 Fuentes de ventas de películas técnicas y datos de producción en el Reino Unido

Exposición sobre la localización de datos técnicos en el Reino Unido y sobre los diferentes fabricantes y las bibliotecas que poseen esta información. Presentación de un proyecto para la distribución de copias de hojas técnicas sobre las técnicas de teñido y virado y tintes, escaneándolos como archivos jpeg, y del proyecto de Michael Friend (Academy Film Archive) y Soho Images para escanear grandes volúmenes de texto como archivos Word OCR de importante literatura técnica para su distribución general.

Paul Read and Brian Pritchard

17.45 Development and Present Situation of the Film [c] Data Base

This database will be the base and the hub of the entire research project. It will be on the web site of the Ministerio de Educación y Cultura under Filmoteca Española.

Alfonso del Amo García
Filmoteca Española

18.00 Workshop Closing

17.45 Desarrollo y estado actual de la base de datos Film [c]

Esta bd será el soporte y «punto de encuentro» de todo el proyecto de investigación. Estará disponible en el Web del Ministerio de Educación y Cultura dentro de las páginas de Filmoteca Española.

Alfonso del Amo García
Filmoteca Española

18.00 Clausura del Workshop

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Historia de la fabricación de película virgen para cinematografía

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Programación Cine Doré

Domingo Sunday 11

17.00 *Jean-Luc Godard*
Sala 1 **Loin du Vietnam** (1967).
Film de episodios. **Caméra-Ceil** (Jean-Luc Godard). Los otros episodios fueron dirigidos por Joris Ivens, William Klein, Claude Lelouch, Chris Marker, Alain Resnais y Agnès Varda. Francia. V.O. sub. esp.* 120'

20.00 *Jean-Luc Godard*
Sala 2 **British Sounds** (Jean-Luc Godard, Jean-Henri Roger, 1969). GB. V.O. sub. esp.* 52' **Pravda** (Grupo Dziga Vertov [Jean-Luc Godard, Jean-Henri Roger, Paul Burron], 1969). Francia. V.O. sub. esp.* 58' Total programa: 110'

20.30 *Edgar Neville*
Sala 1 **El señor Esteve** (Edgar Neville, 1948). Int.: Manuel Dicenta, Alberto Romez, Carmen de Lucio. España. 72'

22.30 *Imágenes del poder*
Sala 1 **Gabriel over the White House** (El despertar de una nación, Gregory La Cava, 1933). Int.: Walter Huston, Karen Morley, Franchot Tone. EE UU. Versión para Europa. V.O. sub. esp.* 93' Durante la Depresión, un despótico presidente de EE UU resuelve los graves problemas del país.

Lunes Monday 12

19.00 *Jean-Luc Godard*
Sala 1 **Histoire(s) du cinéma** (Jean-Luc Godard, 1988-98). 1a. **Toutes les histoires**. 51' 1b. **Une histoire seule**. 42' 2a. **Seul le cinéma**. 26' 2b. **Fatale beauté**. 28' Francia. V.O. sub. esp.* *Video*. Total programa: 147'
Con la presencia de Martine Offroy, de la Cinémathèque Gaumont.

21.00 *Edgar Neville/ Guionistas en el cine español*
Sala 2 **La torre de los siete jorobados** (Edgar Neville, 1944). Int.: Antonio Casal, Isabel de Pomés, Guillermo Marín. España. V.O. sub. inglés. 90'

22.30 *La Filmoteca de la Generalitat Valenciana presenta:*
Sala 1 **Imágenes documentales de Vicente Blasco Ibáñez. Sangre y arena** (Vicente Blasco Ibáñez, Max André, 1916). Int.: M. Luis Alcaide, Matilde Domenech. España/Francia. Muda. Rót esp. 59' (18 ips). Película recuperada y restaurada con la colaboración del Narodní Filmový Archiv de Praga. En **Sangre y arena**, el novelista Vicente Blasco Ibáñez asume por primera vez tareas de producción y de dirección cinematográficas. Producida bajo la marca francesa Prometheus Films, creada por el escritor, y codirigida con el francés Max André, la película se rueda íntegramente en Sevilla, y Blasco completa la financiación de sus abultados costes de producción con fondos que detrae de su editorial valenciana,

llamada también Prometeo. *Con acompañamiento de piano de Arcadi Valiente*. Total programa aprox.: 60'
Presentación de la revista Archivos, editada por la Filmoteca de la Generalitat Valenciana.

Martes Tuesday 13

19.00 *Alain Robbe-Grillet/ 150 años de Ferrocarril en España*
Sala 1 **Trans-Europ-Express** (Alain Robbe-Grillet, 1966). Int.: Jean-Louis Trintignant, Marie-France Pisier, Alain Robbe-Grillet. Francia. V.O. sub. esp.* 95'
Con la presencia de Alain Robbe-Grillet.

20.45 *Edgar Neville*
Sala 2 **Duende y misterio del flamenco** (Edgar Neville, 1952). Int.: Pilar López y su ballet, Antonio, Roberto Ximénez. España. V.O. sub. inglés. 75'

22.30 *La Filmoteca de la Generalitat de Catalunya presenta:*
Sala 1 *Segundo de Chomón.- Danses cosmopolites à transformation* (1902). 4' Coloreada a mano en su taller de Barcelona. **Les dévaliseurs nocturnes** (Gaston Velle, 1904). Fotografía y trucajes. 2' **Une nuit épouvantable** (Segundo de Chomón, 1905). 2' **Le roi des dollars** (Chomón, 1905). 2' **Ah! la barbe** (Chomón, 1905). 2' **Les fleurs animées** (Gaston Velle, 1906). Fotografía y trucajes. 5' **Les cent trucs** (Chomón, 1906). 3' **L'antre de la sorcière** (Chomón, 1906). 5' **Les tulipes**

(Chomón, 1907). 3' **La grenouille** (Chomón, 1908). 3' **Les dés magiques** (Chomón, 1908). 7' **Transformations élastiques** (Jean Durand, 1908). Fotografía y trucajes. 1' **Le voleur invisible** (Chomón, 1909). 7' **L'iris fantastique** (Chomón, 1912). 4' **Superstition andalouse** (Chomón, 1912). 10' **Métamorphoses** (Chomón, 1912). 5' *Mudas. Con acompañamiento de piano de Richard Krull*. Total programa: 65' (18 ips)

Miércoles Wednesday 14

17.00 *Imágenes del poder/Buzón de sugerencias*
Sala 1 **Padienie Berlina** (*La caída de Berlín*, Mijaíl Ciaureli, 1949). Int.: Mijaíl Gelovani (*Stalin*), Boris Andreyev, M. Kovaleva (*Natacha*), M. Alexeiev (*Hitler*). URSS. V.O. sub. esp.* Parte I: 73'; Parte II: 79' Al término de la Parte I, **Enno Patalas**, historiador y ex director del Filmmuseum de Múnich, presentará los fragmentos (de unos 15' de duración, con imágenes de Beria) de la versión alemana, que fueron cortados del negativo original ruso después de la depuración de Beria. Posteriormente, se prohibió este gran espectáculo kitsch en colores deslumbrantes que glorificaba la figura de Stalin.

18.30 *Imágenes del poder*
Sala 2 **Rojo y negro** (Carlos Arévalo, 1942). Int.: Conchita Montenegro, Ismael Merlo, Rafaela Satorrés. *Película recuperada por la Filmoteca Española en 1994*. España. V.O. sub. inglés*. 80' Melodrama de propaganda falangista que

Franco prohibió al considerar que no se trataba de verdadera propaganda anticomunista.

20.00 *Jean-Luc Godard*
Sala 1 **Histoire(s) du cinéma**
(Jean-Luc Godard, 1988-98). 3a. **La monnaie de l'absolu.** 26' 3b. **Une vague nouvelle.** 27' 4a. **Le contrôle de l'univers.** 27' 4b. **Les signes parmi nous.** 38' Francia. V.O. sub. esp.* *Video.* Total programa: 118'

20.15 *Edgar Neville*
Sala 2 **La vida en un hilo** (Edgar Neville, 1945). Int.: Conchita Montes, Rafael Durán, Guillermo Marín. España. V.O. sub. inglés. 90'

22.30 *La Filmoteca Vasca presenta:*
Sala 2 **Irún** (1912). Recuperada por la Filmoteca de Zaragoza. Las fiestas de Irún con su famoso Alarde de S. Marcial. Entre sus imágenes, un partido de fútbol entre el Real Rácing de Irún y el Athletic de Bilbao. 16'

Inauguración del campo de fútbol de San Mamés (21 de agosto de 1913). Recuperada por la Filmoteca de Zaragoza. Desde entonces, la «Catedral» sigue siendo el estadio del Athletic de Bilbao. Rót. euskera/esp. 3' **Puerto de Bilbao** (Mauro Azkona, 1924). Recorrido por el mayor puerto industrial del País Vasco. 11' **Balneario de Cestona** (1928). El famoso balneario en plena temporada, donde sus clientes, entre ellos varias personalidades,

degustan la sulfurosa agua «milagrosa». Rót. euskera/esp. 21' **Mondragón en fiestas** (1933). Las fiestas de esta villa cerrajera, con su tradicional vuelta al quiosco, partidos de pelota, las famosas raquetistas de la época, etc. Rót. euskera/esp. 11' Total programa: 62'

Jueves Thursday 15

18.00 *Edgar Neville*
Sala 2 **El último caballo** (Edgar Neville, 1950). Int.: Fernando Fernán-Gómez, Conchita Montes, José Luis Ozores. España. V.O. sub. inglés. 85'

20.15 *La Filmoteca Española presenta...*

Sala 1 **Frivolinas**
(Arturo Carballo, 1927). Int.: Ramper, José López Alonso, María Caballé, Rosita Rodrigo, Eva Stachino, Blanca Pozas. España 80' (24 ips)

Película restaurada bajo la dirección de Luciano Berriatúa para la Filmoteca Española, con la colaboración de la Filmoteca de Zaragoza, Filmoteca de la Generalitat de Catalunya y el Centro de Documentación de RTVE, y con el patrocinio de AISGE. *Proyección con acompañamiento de la música original de la película, a cargo de un grupo musical de ocho músicos y tres cantantes, bajo la dirección de Javier Pérez de Azpeitia.*

Sesión reservada sólo para invitados.

22.30 *La Filmoteca Española presenta...*

Sala 1 **Frivolinas**
Se repite para el público la misma proyección con idéntico acompañamiento de la música original.
Viernes Friday 16

17.00 *Jean-Luc Godard*
Sala 1 **Histoire(s) du cinéma**
(Jean-Luc Godard, 1988-98). **Toutes les histoires.** 51' **Une histoire seule.** 42' **Seul le cinéma.** 26' **Fatale beauté.** 28' **La monnaie de l'absolu.** 26' **Une vague nouvelle.** 27' **Le contrôle de l'univers.** 27' **Les signes parmi nous.** 38' Francia. V.O. sub. esp.* *Video.* Total programa: 265'

18.00 *Buzón de sugerencias*
Sala 2 **Vida en sombras** (Lorenzo Llobet Gracia, 1948). Int.: Fernando Fernán-Gómez, M^a Dolores Pradera, Isabel de Pomés. V.O. sub. francés. 90'
Bajo el signo de las sombras (Ferràn Alberich, 1984). Documental sobre Llobet Gracia y el *cine amateur*, rodado con motivo de la restauración por la Filmoteca Española del anterior film. *Video.* 35' España. V.O. sub. francés. Total programa: 125'

20.30 *Imágenes del poder*
Sala 2 **Rojo y negro**
(Carlos Arévalo, 1942). Int.: Conchita Montenegro, Ismael Merlo, Rafaela Satorrés. *Película recuperada por la Filmoteca Española en 1994.* España. V.O. sub. inglés*. 80'
Melodrama de propaganda falangista que

Franco prohibió al considerar que no se trataba de verdadera propaganda anticomunista.

22.00 *Buzón de sugerencias*
Sala 1 **The Bed You Sleep In**
(Jon Jost, 1993). Int.: Tom Blair, Ellen McLaughlin, Kate Sannella. EE UU. V.O. sub. francés/esp.* 117'

Sábado Saturday 17

17.00 *150 años de Ferrocarril en España*
Sala 1 **The Titfield Thunderbolt**
(**Los apuros de un pequeño tren**, Charles Crichton, 1952). Int.: Stanley Holloway, George Relph, John Gregson. GB. V.O. sub. esp.* 84'

18.30 *Imágenes del poder*
Sala 2 **Campo di maggio**
(Giovacchino Forzano, 1935). Int.: Corrado Racca, Enzo Billiotti, Emilia Varini. Italia. V.O. sub. esp.* 100'
Película que traza un paralelismo entre Napoleón y Mussolini.

19.30 *Recuerdo de Vittorio Cottafavi/Guionistas en el cine español*
Sala 1 **Los cien caballeros/ I cento cavalieri** (Vittorio Cottafavi, 1964). *Guión:* José M^a Otero, Vittorio Cottafavi, Giorgio Prosperi, Enrico Ribulsi. Int.: Mark Damon, Antonella Lualdi, Rafael Alonso. España/Italia/RFA. Versión española. 92'

20.30 *Buzón de sugerencias*
Sala 2 **Vida en sombras** (Lorenzo Llobet Gracia, 1948). Int.: Fernando Fernán-Gómez, M^a Dolores Pradera, Isabel de Pomés. V.O. sub. inglés. 90' **Bajo el signo de las sombras** (Ferrán Alberich, 1984). Documental sobre Llobet Gracia y el *cine amateur*, rodado con motivo de la restauración por la Filmoteca Española del anterior film. *Video*. 35' España. V.O. sub. inglés. Total programa: 125'
22.00 *Jean-Luc Godard*
Sala 1 **King Lear** (Jean-Luc Godard, 1987). Int.: Burgess Meredith, Peter Sellers, Molly Ringwald, J-L G, Woody Allen, Norman Mailer, Leos Carax, Julie Delpy. V.O. sub. esp.* 90'

Domingo Sunday 18

17.00 *Iniciación al cine*
Sala 1 **Robinson Crusoe/**
Adventures of Robinson Crusoe/
(Aventuras de Robinson Crusoe, Luis Buñuel, 1952). Int.: Daniel O'Herlihy, Jaime Fernández, Felipe de Alba. México/EE UU. V.O. inglés sub. esp.* 89'

19.30 *Imágenes del poder*
Sala 1 **Kliatva (El juramento,** Mijail Ciaureli, 1946). Int.: Mijail Gelovani, A. Mansvetov, N. Konovalov. URSS. V.O. sub. esp.* 125'
Como **La caída de Berlín** del mismo director, una película para exaltar a Stalin.

20.00 *Jean-Luc Godard*
Sala 2 **Le gai savoir** (Jean-Luc Godard, 1967). Int.: Juliet Berto, Jean-Pierre Léaud. Francia/RFA. V.O. fr/sub. esp.* 95'

22.00 *Imágenes del poder*
Sala 1 **Mission to Moscow** (Michael Curtiz, 1943). Int.: Walter Huston, Ann Harding, Oscar Homolka. EE UU. V.O. sub. esp.* 115'
Producida por la Warner a petición del presidente Roosevelt para mejorar sus relaciones con Stalin. El guión estaba basado en las memorias del ex embajador en Moscú Joseph E. Davis. La película fue encausada en la *caza de brujas maccarthysta* por su filosovietismo y por el izquierdismo de su guionista Howard Koch.

Frivolinas

En 1922 la compañía de Eulogio Velasco presentó en el teatro Apolo la revista «Arco Iris».

Suponía un nuevo concepto en el género al convertir la Revista, hasta entonces minoritaria, en un gran espectáculo para todo tipo de espectadores. Tuvo un éxito arrollador y en los años siguientes las Revistas Velasco cambiaron los gustos del público.

En 1926 el productor Arturo Carballo, empresario del Cine Doré, hoy local estable de proyecciones de la Filmoteca Española, dirige **Frivolinas**, un film de ficción cuya leve trama no es más que una excusa para mostrar los números más espectaculares de las tres revistas más representativas de Eulogio Velasco: «Arco Iris» «La Feria de las Hermosas» y «Las Maravillosas». Para facilitar las transiciones entre los diversos sketches incluye actuaciones del más célebre caricato del momento: Ramper, que interpreta también uno de los principales papeles en la trama del film.

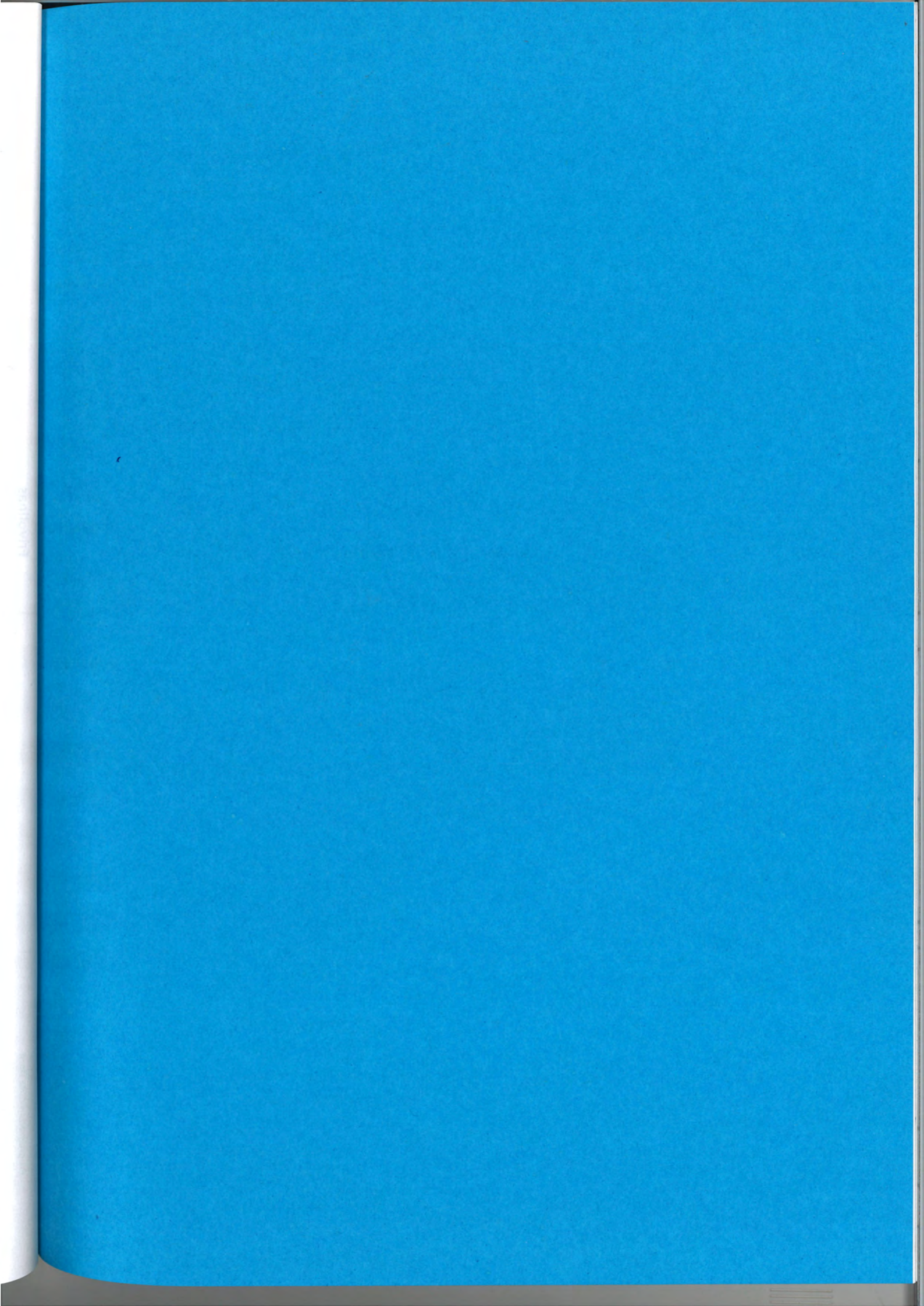
Frivolinas es un documento extraordinario al ser la única filmación existente de las revistas de la época y su

In 1922 Eulogio Velasco's company presented the vaudeville show «Arco Iris» in the Apolo Theatre.

This meant a new concept in the genre and changed the Vaudeville scene, until then quite small-scale, into a great spectacle catering to all types of audiences. It was a great success and in the following years the Velasco Vaudevilles changed the public's taste.

In 1926 the producer Arturo Carballo, a businessman who ran the Cine Doré, today the Filmoteca Española's theatre, directed **Frivolinas**, a fiction film whose thin plot is no more than a pretext for showing the most spectacular numbers from Eulogio Velasco's three most defining shows: «Arco Iris» «La Feria de las Hermosas» y «Las Maravillosas». To ease the transitions between the diverse sketches there are also performances by the most celebrated comedian of the time: Ramper, who also plays one of the principal roles in the film.

Frivolinas is an extraordinary document as it is the only existing filming of the vaudevilles of the time and its interest transcends that of mere cinema, as it



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Amsterdam	Nederlands Filmmuseum	Mens, Maureen
Amsterdam	Nederlands Filmmuseum	van Mill, Patrick
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Barcelona	Filmoteca de la Generalitat de Catalunya	<u>Molero, Natàlia</u>
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Beijing	China Film Archive	Chun, Liu
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Bogotá	Fundación Patrimonio Fílmico Colombiano	Rojas, Diego
Bois d'Arcy	Archives du Film du CNC	<u>Aubert, Michelle</u>
Bois d'Arcy	Archives du Film du CNC	Catelin, Galatée
Bois d'Arcy	Archives du Film du CNC	Moreno, Nathalie
Bois d'Arcy	Archives du Film du CNC	Lone, Eric
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Bologna	Cineteca del Comune di Bologna	Farinelli, Gian Luca
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Helsinki	Finnish Film Archive	<u>Lukkarila, Matti</u>
Helsinki	Finnish Film Archive	Muinonem, Timo
Hong Kong	Hong Kong Film Archive	<u>Tong, Angela</u>
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Istanbul	Sinema-TV Enstitusu	Sekeroglu, Duygu
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Ivry	E.C.P.A.	Grand, Lucille
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Kobenhavn	Danish Film Institute	Christensen, Thomas C.
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Madrid	Filmoteca Española	Ciampi, Valeria
Madrid	Filmoteca Española	del Amo, Alfonso
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México	Filmoteca de la UNAM	Gaytán Fernández, Francisco
México	Filmoteca de la UNAM	Ohem, Francisco
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Milano	Fondazione Cineteca Italiana	Comencini, Luisa
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Mo I Rana	National Library of Norway	Kulset, Brynjar
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Montevideo	Cinematca Uruguaya	Huerta de Hintz, Nelly
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Moskva	Gosfilmofond of Russia	<u>Dmitriev, Vladimir</u>
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New York	MoMA/ Dept of Film & Video	<u>Higgins, Steven</u>
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Rio de Janeiro	Cinematca do Museu de Arte Moderna	<u>Moreira, Francisco Sergio</u>
Rochester	George Eastman House	<u>Cherchi Usai, Paolo</u>
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Seoul	Korean Film Archive	Kim, Bongyoung
Stockholm	Svenska Filminstitutet	<u>Billinger, Jan-Erik</u>
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JUGOSLOVENSKA KINOTEKA

Knez Mihailova 19, 11000 Beograd, tel/fax (38111) 622-555 p. fax 67

Belgrade, March 28, 1999

No: 475

INTERNATIONAL FEDERATION OF FILM ARCHIVES

F I A F

Ms *Michelle Aubert*, President

APPEAL

Dear colleagues,

As you know there has been act of aggression on our country. NATO forces have attacked us.

The distraction so far is already of enormous proportions, because the targets are also civilian assets, of non-military importance. That is the reason that we are very afraid of possible catastrophe in Yugoslav Film Archives.

As you know our archives, beside national collection, protects the most comprehensive collection of international films in this part of the world.

The biggest part of collection of 85.000 prints, close to 200.000 photographs, 19.000 books, several hundred objects, are relevant to the global film heritage.

A certain number of the films, that we preserve, are unique prints and not existing in their own national archives.

Only in the last few years, we have discovered and then gave as a gift (or rather gave back) the prints of DANTE (1922), ORLAGS HANDS (1927) and SOCIAL HELP FOR CHILDREN (1936) to national cinematographies, Italian, German and Hungarian film archives. Those very films and their unique prints preserved in YUGOSLAV FILM ARCHIVES.

There is lot of other prints of that kind but we will think about further actions considering them, hopefully, in the more peaceful future.

Our thoughts, in this very moment, are concentrate to danger in which are our country and our institution.

All the parts of collection, prints, artifacts, posters, photographs are in danger.

We would like to point out the part of collection on nitrate flammable stock, one of the most important and largest of that kind in the world, which destruction, beside cultural disaster, would also mean ecological catastrophe of great proportion. Having all this in mind I am sending to you this appeal, asking from you the favor to contact all the institutions of interest for this subject, and within the frame of your own capacities, to help to preserve the part of global film heritage which is in danger.

We hope that you as a colleagues and professionals, who are very familiar with this problems, will react and help to stop this destruction once and forever.

You for sure know that the lost of single prints is a horrible from the point of view of archivist, concerning national collection, but the total lost on what we have in YUGOSLAV FILM ARCHIVES could mean an tragic lost for the global cultural and film heritage.

Unfortunately, it could be the lost of the memories of one art, art of moving pictures.



YUGOSLAV FILM
ARCHIVES

Radošlav Zečević
Radošlav Zečević, Director

Mr Federico Mayor

31 March, 1999

Director General
UNESCO
7, place de Fontenoy
75352 PARIS 07 SP
France

Fax number: + 33 1 45 67 16 90

Dear Mr Director General

As you will know, the Fédération Internationale des Archives du Film is a grouping of film archives, united in their concern to ensure that the world's heritage of cinema is collected, preserved, restored and made accessible for present and future generations.

FIAF is a strictly non-political organisation, and its professional and cultural concerns have in the past successfully involved without interference or prejudice colleagues from the opposing camps both in the 'Cold War' and in other periods of international tension or conflict, whether in Asia, the Middle East or the South Atlantic.

In this spirit of internationally shared concern and in keeping with FIAF's non-political traditions, we have as elected officers received both from our member in Belgrade and from affiliates in countries outside the territory of former Yugoslavia several expressions of concern that current events may well endanger the collections of the Jugoslovenska Kinoteka, a recognised centre of excellence for the preservation and study of national, European and World film heritage.

FIAF may not formulate or express a view of any kind on the political imperatives or issues involved in the actions of any of the parties to the present crisis, but FIAF does necessarily feel a strong degree of concern for the protection of institutions that are central to the continuation of world film culture and heritage, and would do so in any comparable situation when military action affects a city that houses one of our affiliates. We find our concerns reflected in the conclusions reached in the Conference, which concluded in the Hague on 26 March 1999, on the Second Protocol to the 1954 Hague Convention for the protection of cultural property in the event of armed conflict (which is administered by UNESCO).

We therefore urge you, Mr Director General, to make our concerns known to the Secretary General of the United Nations, together with those that we understand have been expressed to you by other individuals and organisations, so that he may use his good offices with the leaders of the parties to the present conflict to ensure that there is awareness of the existence, importance and vulnerability of the Jugoslovenska Kinoteka, and that all concerned make their best efforts to ensure its protection.

Yours faithfully

Michelle Aubert
President

Roger Smither
Secretary-General

Fédération
Internationale des
Archives du Film
rue Defacqz 1
1000 Bruxelles
Belgique
Tél: (32-2) 538 30 65
Fax: (32-2) 534 47 74
e-mail:
info@fiagnet.org

cc: Director, Jugoslovenska Kinoteka

Mr Federico Mayor
 Director General
 UNESCO
 7, place de Fontenoy
 75352 PARIS 07 SP
 France

Fax number: + 33 1 45 67 16 90

23 April, 1999

Dear Mr Director General

Following decisions reached at the General Assembly of the Fédération Internationale des Archives du Film, which took place in Madrid on 17-18 April, and at a subsequent meeting of the Executive Committee of FIAF on 18 April, we send you herewith a copy of the letter in which we have informed our colleagues in the Jugoslovenska Kinoteka in Belgrade of the endorsement by that Assembly of the letter sent to you on 31 March 1999.

Yours faithfully



Ivan Trujillo Bolio
 President



Roger Smither
 Secretary-General

cc: Director, Jugoslovenska Kinoteka



Fédération
 Internationale des
 Archives du Film
 rue Defacqz 1
 1000 Bruxelles
 Belgique
 Tél: (32-2) 538 30 65
 Fax: (32-2) 534 47 74
 e-mail:
 info@fiagnet.org

Mr Radoslav Zelenovic
Director
Jugoslovenska Kinoteka
Knez Mihailova 19/I
11000 Beograd
Jugoslavia

Fax number: + 381 11 62 25 55

23 April, 1999

Dear Mr Zelenovic

The members, provisional members and associates of FIAF, meeting for their 55th Annual Congress in Madrid, were conscious of the empty seats which should have been filled by the delegation from the Jugoslovenska Kinoteka, and of the fact that they met against the continuing background of crisis in the Balkan region. The letter addressed to FIAF by you as Director of the Kinoteka was read to our General Assembly by the representative of the Cineteca del Friuli. Delegates were also made aware of expressions of concern from outside the borders of former Yugoslavia, and Michelle Aubert, retiring President of the Federation, shared the reports sent to her from the Kinoteka during the Congress, describing the situation day-to-day.

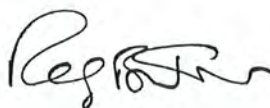
As fellow archivists, the General Assembly formally voted by very large majority to endorse the letter sent by the President and Secretary-General of FIAF to the Director General of UNESCO on 31 March 1999, requesting support for the safeguarding of film heritage in the spirit of the Hague Convention for the protection of cultural property in the event of armed conflict. Many delegates to the General Assembly also expressed humanitarian concern about the loss of life, livelihood and heritage in Kosovo and throughout the territories of former Yugoslavia, and all naturally shared the hope that the crisis will soon be brought to a peaceful conclusion.

On behalf of the newly elected Executive Committee, we forward this news to you, the Director of the Kinoteka, and through you to all your staff. The EC has further agreed that we should at the same time send a copy of this letter to the Director General of UNESCO.

Yours sincerely



Ivan Trujillo Bolio
President

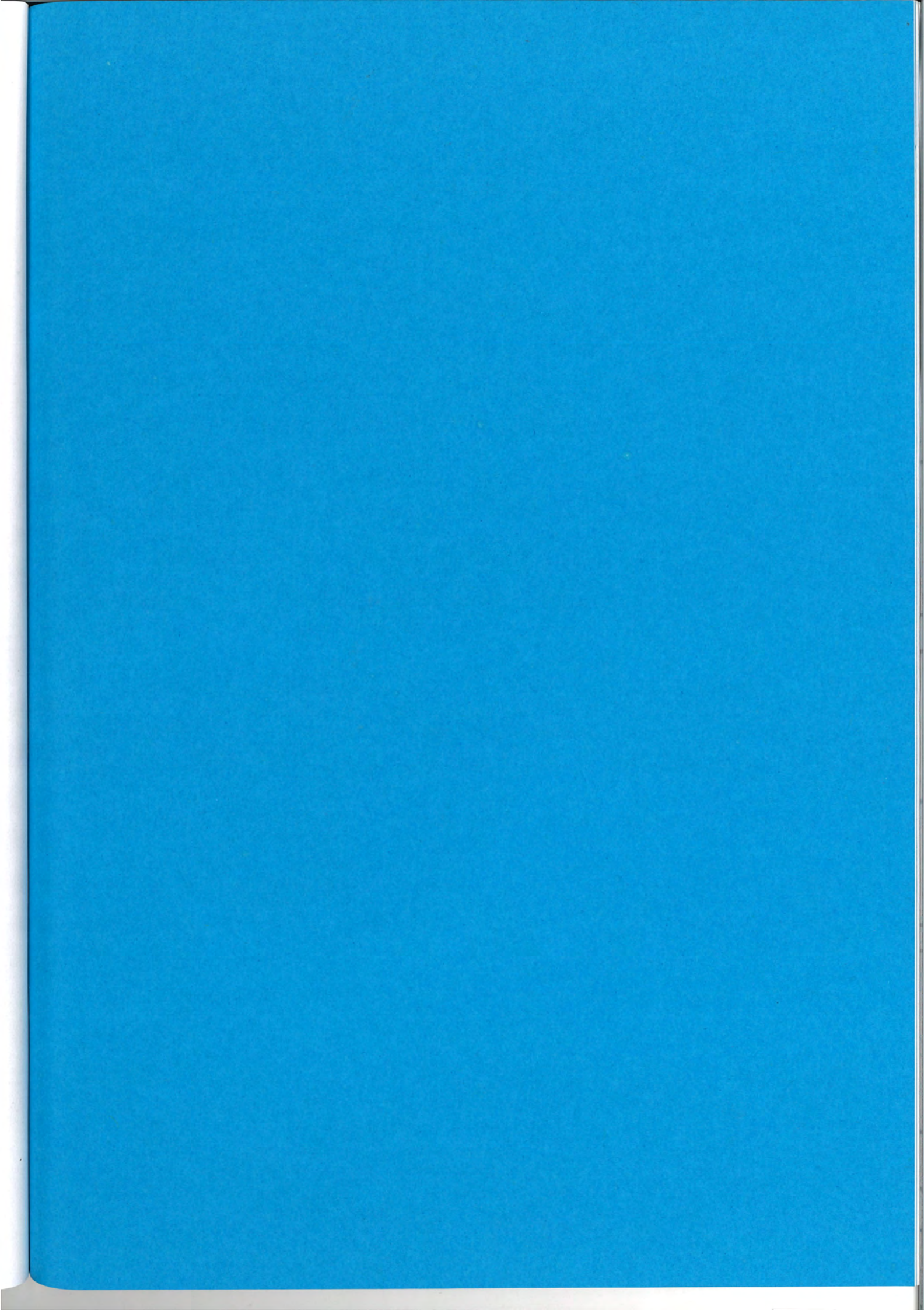


Roger Smither
Secretary-General



Fédération
Internationale des
Archives du Film
rue Defacqz 1
1000 Bruxelles
Belgique
Tél: (32-2) 538 30 65
Fax: (32-2) 534 47 74
e-mail:
info@fiagnet.org

cc: Mr Federico Mayor, Director General, UNESCO



RELATIONSHIP WITH UNESCO, NGO'S

AND OTHER INTERNATIONAL ORGANISATIONS

During the Summer of 1998, UNESCO requested a draft on areas of development planned by FIAF. In our replying report, we emphasised training and help for developing archives.

1 - REPORT ON THE ROUND TABLE

This group exists since 1981. It gathers all audiovisual NGO: FIAF, FIAT, IASA, as well as the audiovisual subcommittees of ICA and IFLA. FIAF was the rapporteur of the Round Table for the 1998. Meetings were held in London at BFI 's premises and the 1999 meeting was held in March at FIAF offices in Brussels. These meetings gathers presidents and general secretaries of the NGO's and audiovisual representatives of the subcommittees. Michelle Aubert and Roger Smither attended these meetings for FIAF.

The last two meetings were extremely important since they sealed a new relationship between the members of the Round Table. It was formally decided to carry on the group activities but give it a new structure and new objectives. Points discussed were:

- The activities of the different NGOs, their recruitment and current policies. Each NGOs circulated their publications and exchange directories when they exist and invite all NGOs to participate in their respective annual conference. For example, this year, FIAF was invited to participate and address formally the IASA annual conference in Paris. A representative for the Joint Technical Symposium was also present at the FIAT Conference. The 50th anniversary of ICA took place with their congress in Stockholm with very interesting conferences presented. All this documentation is accessible through the President and the General secretary of FIAF.
- The next Joint Technical Symposium will take place on the 19th to the 22nd January 2000 in Paris organised by the CNC with the support and participation from the NGO's technical groups. The main subjects included are : the Vinegar syndrome, transfer and restoration of original material, digitilization and mass data migrations, new standards and recommendations for preservation procedures, technical training and maintenance on old machines. The 1995 London JTS proceedings will be published soon.
- The demand to UNESCO to set up a major world Conference on all issues related to the Audiovisual heritage in 2001. FIAF will have to suggest worthy subjects and speakers for this conference. It is extremely important that this projet is discussed and kept on FIAF agenda so that we get to play our part and express our concerns on issues such as legal problems, etc.

2 - UNESCO

Unesco, with the full support of the Round Table had been helping SEAPAVAA to organise its new training seminar in Vietnam. Michelle Aubert attended part of the Intergovernmental council for the General Information programme which led to the regrouping of two divisions of UNESCO : the PGI division and the Information Programme and Intergovernmental Informatics.

This change reflects upon the current interest of UNESCO on the challenges of the information highways in our societies and also its current financial difficulties.

UNESCO publications are now all available on the Internet, including the latest survey on Legal deposits systems in the World, The Philosophy of Archiving by Ray Edmondson.

3 - EUREKA

A group of FIAF archives are in contact with this international organisation in Brussels which will be setting up on the 27 to 29 September 99 at the 2nd Pan-Euro-Mediterranean conference in Athens, 3 audiovisual workshops, including one on the legal context of film archiving in Central and Eastern European countries.

Michelle Aubert



REPORT TO THE FIAF GENERAL ASSEMBLY MADRID, APRIL 1999

Nancy Goldman
Interim Interlocutor, FIAF Cataloguing and Documentation Commission
Berkeley, April 2, 1999

I. MEMBERSHIP

M. René Beauclair (Cinémathèque Québécoise, Montreal)
Ms. Nancy Goldman (Pacific Film Archive, Berkeley)
Mr. Carlos Roberto de Souza (Cinematca Brasileira, Sao Paolo)
Ms. Olwen Terris (National Film & Television Archive, UK)

Consultant:

Ms. Teresa Toledo, Madrid

Ex-officio P.I.P.:

Mr. Rutger Penne (FIAF - P.I.P., Brussels)

In August, 1998, Ann Baylis resigned as Head of the Cataloguing and Documentation Commission. Ann's hard work and leadership as Head of the Cataloguing Commission, and recently as Head of the merged Cataloguing and Documentation Commission, are much appreciated and will be sorely missed.

In November, 1998, the Executive Committee initiated a review of the Commissions, and invited Nancy Goldman to serve as Interim Interlocutor for the Cataloguing and Documentation Commission, which she accepted.

The Cataloguing and Documentation Commission met on April 16 - 19 at the Narodni Filmovy Archive in Prague. Discussions focused on improvements to the FIAF CD-ROM, and on proposed future projects such as a core cataloging kit. The Commission members drafted a questionnaire to gather information to help guide improvements to the CD-ROM and the P.I.P. We are grateful to the many CD-ROM subscribers who responded to this survey; their input will be very helpful in developing the project.

Several Commission members met in New York in October, 1998, to further develop the Windows layouts for the CD-ROM, and discuss issues concerning updating the CD-ROM databases.

II. COMMISSION PROJECTS

International FilmArchive CD-ROM

Rutger Penne has made significant progress on the steps outlined in the three year action plan submitted to the Executive Committee last year. Mr. Penne has designed and implemented the new layout for the Windows CD-ROM version of the International Index to Film and TV Periodicals, and is looking into

moving the CD-ROM manufacture to Belgium. A limited Windows version was included on the November CD-ROM release, with the full Windows version planned for the Autumn 1999 release. Improved Windows layouts for the other databases on the CD-ROM will be designed and implemented during 1999.

CD-ROM Databases:

P.I.P

P.I.P. indexers may now transmit indexing data to the Brussels office via email, thanks to the new indexing computer program. This development offers the P.I.P. significant improvements in the amount of data it can process, as it will eliminate the need to re-key all indexing data sent to the Brussels office.

In response to a letter Rutger Penne sent to North American FIAF archives this Fall, several new indexers have volunteered to contribute indexing for the P.I.P. The Commission is very grateful for this much needed assistance. Mr. Penne will hold an indexing workshop during the April FIAF Congress to train new indexers from Spain and Portugal.

Bibliography of FIAF Members' Publications

René Beauclair sent out a request for information to be included in the 1999 Bibliography. The paper copy of the 1999 Bibliography will be available in the summer, and the CD-ROM version will be updated for the Autumn 1999 release.

International Directory of Film/TV Documentation Collections

Nancy Goldman updated the Directory for the November 1998 release of the CD-ROM. The updates include email and website addresses for most institutions. Information concerning the date each entry was last updated is also included. Several new documentation collections were also added to this edition of the Directory.

Treasures of the Film Archives

The Commission hopes to succeed in resuming work on this database during 1999. We are investigating moving the data to a more user-friendly system to facilitate data entry and transfer. In addition, we plan to send each archive a list of the information currently held for their archive, with requests to update and correct any errors, and remove any titles they do not wish to have listed, so that the data appearing on the CD-ROM is accurate and up-to-date.

Occasional Papers

Olwen Terris' occasional paper 'There was this film about...the case for the shotlist' was published in Journal of Film Preservation June/July 1998.

Resuscitating the FIAF Technical Commission

Toward A New Technical Commission: In an era when we are seeking to revitalize the Technical Commission, we believe that the old model is no longer adequate to the task of building a new and dynamic Commission capable of supporting FIAF's objectives in the area of technical matters, especially preservation. What does the Executive Committee and the membership expect or desire from the Technical Commission? In the past, there was an understanding of what the Preservation Commission was meant to be doing. What, in the view of the Executive Committee, should we be doing today? As a dependent part of FIAF, the Commission needs to know what is expected of it from those who must provide fiscal as well as political support. We would therefore like to raise this question with the membership as well as the Executive Committee, so that we can respond to the expressed needs of the Federation.

The following are recommendations for resuscitating the Technical Commission which derive from the experiences and concerns of the technical community within FIAF. They do not represent a radical departure from the past, but rather an evolutionary change that we believe addresses the realities of the Federation today. We don't regard them as completely worked out, but rather as general directions to move in, first steps to take. We should not be timid about changing any part of this if it is not working. The Executive Committee should take a pragmatic attitude toward the further evolution of the Commission. The Commission needs to work as a productive entity for its members, and it also must provide the membership with value. We hope that the Executive Committee will take an interest in both these aspects of the Commission, and act accordingly to express itself and to stimulate the positive development of the Commission.

Reformation and Redefinition of the Technical Commission: The operation of a FIAF Technical Commission should be rational, independent, transparent and inclusive. It should not be regarded as tacit or symbolic, but rather as active and pragmatic. As much as practical, the Commission should not be an hierarchical entity. More generally, the work of the Commission should be available to the membership, and questions, critiques, reflections of the membership should be accepted and responded to by the Council.

The Technical Commission should be understood first and foremost as a body to

collect and disseminate information. The following list suggests some of the features we have discussed.

Technical discussions and group meetings to share information will no doubt form the core of the Commission. Eventually, this technical conversation may be extended through the facility of the FIAF website.

The Commission would work to revitalize FIAF's presence within the existing network of relationships to technical groups (the Preservation Committee of AMIA, SMPTE, BKSTS, GAMMA, ACVL, ANSI, ISO, EBU, etc.) and attend and participate in demonstrations and exhibitions (Imagine Ritrovato, "The Reel Thing," the Joint Technical Symposium, etc.). Eventually, the Commission should become more active in organizing such activities, and in bringing the archives into the heart of these demonstrations and symposia. While the Commission may not be the principle organizer of such activities, it has an important role to play as an independent evaluator and validator for multilateral technical programs. The Commission might attract support for these demonstrations from government agencies, foundations or the private sector. The Executive Committee should consider the fund-raising implications of the Commission's potential activities, and express whatever conditions or guidelines that it regards as essential while respecting the practical needs of the Commission to act effectively and independently in these matters.

The exemplary work of Alfonso del Amo's raw stock documentation project suggests that there is an important role the Commission could play in stimulating the acquisition, organization, maintenance and dissemination of technical data. Accordingly, the work of the Commission may eventually include creation and maintenance of technical libraries, databases, or networks which can be made available to the membership and which would constitute an open-ended project of the Commission. However, such facilities may also be based at member institutions, with the Commission playing a supporting role in the creation and maintenance of such projects.

Two traditional activities of the Commission should be reactivated. The completion and publication of the updated FIAF Preservation Manual, organized by Robert Gitt of UCLA, would make a basic manual available to the members of the Federation. This sort of document (others might be produced), in addition to its practical value in the daily work of preservation education and practice, provides a common reference for members of the Federation. Also important to the Commission would be the reestablishment of an effective program of visitation for the purposes of extending technical advice to FIAF members. Noel

Desmet and Harold Brandes have expressed interest in this aspect of the Commission's work. This aspect of the Commission's work is an important way to extend FIAF into areas which have not heretofore been active in the Federation.

Finally, the Commission should take a catalytic role in the development of projects which serve the technical objectives of the Commission. The Commission might outline research programs which could be funded by foundations and private sources. This could include the creation of joint projects, establishment of co-sponsorships in external research projects in which the Commission might formally or informally participate.

The preservation of film will remain a primary focus of the Technical Commission. There is no conceivable future development that will displace this basic, defining activity for FIAF institutions. We are aware of the many other technical issues pertaining to "digitization" for purposes other than preservation - reference, storage, dissemination, projection, etc. - which are intimately linked with the work of the Commission and which require examination. It is not the intent of the Commission to neglect these issues, and in fact, Commission members are currently involved in all of these areas. The Commission will turn to these issues once the fundamentals of the film preservation movement have been addressed.

Membership: The Technical Commission will consist of a group of approximately fifteen persons, although the number should ultimately be based on Commission needs and effective participation rather than any set figure. The members of the Technical Commission will initially be appointed by the Executive Committee, after which the Commission will determine its own membership. Membership will not be limited to personnel from FIAF archives. In fact, the Commission should represent the partnership between archives and their significant collaborators, whether institutional or private. Members participate therefore on an individual, not an institutional basis.

The members of the Commission will elect a chair. The members will vote to add and retire members. An election should be held within the Commission each to determine the Chair and the membership of the Commission. Membership on the Commission should not be of limited term.

Once a year at FIAF's annual Congress, the Commission will hold an open meeting to discuss its progress and listen to concerns of FIAF members and guests. The Commission will hold at least two meetings each year, and its members may continue to meet on an ad hoc basis when such convocations are feasible and contribute to the work of the Commission. All Commission members

are expected to participate and contribute to the work of the Commission.

The Technical Commission should reflect, canvass, and plan and undertake activities and projects that advance the technical work of the archives. Members of the Commission should be expected to function independently, and to recruit support from the membership and from outside FIAF. The Commission would begin with approximately ten members and a Chair, and expand as other potentially valuable participants can be identified. We want to stimulate participation from areas of the world where the film archive movement is just developing, and as representatives from these areas come forward, we may add them to the Commission.

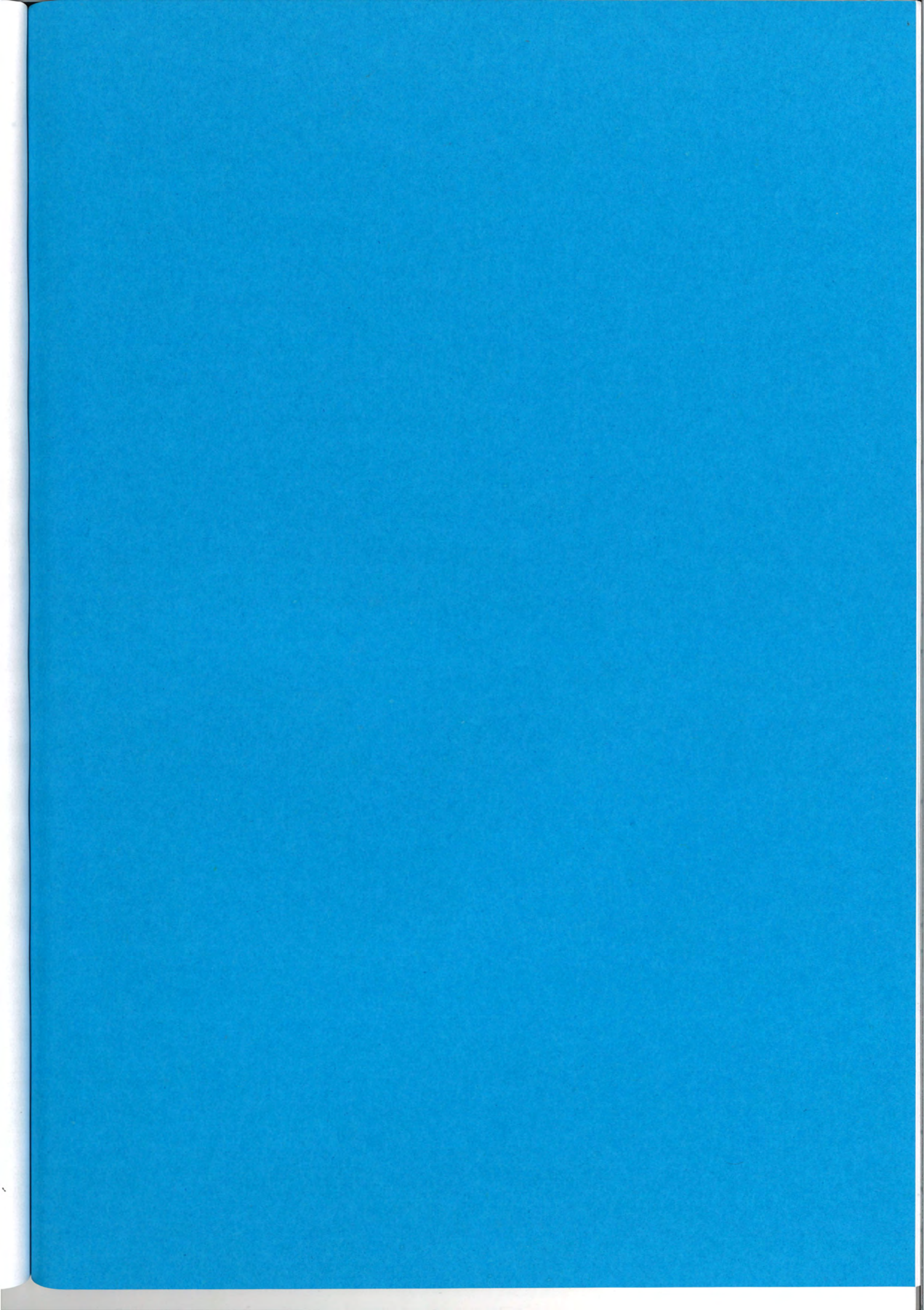
The Chair: The Chair of the Commission will be elected by the members from amongst themselves. The Chair will be responsible for the budget and the implementation of mandates and programs. The Chair, who is the Commission's representative to the Executive Committee, must be employed by a full-member FIAF archive, although any member of the Commission should be accepted as an alternate, temporary or proxy Chair if delegated by the Chair or the Commission.

The Chair should be limited to no more than three years tenure in office, after which a hiatus of no less than one year should be required before an individual is eligible for the position of Chair again. A Chair may be removed by a majority vote of no confidence by the Commission, or for cause by the Executive Committee. The Chair will make a report to the Executive Committee and the General Assembly which includes financial data and an account of the Commission's activities. The Chair will also make financial reports to the Commission, and act as a conduit between the Executive Committee and the Commission. The Chair will convene and run meetings, delegate tasks and powers to the Commission, coordinate Commission activities, control the purse of the Commission, be responsible for all reports of the Commission, and act as spokesperson for the Commission as may be necessary.

We propose that the membership of the Technical Commission initially include Alfonso del Amo, Harald Brandes, Noel Desmet, Gian Luca Farinelli, Michael Friend, Francisco Gaytan, Nicola Mazzanti, Johan Pris, Paul Reade. We intend to add members from other regions such as North and South Asia, and Eastern Europe as soon as practical.

All of the above-suggested arrangements should be construed in conformance with FIAF's constitution, rules and mandates.

submitted by: Michael Friend





Associations
Management
and Consulting

To the Management of FIAF
Rue Defacqz, 1
1000 Bruxelles

Brussels, February 10 1998

Dear Sirs,

FIAF 1998 Financial Statements

ICSA has been in charge of the accounting and the financial reporting for your Federation for the year 1998.

We have received from FIAF responsible all necessary accounting documents. We can certify that all transactions such as incoming and outgoing invoices, payroll, bank and cash have been approved by the local FIAF persons duly authorised as requested by the association procedures.

We certify also that we recorded all transactions and made appropriate accruals in accordance with the standard accounting principles.

As a result we consider that the statements as presented to you give a fair and sincere picture of the FIAF financial situation as of December 31 1998.

Sincerely,

A. PONCELET

A handwritten signature in black ink, appearing to be 'A. Poncelet', written over the printed name.

FIAF - PIP
Balance sheet
As of December 31 1998

	<u>000BEF</u>	<u>000 EURO</u>
<u>ASSETS</u>		
<u>Current assets</u>		
Cash & banks	1.345	33,3
Short term deposits	1.032	25,6
Total cash and banks	2.377	58,9
<u>Receivables</u>		
Subscriptions	5.702	141,4
Provision for unpaid subscriptions	-2.541	-63,0
Net suscriptions	3.161	78,4
Prepaid	134	3,3
Total Receivables	3.295	81,7
Total current assets	5.672	140,6
<u>Long Term Assets</u>		
Guarantee deposits	83	2,1
Investments	4.000	99,1
Total	4.083	101,2
TOTAL ASSETS	9.755	241,8
<u>LIABILITIES</u>		
<u>Creditors</u>		
Suppliers	1.432	35,5
Social accruals	542	13,4
Projects carried forward	698	17,3
Total Creditors	2.672	66,2
NET SURPLUS (DEFICIT)	7.083	175,6
<u>REPRESENTED BY:</u>		
Accumulated Fund Balance		
Beginning balance	6.438	159,7
Year's result	147	3,6
Reserve Fund	498	12,3
Ending balance	7.083	175,6

Exchange rate: 1 EURO = 40,3399 BEF

F I A F
INCOME AND EXPENSE - SUMMARY
 AS OF END OF DECEMBER 31 1998

Combined FIAF - PIP

US \$

(in 000 \$)

	Actual Year 1997	Rev.Budget Year 1998	Actual Year 1998
<u>INCOME</u>			
<i>Fiaf</i>	215,5	237,2	231,1
% last year		110,1%	107,3%
<i>Pip</i>	112,0	133,6	130,0
% last year		119,3%	116,1%
% Total income	34,2%	36,0%	36,0%
Total income combined	327,5	370,8	361,2
<u>EXPENSE</u>			
<i>Fiaf</i>			
Salaries and fees	(90,3)	(91,8)	(94,0)
% last year		101,6%	104,1%
Other current expense	(29,5)	(38,1)	(37,9)
% last year		129,4%	128,8%
Meetings - Congress - Missions	(45,7)	(55,9)	(42,4)
% last year		122,5%	75,7%
Projects-Special Activities	(34,6)	(40,0)	(38,3)
% last year		115,4%	110,4%
Equipment-Upgrades	(6,9)	(3,5)	(3,1)
Contingencies	(5,8)	(2,7)	(2,9)
Total expense Fiaf	(212,8)	(232,0)	(218,5)
<i>Pip</i>			
Salaries and fees	(72,6)	(73,0)	(70,6)
% last year		100,6%	97,3%
Other Current expense	(14,6)	(24,3)	(23,4)
% last year		166,4%	160,2%
Projects - Special Activities	(24,8)	(32,4)	(33,3)
% last year		130,9%	134,5%
Equipments - Furnitures	0,0	(6,5)	0,0
Total expense Pip	(112,0)	(136,2)	(127,4)
Total expense combined Fiaf - Pip	(324,8)	(368,2)	(345,9)
<u>SURPLUS (DEFICIT)</u>			
<i>Fiaf</i>			
Provision for Reserve Fund	2,7	5,1	12,5
Total FIAF	(2,7)	(2,4)	(11,1)
	0,0	2,7	1,4
<i>Pip</i>	0,0	(2,6)	2,7
Total combined Fiaf - Pip	0,0	0,1	4,1

F I A F
DETAIL OF INCOME
AS OF END OF DECEMBER 31 1998
Combined FIAF - PIP (in 000 \$)

US\$

		Actual Year 1997	Rev.Budget Year 1998	Actual Year 1998	Received Year 1998
Members and subscribers					
<i>Members</i>	<i>Nbr</i>	66	66	70	59
75000 BEF (2.083\$)		133,8	142,7	145,8	122,9
<i>Provisional</i>	<i>Nbr</i>	34	37	31	21
37500 BEF (1.042\$)		34,5	40,0	32,3	21,9
<i>Associates</i>	<i>Nbr</i>	17	20	18	14
37500 BEF (1.042\$)		17,2	21,6	18,8	14,6
<i>Institutional Subscribers</i>	<i>Nbr</i>	31	40	38	23
13000 BEF (361\$)		8,2	13,6	13,7	8,3
<i>Individual Subscribers</i>	<i>Nbr</i>	5	12	4	2
10500 BEF (292\$)		1,0	3,5	1,2	0,6
<i>Special membership fees</i>		12,6	10,3	15,4	14,6
<i>Provision for unpaid subscriptions</i>		(9,5)	(8,1)	(11,1)	
Total Members and subscribers		197,8	223,6	216,1	182,8
% last year			113,0%	109,2%	
Publications					
<i>Journal subscriptions</i>	<i>Nbr</i>	55	90	24	24
1350 BEF (38\$)		2,8	4,3	1,4	1,3
<i>Journal other</i>	<i>Nbr</i>	0	70	0	0
360 BEF (10\$)		0,0	0,7	0,8	0,4
<i>Other publications</i>	<i>Nbr</i>	160	120	177	123
1000 BEF (28\$)		4,3	3,2	4,9	3,4
<i>PIP CD ROM</i>	<i>Nbr</i>	172	150	189	101
17700 BEF (305£)		88,0	71,8	92,9	49,7
<i>PIP - Film Volume</i>	<i>Nbr</i>	297	340	384	52
5220 BEF (90£)		50,0	52,4	55,7	7,5
<i>Pip Other</i>		3,7	9,5	12,0	7,8
<i>Provision for unpaid sales of publications</i>		(29,7)	0,0	(30,6)	
<i>Advertising income</i>		5,6	2,7	2,9	2,3
Total publications		124,7	144,5	140,1	72,4
% last year					
Fundraising					
<i>Funds received</i>		99,0	81,1	83,4	
<i>Funds distributed</i>		(46,4)	(54,1)	(57,6)	
<i>Funds available</i>		(52,6)	(27,0)	(25,7)	
Total fundraising net		0,0	0,0	0,0	0,0
Interest Revenues		5,0	2,7	5,0	0,0
Total Income	<i>Fiaf</i>	215,5	237,2	231,1	190,2
	<i>Pip</i>	112,0	133,6	130,0	65,0
	<i>Fiaf - Pip combined</i>	327,5	370,8	361,2	255,3

F I A F
DETAIL OF EXPENSE - NET RESULT
AS OF END OF DECEMBER 31 1998
(in 000 \$)

US \$

	Actual Year 1997	Rev.Budget Year 1998	Actual Year 1998
<u>Secretariat</u>			
<u>Salaries and fees</u>			
Senior Administrator	(42,4)	(42,7)	(45,8)
Assistant	(30,5)	(39,2)	(40,8)
Backup & Temporary Personnel	(13,4)	(3,4)	(0,8)
Computer Specialists	0,0	0,0	(2,8)
Accounting & Taxes	(4,1)	(3,2)	(2,4)
Special Assistance finance	0,0	(3,2)	(1,3)
Subtotal salaries and fees	(90,3)	(91,8)	(94,0)
<i>% last year</i>		101,6%	104,1%
<u>Other current expense</u>			
Telephone/fax	(7,0)	(11,9)	(8,8)
Office supplies/Postage	(8,8)	(9,2)	(9,9)
Maintenance	(1,1)	(2,7)	(0,8)
Rent and charges, insurance	(11,4)	(11,6)	(15,3)
Bank costs	(1,2)	(2,7)	(3,3)
Subtotal other expense	(29,5)	(38,1)	(37,9)
<i>% last year</i>		129,4%	128,8%
Total secretariat expense	(119,8)	(129,9)	(131,9)
<i>% last year</i>		108,4%	110,2%
<u>Meetings/Congress/Missions</u>			
Committee meetings	(3,8)	(6,8)	(7,3)
Commissions	(14,4)	(16,2)	(3,7)
Congress	(22,6)	(21,6)	(23,5)
Special missions	(4,9)	(11,4)	(7,9)
Subtotal meeting , Congress, missions	(45,7)	(55,9)	(42,4)
<i>% last year</i>		122,5%	92,7%
<u>Projects - Activities</u>			
Promotion of FIAF-PIP	(6,1)	(5,9)	(0,3)
Journal	(8,3)	(13,0)	(13,9)
Special publications	(3,3)	(4,1)	(3,9)
Administrative publications	(7,0)	(6,8)	(9,7)
Training, summer school	(10,0)	(10,3)	(10,6)
Development Fund	0,0	0,0	0,0
Subtotal Projects - Activities	(34,6)	(40,0)	(38,3)
<i>% last year</i>		115,4%	110,4%
Equipments-Upgrades	(6,9)	(3,5)	(3,1)
Contingencies	(5,8)	(2,7)	(2,9)
Total FIAF expense	(212,8)	(232,0)	(218,6)
<i>% last year</i>		109,0%	102,7%
Total FIAF income (from page 6)	215,5	237,2	231,1
Operating result	2,7	5,1	12,5
Provision for Reserve Fund	(2,7)	(2,5)	(11,1)
Net result	0,0	2,6	1,4

PIP
OPERATING STATEMENT
 AS OF END OF DECEMBER 31 1998
 (in 000 \$)

US \$

	Actual Year 1997	Rev. Budget Year 1998	Actual Year 1998
<u>Income</u>			
CD Rom	70,4	64,1	92,9
Support	17,6	13,1	10,7
Annual film volume	50,0	47,0	55,7
Other	3,7	9,5	1,3
Provision unpaid+carried forward	(29,7)	0,0	(30,6)
Total Income	112,0	133,6	130,0
% last year		119,3%	116,1%
<u>Expense</u>			
<u>Secretariat current expense</u>			
PIP Editor (2/3 of yearly salary)	(36,3)	(45,9)	(33,2)
Assistant editor	(34,2)	(27,0)	(27,4)
Merit increase	0,0	0,0	(5,6)
Computer Specialist	0,0	0,0	(1,8)
Accounting & Taxes	(2,0)	0,0	(1,7)
Special Assistance finance	0,0	0,0	(0,9)
Subtotal salaries and fees	(72,6)	(73,0)	(70,6)
Telephone, fax	(2,6)	(2,7)	(4,6)
Postage	(0,9)	(1,4)	(1,8)
Office supplies	(1,3)	(2,7)	(1,9)
Travel/accomodation	(0,5)	(2,7)	(4,5)
Documentation - subscriptions	(0,5)	(1,4)	0,0
Promotion - Publicity	(1,0)	(4,1)	(0,9)
Rent and charges	(7,6)	(8,1)	(9,3)
Bank charges	(0,3)	(1,4)	(0,4)
Subtotal other current expense	(14,6)	(24,3)	(23,3)
Total secretariat expense	(87,2)	(97,3)	(94)
% last year		111,6%	107,7%
<u>Projects</u>			
Extra backup & Temporary staff	0,0	(5,4)	(1,4)
CD Rom (Open Univ, Nimbus)	(11,6)	(14,6)	(11,6)
Keyboarding 72-82 volumes	(1,0)	(3,2)	(2,0)
Annual film volume	(10,9)	(6,5)	(0,8)
Printing Directory	0,0	0,0	(7,2)
Microfiches	0,0	0,0	0,0
Other Printing costs (headings)	(1,2)	(2,7)	0,0
Equipments-Upgrades	0,0	0,0	(10,3)
Subtotal project expense	(24,8)	(32,4)	(33,3)
Provisions and contingencies	0,0	(6,5)	0,0
Total expense	(112,0)	(136,2)	(127,3)
% last year		121,7%	113,7%
Operating result	0,0	(2,6)	2,8

F I A F

INCOME AND EXPENSE - SUMMARY

AS OF END OF DECEMBER 31 1998

Combined FIAF - PIP

eu €

(in 000 euro)

	Actual Year 1997	Rev.Budget Year 1998	Actual Year 1998
<u>INCOME</u>			
<i>Fiaf</i>	197,6	217,5	206,3
% last year		110,1%	104,4%
<i>Pip</i>	102,7	122,5	116,0
% last year		119,3%	113,0%
% Total income	34,2%	36,0%	36,0%
Total income combined	300,3	340,1	322,3
<u>EXPENSE</u>			
<i>Fiaf</i>			
Salaries and fees	(82,8)	(84,2)	(83,9)
% last year		101,6%	101,3%
Other current expense	(27,0)	(35,0)	(33,9)
% last year		129,4%	125,3%
Meetings - Congress - Missions	(41,9)	(51,3)	(37,8)
% last year		122,5%	73,7%
Projects-Special Activities	(31,8)	(36,7)	(34,1)
% last year		115,4%	107,4%
Equipment-Upgrades	(6,3)	(3,2)	(2,8)
Contingencies	(5,3)	(2,5)	(2,6)
Total expense Fiaf	(195,2)	(212,8)	(195,1)
<i>Pip</i>			
Salaries and fees	(66,6)	(66,9)	(63,0)
% last year		100,6%	94,7%
Other Current expense	(13,4)	(22,3)	(20,9)
% last year		166,4%	155,8%
Projects - Special Activities	(22,7)	(29,7)	(29,7)
% last year		130,9%	130,9%
Equipments - Furnitures	0,0	(5,9)	0,0
Total expense Pip	(102,7)	(124,9)	(113,7)
Total expense combined Fiaf - Pip	(297,9)	(337,8)	(308,8)
<u>SURPLUS (DEFICIT)</u>			
<i>Fiaf</i>			
Provision for Reserve Fund	2,5	4,7	11,2
Total Fiaf	(2,5)	(2,2)	(9,9)
	0,0	2,5	1,3
<i>Pip</i>	0,0	(2,4)	2,4
Total combined Fiaf - Pip	0,0	0,1	3,6

F I A F
DETAIL OF INCOME
AS OF END OF DECEMBER 31 1998
Combined FIAF - PIP (in 000 euro)

eu €

		Actual Year 1997	Rev.Budget Year 1998	Actual Year 1998	Received Year 1998
Members and subscribers					
<i>Members</i>	<i>Nbr</i>	66	66	70	59
75000 BEF (2.083\$)		122,7	130,9	130,1	109,7
<i>Provisional</i>	<i>Nbr</i>	34	37	31	21
37500 BEF (1.042\$)		31,6	36,7	28,8	19,5
<i>Associates</i>	<i>Nbr</i>	17	20	18	14
37500 BEF (1.042\$)		15,8	19,8	16,7	13,0
<i>Institutional Subscribers</i>	<i>Nbr</i>	31	40	38	23
13000 BEF (361\$)		7,5	12,5	12,2	7,4
<i>Individual Subscribers</i>	<i>Nbr</i>	5	12	4	2
10500 BEF (292\$)		0,9	3,2	1,0	0,5
<i>Special membership fees</i>		11,5	9,4	13,8	13,0
<i>Provision for unpaid subscriptions</i>		(8,7)	(7,4)	(9,9)	
Total Members and subscribers		181,4	205,1	192,8	163,2
% last year			113,0%	106,3%	
Publications					
<i>Journal subscriptions</i>	<i>Nbr</i>	55	90	38	34
1350 BEF (38\$)		2,5	3,9	1,3	1,1
<i>Journal other</i>	<i>Nbr</i>	0	70	78	36
360 BEF (10\$)		0,0	0,6	0,7	0,3
<i>Other publications</i>	<i>Nbr</i>	160	120	177	123
1000 BEF (28\$)		4,0	3,0	4,4	3,0
<i>PIP CD ROM</i>	<i>Nbr</i>	172	150	189	101
17700 BEF (305£)		80,7	65,8	82,9	44,3
<i>PIP - Film Volume</i>	<i>Nbr</i>	297	340	384	52
5220 BEF (90£)		45,9	48,0	49,7	6,7
<i>PIP Other</i>		3,4	8,7	10,7	7,0
<i>Provision for unpaid sales of publications</i>		(27,3)	0,0	(27,3)	
<i>Advertising income</i>		5,2	2,5	2,6	2,1
Total publications		114,4	132,5	125,0	64,6
% last year					
Fundraising					
<i>Funds received</i>		90,8	74,4	74,4	
<i>Funds distributed</i>		(42,6)	(49,6)	(51,4)	
<i>Funds available</i>		(48,3)	(24,8)	(23,0)	
Total fundraising net		0	0	0	0
<i>Interest Revenues</i>		4,6	2,5	4,5	0
Total income	<i>Fiaf</i>	198	218	206	170
	<i>Pip</i>	103	123	116	58
	<i>Fiaf - Pip combined</i>	300,3	340,1	322,3	227,8

F I A F
DETAIL OF EXPENSE - NET RESULT
AS OF END OF DECEMBER 31 1998
(in 000 euro)

eu €

	Actual Year 1997	Rev. Budget Year 1998	Actual Year 1998
<u>Secretariat</u>			
<u>Salaries and fees</u>			
Senior Administrator	(38,9)	(39,2)	(40,9)
Assistant	(27,9)	(35,9)	(36,4)
Backup & Temporary Personnel	(12,3)	(3,1)	(0,7)
Computer Specialists	0,0	0,0	(2,5)
Accounting & Taxes	(3,7)	(3,0)	(2,2)
Special Assistance finance	0,0	(3,0)	(1,2)
Subtotal salaries and fees	(82,8)	(84,2)	(83,9)
<i>% last year</i>		101,6%	101,3%
<u>Other current expense</u>			
Telephone/fax	(6,4)	(10,9)	(7,9)
Office supplies/Postage	(8,1)	(8,4)	(8,8)
Maintenance	(1,0)	(2,5)	(0,7)
Rent and charges, insurance	(10,4)	(10,7)	(13,6)
Bank costs	(1,1)	(2,5)	(2,9)
Subtotal other expense	(27,0)	(35,0)	(33,9)
<i>% last year</i>		129,4%	125,3%
Total secretariat expense	(109,9)	(119,1)	(117,7)
<i>% last year</i>		108,4%	107,2%
<u>Meetings/Congress/Missions</u>			
Committee meetings	(3,5)	(6,2)	(6,5)
Commissions	(13,2)	(14,9)	(3,3)
Congress	(20,7)	(19,8)	(21,0)
Special missions	(4,5)	(10,4)	(7,0)
Subtotal meeting , Congress, missions	(41,9)	(51,3)	(37,8)
<i>% last year</i>		122,5%	90,2%
<u>Projects - Activities</u>			
Promotion of FIAF-PIP	(5,6)	(5,5)	(0,2)
Journal	(7,6)	(11,9)	(12,4)
Special publications	(3,0)	(3,7)	(3,4)
Administrative publications	(6,4)	(6,2)	(8,6)
Training, summer school	(9,2)	(9,4)	(9,5)
Development Fund	0,0	0,0	0,0
Subtotal Projects - Activities	(31,8)	(36,7)	(34,1)
<i>% last year</i>		115,4%	107,4%
Equipments-Upgrades	(6,3)	(3,2)	(2,8)
Contingencies	(5,3)	(2,5)	(2,6)
Total FIAF expense	(195,2)	(212,8)	(195,1)
<i>% last year</i>		109,0%	100,0%
Total FIAF income (from page 6)	197,6	217,5	206,3
Operating result	2,5	4,7	11,2
Provision for Reserve Fund	(2,5)	(2,2)	(9,9)
Net result	0,0	2,5	1,3

PIP
OPERATING STATEMENT
AS OF END OF DECEMBER 31 1998
(in 000 euro)

eu €

	Actual Year 1997	Rev.Budget Year 1998	Actual Year 1998
<u>Income</u>			
CD Rom	64,6	58,8	82,9
Support	16,1	12,0	9,6
Annual film volume	45,9	43,1	49,7
Other	3,4	8,7	1,1
Provision unpaid+carried forward	(27,3)	0,0	(27,3)
Total Income	102,7	122,5	116,0
% last year		119,3%	113,0%
<u>Expense</u>			
<u>Secretariat current expense</u>			
PIP Editor (2/3 of yearly salary)	(33,3)	(42,1)	(29,6)
Assistant editor	(31,4)	(24,8)	(24,5)
Merit increase	0,0	0,0	(5,0)
Computer Specialist	0,0	0,0	(1,6)
Accounting & Taxes	(1,9)	0,0	(1,5)
Special Assistance finance	0,0	0,0	(0,8)
Subtotal salaries and fees	(66,6)	(66,9)	(63,0)
Telephone, fax	(2,4)	(2,5)	(4,1)
Postage	(0,8)	(1,2)	(1,6)
Office supplies	(1,2)	(2,5)	(1,7)
Travel/accomodation	(0,5)	(2,5)	(4,0)
Documentation - subscriptions	(0,4)	(1,2)	0,0
Promotion - Publicity	(0,9)	(3,7)	(0,8)
Rent and charges	(6,9)	(7,4)	(8,3)
Bank charges	(0,3)	(1,2)	(0,4)
Subtotal other current expense	(13,4)	(22,3)	(20,8)
Total secretariat expense	(80,0)	(89,2)	(83,8)
% last year		111,6%	104,8%
<u>Projects</u>			
Extra backup & Temporary staff	0,0	(5,0)	(1,2)
CD Rom (Open Univ, Nimbus)	(10,7)	(13,4)	(10,4)
Keyboarding 72-82 volumes	(0,9)	(3,0)	(1,8)
Annual film volume	(10,0)	(5,9)	(0,7)
Printing Directory	0,0	0,0	(6,4)
Microfiches	0,0	0,0	0,0
Other Printing costs (headings)	(1,1)	(2,5)	0,0
Equipments-Upgrades	0,0	0,0	(9,2)
Subtotal project expense	(22,7)	(29,7)	(29,7)
Provisions and contingencies	0,0	(5,9)	0,0
Total expense	(102,7)	(124,9)	(113,6)
% last year		121,7%	110,6%
Operating result	0,0	(2,4)	2,5

FIAF 1998 RESULTS & 1999/2000 BUDGETS

COMMENTS

The FIAF financial statement and the budgets are presented together in the same document, as they were presented last year. For the first time, the results and the budgets are presented both in American dollars (us\$) and in the new European euros (eu€).

The 1998 results are calculated in us\$ and eu€, on the basis of an exchange rate of 1 us\$ = 36 bef.

The exchange rate taken into account for the 1999 - 2000 budgets is:

1	eu€ =	1.13	us\$
1	us\$ =	0.88	eu€

FINANCIAL STATEMENT 1998

Following factors affect substantially the 1998 FIAF - P.I.P. results:

1. Two important differences between the budget and the results affect the global result positively: 1) the salary line of the P.I.P. Editor is lower than budgeted because only 8 months have been paid; 2) the Commissions budgets have only been used partially.
2. The restrictions of expenses mentioned in point 1 enable to constitute provisions for "Unpaid sales of publications" and in favor of the "Reserve fund".
3. A slight drop in the volume of membership fees compared to the revised 1998 budget, but substantial increase compared to the 1997 results affect the result positively. This is mainly due to exchange rates fluctuations.
4. Slight drop in the volume of sales of publications compared to the revised 1998 budget, but substantial increase compared to the 1997 results.
5. As in the previous year, the « Total results of fundraising » equals zero in the « Actual 1998 » column, in order to avoid an artificial surplus. FIAF resumes with it's policy of paying out the integrality of the received financial supports.

BUDGETS 1999/2000

Further to the decisions taken by the Executive Committee in San Juan de Puerto Rico, the proposed 2000 Budget intends, as does the 1999 Budget, to keep FIAF's financial situation in balance, and to adapt the expenses to the current income of the Federation. This principle (zero surplus - zero deficit) has been respected, according to the policy proposed by the Treasurer and adopted by the Executive Committee. Several important factors have, however, influenced the budgets in an unexpected manner:

The Revised 1999 Budget will be affected negatively by following factors:

- The changes of personnel at the Secretariat will affect negatively the staff expenses both at the level of the yearly 1999 expenses (extra personnel expenses related to Sophie Quinet's departure), and at the level of long-term expenses (the replacement solution will be more expensive for FIAF).
- The introduction of the Windows version of the FIAF CD-ROM, which has been declared as a FIAF priority project, will be implemented during the second half of the year, and will put the 1999 and 2000 budgets under an increased pressure. In its present form, the project will cost FIAF more than foreseen originally.

Part of the expense increases will be compensated by the raising of the membership fees, as decided last year in Prague, and thanks to the provisions made with non used 1998 budgetary resources.

INCOME 2000

The total income of membership fees (including subscribers fees) will increase in 1999 accordingly to the decision taken in Prague, and is expected to remain stable (+0.7%) in 2000. This progression is based on a conservative forecast of the Federation's membership development, and does not consider an adjustment of the membership fees to the inflation rate for the year 2000.

The Special Membership Fees are expected to remain stable (30 payers in 99, and 2000). This will allow for constituting a Provision for unpaid subscriptions .

The publications remains stable (+0.3 %) in 2000, mainly due to higher FIAF *International FilmArchive CD-ROM* sales level (that compensates a drop in the Film Volume sales. The *Journal* and other publications have to make a new start in 1999. The circulation of the *Journal* is, however, increasing considerably, due to a more generous circulation policy.

Publicity income from the *Journal* remains at a modest level.

Bank interests: 1998 and 1999 will stabilize at the same level as in 1998, because of the low interest rates situation and the fluctuating exchange rates conditions prevailing on the markets.

EXPENSES 2000

Current expenses

Expenditures have been forecasted taking into account a modest inflation rate and the strict control of expenses at the Secretariat level.

FIAF's accounts allow for the restructuring of the salary and honorary fees figures, according to the current situation at the Brussels FIAF-P.I.P. office.

The contingency line includes unforeseen expenses for the next two years (3'000 eu€p.a. in 1999 and 2000).

A sensible raise of the rent & charges had taken place in 1998. This level is being maintained in the 1999 and 2000 budgets.

The product development line for the *FIAF CD-ROM* has been increased for the next two years (16'000 us\$ in 1999 and 16'000 us\$ in the year 2000) for the Windows version.

An amount for general promotion has been foreseen to cover expenses and support to the joint promotion of both FIAF and P.I.P. products (6'000 eu€ in 1999 and in 2000). This action will consist of a new leaflet for the FIAF publications (in particular the *JFP*) and the *FIAF CD ROM*, and be circulated in form of new combined mailing campaign. Common FIAF and P.I.P. product development and promotion expenses are displayed in one single expenses line in the FIAF budget.

The sum of 3.000 eu€ has been assigned to the Development Fund for 1999 and 2000.

Other figures are in accordance with the usual forecasts corresponding to current activities of the Federation.

CD

February 1999

RAPPORT FINANCIER FIAF 1998 ET BUDGETS 1999 - 2000

COMMENTAIRES

Le rapport financier FIAF et les budgets sont présentés dans le même document, comme ils l'étaient l'année passée. Pour la première fois, les résultats et les budgets sont présentés en dollars américains (us\$) et dans la nouvelle devise européenne, l'euro (eu€).

Les résultats de 1998 sont calculés en dollars (us\$) et en euros (eu€), sur base du taux de change de 1 us\$ = 36 bef.

Le taux de change pris en compte pour le budget est :

1	eu€ =	1.13 us\$
1	us\$ =	0.88 eu€

RAPPORT FINANCIER 1998

Les résultats FIAF- P.I.P. 1998 ont été affectés sensiblement par les facteurs suivants :

1. Deux écarts importants par rapport au budget affectent positivement le résultat de cette année: 1) la ligne du salaire de l'Editeur du P.I.P. est inférieure à celle budgétée parce que seulement 8 mois ont été versés; 2) les budgets des Commissions n'ont été utilisés que partiellement.
2. Les diminutions des dépenses mentionnées au point 1 permettent de constituer des provisions plus importantes pour "Ventes de publications non payées" et des provisions en faveur du "Fond de réserve".
3. Une petite diminution du volume des cotisations des affiliés comparée au budget révisé de 1998, mais une augmentation substantielle comparée aux résultats de 1997 affectent le résultat positivement. Ceci est principalement dû aux fluctuations des taux de change.
4. Une diminution du volume des ventes des publications par rapport au budget 1998 révisé, mais stabilité relative par rapport aux résultats enregistrés en 1997.
5. Comme l'année passée, le « résultat total de recherche de fonds » égale zéro dans la colonne "Actuel 1998" dans le but d'éviter des résultats positifs artificiels. En effet, la FIAF poursuit sa politique de verser l'intégralité des subventions reçues.

BUDGETS 1999/2000

Conformément aux décisions prises par le Comité Directeur à San Juan de Puerto Rico, le projet de Budget 2000 tente, comme celui de 1999, d'équilibrer les finances de la FIAF et d'adapter les dépenses courantes de la Fédération à ses revenus. Le principe d'un budget équilibré (zéro surplus - zéro déficit) a été respecté, conformément à la politique proposée par la Trésorière et adoptée par le Comité Directeur. Quelques facteurs importants ont toutefois influencé les budgets de manière imprévue :

Le budget 1999 révisé sera affecté de manière négative par les facteurs suivants :

- Les changements de personnel au Secrétariat vont affecter négativement les dépenses en personnel aussi bien au niveau des dépenses de 1999 (dépenses en personnel supplémentaire dues au départ de Sophie Quinet), qu'à plus long terme (la solution de remplacement sera plus chère pour la FIAF).
- L'introduction de la version Windows du Cd-Rom de la FIAF, déclaré comme projet prioritaire de la FIAF, sera implémenté pendant la seconde moitié de l'année, et mettra davantage sous pression les budgets de 1999 et de 2000. Dans sa forme actuelle, le projet coûtera plus que prévu à l'origine.

Une partie de l'augmentation des dépenses sera compensée par l'augmentation des cotisations des affiliés, comme décidé l'année passée à Prague et grâce aux provisions faites des ressources budgétaires non utilisées de 1998.

RECETTES 2000

Les recettes globales provenant des cotisations des affiliés (et de celles des souscripteurs) augmentent en 1999 (selon la décision prise à Prague d'adapter les cotisations à la hausse du coût de la vie en cette année), et resteront stables (+0.7%) en 2000. Cette progression est fondée sur un développement modéré des affiliés de la Fédération, et ne considère pas d'adaptation au taux d'inflation pour l'an 2000.

Le Fonds spécial des membres devrait rester stable (30 payeurs en 99, et 2000). En revanche ce budget ne tient pas compte d'une Provision pour les cotisations non payées.

Les publications restent stables (+0.3 %) en 2000, principalement suite à une légère hausse des ventes du FIAF *International FilmArchive CD-ROM* (qui compense une baisse de ventes des Film Volumes). Le *Journal* et autres publications feront l'objet d'un nouvel effort de ventes en 1999. La circulation du Journal est, toutefois, en nette hausse, suite à une politique de distribution plus généreuse.

Les prévisions de recettes de publicité dans le *Journal* restent prudentes .

Les revenus des placements financiers de 1998 et 1999 se stabiliseront au même niveau qu'en 1998, ceci étant dû à la situation des marchés.

DEPENSES 2000

Dépenses courantes

Les frais ont été calculés en tenant compte du taux d'inflation modéré que connaît la Belgique et le contrôle strict des dépenses au Secrétariat.

Les comptes de la FIAF permettent la restructuration des salaires et honoraires, conformément à la nouvelle structure FIAF - P.I.P du bureau de Bruxelles.

La ligne contingences comprend des dépenses imprévues pour les années à venir (3'000 eu€p.a. en 1999 et 2000).

Une augmentation sensible des loyers et charges locatives a eu lieu en 1998. Ce niveau sera maintenu en 1999 et 2000.

La ligne développement de produits en faveur du **CD-ROM** a été augmentée pour les deux prochaines années (16'000 us\$ en 1999 et 16'000 us\$ en 2000) pour la version Windows.

Un montant pour la promotion générale a été prévu pour couvrir les frais de promotion des produits FIAF et du P.I.P (6'000 eu€ en 1999 et en 2000). Cette action consistera en une nouvelle brochure pour les publications FIAF (en particulier le *JFP*) et le *FIAF CD ROM*, qui sera diffusée sous forme d'une nouvelle campagne de mailing combiné. Les frais de développement et de promotion conjoints FIAF - P.I.P. figurent dans une seule ligne de dépenses dans le budget de la FIAF.

Une somme de 3.000 eu€ a été attribuée pour 1999 et 2000 au Fonds de développement.

Les autres montants figurant au Budget correspondent aux activités habituelles de la Fédération.

CD

février 1999

F I A F - P I P
INCOME + EXPENSE - SUMMARY 1999-2000 (EST.)
Combined FIAF - PIP (in 000 \$)

	Actual 1998	Estimate 1999	Budget 2000
CURRENT INCOME			
<i>FIAF</i>	231.1	263.2	265.9
% last year		113.9%	101.0%
<i>PIP</i>	130.0	153.8	152.0
% last year		118.3%	98.8%
% Total income		36.9%	36.4%
TOTAL INCOME COMBINED	361.2	417.1	417.9
% last year		115.5%	100.2%
EXPENSE			
<i>FIAF</i>			
Personnel and external services	(94.0)	(104.4)	(102.2)
% last year		111.1%	97.8%
Other current expenses	(37.9)	(40.7)	(40.7)
% last year		107.3%	100.0%
Meetings - Congress - Missions	(42.4)	(53.1)	(53.1)
% last year		125.3%	100.0%
Special Projects + Activities	(38.3)	(42.9)	(42.9)
% last year		112.1%	100.0%
Equipments - Furnitures	(3.1)	(4.5)	(4.5)
Contingency reserve	(2.9)	(3.4)	(3.4)
Total expense FIAF	(218.5)	(249.1)	(246.8)
% last year		114.0%	99.1%
<i>PIP</i>			
Salaries and fees	(70.6)	(76.8)	(79.1)
% last year		108.8%	
Other Current expenses	(23.4)	(28.8)	(28.8)
% last year		123.1%	
Projects - Special Activities	(33.3)	(57.6)	(58.8)
% last year		173.1%	
Equipment-furnitures	0	(4.5)	(4.5)
Total expense PIP	(127.4)	(167.8)	(171.2)
% last year		131.7%	102.0%
TOTAL EXPENSE COMBINED FIAF - PIP	(345.9)	(416.9)	(418.0)
% last year		120.5%	100.3%
CURRENT SURPLUS (DEFICIT)			
<i>FIAF</i>			
<i>FIAF</i>	12.5	14.2	19.1
<i>Provision for Reserve Fund</i>	(11.1)	0	0
Total FIAF	1.4	14.2	19.1
<i>PIP</i>			
<i>Assistance</i>	2.7	(14.0)	(19.2)
<i>Assistance</i>	0	0	0
TOTAL PIP	2.7	(14.0)	(19.2)
TOTAL COMBINED FIAF - PIP	4.1	0.2	(0.1)

This budget includes the fees adjustments adopted in Prague for 1999

FIAF - PIP
DETAIL OF INCOME 1999-2000
Combined FIAF - PIP (in 000 \$)

				Actual	Estimate	Budget
				1998	1999	2000
MEMBERS AND SUBSCRIBERS						
<i>Members</i>	<i>Nbr</i>	70	70	70		
1983 eu€ \$2,241	000 \$	145.8	156.9	156.9		
<i>Provisional</i>	<i>Nbr</i>	31	33	34		
991.6 eu€ \$1,120	000 \$	32.3	37.0	38.1		
<i>Associates</i>	<i>Nbr</i>	18	21	21		
991.6 eu€ \$1,120	000 \$	18.8	23.5	23.5		
<i>Institutional Subscribers</i>	<i>Nbr</i>	38	40	41		
322.3 eu€ \$364	000 \$	13.7	14.6	14.9		
<i>Individual Subscribers</i>	<i>Nbr</i>	4	4	5		
272.7 eu€ \$308	000 \$	1.2	1.2	1.5		
<i>Special membership Fees</i>	000 \$	15.4	13.6	13.6		
<i>Provision for unpaid subscriptions</i>		(11.1)	0.0	0.0		
Total Members and subscribers	000 \$	216.1	246.7	248.5		
<i>% last year</i>			114.2%	100.7%		
<i>% total income</i>			59.2%	59.5%		
PUBLICATIONS						
<i>Journal subscriptions</i> (4)	<i>Nbr</i>	24	40	50		
35.2 eu€ \$40	000 \$	1.4	1.6	2.0		
<i>Journal other</i> (3)	<i>Nbr</i>	0	250	300		
1 eu€ \$1.13	000 \$	0.8	0.3	0.3		
<i>Other publications</i>	<i>Nbr</i>	177	180	180		
35.3 eu€ \$40	000 \$	4.9	7.2	7.2		
<i>FIAF CD ROM</i> (*)	<i>Nbr</i>	189	200	205		
414.2 eu€ \$468	000 \$	92.9	93.6	96.0		
<i>PIP - Film Volume</i> (*)	<i>Nbr</i>	384	360	330		
123 eu€ \$139	000 \$	55.7	50.0	45.9		
<i>PIP Other (Supporters)</i> (*)	000 \$	12.0	11.3	11.3		
<i>Provision for unpaid sales of publications</i>		(30.6)	(1.1)	(1.1)		
<i>Advertising income</i>	000 \$	2.9	2.9	3.4		
TOTAL PUBLICATIONS	000 \$	140.1	165.8	164.9		
<i>% last year</i>			118.4%	99.4%		
<i>% total income</i>			39.8%	39.5%		
FUNDRAISING (1)						
<i>Funds received (remaining + new)</i>		83.4	79.1	79.1		
<i>Funds to be distributed</i>		(57.6)	(45.2)	(45.2)		
<i>Funds available for new activities</i>		(25.7)	(33.9)	(33.9)		
TOTAL FUNDRAISING RESULT		0	0	0		
<i>% last year</i>			0.0%	0.0%		
<i>% Total income</i>						
INTEREST REVENUES				5.0	4.5	4.5
TOTAL INCOME	<i>FIAF</i>	231.1	263.2	265.9		
	<i>PIP</i>	130.0	153.8	152.0		
TOTAL COMBINED FIAF - PIP		361.2	417.1	417.9		

(1) Note: the amounts indicated include reports and new funds.
(2) Exchange rate used : 1.00 eu€ = 1.13 us\$
(3) Spare sales and gratis circulation

F I A F - P I P

DETAIL OF EXPENSE 1999-2000

(in 000 \$)

Secretariat	Actual 1998	Estimate 1999	Budget 2000
<u>Personnel and external Services</u>			
Office management (CD, 80%)	(45.8)	(48.6)	(48.6)
Assistant (SQ + SD, 60%)	(0.8)	(28)	(25)
Adm. secretary (SQ 100%, GH 50%)	(40.8)	(19.2)	(20.3)
Computer experts	(2.8)	(2.3)	(2.3)
Backup Personnel	0	(2.3)	(2.3)
Actg, taxes, personnel	(2.4)	(2.5)	(2.5)
Regular audit and special assistance	(1.3)	(1.4)	(1.4)
Total Personnel and external services	(94.0)	(104.4)	(102.2)
% last year		111.1%	97.8%
% to total income	-40.7%	-39.7%	-38.4%
<u>Other current expense</u>			
Telephone/fax	(8.8)	(9.0)	(9.0)
Office supplies/Postage	(9.9)	(10.2)	(10.2)
Maintenance	(0.8)	(2.3)	(2.3)
Rent and charges, insurance	(15.3)	(15.8)	(15.8)
Bank costs and exchange difference	(3.3)	(3.4)	(3.4)
Total Other current expense	(37.9)	(40.7)	(40.7)
% last year		107.3%	100.0%
Total Secretariat expenses	(131.9)	(145.1)	(142.8)
% last year		110.0%	98.4%
<u>Meetings/Congress/Missions</u>			
EC Committee meetings (travel. Exp. + Interpret.)	(7.3)	(7.9)	(7.9)
Commissions	(3.7)	(13.6)	(13.6)
Congress	(23.5)	(22.6)	(22.6)
Special missions	(7.9)	(9.0)	(9.0)
Total Meetings/Congress/Missions	(42.4)	(53.1)	(53.1)
% last year		125.3%	100.0%
<u>Projects - Activities</u>			
Development Fund	0	(3.4)	(3.4)
Promotion of FIAF- P.I.P. (new leaflets, etc.)	(0.3)	(6.8)	(6.8)
Journal of Film Preservation	(13.9)	(13.6)	(13.6)
Special publications	(3.9)	(4.5)	(4.5)
Administrative publications	(9.7)	(10.2)	(10.2)
Other projects (training, assistance, etc.)	(10.6)	(4.5)	(4.5)
Total Projects - Activities	(38.3)	(42.9)	(42.9)
% last year		112.1%	100.0%
Equipments/software/upgrades	(3.1)	(4.5)	(4.5)
Contingency reserve	(2.9)	(3.4)	(3.4)
TOTAL EXPENSE FIAF	(218.6)	(249.1)	(246.8)
% last year		113.9%	99.1%
% to total income		-94.6%	-92.8%
TOTAL INCOME FIAF	231.1	263.2	265.9
OPERATING RESULT	12.5	14.2	19.1
Provision for Reserve Fund	(11.1)	0	0
NET RESULT	1.4	14.2	19.1

PIP
OPERATING STATEMENT 1999-2000
(in 000 \$)

	Actual 1998	Estimate 1999	Budget 2000
INCOME			
Extra funding	0	0	0
CD Rom	92.9	93.6	96.0
Support	10.7	11.3	11.3
Annual film volume	55.7	50.0	45.9
Other	1.3	0.0	0.0
Provision unpaid invoices	(30.6)	0.0	1.1
TOTAL P.I.P. INCOME	130.0	154.9	154.2
% last year		119.2%	99.5%
EXPENSE			
<i>Secretariat current expense</i>			
Editor (66% in 98, 100% in 99 and 2000)	(33.2)	(47.5)	(48.6)
Assistant (part-time salary + fees)	(27.4)	(29.4)	(30.5)
Salaries and fees (subtotal)	(73.0)	(76.8)	(79.1)
Telephone, fax	(4.6)	(5.1)	(5.1)
Postage	(1.8)	(2.3)	(2.3)
Office supplies	(1.9)	(2.3)	(2.3)
Travel/accomodation	(4.5)	(5.7)	(5.7)
Documentation - subscriptions	0	(1.7)	(1.7)
Promotion - Publicity	(0.9)	(1.1)	(1.1)
Rent and charges	(9.3)	(9.6)	(9.6)
Bank charges	(0.4)	(1.1)	(1.1)
Other current expense	(23.3)	(28.8)	(28.8)
Total Secretariat expense	(94.0)	(105.7)	(107.9)
% last year		112.4%	102.1%
<i>Projects</i>			
Extra staff (Actg + Comp + Temp + Merit)	(11.4)	(11.3)	(11.3)
CD Rom production (current)	(11.5)	(11.3)	(12.4)
Keyboarding back issues	(2.0)	0.0	0.0
Annual film volume	(7.2)	(9.0)	(9.0)
Printing Directory	(0.8)	0.0	0.0
CD ROM Windows version development	0	(18.1)	(18.1)
Other publishing costs	0	(7.9)	(7.9)
Commission expense	0	0	0
Total Projects expense	(32.4)	(57.6)	(58.8)
Equipments/software/hardware	(10.3)	(4.5)	(4.5)
TOTAL P.I.P. EXPENSE	(136.2)	(167.8)	(171.2)
% last year		123.2%	102.0%
OPERATING RESULT	(2.6)	(12.9)	(16.9)
% last year			131.8%
Assistance	0	0	0
NET RESULT	(2.6)	(12.9)	(16.9)
% Income	-2.0%	-8.3%	-11.0%

F I A F - P I P

INCOME AND EXPENSE - SUMMARY 1999-2000

Combined FIAF - PIP (in 000 eu€)

	Estimate 1999	Budget 2000
CURRENT INCOME		
<i>FIAF</i>	233.0	235.3
% last year		101.0%
<i>PIP</i>	136.1	134.5
% last year		98.8%
% Total income	36.9%	36.4%
TOTAL INCOME COMBINED	369.1	369.8
% last year		100.2%
EXPENSE		
<i>FIAF</i>		
Personnel and external services	(92.4)	(90.4)
% last year		97.8%
Other current expenses	(36.0)	(36.0)
% last year		100.0%
Meetings - Congress - Missions	(47.0)	(47.0)
% last year		100.0%
Special Projects + Activities	(38.0)	(38.0)
% last year		1.0
Equipments - Furnitures	(4.0)	(4.0)
Contingency reserve	(3.0)	(3.0)
Total expense FIAF	(220.4)	(218.4)
% last year		99.1%
<i>PIP</i>		
Salaries and fees	(68.0)	(70.0)
% last year		102.9%
Other Current expenses	(25.5)	(25.5)
% last year		100.0%
Projects - Special Activities	(51.0)	(52.0)
% last year		102.0%
Equipment-furnitures	(4.0)	(4.0)
Total expense PIP	(148.5)	(151.5)
% last year		102.0%
TOTAL EXPENSE COMBINED FIAF - PIP	(368.9)	(369.9)
% last year		100.3%
CURRENT SURPLUS (DEFICIT)		
<i>FIAF</i>		
<i>Provision for Reserve Fund</i>	12.6	16.9
TOTAL FIAF	12.6	16.9
<i>PIP</i>		
<i>Assistance</i>	(12.4)	(17.0)
TOTAL PIP	(12.4)	(17.0)
TOTAL COMBINED FIAF - PIP	0.2	(0.1)

F I A F - P I P

DETAIL OF INCOME 1999-2000

Combined FIAF - PIP (in 000 eu€)

		Estimate	Budget
		1999	2000
MEMBERS AND SUBSCRIBERS			
<i>Members</i>	<i>Nbr</i>	70	70
1983 eu€ #####	000 eu€	138.8	138.8
<i>Provisional</i>	<i>Nbr</i>	33	34
991.6 eu€ #####	000 eu€	32.7	33.7
<i>Associates</i>	<i>Nbr</i>	21	21
991.6 eu€ #####	000 eu€	20.8	20.8
<i>Institutional Subscribers</i>	<i>Nbr</i>	40	41
322.3 eu€ (364\$)	000 eu€	12.9	13.2
<i>Individual Subscribers</i>	<i>Nbr</i>	4	5
272.7 eu€ (308\$)	000 eu€	1.1	1.4
<i>Special membership Fees</i>	000 eu€	12.0	12.0
<i>Provision for unpaid subscriptions</i>	000 eu€	-	-
Total Members and subscribers	000 BF	218.3	219.9
% last year			100.7%
% total income		59.2%	59.5%
PUBLICATIONS			
<i>Journal subscriptions</i>	<i>Nbr</i>	40	50
35.2 eu€ \$39.78	000 eu€	1.4	1.8
<i>Journal other</i> (3)	<i>Nbr</i>	250	300
1.00 eu€ \$1.13	000 eu€	0.3	0.3
<i>Other publications</i>	<i>Nbr</i>	180	180
35.3 eu€ (39.9\$)	000 eu€	6.4	6.4
<i>FIAF CD ROM</i>	<i>Nbr</i>	200	205
414.2 eu€ #####	000 eu€	82.8	84.9
<i>PIP - Film Volume</i>	<i>Nbr</i>	360	330
123.0 eu€ #####	000 eu€	44.3	40.6
<i>PIP Other (Support)</i>	000 eu€	10.0	10.0
<i>Provision for unpaid sales of publications</i>	000 eu€	(1.0)	(1.0)
<i>Advertising income</i>	000 eu€	2.6	3.0
TOTAL PUBLICATIONS	000 eu€	146.7	145.9
% last year			99.4%
% total income		39.8%	39.5%
FUNDRAISING (1)			
<i>Funds received (remaining + new)</i>		70.0	70.0
<i>Funds to be distributed</i>		(40.0)	(40.0)
<i>Funds available for new activities</i>		(30.0)	(30.0)
TOTAL FUNDRAISING RESULT		0.0	0.0
% last year			0.0%
% Total income		0.0%	0.0%
INTEREST REVENUES			
TOTAL INCOME	<i>FIAF</i>	233.0	235.3
	<i>PIP</i>	136.1	134.5
TOTAL COMBINED FIAF - PIP		369.1	369.8

(1) Note: the amounts indicated include reports and new funds.

(2) Exchange rate used : 1.00 eu€ = 1.13 us\$

(3) Spare sales and gratis circulation

FIAF - PIP

DETAIL OF EXPENSE 1999-2000

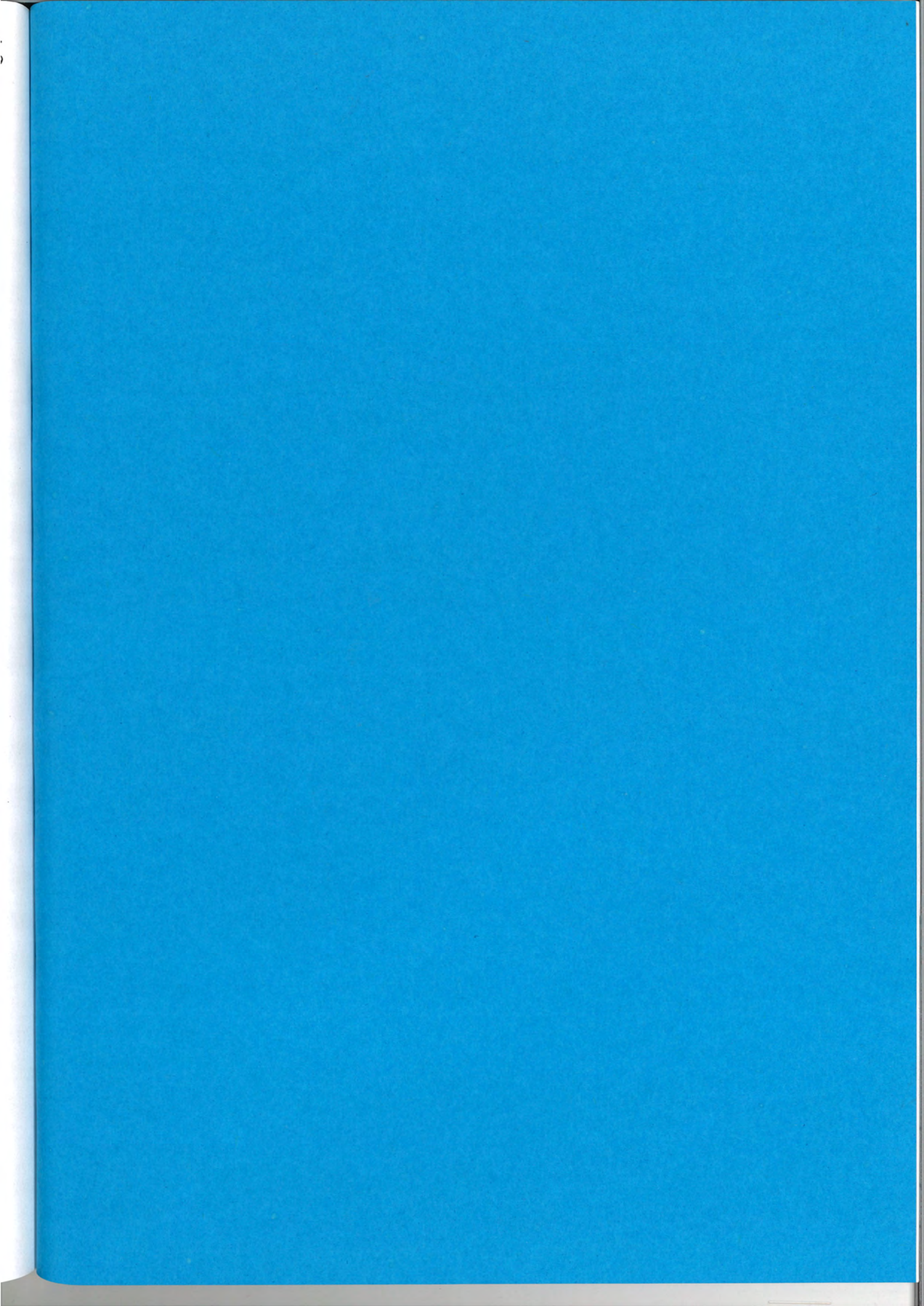
(in 000 eu€)

Secretariat	Estimate 1999	Budget 2000
<u>Personnel and external Services</u>		
Office management (CD, 80%)	(43.0)	(43.0)
Assistant (SQ + SD, 60%)	(25.0)	(22.0)
Adm. secretary (SQ 100%, GH 50%)	(17.0)	(18.0)
Computer experts	(2.0)	(2.0)
Backup Personnel	(2.0)	(2.0)
Actg, taxes, personnel	(2.2)	(2.2)
Regular audit and special assistance	(1.2)	(1.2)
Total Personnel and external services	(92.4)	(90.4)
% last year		97.8%
% to total income	-1.3%	-1.3%
<u>Other current expense</u>		
Telephone/fax	(8.0)	(8.0)
Office supplies/Postage	(9.0)	(9.0)
Maintenance	(2.0)	(2.0)
Rent and charges, insurance	(14.0)	(14.0)
Bank costs and exchange difference	(3.0)	(3.0)
Total Other current expense	(36.0)	(36.0)
% last year		100.0%
Total Secretariat expenses	(128.4)	(126.4)
% last year		98.4%
<u>Meetings/Congress/Missions</u>		
EC Committee meetings (travel. Exp. + Interpret.)	(7.0)	(7.0)
Commissions	(12.0)	(12.0)
Congress	(20.0)	(20.0)
Special missions	(8.0)	(8.0)
Total Meetings/Congress/Missions	(47.0)	(47.0)
% last year		100.0%
<u>Projects - Activities</u>		
Development Fund	(3.0)	(3.0)
Promotion of FIAF- P.I.P. (new leaflets, etc.)	(6.0)	(6.0)
Journal of Film Preservation	(12.0)	(12.0)
Special publications	(4.0)	(4.0)
Administrative publications	(9.0)	(9.0)
Other projects (training, assistance, etc.)	(4.0)	(4.0)
Total Projects - Activities	(38.0)	(38.0)
% last year		100.0%
Equipments/software/upgrades	(4.0)	(4.0)
Contingency reserve	(3.0)	(3.0)
TOTAL EXPENSE FIAF	(220.4)	(218.4)
% last year		99.1%
% to total income	-94.6%	-92.8%
TOTAL INCOME FIAF	233.0	235.3
OPERATING RESULT	12.6	16.9
Provision for Reserve Fund	0.0	0.0
NET RESULT	12.6	16.9

P I P
1999-2000 BUSINESS PLAN
(in 000 eu€)

	Estimate 1999	Budget 2000
INCOME		
Extra funding	0.0	0.0
CD Rom	82.8	84.9
Support	10.0	10.0
Annual film volume	44.3	40.6
Other	0.0	0.0
Provision unpaid invoices	0.0	1.0
TOTAL P.I.P. INCOME	137.1	136.5
% last year		99.5%
EXPENSE		
<i>Secretariat current expense</i>		
Editor (66% in 98, 100% in 99 and 2000)	(42.0)	(43.0)
Assistant (part-time salary + fees)	(26.0)	(27.0)
Salaries and fees (subtotal)	(68.0)	(70.0)
Telephone, fax	(4.5)	(4.5)
Postage	(2.0)	(2.0)
Office supplies	(2.0)	(2.0)
Travel/accomodation	(5.0)	(5.0)
Documentation - subscriptions	(1.5)	(1.5)
Promotion - Publicity	(1.0)	(1.0)
Rent and charges (1)	(8.5)	(8.5)
Bank charges	(1.0)	(1.0)
Other current expense	(25.5)	(25.5)
Total Secretariat expense	(93.5)	(95.5)
% last year		102.1%
<i>Projects</i>		
Extra staff (Actg + Comp + Temp + Merit)	(10.0)	(10.0)
CD Rom production (current)	(10.0)	(11.0)
Keyboarding back issues	0.0	0.0
Annual film volume	(8.0)	(8.0)
Printing Directory	0.0	0.0
CD ROM Windows version development	(16.0)	(16.0)
Other publishing costs	(7.0)	(7.0)
Commission expense	0.0	0.0
Total Projects expense	(51.0)	(52.0)
Equipments/software/hardware	(4.0)	(4.0)
TOTAL P.I.P. EXPENSE	(148.5)	(151.5)
% last year		102.0%
OPERATING RESULT	(11.4)	(15.0)
% last year		
Assistance	0.0	0.0
NET RESULT	(11.4)	(15.0)
% Income		

(1) 40% of FIAF office rent





Newsletter No. 1

To All FIAF Members and Colleagues

The 56th Annual Congress of FIAF- the Millennial Congress - will take place in LONDON from 3 to 10 June 2000 under the aegis of the National Film and Television Archive (NFTVA) of the British Film Institute (BFI), in collaboration with the Film and Video Archive of the Imperial War Museum (IWM).

June is one of the best months to visit London, with a good chance of fine weather and the tourist season not yet at its height, although we don't know yet what impact the Millennium festivities will have. It is easy to get around, especially on the Underground system, and its cultural and culinary opportunities are fairly limitless. It is, however, an expensive city, and we shall endeavour to give the best advice possible on how to keep costs down, especially when eating out.

VENUE

The symposia, workshop and General Assembly will take place in the main auditorium of the BFI's National Film Theatre (NFT1) on the South Bank, near Waterloo, which also houses the Museum of the Moving Image (MOMI). The NFT has full facilities for film, video and slide projection, translation, catering and office needs, and smaller meetings can also be arranged on the premises. We shall also try to hold at least one evening reception in the Museum itself.

The meetings of the Executive Committee will be held at the offices of the British Universities Film and Video Council (BUFVC) near Oxford Street.

Translation into English and French and/or Spanish will be provided at the General Assembly, symposia and workshop.

HOTELS

We have engaged a travel agency (Uniglobe) to handle hotel bookings and they have been briefed to find rooms in a range of hotels in the Bloomsbury/Russell Square area, which is both central and convenient for the main business of the Congress at the South Bank. Prices will be in the region of £65/70 (\$100/110), including breakfast, which is reasonable for London. Some rooms will also be available at a higher tariff in some other central hotels such as the Strand Palace and the St Giles. We will also research lower-cost possibilities (lodgings, hostels, etc).

VISAS AND GRANTS

The UK has quite strict and unpredictable visa regulations outside the European Union, and our advice is to check with your travel agent or the British Embassy in your country as to whether or not you will need a visa (do this in plenty of time before your travel date). We will try to help anyone who encounters problems or needs a letter of authority.

Those seeking financial assistance with travel and/or accommodation should try applying to the British Council office in their country if they have one. This sometimes works with cultural/educational events in the UK. Again, we can support any such applications in writing if need be.

SYMPOSIA AND SPECIAL EVENTS

The main symposium, scheduled over two days, is called *The Last Nitrate Picture Show* and will be a celebration of nitrate cellulose in all its aspects: its history, technology, chemistry and archaeology; its rescue, conservation and restoration; its impact on the art of cinema; and the role it has played in the evolution of film archives. It will be copiously illustrated with screened examples (the NFT is licensed to show nitrate), presented by expert speakers, and complemented at the evening screenings in the NFT and Museum Cinema by films linked to the theme of nitrate and film archiving (CINEMA PARADISO, LA VALIGIA DEI SOGNI, THE LOVE TEST, RAGING BULL, etc). We hope also to publish an accompanying book or dossier telling the whole story of nitrate, including a full filmography and bibliography, and its editor, Roger Smither, remains anxious to receive contributions, anecdotes and ideas from FIAF members.

The second symposium, *The Archive of the Future*, will be a half-day glimpse into the crystal ball to try to predict the techno-cultural future of moving-image archives: what will they become and what will they look like in the 21st Century?

Also planned is a half-day workshop on Special Collections - their purpose, management and documentation - led by Janet McBain of the Scottish Film Archive.

In addition, to mark the end of the 20th Century, we invite all FIAF's archives to suggest and supply from their collections at least one moving image "moment" of their choice - an extraordinary or iconic (but actual) event of one or two minutes' duration captured on film with which to symbolise their country's history in the film era (they can be on nitrate!). We will show these surprises as "punctuation" through the Congress week as opportunities occur.

We shall launch the 56th Annual Congress on Saturday, 3 June, with a gala presentation of a new and definitive restoration of Abel Gance's NAPOLEON, complete with authentic tinted-and-toned scenes and accompanied by a full orchestra playing an updated version of Carl Davis's celebrated score. This will be screened during the afternoon and evening of 3 June at the Royal Festival Hall, with the Opening Reception of the Congress taking place in the extended intermission.

Continued overleaf...

FIAF2000/LONDON

DRAFT SCHEDULE OF THE CONGRESS

- 31 MAY/1 & 2 JUNE EC meetings [Possible venues include the British Universities Film and Video Council (BUFVC) and the Imperial War Museum (IWM)]
- 3 JUNE Gala Screening of NAPOLEON and Opening Reception [Venue: Royal Festival Hall, South Bank]
- 4 & 5 JUNE Symposium: *The Last Nitrate Picture Show* [Venue: National Film Theatre, South Bank: NFT1]
- 6 JUNE Symposium: *Archiving in the Future* [NFT1]
Workshop: *Specialist Collections* [NFT1] - organisers: Janet McBain & Iola Baines [see attachment]
Reception: Imperial War Museum & Scottish Film Archive [Venue: IWM or HMS Belfast]
- 7 JUNE Regional Meetings [NFT]
Visit to NFTVA Conservation Centre, Berkhamsted [optional]
Barbecue [NFTVA, Berkhamsted]
- 8 & 9 JUNE General Assembly [NFT1]
- 9 JUNE (evening) Closing Reception [Venue: tba]
- 10 JUNE EC meeting [Venue: tba - possibly hotel]
Excursion [optional]

Other receptions/lunches/dinners have been suggested to or by: the BFI (for the EC); the Film Council; Granada TV; BKSTS; the British Council; the Heritage Lottery Fund.

NEWSLETTER No. 2 will be produced and distributed in December, 1999, accompanied by a hotel registration form. We hope by then also to have appointed one or more dedicated full and/or part-time Administrators.

From December, also, the office and address for all communications concerning FIAF2000 will be the British Film Institute. Direct contact may, however, continue to be made with Clyde Jeavons at his home address and tel/fax numbers and e-mail.

CJ/LONDON: 18.11.1999



To All FIAF Affiliates

Welcome to the new Millennium! This is the second Newsletter of the 56th Annual Congress of FIAF which, as confirmed at the FIAF Executive Committee in Toulouse in November 1999, will take place in LONDON from 3 to 9 June 2000 under the aegis of the BFI National Film and Television Archive (NFTVA), in collaboration with the Film and Video Archive of the Imperial War Museum (IWM). (Please note some minor changes to the dates, schedule and venues from those reported in Newsletter No. 1 - these mainly affect the Executive Committee.) You are now invited to register.

VENUE

The symposia, workshop and General Assembly will, as previously stated, take place in the main auditorium of the BFI's National Film Theatre (NFT1) on the South Bank, near Waterloo. The NFT has full facilities for film, video and slide projection, translation, catering, and office needs, and receptions and smaller meetings can also be arranged on the premises.

The meetings of the Executive Committee (on 1,2,3 & 9 June) will now also be held at the NFT, and not as formerly planned. This is more convenient and will save costs. Similarly, there will be scope for Regional Meetings and any ad hoc groupings to take place at the NFT. The morning of 7 June has been set aside for this purpose.

Translation into English and French and/or Spanish will be provided at the EC, General Assembly, symposia and workshop.

ADMINISTRATION

We are pleased to announce the appointment, since 5 January, of **Laura Tutt** as Associate Co-Ordinator of FIAF2000. She will work closely with the Co-Ordinator, Clyde Jeavons, in organising all aspects of the Congress, and is a main contact for enquiries and any form of assistance to do with the Congress.

The mailing address for FIAF2000 from now on is c/o BFI Collections at the Stephen Street offices. You will find all necessary addresses and contact details at the end of this Newsletter. You will also find enclosed a **delegates' Registration Form**, which should be filled in and returned as soon as possible by everyone wishing to attend FIAF2000 (the form can be photocopied for multiple use).

HOTELS

(Please refer to the Hotel Booking Form enclosed)

Uniglobe – the agency engaged to handle hotel bookings – has re-confirmed the list of hotels on offer and the scale of prices: these range from the Imperial Hotels group in the Bloomsbury/Russell Square area, with single rooms at £65/70 (\$104/112), to a trio of higher-tariff hotels nearby: St Giles in Tottenham Court Road (£99/\$158), Strand Palace in the Strand (£115/\$184), and the brand-new Kingsway Hall at the Aldwych (£130/\$208). All are both central and convenient for the NFT. The St Giles has very small rooms, but has been totally modernised, is superbly located, and guests have access to a sub-Olympic swimming-pool, gymnasium and health club. The Hotel Booking Form enclosed with this Newsletter gives hotel names and room prices. Please note the reply deadline of 3 March, necessary in order to retain an adequate number of rooms. We will do our best to find lower-cost accommodation for those who cannot afford standard London prices (relatively modest though these are): please contact the FIAF2000 Co-Ordinators. Do not forget to make a copy of your completed booking form for your own records. Please also ensure to arrange your own travel insurance.

VISAS AND GRANTS

The UK has quite strict and unpredictable visa regulations outside the European Union, and our advice is to check with your travel agent or the British Embassy in your country as to whether or not you will need a visa (do this in plenty of time before your travel date). We will try to help anyone who encounters problems or needs a letter of invitation or endorsement. You can also consult the following website, which gives up-to-date information on visa requirements and how to apply:

<http://www.fco.gov.uk/travel/imm_visas.asp>

This will tell you that "if you are a national of one of the countries or territorial entities" indicated, "or if you are stateless or hold a non-national travel document or passport issued by an authority not recognised by the UK, you must have a valid UK visa on each occasion that you enter the UK". The countries quoted are:

Afghanistan; Albania; Algeria; Angola; Armenia; Azerbaijan; Bangladesh; Bahrain; Belarus; Benin; Bhutan; Bosnia-Herzegovina; Bulgaria; Burkina; Burundi; Cambodia; Cameroon; Cape Verde; Central African Republic; Chad; China; Colombia; Comoros; Congo (Republic); Congo (Democratic Republic); Cuba; documents issued by the so-called 'Turkish Republic of Northern Cyprus'; Djibouti; Dominican Republic; Ecuador; Egypt; Equatorial Guinea; Eritrea; Ethiopia; Fiji; Gabon; The Gambia; Georgia; Ghana; Guinea; Guinea Bissau; Guyana; Haiti; India; Indonesia; Iran; Iraq; Ivory Coast; Jordan; Kazakhstan; Kenya; Kirgizstan; Korea (North); Kuwait; Laos; Lebanon; Liberia; Libya; Macedonia; Malagasy (Madagascar); Maldives; Mali; Mauritania; Mauritius; Moldova; Mongolia; Morocco; Mozambique; Myanmar; Nepal; Niger; Nigeria; Oman; Pakistan; Papua New Guinea; Peru; Philippines; Qatar; Romania; Russia; Rwanda; Sao Tome & Principe; Saudi Arabia; Senegal; Sierra Leone; Slovak Republic; Somalia; Sri Lanka; Sudan; Surinam; Syria; Taiwan; Tajikistan; Tanzania; Thailand; Togo; Tunisia; Turkey; Turkmenistan; Uganda; Ukraine; United Arab Emirates; Uzbekistan; Vietnam; Yemen; Yugoslavia (Documents issued by former SFR of Yugoslavia or by present Yugoslav Authorities); Zambia.

"If," says the website, "you are a national of any country or territorial entity not listed or described above you do not need a UK visa for a visit or to study... [To] apply for an entry clearance you should fill in form IM2A (and related forms if applicable) which you can get free of charge from the nearest British Mission offering an entry clearance service, or from this website. You should check with the Mission whether or not they are able to process your category of application. If they cannot, they will

advise you where to apply. "

Don't forget that if you need financial assistance with travel and/or accommodation, it is worth applying to the British Council office in your country if there is one. One such FIAF application has already succeeded and another is pending. Again, we can support applications in writing if need be.

SYMPOSIUMS AND SPECIAL EVENTS

The Last Nitrate Picture Show : This, the main symposium, will take place in NFT1 on 4 & 5 June, and is intended as a celebration of nitrate cellulose in all its aspects: its history, technology, chemistry and archaeology; its rescue, conservation and restoration; its impact on the art of cinema; and the role it has played in the evolution of film archives. It will be copiously illustrated with screened examples, presented by expert speakers, and complemented by evening screenings in the NFT cinemas of the best surviving nitrate prints, as well as other films linked to the theme of nitrate and film archiving (CINEMA PARADISO, LA VALIGIA DEI SOGNI, PRAGUE, THE LOVE TEST, RAGING BULL, etc – other suggestions still welcome). Anne Fleming (Curator) and Elaine Burrows (Special Projects) at the NFTVA are supervising this symposium, fuller details of which will be circulated soon. Meanwhile, we still urgently seek from appropriate FIAF archives examples of outstanding films, features and shorts, on original nitrate stock, which are still in good and projectable condition, for showing in the evening programmes. Please contact the Co-Ordinators with your suggestions.

Thanks to the generosity of J Paul Getty, we shall be able to publish, as promised, an accompanying book telling the whole story of nitrate. Its editor, Roger Smither, is now anxious to receive final contributions, especially from FIAF members with nitrate stories to tell, for which the final deadline is 15 February. The book still lacks a catchy (but translatable) title: please send your suggestions, witty or serious, direct to Roger Smither at the IWM.

Archiving in the Future : The second symposium – perhaps more a demonstration with discussion – will be held on the afternoon of 6 June in NFT1, and will be an attempt to gaze into the crystal ball and predict the techno-cultural future of moving-image archives, even beyond the digital revolution in production and projection: what will archives become and what will they look like in the 21st Century? Again, details will follow, but any visionary thoughts about the future will be welcomed.

Speaking for the Record : This ground-breaking half-day workshop on collecting, preserving and presenting non-standard, ancillary evidence and information to support specialist film collections (eg folk memory, oral testimony) is scheduled for the morning of 6 June at the NFT. Organised by Janet McBain of the Scottish Film & TV Archive in Glasgow and Iola Baines of the Wales Film & TV Archive in Aberystwyth, it is well advanced, with a full set of invited speakers from archives as diverse as Hong Kong, the IWM, the North West Film Archive (Manchester) and the Human Studies Institute in Washington. A full description and programme will follow.

NAPOLEON : The 56th Annual Congress will begin in style on Saturday 3 June with a gala presentation of the new and definitive restoration of Abel Gance's *NAPOLEON* – a collaboration between the NFTVA and Photoplay Productions - complete with authentic tinted-and-toned scenes and accompanied by a full orchestra playing an updated version of Carl Davis's celebrated score. This will be screened during the afternoon and evening of 3 June at the Royal Festival Hall, with the Opening Reception of the Congress taking place in the extended intermission. All FIAF delegates are, of course, invited, but as this will be a public performance, it will be important for us to know who will or will not be attending.

20th Century Clips : To mark the end of the 20th Century, the first century in which human history has been recorded in the form of motion pictures, we invite all FIAF's archives to select and supply from their collections at least one moving image "moment" of their choice - an

extraordinary or iconic (but actual) event of (maximum!) one or two minutes' duration captured on film with which to symbolise their country's history in the film era. Extracts can be on nitrate, but don't have to be. We will show these "surprises" throughout the Congress as opportunities occur. Please read the message enclosed with this Newsletter for more details.

VISITS AND HOSPITALITY

Visits will include a tour of the NFTVA's *J Paul Getty Conservation Centre* at Berkhamsted, 35 miles from London, during the afternoon of 7 June, culminating in an evening barbecue hosted by Archive staff; and - at the invitation of the Imperial War Museum and the Scottish Film Archive - a reception on the quarter-deck of the historic wartime cruiser, HMS Belfast, moored on the River Thames, on the evening of 6 June. After the General Assembly on 9 June, the Congress will end with a Closing Party at a suitably grand venue, and it is hoped that one or more colleague organisations in the UK will wish to host a lunch or evening reception to meet FIAF's archivists. For those who plan to stay on after the Congress, on Saturday, 10 June, we will arrange an optional river trip on the Thames to an historic site if enough people are interested. And for anyone extending their trip, there is an open invitation from the recognised regional film archives in the UK to pay them a visit.

INFORMATION AND ORIENTATION

London is, of course, a massive and complicated city, and we shall endeavour to ensure that everyone is supplied with essential tourist *matériel*, such as good maps, etc, as well as full information and advice about public transport, taxis, eating places, cinemas and theatres, and so on and so on. Once we know your method and place of arrival and departure, we will also advise on the best ways to get in and out of London and to and from your hotel. All this, and more, will accompany Newsletter No. 3. Meanwhile, do not hesitate to contact the Co-Ordinators or the FIAF Secretariat with any problems or queries.

DRAFT SCHEDULE OF THE CONGRESS

1, 2 & 3 JUNE	EC meetings (3 June: morning only)
3 JUNE (afternoon & evening)	Gala Screening of NAPOLEON; Opening Reception
4 & 5 JUNE	Symposium: <i>The Last Nitrate Picture Show</i>
6 JUNE	Workshop: <i>Speaking on the Record</i> (morning) Symposium: <i>Archiving in the Future</i> (afternoon) Reception: HMS Belfast (IWM & SFA) (evening)
7 JUNE	Regional Meetings (morning) Visit to Conservation Centre & BBQ (afternoon)
8 & 9 JUNE	General Assembly
9 JUNE (evening)	EC meeting; Closing Reception
10 JUNE	Excursion [optional]

CJ/LT LONDON
13 January 2000

FIAF2000, BFI Collections, 21 Stephen Street, London W1P 2LN, UK
Fax: +44 (0)20 7580 7503

CLYDE JEAVONS, Co-Ordinator
Tel: +44 (0)207 226 6778 Fax: +44 (0)207 226 4558 Email: clyde@btinternet.com

LAURA TUTT, Associate Co-Ordinator
Tel: +44 (0)7967 656 330 Email: lauratutt@ukgateway.net



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NOTE DE PRÉSENTATION

Objet: 55^{ème} Congrès de la F.I.A.F.

Créée en 1995, la Cinémathèque Marocaine est membre de la Fédération Internationale des Archives du Film (FIAF) depuis Avril 1996.

Cette Fédération réunit les institutions qui, dans chaque pays, se consacrent à la recherche et à la conservation des films, sous leur double aspect de biens culturels et de documents historiques.

Elle incite également ses membres à exercer toutes les autres activités qui leur donnent une véritable dimension culturelle.

La F.I.A.F. comptait 4 membres lors de sa fondation en 1938. Elle rassemble aujourd'hui 121 institutions représentant 68 pays. C'est dire à quel point ses activités sont devenues une affaire mondiale.

Le congrès de la F.I.A.F. se tient chaque année dans un pays différent. Tous les deux ans, elle élit un Comité Directeur de 13 membres.

Outre les travaux de l'Assemblée Générale annuelle de la Fédération, chaque Congrès est aussi l'occasion d'organiser des symposiums internationaux sur des problèmes techniques ou juridiques, sur les perspectives d'avenir dans l'archivage des images en mouvement et sur des aspects peu connus de l'Histoire du Cinéma.

Les Commissions, au nombre de 4, ont un rôle essentiel. Il s'agit de groupes d'experts qui se réunissent périodiquement, établissent des programmes de travail, font la synthèse des résultats et préparent des publications pour la F.I.A.F.

.../...

La F.I.A.F. a toujours eu une politique d'ouverture sur le monde. Aussi a-t-elle été intimement liée aux travaux préparatoires de la Recommandation de l'UNESCO « pour la sauvegarde et la conservation des images en mouvement » à Prague en 1980.

Dans ce but, la Fédération organise, avec l'appui de l'UNESCO, des séminaires en Asie, en Amérique Latine, en Afrique. Elle envoie des experts dans des institutions. Elle facilite les contacts avec les cinémathèques les plus anciennes qui font bénéficier les nouvelles venues de leur expérience.

A cet effet, Monsieur Abdallah BAYAHIA, Assistant du Directeur Général du Centre Cinématographique Marocain et responsable de la Cinémathèque Marocaine, ainsi que Monsieur Ahmed ARAIB, adjoint, sont désignés pour prendre part au 55^{ème} Congrès de la F.I.A.F, qui se tient à Madrid (Espagne), et ce du 11 au 19 Avril 1999.

Outre les contacts et les échanges initiés et développés habituellement, les travaux de ce 55^{ème} Congrès comprennent :

- **L'Assemblée Générale annuelle**
- **Symposium** : * « Un siècle de cinéma, un siècle dans le cinéma »
- **Séminaire I** : * « Les systèmes de sous titrage électronique »
- **Séminaire II** : * « Les archives comme moyen d'éducation et de formation ».

Par ailleurs, le Royaume du Maroc ayant déjà présenté sa candidature l'année dernière à Prague pour abriter le 57^{ème} Congrès en 2001, la Cinémathèque Marocaine doit présenter à l'Assemblée Générale la première configuration de la préparation et du déroulement de cet important événement, et ce à la suite de la visite de travail que viennent d'effectuer au Maroc la Présidente et le Senior Administrator de la F.I.A.F.

Le Directeur Général
du Centre Cinématographique Marocain

Signé : Souheil BEN BARKA

NEWSLETTER - 1



Plan for fiaf 2002

fiat 2002 SEOUL

ConvEx Korea

Plan for fiaf 2002 (Draft)

The Korean Film Archive (KFA) is pleased to host the 58th FIAF Annual Congress in Seoul, Korea as the first Asian country and expects that fiaf 2002 will set a milestone in the 70 years of FIAF history. The fiaf 2002 Organizing Committee will be set up to make the occasion most meaningful and rewarding for the participants.

I. DRAFT SCHEDULE

April 19(Fri.) – 27(Sat.), 2002

The schedule for EC meeting, Symposium, Workshop and General Assembly is tentatively set as follows:

Date	Meeting	Social Function
April 19 (Friday)	EC Meeting	
April 20 (Saturday)	EC Meeting	
April 21 (Sunday)	EC Meeting / Registration	Opening Reception
April 22 (Monday)	Symposium	
April 23 (Tuesday)	Symposium	
April 24 (Wednesday)	Workshop / Regional Meeting	
April 25 (Thursday)	Excursion	
April 26 (Friday)	General Assembly	Closing Reception
April 27 (Saturday)	General Assembly / EC Meeting	

SCHEDULE at a Glance:

	4/19	20	21	22	23	24	25	26	27
*EC Meeting	—————								—
*Registration			=====						
*Symposium				—————					
*Workshop & Regional Meeting						—			
*General Assembly								—————	
*Excursion							====		
*Receptions			=====					=====	

* April 2002 calendar is attached.

II. MAIN THEME OF SYMPOSIUM & WORKSHOP

As for the main theme of the symposium and workshop, the following topic is now proposed which will be finalized after discussions among EC members.

SYMPOSIUM: “ The role of films in the 21st century”

Films have growing importance not only as a medium of culture and communication but as an industry for a nation's economy. The environment surrounding the films – as an art to enjoy, as a product to create and sell and as an industry to develop – has constantly been changing. What roles will films play in the future in this rapidly changing world? What role can FIAF play?

WORKSHOP: " Asian Films -- Yesterday, today, and tomorrow "

As the first FIAF Congress to be organized in Asia, fiaf 2002 will provide the participants a highly valuable opportunity to focus especially on the world of Asian films. The history, current status and future of films in Asia, including those in the least known corners of the world, will be discussed.

III. VENUE

Venues for main events of fiaf 2002 are now under review, including hotels downtown Seoul and buildings of cultural organizations. At the EC meeting in 2000, final selection of venues will be reported. The event will be organized in such a way that participants will have easy access to places where they can enjoy traditional Korean culture and history.

IV. INVITATION

The KFA plans to invite speakers after full discussion is made on the topics for symposium and workshop among EC members. Recommendations for speakers by the EC members will be welcomed.

V. ACCOMMODATION & AIRLINERS

Hotels will be chosen in the vicinity of conference venue, which will be also close to historic sites and commercial districts. Room rates in Seoul are high in general, and the organizing committee will do its best to arrange accommodation for reasonable rates for the participants. Room rates vary from US\$50 to US\$200(or higher) at the moment.

There are the two major airlines in Korea, which have direct flight service between Seoul and major cities around the world. Seoul is conveniently linked with cities around the world with direct flight lines by some 30 international airliners such as Northwest, American Airlines, KLM, Lufthansa, United, Quanta, JAL, ANA, JAS, Cathay Pacific, Canadian Airlines, Aeroflot, Singapore Airlines, Air France, Malaysian Airlines, Thai Airlines, Trans Air, Philippine Airlines, CCA and CBF of China, Vladivostock Airlines, etc.

VI. EXCURSION

During fiae 2002, excursion will be arranged so that participants will have chances to enjoy Korean landscape, food and culture, which is as important as attending the meetings.

VII. BUDGET

The KFA will raise fund for the event, and major source of funding will be the government's financial support.

VIII. OTHERS

The KFA plans to make special efforts to encourage many archives in Asian countries to participate, such as from Mongolia, Thailand, Vietnam, Bangladesh, Indonesia, the Philippines, and Nepal.

We sincerely hope that the members of Executive Committee will pay special attention and advise to make fiae 2002 in Seoul a success.

April 2002

Schedule	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1		1	2	3	4	5	6
2							
3							
4							
5							
6							
7	7	8	9	10	11	12	13
8							
9							
10							
11							
12							
13		15	16	17	18	19	20
14	14					EC Meeting	EC Meeting
15							
16							
17							
18							
19		22	23	24	25	26	27
20							
21	21	Symposium	Symposium	Workshop Regional Meeting	Excursion	General Assembly Closing Reception	General Assembly EC Meeting
22							
23							
24							
25		29	30				
26	28						
27							
28							
29							
30							

Application for arranging the FIAF congress in 2003

Svenska Filminstitutet and Suomen elokuva-arkisto hereby apply to jointly arrange the FIAF congress in 2003.

The congress is to be held in two countries and two capitals, namely Stockholm and Helsinki. The first part of the congress will be devoted to seminars and will take place in Stockholm, the second part in Helsinki with the General Assembly.

Seminar

For the past three years, the film archive at Svenska Filminstitutet is restoring colour films produced 1953–1979.

The aim of the seminar is to describe various techniques and methods in restoring colour film. There will be an account of the Swedish experiences in this field of work. International experts will of course be invited to participate.

Preliminary time schedule

Time: Beginning of June 2003

Saturday/

Sunday Meeting EC at the Film House in Stockholm.

Sunday

Participants arrive in Stockholm.
Hotel check-in.
Registration and welcoming party at the Film House.

Monday

Swedish Seminar on restoration of colour films (by this year the film archive will have restored c. 50 colour films).
– an account of experiences in colour film restoration work in Sweden.

Evening: Screening of restored films.

Tuesday Seminar continues.
– experiences in colour film restoration work elsewhere.
– screenings and discussion.

Evening: Reception at the City Hall.
Screening at the cinema Skandia, a pearl of architecture built in 1921.

Wednesday Extra seminars and time for regional meetings.

Thursday Departure from Stockholm at 8 a.m. by boat, passing through the Swedish and then the Finnish archipelago.

Evening: Arrival in Helsinki.
Hotel check-in.

Friday General Assembly

Saturday General Assembly.

Evening: Concluding party on board the boat to Stockholm.

Sunday Arrival in Stockholm.
Participants return home.

Svenska Filminstitutet



Jan-Erik Billinger

Head of Cinemateket

Suomen elokuva-arkisto



Matti Lukkarila

Director



Joint Technical Symposium
Symposium Technique Mixte

Paris 2000
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JTS Paris 2000 – Joint Technical Symposium

The international gathering for all specialists of the audio-visual, cinema and sound heritage

The 5th Joint Technical Symposium will be held in **Paris, January 19 - 22, 2000** in the Auditorium of the Institut du Monde Arabe near the historical centre of Paris and a few steps from Notre-Dame Cathedral.

The 5th **JTS Paris 2000** is organised by CNC (Centre National de la Cinématographie) and CST (Commission Supérieure Technique de l'Image et du Son), with the participation of INA (Institut National de l'Audiovisuel) and BnF (Bibliothèque nationale de France).

The subject of Paris 2000 5th Joint Technical Symposium is Image and Sound Archiving and Access : the challenges of the 3rd Millennium

This 5th Symposium aims to be a platform for specialists of audio-visual, cinema and sound archives to share scientific and technical researches as well as practical experiences, in order to provide curators, technicians, researchers ... with guidelines for action.

Contributions will be delivered on :

- Risk assessment in the preservation of image and sound materials, with special attention to vinegar syndrome
- Transfer and restoration of original image and sound
- Data management systems and migration strategies

For further information : [http:// www.cst.fr/jts2000](http://www.cst.fr/jts2000)

Registrations start on September 1st, 1999

You can register directly on the Web site :

www.cst.fr/jts2000, or by fax : 33 1 34 60 52 25

Secretariat : Archives du film et du dépôt légal du Centre national de la cinématographie
7, bis rue Alexandre Turpault 78390 Bois d'Arcy - France
tel.: + 33 1 30 14 80 02 - fax : + 33 1 34 60 52 25 - E-mail : jts2000@cst.fr

BACKGROUND

The FIAF Executive Committee has had since the 1996 Jerusalem Congress (Minutes, page 19) a mandate from the General Assembly to develop proposals to move the Federation towards a simplified - to be specific, towards a single - categorisation of membership. As an essential preliminary to this process, the EC began by first concentrating on the creation of a Code of Ethics. Now that the Code is complete, the next task is to look at the membership structure itself.

OBJECTIVES

- a framework for affiliation which protects the role of preservation archive Members at the heart of the Federation, while expanding the level of participation of Associates
- simplified procedures for admitting and sustaining affiliates which will remove the anomalous "half- way house" status of Provisional Members
- a clear statement of what are the benefits of affiliation to FIAF
- continuing enforcement of FIAF's high standards, enshrined in a formal requirement of adherence to the Code of Ethics
- structural reform to be accompanied by a revision of the basis for determining membership fees (to be reported separately).

QUALIFICATIONS FOR MEMBERSHIP

1. An institution may become a **Member of FIAF** provided that:

- it has legitimate and primary responsibility for the preservation of an original moving image collection, and has resources to undertake this responsibility
- it has signed the FIAF Code of Ethics as a **statement by which it agrees to be bound**
- it operates on a strictly not-for-profit basis
- it agrees to be bound by the rules and disciplines of FIAF and to take an active part in FIAF's co-operative projects
- it agrees to make itself available at any time for a visit of inspection by an authorised representative of the Executive Committee of FIAF.

2. An institution may become an **Associate of FIAF** provided that:

- it has signed the FIAF Code of Ethics as a **statement which it endorses in principle and agrees to uphold**
- it is active in a field related to that of members of the Federation, although it does not itself necessarily have care of an archival moving image collection

- it agrees to be bound by the rules and disciplines of FIAF and to take an active part in FIAF's co-operative projects

BENEFITS OF AFFILIATION

The benefits of affiliation to FIAF fall in three categories:

1. Ideological benefits

- identification with the world community of moving image archivists, i.e.
 - common purpose, pooled experience and shared expertise
 - solidarity in the face of common problems
 - a framework for the finding of solutions and the pursuit of joint objectives
- a forum for the exchange of ideas and the development of co-ordinated principles, standards and practice
- access to UNESCO and related agencies for policy formulation and funding

2. Practical benefits (affiliates vis-à-vis the Federation)

- the right to attend the annual FIAF Congress to participate in the General Assembly and the linked programme symposia, workshops, etc.
- the right to vote in the General Assembly on matters of FIAF business, including
 - the election of the Executive Committee
 - the determination of FIAF's budget
 - the location/content of future congresses
 - the adoption, implementation and amendment of FIAF's Statutes and Rules
- the right to have a staff member nominated for election to the EC
- the right to nominate staff for appointment to FIAF's specialist commissions and other project boards or teams
- the right to receive the Federation's publications, currently including the *Journal of Film Preservation*; the *FIAF CD-ROM* and/or *The International Index to Film Periodicals*; the *Directory / Annuaire*, etc.
- the right to publicise relevant activities through the Federation's conventional publications and through the FIAF web-site

3. Practical benefits (relations between affiliates)

an affiliate will offer to other affiliates facilities including but not limited to:

- assistance with research and requests for information linked to another affiliate's archival or film historical activities
- access by all other affiliates on favourable terms to reference copies of an affiliate's publications

- favourable consideration of requests for access to copies of films needed for restoration projects, programming, or other archival or film historical activities
- favourable consideration of requests for access to items contained in non-moving image collections needed for another affiliate's publications or exhibitions
- access without charge to the public reference facilities or reading rooms for staff from another affiliate when they are engaged on an official research project

DIFFERENCES BETWEEN MEMBERS AND ASSOCIATES

While the above benefits are available to both Members and Associates, the degree of entitlement is different, as detailed below.

Where Section 2 in the above list is concerned:

- Members will be entitled to send four delegates to the Annual Congress, but Associates' entitlement is restricted to two delegates
- Associates will constitute a specific "electoral college", voting separately to return two members of the Executive Committee from among candidates nominated by themselves. The remaining eight EC members and the Executive Officers will be elected by the Members.

PROCEDURES FOR ADMISSION AND MONITORING OF AFFILIATES

It is proposed that these procedures be simplified to reflect the following key requirements:

- Affiliation questions will be investigated by the Membership Sub-Committee of the EC and determined by the EC as a whole. EC decisions on such matters will be reported by the Secretary-General to the General Assembly at the Annual Congress.
- The EC's decisions on affiliations will normally be final, but if at least six Members indicate that they wish for such a vote, an EC decision affecting the admission or expulsion of a Member may be subject to ratification by secret ballot in the GA.
- The EC will make its decision on a candidate for affiliation no later than eighteen months after the application has been received. During this period, the Membership Sub-Committee must satisfy itself that an applicant meets the necessary standards and has applied for the correct category of affiliation.
- Institutions which have applied for affiliation may attend FIAF's Congresses as non-voting guests while their application is under review.
- There will be no formal reconfirmation process. Affiliation shall be indefinite unless an affiliate's status is changed for any of the following reasons:
 1. the member resigns from the Federation
 2. the member's status is changed to a different category
 3. the member is expelled for any reason

