

FIAF 2013 BARCELONA

Congress Report

fiaf



**Fédération Internationale
des Archives du Film**

**International Federation
of Film Archives**

**Federación Internacional
de Archivos Fílmicos**

**Report of the
69th FIAF CONGRESS**

**21-27 April 2012
Barcelona, Spain**

69è CONGRÉS
BARCELONA 2013 FIAF

69è CONGRÉS BARCELONA 2013 FIAF

CONGRESS REPORT

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General Assembly

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General Assembly restricted to FIAF Affiliates
(Members, Associates and Honorary Members)

HONORARY MEMBERS

Lausanne	FIAF HONORARY MEMBER	Dimitriu, Christian
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MEMBERS

A Coruña	CENTRO GALEGO DE ARTES DA IMAXE	Rodríguez Armada, José María
Amsterdam	EYE FILM INSTITUTE NETHELANDS	Den Hamer, Sandra Meyer, Mark-Paul
Athens	GREEK FILM ARCHIVE - TAINIOTHIKI TIS ELLADOS	Komninos, Maria Papadopoulou, Phaedra Mitropoulou Komninou, Maria
Bangkok	FILM ARCHIVE	Ubumrungjit, Chalida Prasertkul, Chiranan Jina, Kedsuda Tava, Sucheera
Barcelona	FILMOTECA DE CATALUNYA	Riambau, Esteve Bruzzo, Mariona Aronica, Daniela
Beijing	CHINA FILM ARCHIVE	Rao, Shuguang Zhang, Lan Wang, Fan
Belgrade	SERBIA	Erdeljanovic, Aleksandar Vujoovic, Marjan
Berlin	BUNDESARCHIV - FILMARCHIV	Griep, Karl Koppe, Egbert
Berlin	DEUTSCHES FILMINSTITUT - DIF E.V.	Eckes, Georg Herlt, Kerstin
Bogota	FUNDACION PATRIMONIO FILMICO COLOMBIANO	Garzón, Myriam
Bologna	FONDAZIONE CINETECA DI BOLOGNA	Farinelli, Gian Luca Fiaccarini, Anna Cenciarelli, Cecilia Pozzi, Davide
Bratislava	SLOVAK FILM INSTITUTE	Steinhübel, Richard Hausner, Marian
Brussels	CINEMATHEQUE ROYALE DE BELGIQUE	Mazzanti, Nicola De Vocht, Victor Felix
Bucharest	ARHIVA NATIONALA DE FILME - CINEMATECA ROMANA	Ionut Mihai, Fulger Manolache, Nicoleta
Budapest	HUNGARIAN NATIONAL DIGITAL ARCHIVE AND FILM INSTITUTE	Lovas, Lajos Ujvarossy, Andor Pinter, Gábor Zradi, László
Canberra	NATIONAL FILM AND SOUND ARCHIVE	Michael Loebenstein Labrum, Meg
Cambridge	HARVARD FILM INSTITUTE	Guest, Haden
Copenhagen	DANISH FILM INSTITUTE	Petersen, Lene Halvor Christensen, Thomas Sorensen, Lars-Martin

Cordoba	FILMOTECA DE ANDALUCIA	Benítez, Ramón Monasterio Morales, Jose Enrique
Dhaka	BANGLADESH FILM ARCHIVE	Nahar, Kamrun Haque Bhuiya, Md.Shahidul Hossain, A. M.Motaher
Frankfurt	DEUTSCHES FILMINSTITUT - DIF E.V.	Dillmann, Claudia
Gemona	LA CINETECA DEL FRIULI	Jacob, Livio Giuliani, Luca Beltrami, Elena Codelli, Lorenzo
Hanoï	VIETNAM FILM INSTITUTE	Nguyen Thi, Lan Luu Huyen, Ngoc Luu Hoang, Ba Dan Truyen, Thi Bich Mai
Helsinki	KANSALLINEN AUDIOVISUAALINEN ARKISTO / NATIONAL AUDIOVISUAL ARCHIVE	Lukkarila, Matti Mikko, Mikko
Hong-Kong	HONG KONG FILM ARCHIVE	Lam, Richie Kok-Sing
Ivry	ECPAD	Sené, Xavier Nicolas, Sylvia
Jerusalem	ISRAELI FILM ARCHIVE JERUSALEM CINEMATHEQUE	Russo, Meir
Kiev	OLEKSANDR DOVZHENKO NATIONAL FILM CENTRE	Kozlenko, Ivan Papash, Olha Abliakimov, Rustem
Lausanne	CINEMATHEQUE SUISSE	Maire, Frédéric Fournier, Caroline Bergonzi, Chicca Monnerat, Maryline Carballo, Carina Desselert, Carole Stefano, Lucia
Lima	FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU	Rivera Valdivia, Norma Lerner Febres, Salomón
Lisboa	CINEMATECA PORTUGUESA-MUSEU DO CINEMA	Costa, José Manuel Bosco, Franco Alves Rangel, Barbara Bernardini, Paolo
Ljubljana	SLOVENSKA KINOTEKA / SLOVENIAN CINEMATHEQUE	Nedoh, Ivan
London	BRITISH FILM INSTITUTE	Baker, Robin Fairall, Charles Fairbairn, Natasha Dixon, Bryony McConnachie, Stephen Webb, Kieron Popp, Gabriele Ruedel, Ulrich West, Claire
London	IMPERIAL WAR MUSEUMS – FILM ARCHIVE	Walsh, David Gladstone, Kay
Los Angeles	ACADEMY FILM ARCHIVE	Pogorzelski, Michael Lindner, Josef Ross, Thelma
Los Angeles	PACIFIC FILM ARCHIVE	Goldman, Nancy Merritt, Russell
Luanda	CINEMATECA NACIONAL DE ANGOLA	Antonio, Afonso Daniel Adão, Ana
Luxembourg	CINEMATHEQUE DE LA VILLE DE LUXEMBOURG	Bertemes, Claude
Madrid	FILMOTECA ESPAÑOLA	Prado Garcia, Jose Maria Gautier Mendelson, Catherine

		Garcia Barquero, Maria del Valle-Inclán Alsina, Miguel Berriatúa Martin, Luciano Del Amo García, Alfonso
Manchester	NORTH WEST FILM ARCHIVE	Hewitt, Marion
Mexico	CINETECA NACIONAL	Moreno Brizuela, Dora
Mexico	CINEMATOGRAFICAS DE LA UNAM (FILMOTeca DE LA UNAM)	Ferrer Andrade, María Guadalupe Gaytán Fernández, Francisco Torres Pérez, Carlos Edgar Zepeda Martinez, Gonzalo Jesús Gomez Carrillo, Georgina
Milano	FONDAZIONE CINETECA ITALIANA	Comencini, Luisa Seregni , Marcello
Monterrey	CINETECA NUEVO LEON	Gómez Treviño, Alejandro
Montevideo	CINEMATECA URUGUAYA	Suarez Parnas, Milena
Montevideo	SODRE	Mugni Parrondo, Juan Jose
Montreal	CINEMATHEQUE QUEBECOISE	Gagnon, Jean Coté, Stéphanie Gaudreault, André
Munich	FILMMUSEUM MÜNCHEN	Drössler, Stefan Engelhardt, Claudia
New York	THE MUSEUM OF MODERN ART	Roy, Rajendra Morra, Anne
Oslo	NATIONAL LIBRARY OF NORWAY	Oppoen, Håvard Antonsen, Karl Espen Gjems, Richard Fosheim Lund, Maria
Paris	CINEMATHEQUE UNIVERSITAIRE	Marie, Michel
Paris	CNC-ARCHIVES FRANÇAISES DU FILM	Le Roy, Eric Bismuth, Laurent Moustacchi, Dominique
Paris	LA CINEMATHEQUE FRANCAISE	Daire, Joël Ruivo, Céline Deniozou, Iris Vignot, Martine
Prague	NFA (NATIONAL FILM ARCHIVE)	Bregant, Michal Opela, Vladimir Batistova, Anna Czesany Dvorakova, Tereza Rumpel, Ales
Pretoria	SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES, PRETORIA	Maake, Dennis
Pune	NATIONAL FILM ARCHIVE OF INDIA	Pathrabe, Prashant
Pyongyang	THE NATIONAL FILM ARCHIVE OF THE DEMOCRATIC PEOPLE'S REPUBLIC OF KOREA	Paek, Chol Ung Ri, Hong Kim, Yun Sok Ju, Tok Song
Quito	CINEMATECA NACIONAL DEL ECUADOR	Cadena Fuertes, Diego Fabián
Rochester	GEORGE EASTMAN HOUSE	Cherchi Usai, Paolo
Roma	CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE	Pimpinelli, Maria Assunta Morreale, Emiliano Farina, Franca
San Sebastian	EUSKADIKO FILMATEGIA - FILMOTeca VASCA	Pagola Mikeleitz, Nere Fernandez Fernandez, Joxean
Santiago	CINETECA NACIONAL DE CHILE	Aliaga Riquelme, Ignacio
Santo Domingo	CINEMATECA DOMINICANA	Cruz Carretero, Fiora
São Paulo	CINEMATECA BRASILEIRA	De Filippi, Patricia Cesaro, Caio

		Bahiense Naves, Sylvia
Seoul	KOREAN FILM ARCHIVE	Lee, Byunghoon Jeong, Hye Yun Oh, Sungji
Skopje	CINEMATHEQUE OF MACEDONIA	Gjorgoska Llievska, Mimi Stardelov, Igor
Sofia	BULGARSKA NATSIONALNA FILMOTEKA	Markov, Radoslav
Stockholm	SVENSKA FILM INSTITUTET / THE SWEDISH FILM INSTITUTE	Billinger, Jan-Erik Wengström, Jon Skärstrand, Mats
Taipei	CHINESE TAIPEI FILM ARCHIVE	Huang, Teresa
Tanger	CINEMATHEQUE DE TANGER	Morin, Léa
Tokyo	NATIONAL FILM CENTER, THE NATIONAL MUSEUM OF MODERN ART, TOKYO	Okajima, Hisashi Osawa, Jo
Toronto	TIFF FILM REFERENCE LIBRARY	Frank, Sylvia
Toulouse	CINEMATHEQUE DE TOULOUSE	Laurent, Natacha Bozzano, Francesca Loiret, Franck
Turin	MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO	Pesenti Campagnoni, Donata
Valencia	IVAC	Lahoz Rodrigo, Juan Ignacio Cidoncha Castellote, Nuria Hurtado Alvarez, Jose Antonio Lopez-Menchero Martinez, Nieves
Vatican	FILMOTECA VATICANA	Di Giovanni, Claudia
Vienna	FILMARCHIV AUSTRIA	Ballhausen, Thomas Loacker, Armin Torres, Beatriz
Vienna	ÖSTERREICHISCHES FILMMUSEUM	Horwath, Alexander Hanley, Oliver Heftberger, Adelheid Wessolowski, Markus
Warszawa	FILMOTEKA NARODOWA	Tadeusz, Kowalski
Washington	LIBRARY OF CONGRESS	Loughney, Patrick
Wellington	NEW ZEALAND FILM ARCHIVE	Stark, Frank
Zagreb	CROATIAN CINEMATHEQUE	Lhotka, Carmen Buric, Mladen

ASSOCIATES

Algier	CENTRE ALGERIEN CINEMATOGRAPHIE	Semiane, Liès
Beirut	MINISTRY OF CULTURE	Bassil, Hares Maha, Abou Chakra
Bern	LICHTSPIEL / KINEMATHEK BERN	Landolf, David Hofstetter, Judith
Cordoba	FILMOTECA DE ANDALUCIA	Garcia Casado, Pablo
Grenoble	CINEMATHEQUE DE GRENOBLE	Poulet, Guillaume
Maputo	INSTITUTO NACIONAL DE AUDIOVISUAL E CINEMA	Lourenço, Djalma Manuel Pereira, Fabiao
Mexico	CENTRO DE CAPACITACION CINEMATOGRA	Johnson Mujica, Lisa Danielle Figueroa Fuentes, Caroline
Mexico	INSTITUTO MEXICANO DE CINEMATOGRAFIA	Ortiz Trejo, Fernando Gerardo
Nijmegen	EUROPEAN FOUNDATION JORIS IVENS	Kusters, Paul
Oslo	NORWEGIAN FILM INSTITUTE	Gustavson, Lise Ova, Julie
Paris	CINEMATHEQUE UNIVERSITAIRE	Gaudenzi, Laure Araujo, Juliana
Paris	INSEP	Faraut, Julien Diquet, Patrick
Perpignan	INSTITUT JEAN VIGO	Bakker, Kees Cadé, Michel
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA	Felice , Fabricio Pereira, Carlos Eduardo Ramos Gomes Da Costa, Silvia Nagime, Mateus De Castro Soares, Natália
Rio de Janeiro	ARQUIVO NACIONAL – BRASIL	Domingues de Sá, Mauro Dos Santos Neto, Antonio Laurindo
Sarajevo	KINOTEKA BOSNE I HERCEGOVINE	Filipovic, Devleta
Tallinn	ESTONIAN FILM ARCHIVE	Kaus, Mairold Pikk, Heli
Tbilisi	THE NATIONAL ARCHIVES OF GEORGIA	Dzandzava, Nino Londaridze, Sophio
Ulaanbaatar	GENERAL ARCHIVAL AUTHORITY OF MONGOLIA	Damdin, Batkhuyag Jargaldalai, Sarantsetseg

FIAF SECRETARIAT

Brussels	FIAF	Charles, Baptiste Dupin, Christophe
Brussels	FIAF – P.I.P.	Penne, Rutger

FIAF SUPPORTERS

Germering	Kinoton GmbH	Schmidt, Lutz
Las Palmas	Dancan Cinéma Services	Gatineau, Thierry
Las Palmas	Dancan Cinema Services S.L.	Jacobsen, Morten
New York	NEW YORK UNIVERSITY	Besser, Howard Lant, Antonia
New York	WORLD CINEMA FOUNDATION	Liable, Douglas
Norderstedt	KEM STUDIOTECHNIK GMBH	Kober, Helmfried Perkams, Jürgen Schiller, Ingo

SYMPOSIUM SPEAKERS (not FIAF affiliates)

Bloomington	INDIANA UNIVERSITY LIBRARIES FILM ARCHIVE	Stoeltje, Rachael
Lausanne	INTERNATIONAL OLYMPIC COMMITTEE	Jaquier, Robert
London	ARTIST	Dean, Tacita
London	IOC	Wood, Adrian
Madrid	UNIVERSIDAD CARLOS III DE MADRID	Elena Diaz, Alberto
Madrid		Navarro , Guillermo
Milano	UNIVERSITA DEGLI STUDI DI MILANO	Dagrada, Elena
Paris	INDEPENDANT RESEARCHER	Cornu, Jean-Francois
Paris	UNIVERSITE SORBONNE NOUVELLE	Frappat, Marie
Paris	UNIVERSITE SORBONNE NOUVELLE	Thomas, Francois
Stockholm	INDEPENDIENTE	Blot Wellens, Camille

GUEST

London	MEMBER OF FIAF PROGRAMMING & ACCESS TO COLLECTIONS COMMISSION	Burrows, Elaine
London	JOURNAL OF FILM PRESERVATION (FIAF)	Surowiec, Cathy
Munich	ARNOLD & RICHTER CINETECHNIK GMBH	Maier, Sibylle

EXHIBITORS

Amsterdam	PETER LIMBURG	Limburg, Petrus Gerardus Maria
Amsterdam	PICTURAE	Sens, Jean-Pierre
Amsterdam	STEENBECK B.V.	Janssen, Hay
Berlin	CCG GMBH	Mueller-Hein, Cornelia
Berlin	MWA NOVA GMBH	Wanko, Bernhard
Bitterfeld-Wolfen	ORWO FILMOTEC GMBH	Böhme, Frank
Lisboa	FILMDREHTSICH, LDA	Duarte, Nuno Omelchenko, Anton
London	DIGITAL VISION	Lantz, Bjorn Momsen, Silja
London	RTI UK LTD	Case, Chris
Paris	DEBRIE TECHNOLOGIES	Sire, Francois
Prague	BARRANDOV STUDIOS	Jelen, Pavel
Roma	CIR SRL	Catozzo, Silvia D'Agostino, Antonio
Warszawa	FIXAFILM SP. Z O. O.	Grzyb, Malgorzata Janio, Wojciech
Zollikon	SONDOR WILLY HUNGERBÜHLER AG	Braun, Andy Hungerbuehler, William

Agenda of the General Assembly



**FIAF GENERAL ASSEMBLY
BARCELONA, 26-27 APRIL 2013**

Draft Agenda

FIRST SESSION

Friday 26 April 2012, 9:00 am

1. Opening of the FIAF General Assembly
2. Confirmation of the status and voting rights of the affiliates present or represented
3. Adoption of the Agenda
4. Approval of the Minutes of the GA held in Beijing
5. Report of the President on behalf of the Executive Committee
6. Affiliation and partnerships
 - a. Report of the Secretary General on current affiliation
 - b. New applications for FIAF affiliation
 - c. Discussion on the EC proposal to create a new affiliation category
 - d. Presentation of the new FIAF Supporters Scheme
7. Financial reports: 2012 financial results & 2013-2014 budgets
 - a. Presentation and analysis of the 2012 results
 - b. Presentation of the revised 2013 budget
 - c. Presentation of the 2014 budget and discussion on the confirmation of the revised FIAF affiliation fee scale
8. Update on the EC proposals requiring modifications to the *FIAF Statutes & Rules*, approved in principle by the Beijing GA:

- a. Proposal to introduce electronic voting for EC Elections
- b. Proposal to clarify the conditions of proxy assignment
- c. Proposal to clarify and improve FIAF Commissions' membership and nomination procedure

SECOND SESSION

Friday 26 April 2012, 2:30 pm

- 9. Specialised Commissions and Working Groups
 - a. Cataloguing and Documentation Commission
 - b. Programming and Access to Collections Commission
 - c. Technical Commission
- 10. Publications and other Projects
 - a. FIAF Awards 2013-2015
 - b. *Journal of Film Preservation*
 - c. *FIAF Bulleting Online*
 - d. Professional training
 - i. 2012 FIAF Summer School in Bologna
 - ii. Latin America Ibermedia Training Programme
 - iii. Schools on Wheels in Africa
 - e. Periodical Indexing Project / The FIAF Databases Online
 - f. Treasures from Film Archives
 - g. FIAF website, intranet and social media
 - h. Update on the FIAF film stock survey
 - i. FIAF's 75th anniversary
 - j. FIAF Archives
 - k. FIAF oral history
 - l. 2012 UNESCO World Day For Audio-Visual Heritage
- 11. Relations with UNESCO, CCAAA and other moving images archives associations and regional groupings
- 12. Future Congresses
 - a. 2014: Skopje
 - b. 2015
 - c. 2016 and Beyond

THIRD SESSION

Saturday 27 April 2012, 9:00 am

13. Votes on the proposals discussed during the General Assembly
 - a. Vote of all FIAF Affiliates on the confirmation of the revised FIAF affiliation fee scale
 - b. Vote of FIAF Members on the modifications to *Statutes and Rules* required by the proposal to create a new affiliation category
14. Elections of the Executive Committee
 - a. Discharge of the outgoing EC
 - b. Elections procedures
 - c. Elections of the FIAF EC Officers
 - d. Elections of the EC Members representing FIAF Members
 - e. Elections of the EC Members representing FIAF Associates

FOURTH SESSION

Saturday 27 April 2012, 2:00 pm

15. Open Forum
 - a. Registration & announcement of Open Forum subjects
 - b. Open Forum session
16. Closure of the 69th FIAF Congress

Minutes of the General Assembly



**69th FIAF CONGRESS
GENERAL ASSEMBLY
BARCELONA, 26- 27 APRIL 2013**

Provisional Minutes

FIRST SESSION

FRIDAY 26 April 2013, 9:00 am

1. Opening of the FIAF General Assembly

CHAIR: Sylvia Frank

The session Chair formally opened the 69th FIAF General Assembly. She reminded the delegates that they could submit topics for the Open Forum. She also informed the GA that there were still fewer candidates than positions available for the EC election to be held on 27 April, so new candidates would be accepted until 11am. She then asked the Secretary-General to confirm the voting status of the present or represented affiliates.

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

FIAF Secretary General Meg Labrum, confirmed that the total number of FIAF affiliates was 149, including 84 Members and 65 Associates. A quorum of 43 Members was therefore required to make the General Assembly valid.

Meg Labrum checked the list of present and represented affiliates and she reminded the affiliates of the proxy rules. According to the article 16 of the FIAF Statutes and Rules, "a Member may delegate his vote to another Member and an Associate may delegate his vote to a Member or to another Associate, but no affiliate shall vote on behalf of more than 2 absent affiliates."

The quorum was reached (the count of votes and proxies showed a total of 73 valid votes for delegates of Members and 29 valid votes for delegates of Associates).

Two sets of "voting cards" were handed out to the present Members (red cards) and Associates (green cards) for the session of topics submitted to a vote.

3. Adoption of the Agenda

Session Chair Sylvia Frank asked the delegates to vote on the adoption of the General Assembly Agenda by a show of hands.

The Agenda was adopted.

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

The Chair asked for questions or comments on the Minutes of the last GA held in Beijing in 2011. The Minutes did not raise any questions. They were approved by a show of hands.

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

The Chair of the session invited the FIAF President, Éric Le Roy, to present his Report to the GA on behalf of the Executive Committee.

(The President's Report is available from the FIAF Secretariat and will be included in the Congress Report)

6. Affiliation and Partnerships

a) Secretary-General Report

The Secretary-General delivered a very positive report about FIAF affiliation. She informed the GA that the vast majority of FIAF affiliates had paid their annual dues in the last financial year, and more affiliates than ever had returned their annual report. As a result, hardly any affiliate had been deprived of its right to vote at the GA. She thanked the Secretariat for its hard work on these issues. Finally, she was pleased to report that contact had been re-established with the Bophana Audio-visual Resource Center, FIAF's Associate in Cambodia.

b) New Applications

The Secretary-General informed the GA that the Executive Committee had received applications for affiliation from the Technicolor Foundation in France and the Centro de Pesquisadores do Cinema Brasileiro in Rio de Janeiro, but it had decided to request further information from these two institutions. She then informed the General Assembly of the Executive Committee's decisions to unanimously approve the application of the following institutions as FIAF ASSOCIATES:

Singapore: the National Museum Cinematheque

Tbilisi: the Central Archive of Audiovisual Documents at the National Archives of Georgia

The GA was notified of those decisions. The Secretary-General welcomed the two new FIAF Associates and invited their representatives to briefly introduce their institution and their activities to the General Assembly. They both received a warm welcome from the GA.

c) Presentation of the New FIAF Supporters Programme

The Secretary-General invited the Senior Administrator to report on the new FIAF Supporters programme introduced in January 2013 following its adoption by the EC at its October 2012 meeting. The programme was very successful so far, with as many as 11 new commercial and non-commercial institutions having already joined the programme, generating an income of 10,000€. The former FIAF Donors automatically became FIAF Supporters. The Administrator introduced the new section on FIAF website dedicated to FIAF Supporters, as well as the brochure introducing the benefits of joining the scheme.

The Session Chair then submitted the Executive Committee's decisions regarding affiliation issues to the ratification of the General Assembly. The GA ratified these decisions by a show of hands.

d) Discussion on the EC Proposal to Create a New Affiliation Category

Session Chair Esteve Riambau introduced the Executive Committee's proposal and reminded the GA that it was the result of a vote of the GA in Beijing, which had approved the following statement (for 42, against 24, abstentions 2):

"The FIAF Executive Committee proposes to open FIAF affiliation to commercial organizations with film and / or related documentation collections. In order to be accepted as a corporate affiliate of FIAF, any applying organization must sign the FIAF Code of Ethics and adhere to the FIAF Declaration of Fair Access. If approved, the Executive Committee shall assign a working group with the tasks to further define this category and to draft the necessary revisions of the FIAF Statutes and Rules, to be presented and voted in the General Assembly at the 69th FIAF Congress in Barcelona 2013."

The discussion of the GA on this important topic is reproduced in detail below:

Esteve Riambau: This is the basis of the discussion. We received a letter from the ACE strongly opposed against this proposal. We must establish a definitive vote on this tomorrow, so we open the discussion now.

Jon Wengström: This proposal was once initiated by the PAC Commission, and initially I saw it as a way of making FIAF stronger by including everyone in the federation. But since then I have changed my mind. I am not in favour of this proposal anymore because I think we would lose legitimacy at a political and legislative level if we include also commercial archives. It is true that we share many concerns and challenges with our commercial colleagues and I think we should engage more with them (they should be more present at our conferences for instance) but I believe that FIAF should remain a non-commercial federation. Regarding the point earlier made about Kodak, I think we would make even a stronger case if commercial and non-commercial organizations would approach Kodak separately.

José Manuel Costa: Of course we share a lot of common problems and we have to continue the dialogue with the commercial organizations, but I don't think they should be incorporated into our organization. If we weaken our own identity, I think the dialogue with these commercial entities will be less productive. I've said repeatedly that the main issue of this debate has been raised the wrong way. I think the identity and the mission of FIAF should be at the core of this discussion. One of the main problems is that we are not owner of the materials we are dealing with, and I believe it would be wrong to include the rightsholders in our federation. So for me the basic issue is: what is the mission of FIAF - and not so much the membership as such. The membership should be a consequence of the clarification of the mission of our federation. This is not the right moment and the right order of doing things.

Esteve Riambau: I would like to remind the GA that this is a discussion about the EC proposal and not about the identity of FIAF. Both things are perfectly compatible.

Jean Gagnon: In Montreal we have an example of such a commercial corporation. They come to the Cinémathèque québécoise to lend some films, pay some fees that we charge for, but the problem is that they come with big money and they have a lot of credibility with our government, but at the end they don't share any expertise with the cinémathèque. We don't have any control about the standards and the work they are doing, and at the end they get all the credit. This is contra productive for us because our government now wonders if it would not be better that we work with them, rather than giving us the necessary funds. So I am not sure if it would be a good idea to allow commercial companies into our federation.

[unknown]: I would like to point out that it would be against the interest of FIAF to adopt some standards used by these commercial companies. So it is important that at least they would not have the majority in the Technical Commission of FIAF.

Nancy Goldman: I wonder what these commercial corporations would pay for loaning films from FIAF affiliates. What effect would the admission have on the issue of loaning fees in the statutes and rules? Also I wonder what exactly is the difference between FIAF Supporters and corporate associates? Do we need both?

Esteve Riambau: I think the difference between FIAF Supporters and commercial affiliates was well explained by Christophe. Regarding the loan fees I refer to Christophe.

Christophe Dupin: We are aware that a number of rules need to be rethought, especially relating to the loan fees. Pat might add something here.

Pat Loughney: It is my understanding that the arrangement for the loan fees between affiliates wouldn't apply to potential corporate affiliates.

Michael Loebenstein: I would like to reply to Jön's previous statement that this proposal would weaken the non-profit status of FIAF. The fact that commercial entities won't have EC representation or voting rights in the GA is in my view sufficient to exclude the idea that these corporate entities would take over the strategic planning of this organization. Regarding the comments of José Manuel,

identity is based on values and not necessarily on a 100% consensus of Members. FIAF can be a forum for debate but it will be difficult to achieve a 'one-for-all' solution. Last but not least, I would argue that drawing corporate entities into FIAF would mean that they make a commitment, because they don't get a lot of benefits from it anyway. At the end we are talking about entities who want to 'associate' with FIAF because they share values and challenges.

Natasha Laurent: I would like to know if this proposal was initiated by FIAF or if it was driven by demands of potential candidates, and if so, who are these candidates and what are their objectives? Secondly, I have the impression that this proposal reinforces the growing rupture within FIAF between two types of archives: those who have privileged relations with corporates/industry and those who haven't.

Esteve Riambau: This proposal is of course an initiative of FIAF itself, and there is no external pressure or influence by corporate entities.

Pat Loughney: In my experience with major US studios I believe that there are individuals within these corporations who would like to engage with FIAF as a way to foster a relationship with FIAF archives about specific issues. And I think this proposal would create this opportunity. But of course there is no guarantee that anyone would want to join this category.

Thomas Christensen: I welcome the FIAF Supporters Scheme, which will allow certain corporate entities, mostly vendors, to financially and morally support FIAF. Regarding the proposal, I don't think we had a very open discussion about it in Beijing; the consequences of this proposal were not very well explained. Unfortunately this proposal is rather dividing than unifying the federation. I don't think it is fair to ask the Members to vote on a proposal where the consequences are not clear.

Nicola Mazzanti: As president of ACE I would like to clarify that the letter we wrote was for our members. We engage daily with producers and owners on a clear level. We know who we are and they know who they are, and therefore we talk. Hence the EC of ACE expressed a concern that if this identity is muddled, we will not be able to do that as ACE, and we will have to make clear that within ACE we will never include commercial members.

As a FIAF Member, I wonder why we lose time in discussing this. Only big archives will benefit from this proposal, which doesn't help us to deal with the problems of digitization, the relations with the rights holders, and the new challenges. We don't need this change; and the corporate companies didn't ask for it either. Besides we don't need this change to work with them in the FIAF Commissions. It is already possible to incorporate external members in the commissions. So what is the point of this proposal? I think the EC wants to change the identity of FIAF without saying it. The integration of a new kind of members will undoubtedly change the identity of FIAF. If our members are different we will be different too. If we change our genes, we will be different. Let's call things as they are. If we want to become a mix of profit and non-profit, let's make them members as well. We have now the FIAF Supporters scheme, they can become commission members, so let's work this way step by step. Then we can have this discussion later peacefully and constructively in another context. Besides, we have been working as friends with this people on an individual basis within AMIA, but here we are speaking about institutional membership, and that is very different. And finally, don't tell me that

you can't influence if you don't vote. Look at the NRA in the USA and their impact on political decision making about gun control.

Pat Loughney: I would like to remind everyone that in Beijing the GA voted on the principle of establishing a new membership category of some kind for corporate associates, and the result was: 42 in favour, 24 against, and 2 abstentions. So this matter was already decided last year. The charge of the EC was to define what that membership category might be. Finally, I think it is perfectly legitimate for the ACE to exclude corporate entities from their membership, but is FIAF a confederation of European organizations or is FIAF a federation of international members?

José Manuel: This is a crucial point. There was a lot of discussion in Beijing and we actually didn't vote on the essential point in Beijing but the vote was to allow the EC to do some preparatory work on this matter. So I disagree that the vote in Beijing was an acceptance of the integration of corporate entities.

Esteve Riambau: Let me be even more precise. What we vote on in Beijing was the following [He reads the official text – see above]. What we vote on tomorrow is this: do you support the changes in the FIAF statutes and rules implied by the establishment of the corporate associations?

Thomas Christenen: What was presented in Beijing was not a very clear statement. Yes, we approved the minutes which supports what Pat said from stage in Beijing, but what Meg presented in Beijing from stage was the opposite: that the vote in Beijing was to give the EC the opportunity to establish a working group to develop what this category was really about and under which terms. These changes will not happen if there is not a change in status. The vote in Beijing was a guiding vote and it was not a decisive majority vote (2/3) which is necessary for membership changes.

Meg Labrum: Both Pat's and Thomas' comments are appropriate. What we face now is a clarification from the GA with a 2/3 majority to see if this concept will be implemented within FIAF. If this proposal is not supported by the GA, the concept remains with the EC for further consideration, but in case of strong opposition it might be possible that the whole concept needs to be revised by the EC.

Rajendra Roy: I would like to refer to Christophe's account of the foundation of FIAF 75 years ago and my reading of that is that FIAF was founded in a spirit of comradery, with the need to work together to save and preserve our film heritage. At the time there was no interest from the commercial rightsholders to do this work. 75 years later we are all facing important choices. Maybe this is an opportunity to look forward to 21st century reality and relevance.

Hisashi Okajima: Let's listen to the voices of our own gene without prejudice. It whispers, please don't kill the enthusiasm of the people who want to safeguard film. Without it, it will be commercial.

Esteve Riambau then announced that the GA would formally vote on the proposal the following day.

7. Financial reports: 2012 financial results & 2013-2014 budgets

a) Presentation and analysis of the 2012 results

FIAF Treasurer Patrick Loughney reported on FIAF's financial results for 2012, and was very pleased to inform the affiliates that situation had much improved since the last congress, as confirmed in the FIAF accountant's letter. The surplus for the year was almost 34000€, with cash reserves now amounting to 92000€. He praised the work done by the FIAF Senior Administrator and the PIP Editor to turn the situation around. He then provided further details about the spending cuts and increased revenue which had made the 2012 surplus possible.

b) Presentation of the revised 2013 budget and 2014 budget

The Treasurer insisted that it was essential for the General Assembly to continue to approve balanced budgets (or even slightly profitable ones) in 2013 and 2014, in order to ensure the long-term survival of FIAF, as the reserve fund must be built up again to avoid the serious cash flow problem faced by the Federation at the end of 2011. Moreover, some of the exceptional efforts made to reduce costs in 2012 cannot be repeated indefinitely without jeopardizing the overall quality and effectiveness of the services provided by FIAF, while other positive 2012 figures - such as the sales of the FIAF Databases Online - also remain very uncertain and difficult to anticipate. The Treasurer therefore approved the FIAF Accountant's recommendation that the increase in membership fees approved by the General Assembly in 2012, should be confirmed by this General Assembly. With this in mind, the Treasurer introduced the revised 2013 budget and the proposed 2014 budget devised by him and the Administrator, and supported by the EC. These would be submitted to the vote of the GA the next day.

8. Report on the EC Proposals requiring modifications to the FIAF Statutes & Rules approved in principle by the Beijing GA

Session Chair Esteve Riambau reminded the GA that the last General Assembly had approved, in principle, three EC proposals regarding changes to the Statutes and Rules, provided that the wording of the modified texts would be clarified and improved. The three proposals were 1) to introduce electronic voting for EC elections; 2) to clarify the conditions of proxy assignment, and 3) to clarify and improve the terms of FIAF Commissions' membership and nomination procedure. He then asked the Secretary-General and the Administrator to introduce these proposals.

The Secretary-General indicated that one GA delegate had pointed out that the proposals had not been sent to the affiliates within the one-month deadline required by Article 26 of the FIAF Statutes. This probably meant that the vote to ratify these proposals would have to be postponed until the 2014 GA.

The Senior Administrator explained that on his recommendation, the EC working group had decided to withdraw the proposal to introduce electronic voting for the time being, after it became clear that it would require a complete overhaul of the EC voting procedures, and that the required technology would have to be further investigated. He then introduced the result of the work done since Beijing on two other proposals.

Natacha Laurent (Cinémathèque de Toulouse, France) asked why the new proposals had not been sent out to affiliates within the statutory deadline. The

Senior Administrator explained that he and the EC thought (probably incorrectly) that the votes of the last General Assembly regarding these proposals were enough to ratify these proposals, pending minor modifications of the wording. Michael Loebenstein (NFSA, Australia) suggested that the GA should get a chance to examine the proposals further and that they could be re-submitted to the next GA in Skopje for ratification. Hard copies of the proposals were then circulated to the GA. Several delegates argued, that the EC proposal about the Commissions gave too much power to the EC. They also contested the fact that there should be a limit to the potential overlap between Commission and EC memberships. Stefan Droessler (München Filmmuseum) circulated a text criticising the EC proposals.

9. Specialised Commissions and Working Groups

CHAIR: Patrick Loughney

a) Cataloguing and Documentation Commission

Nancy Goldman, Head of the Commission, gave a summary of the Cataloguing and Documentation Commission (CDC) activities over the last year (as described in her Report to the General Assembly, which had been circulated in advance of the GA). She highlighted in particular the progress made by the Commission on the FIAF Moving Image Cataloguing Manual. She said she was hoping that a final draft would ready by next year, and she invited FIAF affiliates to visit the wiki page of the Commission (where the draft is posted) and to send comments to Thelma Ross. She warmly thanked all the people involved for their work.

Thelma Ross also took part in the two African schools-on-wheels.

Nancy reminded FIAF affiliates that the Pacific Film Archive continues to maintain FileMaker Pro databases for the Bibliography of FIAF Affiliates' Publications, the Documentation Collections, and Treasures from Film Archives. She then thanked the Cinemateca Brasileira for their generosity that enabled the updating of the Treasures from the Film Archives database in 2012. The Bibliography, which was no longer updated for financial reasons, should either be stopped or someone needed to come up with a new plan. She asked the affiliates if they still saw it as something important to publish every year or not. A show of hands showed that the affiliates were generally interested in continuing the Bibliography. As for the directory of Documentation Collections, Nancy hoped that it could be integrated into the new FIAF website at some point in the near future.

She reminded the GA that the Commission's Glossary of Filmographic terms was available on the FIAF website in as many as 12 languages, and invited FIAF affiliates to help adding more languages to the Glossary, or complete the incomplete ones. The work of Nancy Goldman and the Cataloguing and Documentation Commission (CDC) was thankfully acknowledged by the Session Chair.

(The CDC Report is available from the FIAF Secretariat and will be included in the Congress Report)

b) Programming and Access to Collections Commission

Jon Wengström, Head of the PACC, highlighted the main points of his Report to the General Assembly, in particular the publication of the FIAF Digital Projection Guide

written by Torkell Sætervadet. So far over 500 copies have been sold and the book received very good reviews. Jon thanked all the people involved, especially the author, the Norwegian Film Institute, the Giornate del Cinema Muto (which provided some crucial funding), and the FIAF Senior Administrator and Secretariat. Jon then talked about the progress made by the working group on the collection policy and reminded FIAF affiliates of the many benefits of actually having a collection policy. He was stating his hope that the collection policy template as well as a list of web links to existing collection polices, could be added to the FIAF website.

The Chair then welcomed questions from the floor.

Claudia Dillman (Deutsches Filminstitut – DIF, Frankfurt) stated that the work of the Commission on collection policy, for instance, could be affected in the future by the EC proposals about the Commissions and she asked Stefan Drössler on his opinion on the subject. Drössler explained, that the hard work of the Commission could be jeopardised by the new rules preventing more than one EC member to be a member of each Commission, and preventing the Head of each Commission from being an EC member. In his view, the EC had a hidden agenda.

Paolo Cherchi Usai proposed that the PACC set up a small project to assist the affiliates with contractual agreements for access to their collections. This idea stemmed from a letter to Lobster in Paris (which the Filmoteca de Catalunya had forwarded to all affiliates via the Secretariat last November) about their nitrate print of *Voyage dans la lune*. Paolo asked whether there had been any follow-up to that. Esteve Riambau answered that there had been no response from Lobster. Kees Bakker (Institut Jean Vigo, Perpignan) asked about the Legal Handbook on which the PACC has been working in the last few years, as he thought that cooperation with the European Audiovisual Observatory should be sought. The Commission Head informed the affiliates that the project of the Legal Handbook had been put on hold for now, for reasons explained in his report. But he hoped the project was not buried and would be resumed in the coming year(s).

Hisashi Okajima praised the work of the Commission on the collection policy, and especially their courage to address the difficult issue of de-accession.

The Session Chair thanked Jon Wengström and his Commission for their work.

(The PACC Report is available from the FIAF Secretariat and will be included in the Congress Report)

c) Technical Commission

David Walsh, Head of the Technical Commission (TC), presented highlights of his Report to the General Assembly. He reminded the delegates, that a number of the guidance papers were available on the FIAF website to help archives with the continuing challenges of the digital age. A new paper on how to manage a digital archive, and a list of useful web-links put together by the Commission, would be added shortly.

David also addressed the issue of the Commission's membership, as most of its members are so busy with their own archives, that they have cannot devote much time to the Commission. He therefore invited FIAF colleagues with technical expertise to come forward to devote some of their time to FIAF, if they can. He also reminded the GA that the Commission had a number of correspondent-members that helped occasionally and that had possibly been even more active in the last year than the core TC members.

David finally explained that the TC were thinking of setting up technical training (possibly as a two-day training session) for employees of FIAF archives (for curators and administrators rather than technicians), to be hosted by FIAF archives around the world and at a small cost for trainees. A show of hands revealed significant interest from the delegates.

The Chair welcomed questions from the floor. Nicola Mazzanti (Cinémathèque Royale de Belgique, and TC member) proposed to institutionalise exchanges and internships in FIAF archives that have equipment, workflows and practices in place. What is needed is a framework which FIAF, and the TC in particular, could coordinate.

The Session Chair thanked David Walsh and his Commission for their work.

(The TC Report is available from the FIAF Secretariat and will be included in the Congress Report)

SECOND SESSION

Friday 26 April 2012, 14:00

CHAIR: Patrick Loughney

10. Publications and other Projects

a) FIAF Awards 2013-2015

The Senior Administrator reported on the 2013 FIAF Award, to be given to Agnès Varda later in the year. The trophy, made as usual in Mexico, had been brought to Barcelona by Francisco Gaytan Fernandez, and therefore the delegates could look at it. The Senior Administrator stated that he was in contact with Agnès Varda and the Cinémathèque française, with a view to host the event there during the Jacques Demi exhibition. He also confirmed that Jan Švankmajer would be presented with the FIAF Award in 2014. Vladimir Opela expressed his hope that the event would take place during the Karlovy-Vary Film festival in early July 2014. The 2015 Award will be given to the Italian film-making team Angela Ricci Lucchi and Yervant Gianikian.

b) Journal of Film Preservation

The Senior Administrator stated that two issues of the JFP had been published since the last congress, thanks to the hard work of the Secretariat and the chief editor Cathy Surowiec. He reported on the production of the new issue (which was distributed to all congress delegates), adding that the new production processes were working well - with a very good relationship with the new printer (based in Luxembourg) – and that significant savings had been made on the printing and mailing of the JFP to affiliates and subscribers. As a result, the JFP is now generating significant advertising revenue.

CD informed the GA that unfortunately Cathy Surowiec had expressed her wish to not edit the autumn issue of the JFP because of the overlap with her work for the Giornate del Cinema Muto, and that Cathy was even thinking of stepping down

completely. The Senior Administrator and the Chief Editor met with former PIP Associate Editor Gail Rubenstein as a possible replacement for the October issue, as she lives in Brussels, speaks English and French, and has some experience in the field. CD and Cathy interviewed her formally and decided, with the EC's approval, to offer her the job for the forthcoming issue. CD was glad to report that CS had agreed to stay on as a consultant editor on that issue.

FIAF Treasurer Pat Loughney wished to publically thank the Senior Administrator and Chief Editor for the work done to improve the look and content of the Journal, and for significantly reducing the net cost of the JFP in the past year.

b) FIAF Bulletin Online

The Senior Administrator introduced the last online issue, published at the end of 2012, and informed the GA that the call for news items for the next bulletin would be sent out in the next few days, for publication by the end of June. He confirmed that in the current situation of staff shortage in the FIAF office, it would be impossible to publish more than two issues a year. He encouraged, once again, all affiliates to contribute worthy news items.

c) Professional Training

The Senior Administrator briefly reported on the 2012 FIAF summer School in Bologna, which was a success. Although FIAF did not fund the school directly, it helped promote it and lent the expertise of the Technical Commission, and sponsored the scholarships of three Latin-American students via the Ibermedia fund. Ignacio Aliaga gave a brief account of the training activities funded by the Ibermedia programme in the last year.

The Senior Administrator reported on the latest developments of the "Film Archives in Africa" project, led by FIAF Honorary Member Eva Orbanz, funded by the Goethe Institut in South Africa, and administered by the FIAF Secretariat. He highlighted the two successful schools-on-wheels projects organised in Kenya and Ghana in 2012, with lecturers from FIAF archives. It was announced that the current fund is running out, so new ways of funding this kind of training in Africa must be sought. Eva Orbanz and the lecturers of those film schools asked the EC to look at other ways in which FIAF the African project could continue. Session chair Patrick Loughney thanked Eva Orbanz for her hard work on this project since leaving the EC, and for her constant (and necessary) lobbying of the EC on this subject.

d) Periodical Indexing Project / The FIAF Databases Online

PIP Editor Rutger Penne highlighted the main points of his report. He mentioned the surplus made by the PIP in 2012 thanks to the renegotiation of the contracts with the publication partners Ovid and ProQuest, and thanks to increased sales. There are ongoing negotiations with the third partner IVS, to further strengthen the PIP's financial situation.

Rutger thanked all the FIAF affiliates who contribute indexing for the International Index to Film Periodicals, but he also appealed to other FIAF colleagues to join-in, as he and the Associate Editor were still doing about 45% of the indexing work themselves. He stated his hope that the PIP could start indexing electronic journals, despite the added workload that this would generate, soon. He then thanked the

eight generous FIAF affiliates who provided extra financial support to the PIP in 2012.

e) Treasures from Film Archives

Further to what had been said by Nancy Goldman earlier on the treasures project, Rutger Penne reported that the PIP and the Secretariat were investigating the possibility of publishing the Treasures database on a separate platform in order to make it accessible to individual researchers (as it was the case when the PIP produced a CD-Rom, last published in 2009).

On behalf of the GA, Patrick Loughney thanked Rutger for his great efforts to revitalize the PIP in the last year.

f) FIAF website, intranet and social media

The Senior Administrator updated the GA on the progress. After the spending cut of 2012, work had resumed on this important project, with the help of new, affordable programmers. The current priorities were 1) to re-organize and improve the general structure of the website; 2) to create a “back office” functionality that allows FIAF staff to modify the contents of the website without manipulating any programming code (from anywhere in the world); 3) to create and develop a dynamic members-only area which could play the role of an intranet system; 4) to improve the look of the website and make it clearer and more user-friendly. CD hopes that the new site can be ready by the end of the year. He also reported on the activity of the FIAF Facebook and Flickr accounts, which allow a better visibility of FIAF within the existing community and beyond.

g) Update on the FIAF Film Stock Survey

Patrick Loughney highlighted the work done by (mainly) David Walsh and the Secretariat on the survey (already introduced by David Walsh earlier in the Congress). He hopes the next step to be to continue to engage film stock manufacturers in the year ahead. A further update on the subject will be provided at the next GA. On a related matter, Michael Loebenstein invited the FIAF affiliates to take part in a survey about the film labs they use for film preservation work. As in the Australia- New Zealand region, the last film lab just closed down, the sharing of this information would be useful for him and many FIAF archives.

h) FIAF's 75th Anniversary

The Senior Administrator reported on the introduction of a special FIAF logo for the 75th anniversary, and was pleased, that many affiliates had asked to use the logo on their publicity material. Among the anniversary celebrations was his article on the birth of FIAF in the latest *JFP*. He had been in contact with the Cineteca di Bologna, MoMA, the BFI, and the Cinémathèque française for possible FIAF-related film programmes and lectures later in the year, and encouraged suggestions from other FIAF affiliates.

i) FIAF Archives and Oral History Project

The Senior Administrator informed the GA that the Secretariat had welcomed a new student from Brussels University (ULB) to continue the sorting, cataloguing and digitizing work on the FIAF paper archives initiated last year. Thus all the pre-war documents, as well as all Congress materials from 1939 to 1951, had been digitized as high-resolution jpeg files. They will eventually be available on the new website as pdf files, in a new "history" section. And the catalogue (still work in progress) will eventually be searchable on the website.

As for the Oral History Project, the project was still alive despite the lack of funds. Éric Le Roy went to Israel where he interviewed Lia van Leer; Christian Dimitriu's interview with Bob Rosen was published in the last issue of the JFP; and Eva Orbánz and Karl Griep's interview with Wolfgang Klaue will be published in the next issue. As usual, the Senior Administrator invited FIAF colleagues to suggest other interviews.

j) 2012 UNESCO World Day For Audio-Visual Heritage

Once again, many FIAF affiliates took part in the 27th October celebrations. The Senior Administrator stated that the Secretariat still needs to improve communication with the affiliates - to remind them of the importance of that date in the weeks preceding the event, and to collect reports from affiliates in the weeks following the event. He invited more affiliates to take part next year and to let FIAF know, so that the information can be shared on the FIAF website.

11. Relations with UNESCO, CCAAA and other Moving Images Archives Associations and Regional Groupings

CCAAA: Patrick Loughney briefly summarized the history of the Co-ordinating Council of Audiovisual Archives Associations, and reported on the difficult relationship between FIAF and the CCAAA in recent years, in particular since the CCAAA reorganized itself and introduced a paying membership scheme. The EC has tried to work out the obvious benefits for FIAF to remain a member of the CCAAA, and whether the CCAAA had lived up to its members' expectations. The EC had drafted a letter to the CCAAA, but before sending it, the EC asked the President and Senior Administrator to meet the UNESCO representative to address their concerns. Nancy Goldman (Pacific Film Archive) asked whether FIAF was paying its membership fee or not. Patrick Loughney answered that the EC had decided not to pay until further information was obtained and a definite decision on the future of the FIAF-CCAAA relationship has been made.

ACE: Nicola Mazzanti reported on two issues that might be of interest to non-European Members. One of the big successes of the last year for the Association des Cinémathèques Européennes was to have successfully lobbied for a European directive on orphan works, meaning that from October next year all 27 member states should introduce legislation on orphan works, allowing non-profit film archives to restore and screen orphan works. This is crucial, since an estimated 20% of our collections are composed of orphan works (i.e. films for which no rights holder could be located). This is also part of the wider debate around copyright issues, and the ACE is committed to lobbying Europe to introduce exceptions to copyright legislation that would facilitate the work of film archives. Mazzanti invited

archives in other regions of the world to talk to the ACE and European archives for advice on how to lobby on these issues.

Finally, he mentioned that the ACE was involved in another interesting European development, which was the lobbying of Europe and European governments for the use of structural funds towards cultural activities such as those of film archives (restoration, digitization, screenings, etc), as this should also be seen as an investment for the future.

CNAFA: Patrick Loughney talked on behalf of the Council of North America Film Archives. Although CNAFA hasn't had annual meetings for a number of years, the one held earlier in the congress was well attended and very successful and there was a proposal to hold the next annual meeting in February in Mexico, if possible.

CLAIM: Ignacio Aliaga briefly reported on the recent activities of CLAIM. He emphasized the importance of Ibermedia for the archives of the region and the need for further collaboration between CLAIM members.

The Nordic Group: Richard Gjems gave a brief report on the activities of this regional group. A successful annual meeting was held in Copenhagen last September, with workshops on digital restoration, filmography, and cinémathèques. The next meeting will take place at the National Library of Norway in Oslo and the theme will be dissemination and copyright.

SEAPAVAA and FAFA: Adrian Wood, Chalida Uabumrungijt, and Hisashi Okajima, made a joint presentation, following their meeting earlier in the congress. Hisashi Okajima reported that 13 archives were represented by 25 delegates at the meeting. The meeting was productive (despite the language barriers) and the group noted and welcomed the fact that new vaults and cinemas were being built by film archives in that region. The new FIAF Associate in Singapore plans to hold a film restoration school in the autumn, modelled on the FIAF summer school in Bologna, and endorsed by SEAPAVAA.

Adrian Wood mentioned the forthcoming SEAPAVAA conference and General Assembly in Bangkok from 27-31 May, which will hopefully see the culmination of three years of constitutional revisions meant to bring SEAPAVAA into the 21st century, and reflect the actual membership. A planned FIAT-IFTA/SEPAVAA workshop had to be cancelled due to unforeseen circumstances, but it was hoped that another joint workshop would take place with the Pacific Regional Branch of the International Council on Archives (PARBICA). The under-representation in SEAPAVAA of institutions from the northern part of Asia was also addressed.

Chalida Uabumrungijt provided further information on the forthcoming SEAPAVAA conference. The theme of its symposium being: "redefining audiovisual archives in the digital era". There will two workshops on metadata and collection assessment. The conference will end with a one-day workshop on restoration in Asia. She also mentioned the "Memory" festival (co-organised by the Technicolor Foundation and the Bophana center in Cambodia) in June to promote film preservation in the region, with many SEAPAVAA archives contributing to the programme. The theme of this first edition will be "dance".

Dennis Maake said a few words about the informal meeting, held earlier in the congress, with the five African film archives present in Barcelona.

12. Future Congresses

a) Skopje, 2014

Mimi Gjorgoska-Ilievska gave the GA an update about the preparations for the Skopje congress (logo, congress schedule and venues, accommodation, symposium, excursions, etc). She also screened a short video about the Kinoteka na Makedonija.

b) 2015

Michael Loebenstein and Meg Labrum introduced the National Film and Sound Archive of Australia's proposal to host the 2015 congress, 29 years after hosting it for the first time. The topic proposed for the symposium is "Barely Legal": about the legal challenges as well as opportunities for film archives around the globe (legal deposit, copyright legislation, fair use and access, orphan legislation. This connects with both some of the work done by PACC in the last few years, as well as that of the ACE in Europe.

The GA approved the NFSA's proposal to hold the 2015 FIAF congress in Canberra by a show of hands.

b) 2016

Anna Fiaccarini introduced the Cineteca di Bologna's proposal to host the 2016 FIAF Congress, 22 years after their first FIAF Congress. 2016 represents a landmark year for the Cineteca: new film vaults, research on Chaplin, and important cataloguing and digitisation projects will all be completed. The idea is to host the congress during the Il Cinema Ritrovato festival at the end of June, if that proves practically possible. The theme of the symposium may be "film restoration". The Cineteca di Bologna also proposed to collaborate with the other Italian FIAF affiliates on a number of projects during the congress.

The GA approved the Cineteca di Bologna's proposal to hold the 2016 FIAF congress in Bologna by a show of hands.

THIRD SESSION

Saturday 27 April 2012, 9:00 am

CHAIRS: Hisashi Okajima / Meg Labrum

13. Votes on the Proposals discussed during the General Assembly

- a) Votes of all Affiliates on the confirmation of the increase in FIAF membership fees as approved by the General Assembly in 2012 (confirmation of the Revised FIAF Affiliation Fee Scale)

Patrick Loughney, FIAF Treasurer, reminded the Assembly that the membership fees have not been raised for 11 years. He stressed that the FIAF accountant's recommendation is to implement permanently the increase in membership fees, as approved by the General Assembly in 2012.

The Treasurer asked the Assembly to approve the FIAF 2012 Accounts, Revised 2013 and 2014 Budgets and the new fee scale, by a show of hands.

The FIAF 2012 Accounts, 2013 and 2014 Revised Budgets and the new fee scale were approved at a large majority.

b) Vote of FIAF Members on the Modifications to Statutes and Rules required by the Proposal to Create a New Affiliation Category

Hisashi Okajima and Meg Labrum reminded the affiliates of the voting procedures according to the Statutes and Rules (article 26), and in particular the fact that only FIAF Members were allowed to take part in the vote to modify the FIAF Statutes.

In accordance with Rule 36 of the Statutes and Rules, an election commission was appointed, consisting of Christophe Dupin (FIAF, Brussels), Baptiste Charles (FIAF, Brussels), Rutger Penne (P.I.P. Brussels) and Elaine Burrows (PACC member, London), under the supervision of two observers – Franck Loiret (Cinematheque du Toulouse) and Mariona Bruzzo (Filmoteca de Catalunya).

71 ballot papers were cast in the first voting session. In accordance with Article 26, a two-third majority (i.e. 48 votes) was needed to approve the proposal.

The following proposal was submitted to vote to the GA:

"Do you support the changes in the FIAF Statutes and Rules implied by the establishment of the Corporate Associates?"

Results:

Yes	21
No	44
Abstention	6

(Valid votes: 71)

The proposal was rejected.

14. Elections of the Executive Committee

CHAIRS: Hisashi Okajima / Meg Labrum

a) Discharge of the outgoing Executive Committee

The outgoing Members of the Executive Committee were formally given discharge by a show of hands and thankfully acknowledged for their contributions to the development of FIAF. The General Assembly warmly thanked the outgoing Executive Committee with heartfelt applause.

The outgoing Executive Committee included the following EC Members:

Éric le Roy (President), Meg Labrum (Secretary General), Patrick Loughney (Treasurer), Hisashi Okajima (Vice-President), Esteve Riambau (Vice-president), Olga Toshiko Futemma (Vice-Secretary General), Anna Fiaccarini (Vice President and Vice-Treasurer), Francisco Gaytan Fernandez, Sylvia Frank, Mimi Gjorgoska-Ilievska, Lise Gustavson, Dennis Maake, and Vladimir Opela.

b) Election Procedures

Meg Labrum reminded affiliates of the voting procedures according to Rules 38-41.

In accordance with Rule 36 of the Statutes and Rules, an election commission was appointed, consisting of Christophe Dupin (FIAF, Brussels), Baptiste Charles (FIAF, Brussels), Rutger Penne (P.I.P. Brussels) and Elaine Burrows (PACC member, London), under the supervision of two observers – Franck Loiret (Cinémathèque de Toulouse) and Mariona Bruzzo (Filmoteca de Catalunya). The Chair of the session then proceeded to the counting of affiliates present and represented.

There were 73 Members and 29 Associates present or represented. The quorum was reached.

c) Elections of the FIAF EC Officers

The Session Chair reminded the GA that according to the article 16 of the FIAF Statutes and Rules, “only Members shall have the right to nominate and vote for candidates for election as Officers of the Federation and as the Members’ representatives on the Executive Committee”.

President

Éric Le Roy (outgoing FIAF President) was the only candidate.

He was elected for a second term a FIAF President by a vote of 59 in favour, 8 votes against and 6 abstentions (73 valid votes).

Secretary General

Michael Loebenstein was the only candidate. He was elected for a first term as Secretary General of FIAF by a vote of 55 in favour, 11 against, and 6 abstentions (72 valid votes).

Treasurer

Patrick Loughney was the only candidate. He was elected for a fourth term as Treasurer of FIAF by a vote of 58 in favour, 10 against, and 5 abstentions (73 valid votes).

d. Elections of EC Members representing FIAF Members

Meg Labrum reminded the delegates that they had to elect 8 Executive Committee Members out of the 9 following candidates by absolute majority:

Anna Fiaccarini, Cineteca Del Comune Di Bologna, Bologna, Italy
Mimi Gjorgoska-Ilievska, Kinoteka Na Makedonija, Skopje, Macedonia
Kamrun Nahar, Bangladesh Film Archive, Dhaka, Bangladesh
Josef Lindner, Academy Film Archive, Los Angeles, USA
Frédéric Maire, Cinematheque Suisse, Lausanne, Switzerland
Esteve Riambau, Filmoteca De Catalunya – Icic, Barcelona, Spain
Melisia Shinners, South African National Film, Video And Sound Archives, Pretoria, South Africa
Chalida Uabumrungjit, Film Archive (Public Organization), Nakornpathom, Thailand
Jon Wengström, Svenska Filminstitutet, Stockholm, Sweden

The Chair invited the candidates to the stage to introduce themselves and highlight the main points of their written statement. The voting delegates of FIAF Members were asked to choose a maximum of 6 candidates out of the 9 candidates. The 8 candidates with the best results would be elected, provided that an absolute majority of the votes was reached.

73 ballot papers were cast in the first ballot. Candidates therefore needed 37 votes to be elected.

At the first poll, seven EC members were directly elected with an absolute majority:

Anna Fiaccarini (59 votes out of 73 valid ballot papers)
Jon Wengström (58 votes out of 73 valid ballot papers)
Esteve Riambau (57 votes out of 73 valid ballot papers)
Mimi Gjorgoska-Ilievska (56 votes out of 73 valid ballot papers)
Chalida Uabumrungjit (52 votes out of 73 valid ballot papers)
Frédéric Maire (47 votes out of 73 valid ballot papers)
Josef Lindner (44 votes out of 73 valid ballot papers)

Meg Labrum informed the GA that a second ballot was required to elect the last EC Member by an absolute majority. The remaining candidates were:

Kamrun Nahar, Bangladesh Film Archive, Dhaka, Bangladesh
Melisia Shinners, South African National Film, Video and Sound Archives, Pretoria, South Africa

In the second round of voting, the results showed 27 votes in favour of Kamrun Nahar and 43 votes in favour of Melisia Shinners (71 valid votes).

Melia Shinners was elected for a first term as a Members representative on the FIAF Executive Committee.

e. Elections of EC Members representing FIAF Associates

Meg Labrum reminded the FIAF Associates that they were to elect 2 Executive Committee Members out of the 4 following candidates by an absolute majority.

The candidates for EC positions representing FIAF Associates were:

Fabricio Felice, Cinemateca Do Museu De Arte Moderna, Rio de Janeiro, Brazil

Sylvia Frank, Cinematheque Ontario/The Film Reference Library, Toronto, Canada

Alejandro Gomez Trevino, Cineteca-Fototeca Nuevo Leon, Monterrey, Mexico

Rachael Stoeltje, Indiana University Libraries Film Archive, Bloomington, USA

The Chair invited the four candidates to the stage to introduce themselves and highlight the main points of their written statement.

Only the delegates of the FIAF Associates' institutions could take part in the vote to elect the two EC Members representing the FIAF Associates. The voting delegates of FIAF Members were asked to choose a maximum of 2 candidates out of the 4 candidates. An absolute majority is essential to be elected.

26 ballot papers were cast in the first ballot. Candidates therefore needed 14 votes to be elected.

The following Member of the Executive Committee representing the FIAF Associates were elected with the requested majority:

Fabricio Felice (16 votes out of 26 valid ballot papers)

Hisashi Okajima informed the Assembly that a second round of voting was required to elect the last EC Member by an absolute majority. The remaining candidates were:

Sylvia Frank, Cinematheque Ontario/The Film Reference Library, Toronto, Canada

Alejandro Gomez Trevino, Cineteca-Fototeca Nuevo Leon, Monterrey, Mexico

Rachael Stoeltje, Indiana University Libraries Film Archive, Bloomington, USA

In the second ballot, none of the candidates had the needed absolute majority to be elected.

In accordance with Rule 41 of the FIAF Statutes and Rules, the FIAF president asked the General Assembly to authorize by a show of hands a final ballot where candidates would be elected by a relative majority of the votes cast. The General Assembly agreed.

In the third ballot, the results were as follows:

Rachael Stoeltje (9 votes out of 23 valid ballot papers)

Alejandro Gomez Trevino (7 votes out of 23 valid ballot papers)

Sylvia Frank (6 votes out of 23 valid ballot papers)

Rachael Stoeltje was elected for a first term as an Associates representative on the FIAF Executive Committee.

FOURTH SESSION

Saturday 27 April 2012, 2:00 pm

CHAIR: Dennis Maake

15. Open Forum

1. Esteve Riambau about the support of FIAF to Guillermo Navarro and Tacita Dean project to ask UNESCO to declare Film as cultural heritage

Esteve Riambau reminded the affiliates that Guillermo Navarro (Academy Award winning director of photography) and Tacita Dean (artist) had attended the FIAF symposium on Multiversions on Tuesday 23 April and had presented their proposal to ask UNESCO to declare Film as Cultural Heritage.

They asked FIAF's support in order to make their campaign more powerful.

Nancy Goldman (Pacific Film Archive, Berkeley) supported the idea and asked whether if there is a specific text approve. Esteve answered that FIAF was required to support the campaign in principle, rather than approve a particular text, but that there would probably be a formal statement at the end of this process.

Adrian Wood (SEAPAVAA secretary general) asked about the difference between this proposition and the "Memory of the World" project, also administered by UNESCO, which already recognize some titles as part of the World cultural Heritage. Esteve replied that the campaign is not about specific film titles, but about film generally. Michael Loebenstein added that this campaign wishes to emphasize the fact that film, as a medium, a technique and a form of expression, should be considered as part of the World Cultural Heritage.

Esteve then submitted FIAF's support in principle of Tacita Dean and Guillermo Navarro's campaign to the vote of the General Assembly, by a show of hands. The proposal was approved at a very large majority (4 delegates abstained). Esteve then said that the FIAF affiliates would be kept informed of the next steps of this campaign.

2. Éric le Roy introduced the call for support from the IMAGO Federation, Federation of European Cinematographers associations

He explained that IMAGO was seeking support from FIAF in order to redefine the standards for film preservation and restoration (on film and digital). Eric promised to circulate their declaration by email. No vote was organized on this issue.

3. Maria Komninos (Greek Film Archive) introduced the Petition of European Film Makers

Maria Komninos read out the following petition (written by numerous high-profile European film makers), which she thought would be of interest to all FIAF affiliates:

"The 13th of March may become a major turning point in European construction – and a scandalous one.

This was the day the European Commission, under the leadership of Commissioner Karel de Gucht, decided to trample on the cultural exception and adopted a draft negotiation mandate that includes audiovisual and film services into the EU-US trade discussions to start this summer.

Forgotten are the passionate words of President Barroso back in 2005: "on a scale of values, culture comes before the economy". Gone, too, are President Barroso's declarations of love for cinema when directors were forced into action to defend the MEDIA program. And what happened to the Commission slogan, "Europe loves cinema"?

A few months before the end of his presidency, we do not understand what mark Mr. Barroso wants to leave on European history. For now, unfortunately, the image of the cultural resignation predominates. He even seems to have forgotten his own lesson from not so long ago: "culture is how we ought to respond to the crisis".

Let's be frank: the proposed negotiation mandate is a renunciation. It is a capitulation and a breaking-point.

20 years ago, the common will to support creation and to promote diversity was forgotten here in Europe.

Culture is at the very heart of European identity and ideals.

20 years ago, the cultural exception burst onto the international scene, leading to the recognition of a specific status for audiovisual works as they are not just goods like any others and must therefore be excluded from trade negotiations.

20 years ago, thanks to the cultural exception that emerged from the GATS agreement battle, creation and linguistic diversity were granted the right to keep on benefiting from rules aimed at protecting and supporting them.

The result is positive: cultural diversity is now a reality in most places across Europe. It allows for exchanges and mutual understanding and is also a vector for growth and job creation.

The Europe that we love worked hard to help make the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions come true. The Europe that we love further ratified this Convention together with 126 countries from around the world. The Europe that we love is admired across the world because it initiated and supported this great initiative.

With the adoption of the negotiation mandate, which would reduce culture to nothing more than a commodity, the European commission (apart from the three commissioners who voted against it) has abandoned its position in favour of the cultural exception, thereby going against its own objectives and previous commitments, and demonstrating a terrible duplicity.

We refuse this Europe that is ready to get rid of the Convention's principles, and in particular the principle of States' cultural sovereignty.

In front of the United States where the entertainment industry is the second-largest source of exports, the liberalisation of the audiovisual and film sector will lead to the destruction of all of what until now protected, promoted and helped develop European cultures. This policy, together with the granting of excessive fiscal advantages to US digital champions, looks strikingly like a conscious desire to bring European culture to its knees.

Those who, in the name of Europe, will have accepted this resignation will be forever guilty in the eyes of history. Cultural diversity must not be just another bargaining tool. It must remain an ambition, a legitimate demand, and a commitment.

It is not too late!

We will keep fighting for Europe's ability to write its History from the perspective of the diversity of its peoples and cultures; and for European citizens' ability to find complex and profound responses to today's challenges."

Maria concluded with saying that it should be left to each individual to decide whether they want to sign it or adopt it on a larger scale.

4. José Manuel Costa (Cinemateca Portuguesa)

He addressed the difficult financial situation of small film Archives in the South of Europe and is worried that this might become a structural change.

Stressed that in Lisbon there is still a film lab that specialises in photochemical restoration – worth collaborating with the Cinemateca to make full use of these facilities.

16. Closure of the 69th FIAF Congress

The President thanked the retiring Executive Committee members Olga Futemma, Dennis Maake, Vladimir Opela, Hisashi Okajima, Meg Labrum and Sylvia Frank for their crucial contribution over the years.

Finally he expressed FIAF's warm thanks to the hosts of the Barcelona Congress and to all the delegates present in Barcelona. He then officially declared the 69th FIAF Congress closed.

69è CONGRÉS BARCELONA 2013 FIAF

Appendices

1. Program of the 69th FIAF Congress – Barcelona 2013
2. Symposium: «*Indigenous Film Collections in Africa and the World*»
 - 2.1. Schedule and Abstracts of Day 1 and Day 2
3. Report of the President on Behalf of the Executive Committee
4. Report of the Specialised Commissions
 - 4.1. Technical Commission
 - 4.2. Programming and Access to Collections Commission
 - 4.3. Cataloguing and Documentation Commission
5. Publications & Projects
 - 5.1. List of personalities to be interviewed in the framework of the FIAF Oral History Project
 - 5.2. Program of the UNESCO World Day for AV Heritage on 27 October 2013:
 - 5.3. Periodicals Indexing Project Report
6. Future Congresses
 - 6.1. 2014 – Skopje – Newsletter #1 (English – French – Spanish)
7. Financial Reports: Account and Budget

69th FIAF Congress

21st-27th
April 2013

Barcelona



Generalitat de Catalunya
Departament
de Cultura

Filmoteca
de Catalunya

fiaf75

Benvinguts Welcome Bienvenue Bienvenidos

Benvolguts amics i col·legues,

D'aquí a molts pocs dies ens veurem a Barcelona amb motiu del 69^e Congrés de la FIAF. Per a aquest organisme no és una edició ordinària del congrés, ja que coincideix amb el 75è aniversari de la fundació de la FIAF. Per a nosaltres tampoc ho és. És el primer cop que la Filmoteca de Catalunya organitza un esdeveniment d'aquesta magnitud, i aquest té lloc justament després de la posada en funcionament de les noves seus, la qual cosa ens ofereix una ocasió inmillorable per presentar-les internacionalment.

Prop de tres-cents congressistes vinguts d'un centenar de cinematèques de cinquanta països d'arreu del món ens reunirem a Barcelona per compartir experiències i debatre perspectives de l'incert futur que es deriva dels canvis tecnològics i la crisi econòmica. Si ja heu consultat la programació a la web, estareu d'acord que serà una setmana intensa, tant en sessions científiques com en projeccions i visites culturals, emmarcades per unes espectaculars cerimònies inaugurals i de cloenda.

Adjuntem l'agenda d'actes definitiva, així com el programa detallat del simposi sobre les multiversions i les projeccions que l'acompanyen, fruit del suport ofert per molts de vosaltres. Finalment, pareu una atenció especial als darrers consells pràctics, que us seran útils durant les vostres primeres hores a Barcelona. L'equip de la Filmoteca de Catalunya fa tres anys que treballa de valent perquè la vostra estada entre nosaltres sigui d'allò més profitosa i agradable.

Fins molt aviat!

Dear Friends and Colleagues,

We will very shortly be getting together in Barcelona at the 69th FIAF Congress. This is no ordinary edition for the FIAF, as it coincides with the organisation's 75th anniversary. Nor is it for us. This is the first time the Filmoteca de Catalunya has organised an event of this magnitude, and it is to be held at our newly opened premises, giving us the perfect opportunity to show them to our international visitors.

Close to three hundred participants from around a hundred film archives in fifty countries around the world will be meeting in Barcelona to share our experiences and discuss the outlook for the uncertain future resulting from technological changes and the economic crisis. If you have already looked at the congress programme on our website, you will agree that it promises to be a very full week, with scientific sessions, screenings and cultural visits, in between spectacular opening and closing ceremonies.

Please find enclosed the final schedule, along with the detailed programme for the symposium on multiversions and the corresponding screenings, the result of the support that many of you have given us.

Finally, please pay close attention to the latest practical information, which will come in very handy when you first arrive in Barcelona. The Filmoteca de Catalunya team has been working non-stop for three years to make your stay here as worthwhile and as pleasant as possible.

See you very soon!

Chers amis et collègues,

D'ici quelques jours, nous aurons le plaisir de nous rencontrer à Barcelone à l'occasion du 69^e Congrès de la FIAF. Pour cet organisme il ne s'agit pas d'une édition ordinaire du congrès dans la mesure où elle coïncide avec le 75^e anniversaire de la fondation de la FIAF. Pour nous ça ne l'est pas non plus. C'est la première fois que la Filmoteca de Catalunya organise un événement d'une telle ampleur et celui-ci aura lieu juste après la mise en service des nouveaux sièges, ce qui nous offre une excellente occasion de les présenter sur la scène internationale.

Près de trois cents congressistes venus d'une centaine de filmothèques de quelque cinquante pays du monde entier se réuniront à Barcelone pour partager leurs expériences et débattre des perspectives de l'avenir incertain marqué par les changements technologiques et la crise économique. Si vous avez déjà consulté la programmation sur le site Internet, vous reconnaîtrez qu'il s'agira d'une semaine intense, aussi bien en séances scientifiques qu'en projections et visites culturelles, une semaine inscrite entre les magnifiques cérémonies d'inauguration et de clôture.

Vous trouverez ci-joint l'agenda définitif des activités, ainsi que le programme détaillé du symposium sur les versions multiples et les projections qui l'accompagnent, fruit du soutien apporté par un bon nombre d'entre vous. Enfin, nous vous conseillons de bien faire attention aux derniers conseils pratiques. Ils vous seront très utiles pour vos premières heures à Barcelone. L'équipe de la Filmoteca de Catalunya travaille avec ardeur depuis trois ans pour que votre séjour parmi nous soit des plus fructueux et agréables.

À très bientôt !

Estimados amigos y colegas,

Dentro de muy pocos días nos encontraremos en Barcelona con motivo del 69.^º Congreso de la FIAF. Para este organismo no es una edición ordinaria, puesto que coincide con el 75.^º aniversario de su fundación. Para nosotros tampoco lo es. Es la primera vez que la Filmoteca de Catalunya organiza un evento de tal magnitud, y este tiene lugar justo después de la puesta en funcionamiento de nuestras nuevas sedes, lo que nos brinda una ocasión inmejorable para presentarlas internacionalmente.

Cerca de trescientos congresistas procedentes de un centenar de cinematèques de cincuenta países de todo el mundo nos reuniremos en Barcelona para compartir experiencias y debatir perspectivas sobre el incierto futuro que se deriva de los cambios tecnológicos y la crisis económica. Si ya habéis consultado la programación en la web, estaréis de acuerdo en que será una semana intensa, tanto en sesiones científicas como en proyecciones y visitas culturales, emmarcadas por unas espectaculares ceremonias de inauguración y de clausura.

Adjuntamos la agenda de actos definitiva, así como el programa detallado del simposio sobre las multiversions y las proyecciones que lo acompañan, fruto del apoyo ofrecido por muchos de vosotros. Por último, prestad especial atención a los últimos consejos prácticos, que os serán útiles durante vuestras primeras horas en Barcelona. El equipo de la Filmoteca de Catalunya lleva tres años trabajando intensamente para que vuestra estancia entre nosotros sea lo más provechosa y agradable posible.

¡Hasta muy pronto!

Agenda 20 - 27 d'abril Programme 20 - 27 April Agenda 20 - 27 avril Agenda 20 - 27 de abril

20 dissabte

9.00 - 18.00 h
REUNIÓ DEL COMITÈ EXECUTIU

21 diumenge

9.00 - 16.30 h
REUNIÓ DEL COMITÈ EXECUTIU

18.30 h

RECEPCIÓ INAUGURAL
Palau de Pedralbes
Sortida autocars congressistes: 17.30 h
Filmoteca de Catalunya

22 dilluns

SIMPOSI MULTIVERSIONS I
9.00 - 11.00 h
1a sessió:
Metodologies i Case Studies

11.00 - 11.30 h: Pausa i cafè

11.30 - 13.30 h

2^a sessió: *El cinema mut*

13.30 - 14.00 h

Tacita Dean i Guillermo Navarro:
La pel·lícula com a Patrimoni Universal de la UNESCO

14.00 - 15.30 h: Dinar

15.30 - 17.30 h

3^a sessió: *El cinema sonor*

18.00 h: Inauguració exposició

"Multiversions"

19.00 h

Projecció reservada als congressistes i als abonats de la Filmoteca

23 dimarts

Sant Jordi. Dia del llibre i de la rosa
SIMPOSI MULTIVERSIONS II
9.00 - 11.00 h

4^a sessió:

Censures, remuntatges i coproduccions

11.00 - 11.30 h: Pausa i cafè

11.30 - 13.30 h

Assemblea General

13.30 - 15.00 h: Dinar

15.00 - 17.00 h

Assemblea General

18.00 h

Projeccions públiques

24 dimecres

SECOND CENTURY FORUM,
TALLERS DE LES COMISSIONS I REUNIONS DELS GRUPS REGIONALS
9.00 - 18.00 h
EXECUTIVE COMMITTEE MEETING

25 dijous

VISITES CULTURALS
09.00 - 17.00 h

a) Terrassa

Centre de Conservació i Restauració de la Filmoteca de Catalunya, Parc Audiovisual, Escola Superior de Cinema i Audiovisuals de Catalunya (ESCAc)
14.00 - 15.30 h: Lunch
15.30 - 17.30 h
3rd session: Sound Films

18.00 h

Exhibition opening:
"Multiversions"
19.00 h
Exclusive screening for delegates and Filmoteca members

26 divendres

ASSEMBLEA GENERAL
09.00 - 11.00 h

Assemblea General

11.00 - 11.30 h: Pausa i cafè

11.30 - 13.30 h

Assemblea General

13.30 - 15.00 h: Dinar

15.00 - 17.00 h

Assemblea General

18.00 h

Projeccions públiques

27 dissabte

ASSEMBLEA GENERAL
09.00 - 12.00 h

Assemblea General

12.00 - 12.30 h: Pausa i cafè

12.30 - 15.00 h: Assemblea General

18.30 h

CERIMÒNIA DE CLOENDA
Gran Teatre del Liceu

"Die Nibelungen" (Fritz Lang, 1924)
18.00 h
Public screenings

Saturday 20

9.00 - 18.00 h
EXECUTIVE COMMITTEE MEETING

Sunday 21

9.00 - 16.30 h
EXECUTIVE COMMITTEE MEETING

18.30 h

OPENING RECEPTION
Pedralbes Palace
Delegate coach departure time: 17.30 h, Filmoteca de Catalunya

Monday 22

MULTIVERSIONS SYMPOSIUM I
9.00 - 11.00 h
1st session:
Methodologies and Case Studies

11.00 - 11.30 h: Pausa i cafè

11.30 - 13.30 h

2^a sessió: *El cinema mut*

13.30 - 14.00 h

Tacita Dean i Guillermo Navarro:

La pel·lícula com a Patrimoni

Universal de la UNESCO

14.00 - 15.30 h: Dinar

15.30 - 17.30 h

3^a sessió: *El cinema sonor*

18.00 h: Inauguració exposició

"Multiversions"

19.00 h

Projecció reservada als congressistes i als abonats de la Filmoteca

Tuesday 23

Sant Jordi: The Day of the Book and the Rose
MULTIVERSIONS SYMPOSIUM II
9.00 - 11.00 h

4th session:

Censorship, Re-editing and Coproductions

11.00 - 11.30 h: Coffee Break

11.30 - 13.30 h

General Assembly

13.30 - 15.00 h: Lunch

15.00 - 17.00 h

General Assembly

18.00 h

Public screenings

Saturday 27

GENERAL ASSEMBLY
9.00 - 12.00 h
General Assembly

12.00 - 12.30 h: Coffee Break

12.30 - 15.00 h

General Assembly

18.30 h

CLOSING CEREMONY
Gran Teatre del Liceu
"Die Nibelungen" (Fritz Lang, 1924)

Agenda 20 - 27 d'abril

Programme 20 - 27 April

Agenda 20 - 27 avril

Agenda 20 - 27 de abril

Samedi 20	SECOND CENTURY FORUM, ATELIERS DES COMMISSIONS ET RÉUNIONS DES GROUPES RÉGIONAUX
9.00 - 18.00 h	RÉUNION DU COMITÉ EXÉCUTIF
Dimanche 21	09.00 - 11.00 h <i>Commissions FIAF / Ateliers</i> 11.00 - 11.30 h : Pause café
9.00 - 16.30 h RÉUNION DU COMITÉ EXÉCUTIF	11.30 - 12 h <i>Présentations techniques</i>
18.30 h RÉCEPTION D'INAUGURATION Palais de Pedralbes	12.00 - 14.00 h <i>Second Century Forum :</i> <i>« Les archives filmiques après le film »</i> Palacio de Pedralbes Salida autocares congresistas: 17.30 h Filmoteca de Catalunya
Sortie des congressistes en bus : 17.30 h, Filmoteca de Catalunya	14.00 - 15.30 h : Déjeuner
Lundi 22	15.30 - 17.00 h Réunions régionales
SYMPORIUM VERSIONS MULTIPLES I	18.00 h Projections ouvertes au public
9.00 - 11.00 h 1re séance: <i>Méthodologies et études de cas</i>	Jeudi 25
11.00 - 11.30 h : Pause café	VISITES CULTURELLES
11.30 - 13.30 h 2e séance: <i>Le cinéma muet</i>	09.00 - 17.00 h a) Terrassa Centre de Conservation et de Restauration de la Filmoteca de Catalunya, Parc Audiovisual, École Supérieure de Cinéma et d'Audiovisuel de Catalogne (ESCAC)
13.30 - 14.00 h Tacita Dean et Guillermo Navarro : Le film en tant que patrimoine universel de l'UNESCO	b) Girona Musée du Cinéma et centre-ville
14.00 - 15.30 h : Déjeuner	18.00 h Inauguration de la exposition “Multiversions”
15.30 - 17.30 h 3e séance: <i>Le cinéma parlant</i>	19.00 h Proyección reservada para congresistas y abonados a la Filmoteca
18.00 h Inauguration de l'exposition “ Multiversions ”	Vendredi 26
19.00 h Projection réservée aux congressistes et aux adhérents de la Filmoteca de Catalunya	ASSEMBLÉE GÉNÉRALE
Mardi 23	09.00 - 11.00 h Assemblée générale
Sant Jordi. Journée du livre et de la rose SYMPORIUM VERSIONS MULTIPLES II	11.00 - 11.30 h : Pause café
9.00 - 11.00 h 4e séance: <i>Censures, remontages et coproductions</i>	11.30 - 13.30 h Assemblée générale
9.00 - 11.30 h : Pause café	13.30 - 15 h : Déjeuner
11.30 - 13.30 h 5e séance: <i>Restaurations</i>	15.00 - 17.00 h Assemblée générale
13.30 - 15.00 h : Déjeuner	18.00 h 5 ^a séance: <i>Restauraciones</i>
15.00 - 17.00 h 6e séance: <i>Conservation et catalogage</i>	13.30 - 15.00 h: Almuerzo
18.00 h Projections ouvertes au public	15.00 - 17.00 h 6 ^a séance: <i>Conservación y catalogación</i>
Samedi 27	ASSEMBLÉE GÉNÉRALE
09.00 - 12.00 h Assemblée générale	12.00 - 12.30 h : Pause café
12.00 - 12.30 h : Pause café	12.30 - 15.00 h Asamblea General
12.30 - 15.00 h Assemblée générale	18.30 h CÉRÉMONIE DE CLÔTURE Gran Teatre del Liceu “Die Nibelungen” (Fritz Lang, 1924)
18.30 h CÉRÉMONIE DE CLÔTURE Gran Teatre del Liceu “Die Nibelungen” (Fritz Lang, 1924)	

Programa Simposi

Symposium Programme

Symposium Programme

Programa Simposio

Dilluns, 22 d'abril del 2013	15.30 - 17.30 h EL CINEMA SONOR Moderador: François Thomas / Université Sorbonne Nouvelle-Paris III, França
	Donata Pesenti / Museo Nazionale del Cinema, Torí, Itàlia: “La societat anònima Stefano Pittaluga”
	Chris Wahl / HFF Konrad Wolf, Potsdam, Alemanya: “BABELsberg: les versions multiidioma produïdes per la UFA en la dècada de 1930”
	Elena Dragada / Università degli Studi di Milano, Itàlia: “Com s'han d'estudiar les variants cinematogràfiques? Problemes de mètode i convergència d'enfocaments”
	Alberto Elena / Universidad Carlos III, Madrid, Espanya: “Bollywood a Quismondo: versions del cinema indi per a l'exportació, 1953-1962”
	Rachael Stoeltje / Indiana University Libraries Film Archive, EUA: “Teaching Film Custodians i Studio System: una associació única que fa servir versions noves i editades de pel·lícules de Hollywood per educar els adolescents en les dècades dels anys 1940 i 1950”
	Natacha Laurent / Cinémathèque de Toulouse, Université de Toulouse-Le Mirail, França: “Les pel·lícules-trofeu: les aventures de les multiversions al país dels bolxevics”
	André Gaudreault / Université de Montréal, Canadà: “Aparició, desaparició, divertiment: l'arxiu digital i l'àmbit de l'accésibilitat”
	Russell Merritt / University of California, Berkeley, EUA: “Lligar un nou Proteu: reconstrucció d'Intolerància, de D.W. Griffith”
	Thomas Christensen / Danish Film Institute, Copenhaguen, Dinamarca: “Llàgrimes per Rússia. Multiversions en el cinema mut danès”
	Bryony Dixon / British Film Institute National Archive, Londres, Regne Unit: “El segon negatiu: el problema de les versions múltiples en la restauració de pel·lícules”
	Céline Ruivo i Caroline Fournier / Cinémathèque Française i Cinémathèque Suisse, París/Lausana, França/Suïssa: “Les versions de La Roue d'Abel Gance: l'àmbit de la restauració”
Monday 22 April 2013	9.00 - 11.00 h METHODOLOGIES AND CASE STUDIES Chairman: Esteve Riambau / Filmoteca de Catalunya
	Marie Frappat / Université Sorbonne Nouvelle-Paris III, França: “How did awareness of multiversions come about?”
	Elena Dragada / Università degli Studi di Milano, Italy: ‘How can we study multiversions of films? Methodological problems and combining approaches’
	Alberto Elena / Universidad Carlos III, Madrid, Spain: ‘Bollywood in Quismondo: Versions of Indian films for export, 1953-1962’
	Rachael Stoeltje / Indiana University Libraries Film Archive, USA: ‘Teaching Film Custodians and the Studio System: A unique partnership using edited, new versions of Hollywood films to educate American teens in the 1940s and '50s’
	Laurent Bismuth i Dominique Moustacchi / CNC, París, França: “La funció dels arxius: conservació, catalogació, restauració i difusió de les multiversions”
	Detlev Balzer i Georg Eckes / Deutsches Filminstitut, Frankfurt, Alemanya: “Ensenyar a un ordinador la diferència entre una obra i una versió. El Comitè Tècnic d'Estandardització de les Obres Cinematogràfiques CEN TC 372 i els seus estàndards de metades EN 15744 i EN 15907”
	André Gaudreault / Université de Montréal, Canada: ‘Appearance, disappearance, distraction: the digital archive and the issue of accessibility’
	Russell Merritt / University of California, Berkeley, USA: ‘Binding a New Proteus: Reconstructing D.W. Griffith's Intolerance’
	Thomas Christensen / Danish Film Institute, Copenhagen, Denmark: ‘Tears for Russia. Multiversions in Danish silent cinema’
	13.30 - 14.00 h SILENT FILMS Chairman: Paolo Cherchi Usai / George Eastman House, Rochester, USA
	Tacita Dean and Guillermo Navarro: ‘Film as part of UNESCO World Heritage’

Programa Simposi Symposium Programme Symposium Programme Programa Simposio

15.30 - 17.30 h
SOUND FILMS

Chairman:
François Thomas / Université Sorbonne Nouvelle - Paris III, France

Donata Pesenti / Museo Nazionale del Cinema, Turin, Italy: 'Stefano Pittaluga Ltd.'

Chris Wahl / HFF Konrad Wolf, Potsdam, Germany: 'BABELSberg – The Multiple Language Versions Produced by UFA in the 1930s'

Michel Marie / Cinémathèque Universitaire, Paris, France: 'M, by Fritz Lang'

Tuesday 23 April 2013
9.00 - 11.00 h
CENSORSHIP, RE-EDITING AND CO-PRODUCTIONS

Chairman:
Stefan Drössler / FilmMuseum München

Antonio Laurindo dos Santos Neto / Arquivo Nacional, Rio de Janeiro, Brazil: 'Organising, identifying and cataloguing films, and cutting of films by the Public Entertainment Censor Division (DCDP)'

Natacha Laurent / Cinémathèque de Toulouse, Université de Toulouse II - Le Mirail, France: 'Trophy Films: the adventures of multiversions in the land of Bolsheviks'

Kay Gladstone / Imperial War Museum, London, UK: 'Films beget other films: the repurposing of documentary and actuality film'

Oh, Sungji / Korean Film Archive, Seoul, Korea: 'Multiversions produced by the practice of transnational collaborations'

11.30 - 13.30 h
RESTORATION
Chairman:
Mark-Paul Meyer / Eye Film Institute, Amsterdam, Netherlands

Bryony Dixon / BFI National Archive, London, UK: 'The Second Negative – the problem of multiple versions in film restoration'

Céline Ruivo and Caroline Fournier / Cinémathèque Française/Cinémathèque Suisse, Paris/Lausanne, France/Switzerland: 'The Versions of La Roue (The Wheel) by Abel Gance: the restoration issue'

Luciano Berriatúa / Filmoteca Española, Madrid, Spain: 'The restored versions of Orson Welles' Chimes at Midnight'
Robert Jaquier and Adrian Wood / International Olympic Committee, Lausanne, Switzerland: 'Multiversions of Olympic films'

15.00 - 17.00 h
CONSERVATION AND CATALOGUING

Chairman:
Mariona Bruzzo / Filmoteca de Catalunya

Jean-François Cornu / Independent researcher, member of ATAA, the French Audiovisual Translators' Association, France: 'Subtitled and dubbed versions, original versions worth conserving?'

Laurent Bismuth & Dominique Moustacchi / CNC, Paris, France: 'The Role of Archives: Conservation, cataloguing, restoration and broadcasting multiversions'

Detlev Balzer and Georg Eckes / Deutsches Filminstitut, Frankfurt, Germany: 'Teaching a Computer the Difference between a Work and a Version. The Cinematographic Works Standardisation Technical Committee CEN TC 372 and its Metadata Standards EN 15744 and EN 15907'

11.30 - 13.30 h
LE CINÉMA MUET

Président:
Paolo Cherchi Usai / George Eastman House, Rochester, États-Unis

André Gaudreault / Université de Montréal, Canada : «Apparition, disparition, diversion : l'archive numérique et l'enjeu de l'accessibilité.»

Russell Merritt / University of California, Berkeley, États-Unis : «Créer un nouveau Protée : reconstruction d'Intolerance de D.W. Griffith.»

Thomas Christensen / Danish Film Institute, Copenhagen, Danemark : «Larmes pour la Russie. Versions multiples dans le cinéma muet da-nois.»

13.30 - 14.00 h
Tacita Dean et Guillermo Navarro : «Le film en tant que patrimoine universel de l'UNESCO »

Bryony Dixon / British Film Institute National Archive, Londres, Royaume-Uni : «Le deuxième négatif : le problème des versions multiples dans la restauration de films.»

Céline Ruivo et Caroline Fournier / Cinémathèque Française/Cinémathèque Suisse, Paris/Lausanne, France/Switzerland : «Les versions de La roue d'Abel Gance: les enjeux de la restauration.»

Lundi, 22 avril 2013

9.00 - 11.00 h
MÉTHODOLOGIES ET ÉTUDES DE CAS

Président:
Esteve Riambau / Filmoteca de Catalunya

15.30 - 17.30 h
LE CINÉMA PARLANT

Président :

François Thomas / Université Sorbonne Nouvelle - Paris III, France

Donata Pesenti / Museo Nazionale del Cinema, Torino, Italie : «La società Stefano Pittaluga.»

Chris Wahl / HFF Konrad Wolf, Potsdam, Allemagne : «BABELSberg – Les versions multilingues produites par l'UFA dans les années 1930.»

Elena Dragada / Università degli Studi di Milano, Italie : «Comment étudier les variantes filmiques ? Problèmes de méthode et convergence d'approches.»

Alberto Elena / Universidad Carlos III, Madrid, Espagne : «Bollywood à Quisimondo : versions du cinéma indien destinées à l'exportation, 1953-1962.»

Rachael Stoeltje / Indiana University Libraries Film Archive, États-Unis : «Teaching Film Custodians et Studio System: un partenariat unique utilisant de nouvelles versions de films hollywoodiens pour éduquer les adolescents dans les années 1940 et 1950.»

11.30 - 13.30 h
CENSURES, REMONTAGES ET COPRODUCTIONS

Président :
Stefan Drössler / FilmMuseum München

Natacha Laurent / Cinémathèque de Toulouse, Université de Toulouse II - Le Mirail, France : «Les films-trophées : les aventures des multiversions au pays des Bolcheviks.»

Kay Gladstone / Imperial War Museum, Londres, Royaume-Uni : «Les films engendrent d'autres films : la réutilisation du film documentaire et d'actualité.»

Oh, Sungji / Korean Film Archive, Seoul, Corée : «Les multiversions produites grâce aux coopérations transnationales.»

11.30 - 13.30 h
RESTAURATIONS

Président :
Mark-Paul Meyer / Eye Film Institute, Amsterdam, Pays-Bas

Bryony Dixon / British Film Institute National Archive, Londres, Royaume-Uni : «Le deuxième négatif : le problème des versions multiples dans la restauration de films.»

Céline Ruivo et Caroline Fournier / Cinémathèque Française/Cinémathèque Suisse, Paris/Lausanne, France/Switzerland : «Les versions de La roue d'Abel Gance: les enjeux de la restauration.»

15.30 - 17.30 h
Y CASE STUDIES

Moderador:
Esteve Riambau / Filmoteca de Catalunya

Donata Pesenti / Museo Nazionale del Cinema, Turin, Italy: «La società Stefano Pittaluga.»

Robert Jaquier et Adrian Wood / Comité Olympique International, Lausanne, Suisse : «Versions Multiples de films olympiques.»

15.00 - 17.00 h
CONSERVATION ET CATALOGAGE

Présidente :
Mariona Bruzzo / Filmoteca de Catalunya

Jean-François Cornu / Chercheur indépendant, membre de l'ATAA, Association des Traducteurs Adaptateurs de l'Audiovisuel, France: «Les versions sous-titrées et doublées, des versions originales dignes de conservation ?.»

Laurent Bismuth et Dominique Moustacchi / CNC, Paris, France: «Le rôle des archives: conservation, catalogage, restauration et diffusion des versions multiples.»

Antonio Laurindo dos Santos Neto / Arquivo Nacional, Rio de Janeiro, Brésil : «Organisation, identification et catalogage des films et coupures de films du Service de Censure des Divertissements Publics (DCDP).»

Detlev Balzer et Georg Eckes / Deutsches Filminstitut, Frankfurt, Allemagne : «Enseigner à un ordinateur la différence entre une œuvre et une version. Le Comité technique de normalisation des œuvres cinématographiques CEN TC 372 et ses normes de métadonnées EN 15744 et EN 15907.»

11.30 - 13.30 h
EL CINE MUUDO

Moderador:
Paolo Cherchi Usai / George Eastman House, Rochester, EEUU

Natacha Laurent / Cinémathèque de Toulouse / Université de Toulouse II - Le Mirail, France : «Las películas-trofeo: las aventuras de las multiversiones en el país de los bolcheviques»

André Gaudreault / Université de Montréal, Canada : «Aparición, desaparición, divertimiento: el archivo digital y el ámbito de la accesibilidad»

Russell Merritt / University of California, Berkeley, EEUU : «Atar a un nuevo Proteo: reconstrucción de Intolerancia, de D.W. Griffith»

Thomas Christensen / Danish Film Institute, Copenhagen, Dinamarca : «Lágrimas por Rusia. Multiversiones en el cine mudo danés»

13.30 - 14.00 h
Tatita Dean et Guillermo Navarro : «La película como Patrimonio Universal de la UNESCO»

Luciano Berriatúa / Filmoteca Española, Madrid, Espagne : «Les versions restaurées de Chimes at Midnight d'Orson Welles.»

Robert Jaquier et Adrian Wood / Comité Olympique International, Lausanne, Suisse : «Versions Multiples de films olympiques.»

15.00 - 17.00 h
EL CINE SONORO

Moderador:
Esteve Riambau / Filmoteca de Catalunya

Marie Frappat / Université Sorbonne Nouvelle-Paris III, Francia: «¿Cómo ha emergido la toma de conciencia de las multiversiones?»

Elena Dragada / Università degli Studi di Milano, Italia: «¿Cómo deben estudiarse las variantes cinematográficas? Problemas de método y convergencia de enfoques»

Alberto Elena / Universidad Carlos III, Madrid, España: «Bollywood en Quisimondo: versiones del cine indio para la exportación, 1953-1962»

Rachael Stoeltje / Indiana University Libraries Film Archive, EEUU: «Teaching Film Custodians y Studio System: una asociación única que utiliza versiones nuevas y editadas de películas de Hollywood para educar a los adolescentes en las décadas de los años 1940 y 1950»

11.30 - 13.30 h
CENSURAS, REMONTAJES Y COPRODUCCIONES

Moderador:
Stefan Drössler / FilmMuseum München

Antonio Laurindo dos Santos Neto / Arquivo Nacional, Rio de Janeiro, Brasil: «Organización, identificación y catalogación de las películas y recortes de las películas de la División de Censura de Diversiones Públicas (DCDP)»

Natacha Laurent / Cinémathèque independiente, miembro de l'ATTA, Association des Traducteurs Adaptateurs de l'Audiovisuel, Francia: «¿Las versiones subtituladas y dobladas, son versiones "originales" dignas de conservación?»

Laurent Bismuth y Dominique Moustacchi / CNC, París, Francia: «La función de los archivos: conservación, catalogación, restauración y difusión de las multiversiones»

Oh, Sungji / Korean Film Archive, Seúl, Corea: «Multiversiones producidas gracias a colaboraciones transnacionales»

11.30 - 13.30 h
RESTAURACIONES

Moderador:
Céline Ruivo y Caroline Fournier / Cinémathèque Française/Cinémathèque Suisse, Paris/Lausanne, France/Switzerland : «Les versions de La roue d'Abel Gance: les enjeux de la restauration.»

15.30 - 17.30 h
EL CINE SONORO

Moderador:
François Thomas / Université Sorbonne Nouvelle-Paris III, Francia

11.30 - 13.30 h
RESTAURACIONES

Moderador:
Mark-Paul Meyer / Eye Film Institute, Amsterdam, Países Bajos

Bryony Dixon / British Film Institute National Archive, Londres, Reino Unido: «El segundo negativo: el problema de las versiones múltiples en la restauración cinematográfica»

Céline Ruivo y Caroline Fournier / Cinémathèque Française y Cinémathèque Suisse, París/Lausanne, Francia/Suiza: «Las versiones de La roue de Abel Gance: el ámbito de la restauración»

15.00 - 17.00 h
CONSERVACIÓN Y CATALOGACIÓN

Moderadora:
Mariona Bruzzo / Filmoteca de Catalunya

Jean-François Cornu / Investigador independiente, miembro de l'ATTA, Association des Traducteurs Adaptateurs de l'Audiovisuel, Francia: «Las versiones restauradas de Campanadas a medianoche, de Orson Welles»

Robert Jaquier y Adrian Wood / International Olympic Committee, Lausanne, Suiza: «Multiversiones de películas olímpicas»

15.00 - 17.00 h
CONSERVACIÓN Y CATALOGACIÓN

Moderadora:
Mariona Bruzzo / Filmoteca de Catalunya

Jean-François Cornu / Investigador independiente, miembro de l'ATTA, Association des Traducteurs Adaptateurs de l'Audiovisuel, Francia: «Las versiones restauradas de Campanadas a medianoche, de Orson Welles»

Kay Gladstone / Imperial War Museum, Londres, Reino Unido: «Las películas engendraran otras películas: la reutilización de películas documentales y de actualidad»

Oh, Sungji / Korean Film Archive, Seúl, Corea: «Multiversiones producidas gracias a colaboraciones transnacionales»

15.00 - 17.00 h
CONSERVACIÓN Y CATALOGACIÓN

Moderador:
Detlev Balzer y Georg Eckes / Deutsches Filminstitut, Frankfurt, Alemania: «Enseñar a un ordenador la diferencia entre una obra y una versión. El Comité Técnico de Estandarización de las Obras Cinematográficas CEN TC 372 y sus estándares de metadatos EN 15744 y EN 15907»

Projeccions

Film screenings

Projections

Proyecciones

Dilluns 22
19.00 h / Sala Chomón
MULTIVERSIONS AL CINEMA DELS ORÍGENES

Programa preparat per Camille Blot-Wellens i l'Arxiu de la Filmoteca de Catalunya, amb còpies de 35 mm procedents principalment del nostre fons, d'altres filmoteques de l'Estat espanyol (Filmoteca Espanyola, Filmoteca de Zaragoza, Filmoteca de València i Filmoteca Vasca) i de filmoteques europees (Cinémathèque Française, Svensk Filminstitutet i la Cineteca di Bologna).

Presentació a càrrec de Rosa Cardona, *Filmoteca de Catalunya*; Camille Blot-Wellens, restauradora freelance i Joxean Fernández, *Filmoteca Vasca*.

Acompanyament musical a càrrec del mestre Joan Pineda.

Munday 22
19.00 h / Chomón Auditorium
MULTIVERSIONS IN EARLY FILM

Programme prepared by Camille Blot-Wellens and the Filmoteca de Catalunya archive, including 35mm copies belonging, in the main, to our collection, to other film libraries in Spain (Filmoteca Espanyola, Filmoteca de Zaragoza, Filmoteca de València and Filmoteca Vasca), and to European film archives (Cinémathèque Française, Svensk Filminstitutet and the Cineteca di Bologna).

Presentación por Rosa Cardona, *Filmoteca de Catalunya*; Camille Blot-Wellens, restauradora freelance y Joxean Fernández, *Filmoteca Vasca*. Musical accompaniment by Joan Pineda.

Lundi 22
19.00 h / Salle Chomón
LES VERSIONS MULTIPLES DANS LE CINÉMA DES ORIGINES

Programme préparé par Camille Blot-Wellens et les archives de la Filmoteca de Catalunya, avec des copies de 35 mm provenant principalement de notre fonds, d'autres filmothèques de l'État espagnol (Filmoteca Espanyola, Filmoteca de Zaragoza, Filmoteca de València et Filmoteca Vasca) et de filmothèques européennes (Cinémathèque Française, Svensk Filminstitut et la Cineteca di Bologna).

Présenté par Rosa Cardona, *Filmoteca de Catalunya*; Camille Blot-Wellens, restauratrice freelance et Joxean Fernández, *Filmoteca Vasca*. Accompagnement musical par Joan Pineda.

Lunes 22
19.00 h / Sala Chomón
MULTIVERSIONES EN EL CINE DE LOS ORÍGENES

Programa preparado por Camille Blot-Wellens y el archivo de la Filmoteca de Catalunya, con copias de 35 mm procedentes principalmente de nuestro fondo, de otras filmotecas del Estado español (Filmoteca Espanyola, Filmoteca de Zaragoza, Filmoteca de València y Filmoteca Vasca) y de filmotecas europeas (Cinémathèque Française, Svensk Filminstitutet y la Cineteca di Bologna).

Presentación a cargo de Rosa Cardona, *Filmoteca de Catalunya*; Camille Blot-Wellens, restauradora freelance y Joxean Fernández, *Filmoteca Vasca*.

Acompañamiento musical a cargo del maestro Joan Pineda.

Tuesday 23
18.00 h / Laya Auditorium
ATLANTIS

AUGUST BLOM, 1913. Cast: Olaf Foss, Frederik Jacobsen, Carl Lauritzen, Ida Orloff, Ebba Thomsen, Charles Unthan. Denmark. Silent, Danish and English intertitles with Catalan subtitles. 131'

Presentation by Thomas Christensen, *Det Danske Fiminstitut*. Musical accompaniment by Joan Pineda.

19.00 h / Chomón Auditorium
ONCE UPON A TIME IN AMERICA

SERGIO LEONE, 1984. Cast: Robert de Niro, James Woods, Elizabeth McGovern, Tuesday Weld, William Forsythe, Treat Williams, Jennifer Connelly, Burt Young, Joe Pesci, Danny Aiello, James Russo. USA. English with Catalan subtitles. 254' DCP projection

Presentation by Anna Fiaccarini and Gian Luca Farinelli, *Cineteca di Bologna*.

20.30 h / Laya Auditorium
L'ASSEDIO DELL'ALCAZAR

The Siege of the Alcazar AUGUSTO GENINA, 1939. Cast: Rafael Calvo, María Denis, Carlos Muñoz, Mireille Balín, Fosco Giachetti, Andrea Checchi, Aldo Fiorelli, Silvio Bagolini, Carlo Tambarlani. Italy-Spain. Spanish with English subtitles 99'

Presentation by Daniela Arónica.

Wednesday 24
18.00 h / Laya Auditorium
MADEMOISELLE DOCTEUR

GEORG WILHELM PABST, 1936.

Cast: Dita Parlo, Pierre Blanchard, Pierre Fresnay, Louis Jouvet, Charles Dullin, Viviane Romance, Jean-Louis Barrault, Roger Karl, Gaston Modot. France. French with Catalan subtitles. 110'

Presentation by Eric Le Roy, CNC and President of FIAF.

19.00 h / Chomón Auditorium
CHIMES AT MIDNIGHT

ORSON WELLES, 1964. Cast: Orson Welles, Jeanne Moreau, John Gielgud, Keith Baxter, Walter Chiari, Marina Vlady, Margaret Rutherford, Norman Rodway, Fernando Rey, José Nieto. Spain - Switzerland. English with Catalan subtitles. 111'. DCP projection.

Presentation by Luciano Berriatúa, *Filmoteca Espanyola*.

20.30 h / Laya Auditorium
SALONIQUE, NID D'ESPIONS
Street of Shadows

GEORG WILHELM PABST, 1936. Cast: Pierre Blanchard, Dita Parlo, Pierre Fresnay, Roger Karl, Viviane Romance, Louis Jouvet, Jean-Louis Barrault, Marcel Lupovici, Gaston Modot, Robert Manuel, Ernest Ferny. France. French with Catalan subtitles. 94'

21.30 h / Chomón Auditorium
MARATHON

CARLOS SAURA, 1993. Catalonia-Spain. No dialogues. 120' DCP projection

Presentation by Robert Jaquier and Adrian Wood, *International Olympic Committee*.

Thursday 25
18.00 h / Laya Auditorium

DAS ERBE DER NIBELUNGEN
The Legacy of Die Nibelungen

GUIDO ALTENDORF, ANKE WILKENING, 2011. Germany. German with Catalan subtitles. 66' HDCam projection

Presentation by Ferran Alberich, *Filmoteca de Catalunya*.

19.00 h / Chomón Auditorium
CAPE FORLORN /
LE CAP PERDU /
MENSCHEN IM KÄFIG
(excerpt)

EWALD ANDRÉ DUPONT, 1930. Cast: Fay Compton, Frank Harvey, Ian Hunter. Great Britain. English, French and German with Catalan subtitles. 16'

BLACKMAIL (sound version)

ALFRED HITCHCOCK, 1929. Cast: Anny Ondra, Sara Allgood, John Longden, Charles Paton, Donald Calthrop, Cyril Ritchard. Great Britain. English with Catalan subtitles. 85'

Presentation by Bryony Dixon, *British Film Institute*.

105'

Abans de sortir...

Before departure...

Avant de partir...

Antes de salir...

L'inici del Congrés s'acosta. Tot seguit trobareu informació important que haurieu de tenir en compte.

DATES D'ARRIBADA

I DE SORTIDA

Si us plau, feu-nos saber *abans del 15 d'abril* les dates d'arribada i de sortida perquè us puguem proporcionar els tiquets restaurant.

INFORMACIÓ SOBRE L'HOTEL

Els participants han de comunicar a l'organització el nom de l'hotel en què s'allotjaran.

ACREDITACIÓ

El *diumenge 21 d'abril, d'11.00 a 17.00 h*, podreu recollir les acreditacions al taulell de recepció de la Filmoteca de Catalunya. El dilluns 22, el taulell d'acreditació obrirà a les 8 h.

ACTE INAUGURAL (transport)

L'acte inaugural tindrà lloc el diumenge 21 d'abril a les 18.30 h (Palau de Pedralbes, av. Diagonal, 686, Barcelona).

S'ha habilitat un servei d'autobús que sortirà de la rambla del Raval a les 17.30 h.

El punt de trobada per a aquelles persones que vulguin anar-hi en autobús és a la Filmoteca de Catalunya a les 17.15 h.

Important: cal confirmar l'assistència a l'acte inaugural al Palau de Pedralbes. Heu d'enviar la vostra confirmació juntament amb la resta d'informació esmentada més amunt a l'adreça següent:

filmoteca.congres@gencat.cat

The beginning of the Congress is drawing near. Please find below some important information that you should take into consideration.

ARRIVAL AND DEPARTURE DATES

Thanks for letting us know *before 15th April* your arrival and departure dates so that we can provide the restaurant tickets.

HOTEL INFORMATION

Registrants must let the organization know which hotel they will be staying in.

ACCREDITATIONS

You can pick up your registration documents on *Sunday 21st April from 11.00am to 5.00pm* from the reception desk at the Filmoteca de Catalunya. Monday 22th: Accreditation desk opens at 8.00am

SOIRÉE D'INAUGURATION (Transport):

Soirée d'inauguration: dimanche 21 d'abril à 18.30 h (Palais de Pedralbes, Av. Diagonal, 686 de Barcelone).

Un service de bus privés sera mis à votre disposition à 17.30 h avec comme point de départ la Rambla del Raval.

L'heure de rendez-vous pour les participants désirant utiliser le bus est à 17.15 h devant la Filmoteca de Catalunya.

Il est indispensable de confirmer votre assistance à la soirée d'inauguration de Pedralbes et les informations requises ci-dessus par courrier électronique à: filmoteca.congres@gencat.cat

Importante: es preciso confirmar la asistencia al acto inaugural en el Palacio de Pedralbes. Debe enviar su confirmación junto con el resto de información mencionada anteriormente a la siguiente dirección: filmoteca.congres@gencat.cat

En vue de l'approche du début du Congrès, voici ci-dessous quelques informations pratiques dont vous devrez tenir compte.

FECHAS DE LLEGADA Y SALIDA

Merci de nous faire parvenir, au plus tard le 15 avril, le jour d'arrivée à Barcelone et de départ, dans le but de vos remettre les tickets-restaurant.

INFORMACIÓN SOBRE EL HOTEL

Los participantes deben comunicar a la organización el nombre del hotel en el que se hospedarán.

ACREDITACIÓN

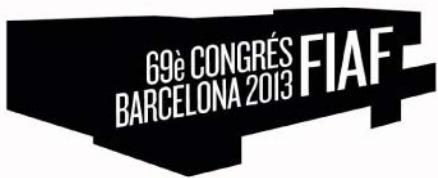
El domingo 21 de abril, de 11.00 a 17.00 h, podrá recoger las acreditaciones en el mostrador de recepción de la Filmoteca de Catalunya. El lunes 22, el mostrador de acreditación abrirá a las 8 h.

ACTO INAUGURAL (transporte)

El acto inaugural se celebrará el domingo 21 de abril a las 18.30 h (Palacio de Pedralbes, avda. Diagonal, 686, Barcelona).

Se ha habilitado un servicio de autobús que saldrá de la rambla del Raval a las 17.30 h.

El punto de encuentro para aquellas personas que deseen desplazarse hasta allí en autobús será la Filmoteca de Catalunya a las 17.15 h.



Filmoteca
de Catalunya
Barcelona, 21st-27th April 2013

MULTIVERSIONS PROGRAMME

Monday 22 April 2013

I. 9.00–11.00 **Methodologies and Case Studies**

Chairman: Esteve Riambau (Filmoteca de Catalunya)

- a) Marie Frappat (Université Sorbonne Nouvelle - Paris III, France): '*How did Awareness of Multiversions come about?*'
- b) Elena Dragada (Università degli Studi di Milano, Italy): '*How can we study Multiversions of Films? Methodological Problems and Combining Approaches*'
- c) Alberto Elena (Universidad Carlos III de Madrid, Spain): '*Bollywood in Quismondo: Versions of Indian films for export, 1953-1962*'
- d) Rachael Stoeltje (Indiana University Libraries Film Archive, USA): '*Teaching Film Custodians and the Studio System: A unique partnership using edited, new versions of Hollywood films to educate American teens in the 1940s and '50s*'

II. 11.30–13.30 **Silent Films**

Chairman: Paolo Cherchi Usai (George Eastman House, Rochester, USA)

- a) André Gaudreault (Université de Montréal, Canada): '*Appearance, Disappearance, Distraction: The digital archive and the issue of accessibility*'
- b) Russell Merritt (University of California, Berkeley, USA): '*Binding a New Proteus: Reconstructing D.W. Griffith's Intolerance*'
- c) Thomas Christensen (Danish Film Institute, Copenhagen, Denmark): '*Tears for Russia. Multiversions in Danish Silent Cinema*'

[13.30–14 Tacita Dean and Guillermo Navarro: 'Film as part of UNESCO World Heritage']

III. 15.30–17.30 **Sound Films**

Chairman: François Thomas (Université Sorbonne Nouvelle - Paris III, France)

- a) Donata Pesenti (Museo Nazionale del Cinema, Turin, Italy): '*The company Stefano Pittaluga*'
- b) Chris Wahl (HFF Konrad Wolf, Potsdam, Germany): '*BABELSberg – The Multiple Language Versions Produced by UFA in the 1930s*'
- c) Michel Marie (Cinémathèque Universitaire, Paris, France): '*M, by Fritz Lang*'

Filmoteca
de Catalunya

 Generalitat de Catalunya
Departament de Cultura

Tuesday 23 April 2013

IV. 9.00–11.00 Censorship, Re-editing and Co-productions

Chairman: Stefan Drössler (FilmMuseum München)

- a) Antonio Laurindo dos Santos Neto (Arquivo Nacional, Rio de Janeiro, Brazil): '*Organising, Identifying and Cataloguing Films, and Cutting of Films by the Public Entertainment Censor Division (DCDP)*'
- b) Natacha Laurent (Cinémathèque de Toulouse/Université de Toulouse II - Le Mirail, France): '*Trophy Films: the adventures of multiversions in the land of Bolsheviks*'
- c) Kay Gladstone (Imperial War Museum, London, UK): '*Films beget other Films: the Repurposing of Documentary and Actuality Film*'
- d) Oh, Sungji (Korean Film Archive, Seoul, Korea): '*Multiversions Produced by the Practice of Transnational Collaborations*'

V. 11.30–13.30 Restoration

Chairman: Mark-Paul Meyer (Eye Film Institute, Amsterdam, Netherlands)

- a) Bryony Dixon (BFI National Archive, London, UK): '*The Second Negative – the problem of multiple versions in film restoration*'
- b) Céline Ruivo and Caroline Fournier (Cinémathèque Française/Cinémathèque Suisse, Paris/Lausanne, France/Switzerland): '*The Versions of The Wheel by Abel Gance: the restoration issue*'
- c) Luciano Berriatúa (Filmoteca Española, Madrid, Spain): '*The restored versions of Orson Welles' Chimes at Midnight*'
- d) Robert Jaquier and Adrian Wood (International Olympic Committee, Lausanne, Switzerland): '*Multiversions of Olympic Films*'

VI. 15.00–17.00 Conservation and Cataloguing

Chairman: Mariona Bruzzo (Filmoteca de Catalunya)

- a) Jean-François Cornu (Independent researcher and member of ATAA, the French Audiovisual Translators' Association, France): '*Subtitled and Dubbed Versions, Original Versions Worth Conserving?*'
- b) Laurent Bismuth & Dominique Moustacchi (CNC, Paris, France): '*The Role of Archives: Conservation, cataloguing, restoration and broadcasting multiversions*'
- c) Detlev Balzer and Georg Eckes (Deutsches Filminstitut, Frankfurt, Germany): '*Teaching a Computer the Difference between a Work and a Version. The Cinematographic Works Standardisation Technical Committee CEN TC 372 and its Metadata Standards EN 15744 and EN 15907*'

MULTIVERSIONS SYMPOSIUM I

Multiversions
Symposium

METHODOLOGIES AND CASE STUDIES

MONDAY 22

9.00 - 11.00 h

Chairman: Esteve Riambau / *Filmoteca de Catalunya*

For many years, the history of cinema has looked on films with more than one version as isolated cases. Today, however, we know that the second negatives of silent films, the multiversions of the early days of sound, the variants between sixties European co-productions and recent director's cuts are not exceptions. They are part of a generalised practice, added to the effects of the censor or dubbing, that have been the order of the day to such an extent that the concept of 'original version' is questioned. Film archives and libraries should be well aware of what is hidden under the tip of the multiversion iceberg in undertaking their tasks of classification, restoration and dissemination.

Marie Frappat / *Université Sorbonne Nouvelle-Paris III, France*

How did awareness of multiversions come about?

Awareness of multiple versions is gained gradually. In this presentation I propose we shift our gaze to the historians, curators, restorers, analysts and critics, in order to identify the various stages of their awareness after the nineteen fifties. In addition, it is the movement of films on different media that enables analysts to realise the importance of such a phenomenon. Finally, university and archive researchers are working together on this matter, organising congresses. This gradually explodes the myth of the original, sole and authorised version, that every analysis is based on, and one can get away from the idea that multiversions concern only certain cases and recognise the basically plural nature of films.

Elena Dragada / *Università degli Studi di Milano, Italy*

How can we study multiversions of films? Methodological problems and combining approaches

If the nature of multiversions can be just as multiple and vary as necessary, studying them poses methodological problems. On the one hand, one is faced with the philological approach, which aims to get at 'the original text' through a series of operations that lead to an explanation of equivalences like scholarly versions of literary works. On the other, one is faced with the genetic approach, which, contrariwise, aims to study the 'prior text', that is, the text that precedes and presupposes the existence of a film and its different versions. Now, studying multiversions means we have to review the specificity of these approaches in light of the specificity of films and filmmaking in general, and of 'plural films' in particular. Studying different versions of a film highlights the need to include and adapt the two approaches summarised here, along with a number of skills. It likewise fosters—and this is very positive—collaboration between academics and archivists.

MONDAY 22

9.00 - 11.00 h

**METHODOLOGIES
AND CASE
STUDIES**

Alberto Elena / *Universidad Carlos III, Madrid, Spain*

Bollywood in Quismondo: versions of Indian films for export, 1953-1962

One of the most striking conclusions of Víctor Erice's famous field study undertaken in 1962 in the small Toledan town of Quismondo concerns the popularity amongst residents of the film *Mother India* (Mehboob Khan, 1957), which was quietly released and earned very little critical attention in Spain. Years before, *Aan* (Mehboob Khan, 1952) was released in very different circumstances. Both saw the light in Spanish cinemas in significantly shortened and cut versions, in line with what was presumably common practice in all Western markets. Based on the study of the cases of Spain and Portugal, this presentation aims to provide an initial approach to the multiversions of the early Indian productions distributed in the West, in order to establish tentative hypotheses regarding the early marketing strategies of the large Bombay studios in the nineteen fifties, and the reception practices they were subjected to in various contexts.

Rachael Stoeltje / *Indiana University Libraries Film Archive, USA*

Teaching Film Custodians and the Studio System: a unique partnership using edited, new versions of Hollywood Films to educate the American teens in the 1940s and 50s'

This paper will address the history of a unique partnership that occurred between the Motion Picture Association of America and national educational organizations in the 1930s to form the Teaching Film Custodians. Through this relationship, Teaching Film Custodians repurposed Hollywood studio films into teaching lessons focusing on a curriculum of history, literature, science, human relations, language arts, social studies, citizenship, art, music and drama. The participating studios, which included Allied Artists, Columbia, MGM, Paramount, Twentieth Century Fox, United Artists, Universal and Warner Bros., supplied feature films at no charge to TFC and TFC then rented these new versions of the films to schools at low rates. Not only did this bring films into the American classroom but it took existing, well-known, studio-produced films, dramatically edited them down to short versions of the films, which changed the films and then presented them to an audience of high school-age children with teaching guidelines. In so doing, the films were completely recontextualized.

SILENT FILMS

MONDAY 22

11.30 - 13.30 h

Chairman: Paolo Cherchi Usai / *George Eastman House, Rochester, USA*

A paradigm shift has taken place in the language of moving image preservation. By an ironic twist of archival rhetoric, 'restoring' a film without further qualification is now insufficient: the process must now be called 'digital restoration' in order to be taken seriously. Technology has also reshaped our understanding of film history, turning it into an object of multiple reincarnations. Its 'digital' avatar is the most recent in a long and convoluted saga encompassing a wide gamut of expressions, ranging from nostalgia to creativity, from archaeology to 'content'. The archival films we see today through the so-called 'new media' are the intangible footprints of culture, curatorial practices, scholarship and economics in equal measure. Their multifaceted legacy deserves a closer look.

André Gaudreault / *Université de Montréal, Canada*

Appearance, disappearance, distraction: the digital archive
and the issue of accessibility

Early cinema has never been so 'accessible', what with websites and re-editions on DVD. Such an exponential increase is frequently accompanied by a certain 'updating' of content aimed at making these incunabula of the history of film more 'digestible'. With their perpetual availability and easy access, the new digital versions tend to eclipse the material existence of the film and modify its historical content. In this presentation, we would like to provoke reflection on the archival path taken by the film *Attack on a China Mission* and extend it to problems of digital distribution and updating. In this respect, the new version adds a chapter to a history that is full of revivals. Here, skilfully trimming a few seconds from the reconstituted version 'smooths' the transition between some shots that some in 2012 would have found less becoming in their original state. With the aid of this example, and with other recent restoration and digitisation projects, we will unveil certain updating procedures that, under the guise of accessibility, bring about a true 'distortion of meaning'.

MONDAY 22

11.30 - 13.30 h

SILENT FILMS

Russell Merritt / *University of California, Berkeley, USA*

Binding a New Proteus: reconstructing D.W. Griffith's *Intolerance*

The first part of the presentation tries to make sense of the blizzard of changes Griffith made from fall 1916 through summer 1917 as he accompanied the film in all its major openings. Several important alterations were caught up with his battles with censors in Chicago and Boston, but mostly they were the result of his own fascination with his unwieldy epic. The second part discusses the thorny issues that arise from alterations authorized by the director himself over a ten year period. Given the film's long gestation and the piecemeal way in which it was revised, a definitive print is not in the cards. But how to go about creating from the variety of archival materials a viable print that can serve as a standard text? The Museum of Modern Art gave impetus to these questions in 1991 with their valiant attempt to approximate the 1916 New York premiere version by combining and conflating an assortment of artefacts. Yet the film that has been most widely shown and studied was quite different. The paper concludes with suggestions for working through the eternal dilemma of preserving the director's first cut versus accepting his last word.

Thomas Christensen / *Danish Film Institute, Copenhagen, Denmark*

Tears for Russia. Multiversions in Danish silent cinema

In the period 1910 to 1916 the Russian market was of such importance to the Nordisk Film Company feature film distribution that tragic 'Russian' endings were routinely made to appeal to the great audience in the East. The presentation will show how Nordisk not only tagged on unhappy endings for the Russian distribution, but often handled the individual films creatively in their own right. While the practice can be seen as a way of purely maximizing distribution profits, it also shows different audience preferences in a very concrete way. While the Danish/Western version will typically be considered the 'original' version, several films point to the 'Russian' ending being the logical one, based on the main part of the film. It is therefore difficult to merely relegate the Russian endings as a kind of 'airline' version of the 1910s. In contrast to the many trimmed censorship versions of the period, the Russian versions of Danish silent films were by contrast aimed at what the audience wanted, rather than what they were not permitted to see.

MONDAY 22

13.30 - 14.00 h

Film as part of UNESCO World Heritage

Tacita Dean and Guillermo Navarro

SOUND FILMS

MONDAY 22

15.30 - 17.30 h

Chairman: François Thomas / Université Sorbonne Nouvelle-Paris III, France

Should the multiversions of the early days of sound shot in several languages for marketing reasons be considered different versions of the same film, or different films? The phenomenon is not limited to the thirties. Either because a studio or country's policy of international co-productions institutionalised the practice, or because the terms of production and commercial expectations abroad so dictated, according to circumstances, Renoir, Ophuls, Welles, Truffaut and many others had to shoot in several languages.

Donata Pesenti / Museo Nazionale del Cinema, Turin, Italy

Stefano Pittaluga Ltd.

Stefano Pittaluga Ltd., established in Turin in 1919, was one of the largest film production companies in Italy, providing services in all areas of the sector in the nineteen twenties and thirties. Not only was it a pillar of the Italian film industry of the time, but also, from 1930 to 1932, it produced all of Italy's sound films. These films were shot in several different versions to serve foreign markets, in particular those of Germany and France. *La canzone dell'amore* (*The Song of Love*, Gennaro Righelli, 1930) was the first Italian sound film, shot in Italian, French and German at the Cines studio. Amongst the most interesting examples are the 'international versions' of sound films imported or exported between 1930 and 1931: the dialogue was replaced by subtitles with the translated dialogues and the original soundtrack was often replaced by a completely new one.

Chris Wahl / HFF Konrad Wolf, Potsdam, Germany

BABELSberg – The multiple language versions produced by UFA in the 1930s

UFA, the largest European film studio in the 1930s, produced more multiple language versions (MLVs) than any other company in the world (65 films). Whereas Hollywood had switched to dubbing as early as 1932, UFA continued to make MLVs regularly until 1936. Babelsberg had a completely different approach to the method, which, at least at the beginning, indeed led to several successes on the international market. In my presentation, I want to give an overview of UFA's MLV production, subdividing it into four distinctive periods: 1929–39: the early experiments involving polyglot films and dubbing; 1930–33: the years of success on the French market and of the fruitless struggles for a share of the English/American market; 1933–36: the gradual substitution of business acumen with ideology at UFA; 1937–39: ideologically and personally motivated co-productions with Italy and Spain. I want to clarify why UFA's management opted for MLVs, and why they continued to produce them for so many years. What was distinctive about UFA's method and why did they achieve

MONDAY 22

15.30 - 17.30 h
SOUND FILMS

considerably more success with it than other production companies? How did they decide which languages to serve, and why did they get involved in Dutch and Hungarian versions? And finally: Does UFA's case help to give a clear definition of the MLV—for example, as opposed to a remake?

Michel Marie / *Cinémathèque Universitaire, Paris, France*

M, by Fritz Lang

Like most films, there were several versions of *M* when it was released in 1931. The copy passed by the censor board is 117 minutes long, as is the version distributed in Berlin in May 1931. The last version restored by the Bologna Film Archive is not much shorter with 111 minutes. Most cinema buffs discovered the film after it was re-released in 1961 in a copy lasting 99 minutes. The most recent DVD edition distributed in France offers a restored 107 minute version. But they are variants of the 1931 German edition. However, the film was distributed successfully in France in a version partially post-synchronised in the Ursulines studio in April 1932. This French version, directed by Roger Goupillères based on a text by André Lang, was conserved in the Bois d'Arcy film archive. It includes scenes featuring French actors and dubbed scenes with various cuts, such as the final scene. A comparison of the German versions and the French version will highlight the originality of the multiversions beyond any prejudice and a priori value judgement, and enable interpretation of the effects of variants on the meaning of the film.

CENSORSHIP, RE-EDITING AND CO-PRODUCTIONS

TUESDAY 23

9.00 - 11.00 h

Chairman: Stefan Drössler / Filmmuseum München, Germany

The multiple language versions of early Hollywood sound movies give us ideas, how Hollywood modified the movies for the different national markets. Comparing the German versions with the original American versions of films like *A Lady to Love – Die Sehnsucht Jeder Frau* (Victor Sjöström, 1930), *The Big Trail – Die Grosse Fahrt* (Raoul Walsh, 1930), *The Laurel-Hardy Murder Case – Spuk um Mitternacht* (James Parrott, 1930) and *Parlor, Bedroom and Bath – Casanova wider Willen* (Edward Sedgwick, 1931) we can see how historical backgrounds, censorship matters, national preoccupations and just questions of taste were anticipated and changed the films. The German versions were produced in Hollywood by using actors of immigrant background who had some knowledge of German (like Edward G. Robinson, Vilma Banky), by replacing American actors with German actors (like Paul Morgan, Theo Schall) or by letting the actors speak German phonetically (as Stan Laurel, Oliver Hardy and Buster Keaton did).

Antonio Laurindo dos Santos Neto / Arquivo Nacional de Brasil, Rio de Janeiro, Brazil
Organising, identifying and cataloguing films, and cutting of films by the Public Entertainment Censor Division (DCDP)

The archive of the Public Entertainment Censor Division (DCDP) comprises 444 national and foreign films and fragments that were censored between 1972 and 1985 during the Brazilian military dictatorship. Following technical treatment (organisation, identification, description, cataloguing and conservation analysis), all information on the films can be consulted in the National Archive Information System (SIAN) (<http://www.an.gov.br/sian/inicial.asp>), which gives access to considerable Brazilian film heritage. These 444 films were examined to determine their state of conservation, number of reels and cans, material and titles. We present two representative examples of the results of the technical treatment undertaken by the DCDP archive. The feature film *Cortes de la Censura Federal* was assembled successfully with fragments of Brazilian films censored between 1968 and 1983. The opinions of the censors, with the reasons given for cutting them out, are included in the film. In 2010 a digital version was released of the film *Tarumã*, which had been confiscated by the Federal Board of Censors in 1975.

TUESDAY 23

9.00 - 11.00 h

CENSORSHIP,
RE-EDITING AND
CO-PRODUCTIONS

Natacha Laurent / *Cinémathèque de Toulouse et Université de Toulouse - Le Mirail, France*

Trophy films: the adventures of multiversions in the land of the Bolsheviks

In 1945, in Berlin, the Red Army seized thousands of copies of German, American, French and Italian films, and organised the transport of these trophy films to Moscow. Initially, they were simply stored away. From 1948 onwards, the Central Committee did not only undertake their conservation, but made use of them on Soviet screens. However, the films were not considered worth screening in the context of 'second Stalinism' until they had undergone a series of amendments. This presentation aims to analyse the different types of amendment and the significance, along with the agents of such an operation (the Central Committee, Directorate of Propaganda, Ministry of Cinema, and undoubtedly Gosfilmofond – paper and film archives). This will enable us to approach the question of multiversions through an original case, linked to both ideological and economic concerns.

Kay Gladstone / *Imperial War Museum, London, UK*

Films beget other films: the repurposing of documentary and actuality film

An examination of the Imperial War Museums' unrivalled collection of newsreels and documentaries from Britain and abroad reveals how the production of variant versions of the same film have been integral to British film propaganda since the First World War. During the Second World War, the variant version effectively became a sub-genre of documentary. The production and distribution of *Britain Prepared* (1915) provides an early example of the challenges such multiversions may pose for film archivists and historians. Official films during the Second World War reveal a more sophisticated use of multiversions. In Britain, thanks largely to a secret campaign by the Ministry of Information (MOI) to obtain pirated versions from cinemas in Lisbon and Madrid, filmmakers were able to subvert Nazi propaganda by reediting these copied newsreels and German documentaries. Paradoxically, the earlier perceived success of German film propaganda in the USA and other neutral states had prompted the MOI to produce *Film as a Weapon* (1941), a compilation of German newsreel sequences which ultimately persuaded the British military authorities to create an Army Film and Photographic Unit (AFPU). It was combat cameramen of the AFPU who recorded the liberation of Belsen Concentration Camp, scenes powerfully contrasted with Leni Riefenstahl's sequences in an unfinished planned documentary compilation intended for exhibition to the German population in 1945 but not screened until 1982. Allocated the title *Memory of the Camps*, the film has recently been completed and restored by the IWM.

Oh, Sungji / Korea Film Archive, Seoul, Korea

Multiversions produced by the practice of transnational collaborations

A well-known Hong Kong distribution company claimed the Korean Film Archive (KOFA) has violated the copyright of *King Boxer* (1972), which was shown for the Chung Chang-Wha Retrospective in September 2011. The company insists that KOFA has made the unauthorized broadcast of *King Boxer* on YouTube. So has the Archive broken the law? Indeed, this issue shows one of problems of multiversions which were produced by transnational collaborations. During the 1970s, many Korean filmmakers went to Hong Kong to expand their film careers. The films dubbed in Chinese were distributed in Hong Kong and other Chinese speaking countries and the ones dubbed in Korean were distributed in Korea, sometimes they were edited differently to please each domestic film market. *King Boxer*, better known as *Five Fingers of Death* and chosen amongst the ten best movies by Quentin Tarantino, was co-produced by Show Brothers and Shin Film. Shin Film, which has exclusive distribution rights for Korea, edited and renamed the film *The Iron Man*. The director, Chung, denies this Korean version that the KOFA has preserved and even forbids us to use any material from this version. My presentation explores several Korean classic films produced or distributed by the practice of transnational collaborations, mostly Korean and Hong Kong companies from the 1960s to the 1970s.

TUESDAY 23

9.00 - 11.00 h

CENSORSHIP,
RE-EDITING AND
CO-PRODUCTION

TUESDAY 23

11.30 - 13.30 h

RESTORATIONS

Chairman: Mark-Paul Meyer / *Eye Film Institute, Amsterdam, Netherlands*

Restoring a multiversion film usually means an excursion to unknown territories of film history. Before restoring, a considerable amount of research is needed. First to understand why the multiversion exists, whether this was intentional or the result of various factors during the production process, or maybe the ‘biography’ of a film print. This research can in itself produce new knowledge and urge a revision of film history. But the research is also necessary to understand which version(s) will finally be restored—can we speak of an ‘original’? —as well as which restoration strategies are to be used and what documentation is relevant to be preserved for posterity.

Bryony Dixon / *BFI National Archive, London, UK*

The Second Negative – the problem of multiple versions in film restoration

This paper will present a case study of two multiple-version issues that arose during the BFI’s recent project to restore all of Alfred Hitchcock’s surviving silent film. Firstly, the problem of using ‘second negatives’ in film restoration and the importance of research into contemporary editing and studio laboratory practice, using Hitchcock’s *Champagne* (1928) as a case study. The practice of making a second negative composed of alternative shots (as opposed to the practice of filming simultaneously with two cameras, the preferred practice in the US) seems to have been prevalent in at least one major British studio and appears to be back-up material in case of damage to the main negative and was sometimes used to produce versions for overseas releases. The second is the issue of how to work towards achieving a definitive ‘original release’ version in a restoration composed of multiple elements with different edits, and the importance of research into distribution and exhibition practices during the life of a film, using the example of Hitchcock’s *The Pleasure Garden* (1925). The presentation will describe the solution of individual problems during the restoration process and share what we learned about studio and distribution practices in the 1920s as a result of the project and how the restoration process itself adds substantially to film history.

TUESDAY 23

11.30 - 13.30 h
RESTORATIONS

Céline Ruivo and Caroline Fournier /

Cinémathèque Française/Cinémathèque Suisse, Paris/Lausanne, France/Switzerland

The versions of *La roue* (*The Wheel*) by Abel Gance: the restoration issue

La roue by Abel Gance (*The Wheel*, 1923) has had a hectic history. Since its release, the film has been edited several times by the director himself. Added to these versions are those from old restorations, mixes of copies with a view to making the film as long as possible. Furthermore, the so-called 'vintage' copies conserved in film archives are not necessarily homogeneous. Today, restoring *The Wheel* means we must know these versions and the history of the copies, and be aware of the decisions we face. Before commencing on the restoration of a film like *The Wheel*, research is fundamental; otherwise we would be obliged to continually start over. Our decisions must be carefully documented, in order to answer the questions of future historians who will wish to know what material we started out with and why we finally decided on one version an not another.

Luciano Berriatúa / *Filmoteca Española, Madrid, Spain*

The restored versions of Orson Welles' *Chimes at Midnight*

We have a series of ideas of Orson Welles that perhaps do not reflect reality. He is considered a capricious perfectionist filmmaker who edited and re-edited his films generating more versions of them even after they had been released. A study of the materials of *Chimes at Midnight* that have survived until today shows that the problem wasn't the nature of the director but in the conflict between his work methods and those of the industry. From *Citizen Kane*, a film full of effects using the optical-printer, Welles understood that the key to filmmaking was not only in the editing but also in post-production. But that meant weeks or months of extra work that the producers couldn't or wouldn't pay for, so they took the film from Welles' hands half way through the process and released it quickly while he continued to work until the post-production had finished. In the case of *Chimes at Midnight*, the producer Emiliano Piedra threw away a duplicate negative at a very late stage of the work and later released the film in Barcelona when it was still incomplete. Months later the international version was released at Cannes with all its effects. But by then several incomplete versions were already doing the rounds full of flaws that have been screened for years. The restoration aimed to preserve and publicise the final Spanish and international versions.

TUESDAY 23

11.30 - 13.30 h

RESTORATIONS

Robert Jaquier and Adrian Wood / *International Olympic Committee, Lausanne, Switzerland*

Multiversions of Olympic films

With modest beginnings, the IOC embarked on a project to acquire master copies of past Olympic films. These films had been mandated for over 60 years as part of the responsibility of hosting the Summer or Winter Olympic Games. Until the arrival of wide-scale broadcast coverage, and affordable video recording and tape retention, these, along with newsreel coverage, were the only moving image records of Olympic history. This proposed session will show how from even the earliest period when these films were made, in Stockholm 1912, the producers hoped for widespread distribution and produced versions in multiple languages with varying content that would flatter the victorious countries through unique language versions. The film of the 1924 Paris games failed commercially and so was turned into a serialized English version. The 1928 Amsterdam film produced by Istituto Luce was banned in the Netherlands by distributors. Focusing on Leni Riefenstahl's *Olympia*, we will show how she adapted the German film for the English, French, Italian and Japanese markets. Challenged by the depth of growing knowledge of the films, and the realization that reference copies were not sufficient, the IOC policy changed to full photochemical restoration. This has since become full digital restoration with polyester-based digitally generated photo-chemical support. But the issue is what to preserve and what to restore.

CONSERVATION AND CATALOGUING

TUESDAY 23

15.00 - 17.00 h

Chairman: Mariona Bruzzo / *Filmoteca de Catalunya*

Western man harboured a positivist utopia of being able to organise and systematise the world. The archive, seen today, is a form of resistance to a dynamic of constant mutation and accumulation. It is for this reason that the public acceptance of multiversions by film archives marks the end of an era, in which every title/document had to correspond to something material, unique and unequivocal; it is the acceptance of diversity. An archive, according to Foucault, is 'not the totality of texts that have been preserved by a civilization or the set of traces that could be salvaged from its downfall, but the series of rules which determine in a culture the appearance and disappearance of statements, their retention and destruction, their paradoxical existence as events and things'. Having accepted that the film archive is part and parcel of society, and changes with it, the cataloguing of multiversions is a response to the new trends in the organic nature of archives, since every title/document is multiple and mutant in its physical or virtual reality, and also in the documents it generates, like the tracks of its changes and variations. The records management of this organic structure is complex, but we must achieve a system that guarantees reliability and interoperability of data so that we are able to pass on the knowledge we conserve in archives, thus fostering the study and dissemination of cinema in any of its aspects.

Jean-François Cornu / *Independent Researcher, France*

Subtitled and dubbed versions, "original" versions worth conserving?

Within the typology of multiversions, subtitled and dubbed versions are two categories in their own right. The heated debate of the 1930s, which set so-called original versions against dubbed versions, subsided as time went by. Yet, today, the film industry and the audience, at least in France, keep associating subtitling with films with an 'artistic content' and dubbing with all the other films which, however, may include some films with an 'artistic content'. It seems legitimate to preserve all the versions of a foreign film, especially its subtitled versions, but also its dubbed versions. Film archives usually preserve the former, but it is also crucial to collect and preserve dubbed versions. Yet how can such versions be assessed and catalogued? There are three major possible approaches, from the historical, technical and aesthetic perspectives. Film archives have a crucial role to play in preserving, cataloguing and showing subtitled and dubbed versions. This includes collecting and preserving working material used to make such versions. Dubbing and subtitling are indispensable methods for the international circulation of films and belong to the film-making process in their own right. Preserving and screening subtitled and dubbed versions are a way to contribute to an active history of cinema.

TUESDAY 23

15.00 - 17.00 h

Laurent Bismuth and Dominique Moustacchi / CNC, Paris, France

The role of Archives: conservation, cataloguing,
restoration and broadcasting multiversions

Based on examples as diverse as *Je t'adore, mais pourquoi?* (1930) by Pière Colombier, *La septième porte* (1947) by André Zwobada (1947), *Burlesque on Carmen* (1915) by Charles Chaplin, *Kopfüber ins Glück/Chacun sa chance* (1931) by Hans Steinhoff and René Pujol for the French version, *La kermesse héroïque* (1935) by Jacques Feyder, *Pickup on South Street* (1953) by Samuel Fuller or even *La Libération de Paris* (1944), we will lay the foundation for a type of ‘multiversion’ that enables the task of identification and cataloguing undertaken by archives to be established. All these case studies will have a common aim of raising the question of intention of directors, producers and distributors or titleholders, official or political authorities, and even restorers. We will examine the positioning of our cultural institutions regarding each of them, frequently defined with the collaboration of researchers, with whom archives must also set up a dialogue. Finally, we will question the added value that may be gained from the implementation of standard EN 15907 on the inter-operability of film databases, and in particular of its ‘entity-relationship’ data model, one of whose added values is precisely the fact that it contemplates the possible recourse to the concept of ‘variant’.

Detlev Balzer & Georg Eckes / Deutsches Filminstitut, Frankfurt, Germany

Teaching a computer the difference between a work and a version. The Cinematographic Works Standardisation Technical Committee CEN TC 372 and its Metadata Standards EN 15744 and EN 15907

With the support of the European Union, a group of archives from several European countries joined forces in 2005 and formed a group of experts, the CEN TC 372, which worked on a technical specification that was finally published in two European Standards: EN 15744 (2007) and EN 15907 (2009). In the context of multiversions, only the second is of interest. It provides a framework of multiple levels at which a film can be described: the Work, Variant, Manifestation and Item level. It defines how these levels relate to each other, and provides instructions about how other entities relate to each of these levels. The standard does not tell us how multiple versions should actually be catalogued. But it provides us with a framework for modelling the databases in which catalogue records will be kept. Hence, it is a precondition for developing consistent, commonly acknowledged and interoperable ways of cataloguing multiversions. However, a standard is only useful if it is actually broadly adopted, and EN 15907 is not an exception. It has been implemented on several occasions since its publication, and more are currently underway or in preparation. This presentation will try to serve as a primer for possible next steps in the evolution of cataloguing practices based on the EN 15907 framework.

RAPPORT DU PRESIDENT DE LA FIAF A L'ASSEMBLEE GENERALE, AVRIL 2013

Chers amis, chers collègues, bonjour, et bon dia à nos hôtes catalans.

L'année qui s'est déroulée depuis notre dernière Assemblée générale a été marquée par un certain nombre d'événements favorables qui sont venus éclairer le ciel particulièrement ombrageux que nous avions l'année dernière. Depuis le dernier congrès à Pékin, de nouveaux projets et l'évolution de la situation au sein de la FIAF nous permettent d'espérer un avenir plus serein, même si nous devons rester vigilants et maintenir notre constante attention pour aller de l'avant et poursuivre notre action. J'espère que ce bref rapport saura rendre compte de matière satisfaisante du travail du Comité directeur et de notre secrétariat au cours des 12 derniers mois.

Le rapport du Président débute traditionnellement en vous rapportant les mauvaises nouvelles de nos collègues disparus dans l'année. Je tiens donc à rendre hommage à notre ami serbe Dinko Tucakovic qui nous a quittés brutalement à l'âge de 53 ans. Dinko était plein d'énergie, très actif et participant à la vie des cinémathèques et archives dans le monde, et particulièrement dans cette région d'Europe à laquelle il était très attaché et pour laquelle il a tant donné. Nous garderons de lui son enthousiasme et sa passion pour notre métier et pour l'histoire du cinéma yougoslave. Parmi les autres collègues qui nous ont quittés cette année, il y a aussi Jorge Luis Nieto Díaz, l'un des fondateurs de la Fundación Patrimonio Filmico Colombiano, ainsi que Ronny Loewy du Deutsches Filminstitut de Frankfurt. Je salue ici leur mémoire.

Nous avons aussi une petite pensée pour notre ami Christian Dimitriu, qui avait prévu d'être parmi nous cette semaine, mais qui a été contraint de rester à Lausanne pour des problèmes de santé. Nous lui souhaitons un prompt rétablissement et espérons le revoir très vite parmi nous.

Le comité directeur s'est réuni trois fois depuis l'année dernière : à Pékin, à Bruxelles et ici à Barcelone les 20 et 21 avril, où nous avons été chaleureusement accueillis par Esteve Riambau et son équipe.

Depuis le Congrès de Pékin, deux nouveaux affiliés nous ont rejoints, suite à la décision du Comité directeur de les admettre comme Associés de la FIAF. Je laisserai notre Secrétaire générale vous en dire plus sur le sujet. Mais le fait que ces institutions soient représentées ici cette semaine est je crois un signe très positif quant à leur volonté de participer activement au travail de notre Communauté. Je souhaite la bienvenue à leurs représentants.

Aujourd'hui, notre Fédération est composée de 149 affiliés actifs, comprenant 84 membres et 65 associés, et je me réjouis que tant d'entre vous soient présents ou représentés à l'Assemblée générale cette année.

Tout comme l'année dernière, il faut ici souligner que la crise monétaire internationale de ces dernières années continue d'affaiblir le quotidien de plusieurs de nos affiliés, souvent parmi les plus fragiles de notre communauté, dont certains sont dans des situations très inconfortables, tant du point de vue budgétaire, qu'humain ou technique. Sur les cartes, ces traits pleins qui symbolisent les frontières donnent l'illusion d'un monde découpé en unités de vie ou en pays... Ils ne sont que la représentation visuelle d'une réalité complexe et variée. Mais il y a aussi des frontières culturelles, économiques, symboliques, généralement absentes des cartes traditionnelles et pour lesquelles il faut aussi trouver des réponses, des solutions. Certaines régions comme l'Amérique latine

mettent tous leurs efforts en commun pour trouver des solutions à leurs problèmes. Mais l'Afrique reste probablement le continent qui attire aujourd'hui le plus notre attention, et j'espère que les travaux menés avec succès depuis quelques années par le projet « Film Archives in Africa », en partenariat avec le Goethe Institut et sous l'autorité d'Eva Orbán, aboutiront à une représentation africaine à la FIAF de plus en plus importante. Je note d'ailleurs avec grand plaisir la présence de 5 affiliés africains à ce congrès, ce qui est un signe très encourageant pour l'avenir. Après discussion, et après avoir donné le temps à nos collègues de maintenir le lien avec la FIAF, nous avons dû à regret suspendre nos affiliés en Albanie, au Venezuela, au Burkina Faso et en Arménie. Nous espérons les retrouver au sein de notre communauté dès que nous pourrons renouer le dialogue avec eux.

Mais il y a aussi de bonnes nouvelles. Le Comité directeur s'est aussi réjoui de la régularisation de la situation de plusieurs de nos affiliés que nous avions quelque peu perdu de vue ces dernières années... Je pense notamment à nos collègues Ukrainiens, Puerto-ricains et Dominicains.

L'année écoulée nous permet de noter aussi que, malgré l'environnement économique international actuel, le dynamisme de nos institutions est toujours de mise : les rapports annuels de 2012, que vous n'avez jamais été aussi nombreux à nous envoyer, et qui seront mis à votre disposition prochainement par le secrétariat, montrent que les collections s'enrichissent de films et de documents, tant par le dépôt légal que par les dépôts volontaires et les dons. De plus, expositions, publications de livres, éditions de DVD, mises en ligne de sites internet et plateformes numériques se développent rapidement, tout comme les nombreuses collaborations entre affiliés sur des projets de restauration, de conservation et de diffusion. Il faut aussi souligner les mises aux normes des sites de conservation, la construction de nouveaux locaux pour le stockage des films sur support photochimique à l'heure où le numérique s'installe dans notre paysage et nous impose de le prendre en compte dans nos réflexions. Il faut aussi souligner le passage au numérique pour beaucoup d'entre vous, tant pour la restauration que pour la diffusion et le stockage.

A l'initiative d'Hisashi Okajima et de Pat Loughney, le passage du photochimique au numérique a donné lieu à un groupe de travail sur l'avenir de la pellicule, et plus particulièrement sur le maintien de sa fabrication. Vous avez tous reçu un questionnaire, dont les résultats très intéressants vous ont été présentés lors du Second Century Forum. Un grand merci au passage à David Walsh pour son aide précieuse sur ce projet.

Le congrès de Pékin a donné mandat au comité directeur pour travailler à une proposition de nouvelle catégorie d'affiliés afin d'ouvrir notre fédération aux archives commerciales. La proposition, et les modifications aux Statuts et au Règlement de la FIAF qu'elle a rendus nécessaires, ont été préparés par un groupe de travail du Comité directeur avec l'aide de l'ancien Secrétaire général Roger Smith. Le nouveau texte des Statuts sera soumis au débat puis au vote de cette Assemblée. La décision que vous prendrez est importante, et pour ma part je souhaite que les discussions se déroulent dans un climat serein et que résultat, quel qu'il soit, n'apporte pas de contestation ou de tensions à un moment où notre unité est plus que jamais une condition essentielle de la force de notre communauté mondiale.

La Journée mondiale de l'UNESCO pour la sauvegarde des images en mouvement est devenue l'occasion pour de nombreux affiliés d'organiser des projections, des rencontres ou de publier le texte historique et fondateur sur leur

site web. Les événements organisés sont comme chaque année répertoriés sur le site de la FIAF. Si les vôtres n'y apparaissent pas encore, n'hésitez pas à contacter le Secrétariat.

Le Prix FIAF 2013 sera remis prochainement à Agnès Varda pour son action en faveur des archives et cinémathèques, et la restauration des films de Jacques Demy, qui fait actuellement l'objet d'une exposition et d'une rétrospective à la Cinémathèque française. Agnès Varda sera, nous en sommes convaincus, une messagère de qualité pour représenter les couleurs de la FIAF.

Les Commissions et les groupes de travail de la Fédération ont poursuivi avec application leurs travaux et projets en cours. Je leur exprime ici ma reconnaissance car ils sont au cœur de la vitalité de la FIAF. Vous avez pu déjà vous avoir un aperçu de leurs travaux lors des ateliers de mercredi dernier. Les rapports des trois chefs de commission à l'AG vous tenus informés des progrès effectués cette année par leurs Commissions.

Enfin, le secrétariat de Bruxelles a réalisé un travail colossal durant les douze derniers mois. Depuis l'arrivée de Christophe Dupin en tant qu'Administrateur de la FIAF il y a maintenant presque deux ans, une véritable mue s'est opérée, qui a permis d'étudier l'ensemble des procédures jusqu'ici établies et de les analyser pour mettre en place de nouvelles méthodes. Les chantiers engagés dès 2011 se sont poursuivis dans un contexte financier pourtant difficile, et je tiens ici à féliciter Christophe pour la qualité de son action, notamment pour le suivi du paiement des cotisations des affiliés, la recherche de nouveaux financements, la renégociation des contrats commerciaux du PIP avec l'aide précieuse de Rutger Penne, la mise en place du programme des supporters de la FIAF qui est un excellent levier pour nouer des relations étroites avec la corporation cinématographique internationale toute en renforçant nos finances. Je n'oublie pas bien sûr la préparation, la réception et la diffusion des rapports annuels, la recherche et l'accueil de nouveaux affiliés, les travaux préparatifs du congrès et notamment de cette AG, le travail éditorial du Bulletin d'information en ligne, lien nécessaire et incontournable pour la communication entre les affiliés et complément naturel du JFP, mais aussi la supervision du travail d'inventaire des Archives de la Fédération et l'introduction imminente d'un nouveau site internet plus moderne. Quant à la modernisation des procédures de comptabilité, elles permettent au Secrétariat de mieux contrôler les finances de notre Fédération et de les rendre plus transparentes et claires à tous. Durant l'année écoulée, Christophe, ses collègues et moi avons maintenu des contacts réguliers et j'ai donc pu constater les progrès accomplis par l'équipe du Secrétariat depuis la dernière Assemblée générale. Qu'ils en soient tous vivement remerciés.

Le *Journal of Film Preservation* a maintenant trouvé son identité grâce à une cohérence éditoriale plus affirmée et une nouvelle maquette plus moderne, sous la responsabilité de Cathy Surowiec, Christophe et Baptiste.

La FIAF a également, comme vous le savez, accepté de publier le nouvel opus de Torkell Saetervadet, le très important *FIAF Digital Projection Guide*, qui s'est très bien vendu depuis sa parution en janvier. Une fois encore les efforts du Secrétariat ont été la clé du succès de cette opération.

A l'heure où un nouveau Comité directeur s'apprête à être élu, je tiens à remercier chaleureusement les membres qui sont d'ores et déjà assurés de quitter le Comité directeur : tout d'abord Hisashi Okajima et Meg Labrum, qui achèvent leur 5^{ème} et dernier mandat après avoir donné beaucoup d'eux-mêmes dans l'animation, la réflexion et le suivi des projets de la Fédération depuis 10 ans, mais aussi Vladimir Opela et Francisco Gaytán Fernandez qui ont décidé de ne pas

solliciter un nouveau mandat. J'ai une pensée particulière pour Francisco, qui quittera son archive en juillet prochain, après 43 ans de travail intensif et enthousiaste, en faveur du cinéma et du monde latino-américain. Qu'il soit ici vivement remercié pour cette longue carrière ininterrompue et son investissement dans la vie de la Fédération !

Pour conclure en quelques mots, je pense que malgré le contexte économique international difficile dans lequel nos institutions évoluent depuis quelques années, en dépit des rapides mutations technologiques actuelles qui posent de nombreux défis à notre secteur, nous avons plusieurs raisons d'espérer que la FIAF, qui fêtera ses 75 ans au mois de juin, pourra garder une identité forte basée sur des principes et des objectifs hérités des pionniers de la FIAF mais que nous saurons adapter au monde actuel.

Il nous faut pour cela aider le Secrétariat à poursuivre les efforts déjà accomplis et les changements engagés, continuer de communiquer entre nous, d'échanger des informations et des points de vue, de développer des partenariats entre nos institutions et de débattre de propositions qui pourront je l'espère donner les moyens à la FIAF de poursuivre sa route durant de nombreuses années encore. Merci à toutes et à tous.

Eric Le Roy , Barcelone, le 26 avril 2013

FIAF TECHNICAL COMMISSION END OF YEAR REPORT TO THE GENERAL ASSEMBLY, APRIL 2013

1) Members of the Technical Commission (2013)

Members:

David Walsh, Head of Commission
Thomas C. Christensen, Deputy Head of Commission
Camille Blot-Wellens
Joe Lindner
Nicola Mazzanti

Correspondent members:

Grover Crisp, Charles Fairall, Patricia di Filippi, Giovanna Fossati, Egbert Koppe, Criss Kovac, Reto Kromer, Mikko Kuutti, Michael Loebenstein, Stanley Opoku-Yeboah, Davide Pozzi, Paul Read, Torkell Saetervadet, Katie Trainor, Kieron Webb.

2) Projects:

Glossary of Technical Terms and Digital Technology Guidance Notes

These documents are now available on the FIAF website:

- Setting up a digitisation workflow (in Spanish, French and English)
- Complications you might encounter in a digitisation workflow (in Spanish, French and English)
- Choosing a Film Scanner
- Digital Cinema Technology and DCPs
- Digital Cinema Equipment FAQs
- Glossary of Technical Terms

Camille Blot-Wellens has also produced French and Spanish translations of the earlier document 'Recommendation on the deposit and acquisition of D-cinema elements for long term preservation and access'.

A new document is in preparation, Basic Principles of Digital Archiving, and will be available in time for the 2013 Congress.

The Glossary of Technical terms has been updated with some additional terms, and a new version will be available also in time for the Congress.

Technical Resources Webpage

The TC continues to add to the list of references and links related to film technology matters which it hopes will become a useful resource for visitors to the FIAF website. This will be available shortly after the 2013 Congress.

Archive Frame Rates (AFR)

We continue to experience complete indifference by the digital cinema system industry to the issue of archive frame rates in DCPs. The industry is largely preoccupied with trying to make their systems compatible with Higher Frame Rates (HFR, as used in The Hobbit). We will redouble our efforts on AFR once they have sorted out HFR.

Film Stock Use by Archives

David Walsh has analysed the results of the survey, commissioned by the FIAF EC, into the use of film stock in the last two years by FIAF member institutions. The results will be presented at the Second Century Forum in Barcelona.

3) Other Activities

TC members Thomas Christensen and Nicola Mazzanti, Camille Blot-Wellens, and correspondent member Mikko Kuutti gave lectures at the FIAF Summer School in Bologna in June 2012.

David Walsh taught at the School on Wheels in Ghana in August 2012 (along with Thelma Ross and Luca Giuliani). The report on this event, produced by these three (and which unfortunately fell victim to an email failure before the last EC meeting) has now been made available, and recommends a number of actions by FIAF to enhance the position of archives in Africa.

David Walsh continued discussions with Reto Kromer of the Preservation Committee of AMIA regarding the future of film stock manufacture. The conclusion was firmly that small-scale manufacture of motion picture stock would be uneconomic for b/w and impossible for colour.

4) Meetings

TC meetings were held in Beijing on 25 April 2012, and Bologna on 27 June 2012. The next meeting is scheduled for April 2013 during the Congress in Barcelona.

5) Budget

Expenditure has been limited to contributions to travel by TC members for meetings.

David Walsh, Imperial War Museums, London, 4 April 2013

FIAF PROGRAMMING AND ACCESS TO COLLECTIONS COMMISSION END OF YEAR REPORT TO THE GENERAL ASSEMBLY, APRIL 2013

Members of the Programming and Access to Collections Commission (PACC) 2012-2013

Elaine Burrows, Consultant, London
Stefan Drößler, Filmmuseum im Münchner Stadtmuseum
Luca Giuliani, Cineteca di Friuli, Gemona
Meg Labrum, National Film and Sound Archive, Canberra
Patrick Loughney, Library of Congress, Washington/Culpeper
Sungji Oh, Korean Film Archive, Seoul
Jon Wengström, Svenska Filminstitutet, Stockholm (Head of the Commission)

The 2012 Beijing congress

During the congress in Beijing the commission had a meeting on April 23rd, and at the congress the commission had a joint workshop on April 25thwith the Technical Commission on the implications for preservation, access and programming due to the industrial shift from analogue to digital in commercial distribution.

Commission meetings since the 2012 Beijing congress

Bologna, June 27th, 2012
Pordenone, October 9th, 2012
Berlin, February 13th, 2013

Projects

The FIAFDigital Projection Guide

Thanks to contributions from FIAF and Le giornatedel cinema mutoin Pordenone, the financing of the FIAFDigital Projection Guide came into place during the autumn of 2012, and the guide was published just before the end of the year. Through intervention by Senior Administrator Christophe Dupin, FIAF acted as the publisher of the book rather than the author Torkell Sættervadet himself. Despite the delay in publication from October to December, Torkell was invited to the Pordenone festival on October 10thto hold a well-attended workshop on the book entitled *Are You Ready for Digital Projection?*, where many of the issues in the book were discussed with the audience, which was made up of archivists, curators and festival programmers as well as scholars and students.

The book was finally published in December 2012, and 2,000 copies were printed. 478 copies had been sold through the FIAF secretariat and through Amazon by March 31st,and the electronic version of the book will be released later in the Spring of 2013. It will hopefully prove to be the same reference book for people working in projection booths as Torkell's previous *FIAF Advanced Projection Manual*, published in 2006. The *FIAF Digital Projection Guide* was reviewed in an issue of the journal *Cinema Technology*which called it "an excellent reference source...bringing together all the facts, figures and references about digital projection that the average cinema projectionist is ever likely to need". The English-language revision was done by PACC member Elaine Burrows. Main part of the financing

came from FIAF associate Norwegian Film Institute in Oslo, who provided Torkell with an author's grant.

The FIAF Legal Handbook

The commission discussed the issue of a FIAF Legal Handbook at length during this last year, and agreed that a booklet, or even a web publication, with a general overview of legal issues, a glossary, FAQ's and a list of suggested readings would be more useful to FIAF affiliates than a compilation of full legal texts. However, due to the financial situation making it impossible to finance a publication even on a smaller scale, it was decided to shelve the project for the time being.

Loan fees

The issue of whether charging loan fees or not when lending prints or DCPs to fellow FIAF affiliates for archival projection will be the topic for the commission's workshop during the Barcelona congress, on Wednesday, April 24th. The commission feels it is important to have an open discussion on this topic, and that it would be useful to agree on a common practice.

Collection Policy project

At the congress in Beijing, the FIAF Executive Committee endorsed the commission to form a work-group dedicated to the Collection Policy project. This sub-group was formed in October 2012, and is made up of PACC members Elaine Burrows, Luca Giuliani and Jon Wengström, together with Paolo Cherchi Usai (George Eastman House, Rochester) and Katie Trainor (Museum of Modern Art, New York). The project plans – which include an article in the autumn 2013 issue of *Journal of Film Preservation*, and a space at the FIAF website where existing policies can be posted and where template(s) will be available – will be presented in further detail during the commission report at the Barcelona congress' General Assembly, on Friday April 26th.

Sub-titling network

The sub-titling and translation network includes programmers as well as film and non-film archivists from 28 FIAF affiliates, connected via a list of e-mail addresses. The commission has discussed how to develop this network, but no decision on how to proceed has yet been taken.

Other

PACC member Luca Giuliani participated in the FIAF School-on-Wheels in Nairobi, Kenya in May 2012 and in Accra, Ghana in August 2012, where he lectured on management, programming and other curatorial responsibilities.

Jon Wengström
Head of Programming and Access to Collections Commission
Stockholm April 19th, 2013

FIAF CATALOGUING AND DOCUMENTATION COMMISSION END OF YEAR REPORT TO THE GENERAL ASSEMBLY, APRIL 2013

I. MEMBERSHIP AND MEETINGS

The Commission's confirmed members are Ms. Olga Toshiko Futemma (Cinemateca Brasileira, São Paulo), Ms. Nancy Goldman (Pacific Film Archive, Berkeley), Ms. Maria Assunta Pimpinelli (Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Roma), Ms. Thelma Ross (Academy Film Archive, Los Angeles), Mr. Zoran Sinobad (Library of Congress, Washington DC), Ms. Martine Vignot (Cinémathèque Française, Paris), Ms. Gabriele Popp (British Film Institute, London), and ex-officio member Mr. Rutger Penne (FIAF - P.I.P., Brussels). Nancy Goldman serves as Head of the Commission and Zoran Sinobad serves as Deputy Head.

In addition to our full members, the Commission has also established a working group of corresponding members and others who are participating in the revision of the FIAF Cataloguing Rules. Anyone at your archive who is involved in cataloguing or is interested in contributing to the *Cataloguing Rules* revision is welcome to contact Maria Assunta Pimpinelli, at mariaassunta.pimpinelli@fondazionepsc.it. She will add them to our e-mail list for the project. The workgroup is meeting on April 18 – 19, 2013 in Barcelona, preceding this year's Congress, and works throughout the year via email and phone.

The Commission is holding its annual meeting in Barcelona as well on April 20 – 21, directly following the *Cataloguing Rules* workgroup meeting.

II. PRESENTATIONS

In 2012, Thelma Ross presented lectures on film cataloging in Nairobi, Kenya on May 7 – 11 and in Ghana on August 13 – 18 as part of the FIAF "School on Wheels." Both events were extremely well received.

The Commission will present a brief workshop in Barcelona on "Cataloguing Multiversions."

III. COMMISSION PROJECTS

FIAF Databases Online

Pacific Film Archive continues to maintain FileMaker Pro databases for the *Bibliography*, *Documentation Collections*, and *Treasures*. We are extremely pleased that the generosity of the Cinemateca Brasileira supported updating of the *Treasures from the Film Archives* database in 2012; details are reported below.

Please see Rutger Penne's report for details on the overall *FIAF Databases Online* project.

Databases:

[International Index to Film Periodicals](#)

Volume 40 of the *International Index to Film Periodicals* was published in September 2012, and the Ovid and ProQuest online versions have been updated every three months. Most Commission members regularly index periodicals for the project. FIAF is offering discounts on subscriptions for any archives supplying indexing; please contact Rutger Penne for more details.

Treasures from the Film Archives

We are very grateful to the Cinemateca Brasileira for their extremely generous contribution of 5,000 Euros in support of the *Treasures from the Film Archives* database. This funding supported data editor Stephanie Boris's free-lance work on the project in 2012 and early 2013, and funded computer consultant Platon Alexiades's work to create customized scripts to automate the integration of large data files into the database during that period. In Fall 2012 Stephanie requested new and corrected data and entered most of it in time for publication on the Spring 2013 release of *FIAF Databases Online*. A few archives' submissions could not be entered by the publication date but will be completed in the next few months. We received responses from 24 archives this year; their participation enabled us to add 2,477 new records to the database to date and enhance holdings and filmographic information in an additional 2,653 records. The *Treasures* database currently holds 52,855 records on silent-era films held by 112 individual archives; 38,982 of these records also note holdings details on prints and elements. The *Treasures* database remains an exceptional and unique resource; its success is due to the broad participation of so many FIAF affiliates. We hope that funding to continue this valuable project after mid-2013 will be identified.

Bibliography of FIAF Affiliates' Publications

As reported last year, we could not update the *Bibliography* in 2012 for financial reasons. FIAF must decide whether to terminate the project or find another solution to enable future updates. Even if we no longer update the *Bibliography*, the current database of 5,796 citations covering materials published from 1966 to 2010 will continue to be available on *FIAF Databases Online*, and PDF versions of the 2003 – 2010 annual editions are available for free download on the FIAF website at http://www.fiafnet.org/uk/publications/fep_memberPublication.cfm.

International Directory of Film/TV Documentation Collections

In 2011, Martine Vignot finalized an improved design for the *Directory*, which was presented at the May 2011 Commission meeting and provided to the EC for their November 2011 meeting. Although this new design, which includes institutional images as well as hyperlinks to institutions' databases, cannot be implemented within the Ovid or Proquest systems, which both require the existing standard interface, we hope it will eventually be possible to host it on the new FIAF website as an additional and more aesthetic method of disseminating the information. In the interim, Nancy also hopes to update the version of the *Directory* available on *FIAF Databases Online* in the next year.

FIAF Cataloguing Rules Revision

Commission members Maria Assunta Pimpinelli and Thelma Ross continue to co-chair the project, which has been the primary focus of Commission work in the past year. Commission and workgroup members have made considerable progress on this project, resulting in the first circulated drafts of the Introduction

and chapters on Works and Variants, Manifestations, and Items. Many thanks in particular to the following individuals whose dedication and very hard work resulted in these drafts: Thelma Ross (Academy Film Archive, Los Angeles), Maria Assunta Pimpinelli (Cineteca Nazionale, Roma), and three colleagues from the British Film Institute, London - Gabriele Popp, Natasha Fairbairn, and Stephen McConnachie.

During the past year, the group held regular video conferences to discuss draft chapters and proposed revisions in detail. In February 2013 drafts were circulated to the working group for comments and also made available on the working group's wiki, located at <http://www.filmstandards.org/fiaf/wiki/doku.php?id=start>. We are gathering comments and revisions from the broader working group in advance of our April 2013 meeting where we plan to continue refining the draft. The work is now tentatively titled *FIAF Moving Image Cataloguing Manual*. We welcome any suggestions or comments regarding the name or the draft itself!

Glossary of Filmographic Terms

In September 2012, Jin Zhang of the China Film Archive sent Zoran Sinobad a full translation of the Glossary in Chinese. This is the first time this text has been available in Chinese, and is a very welcome addition. Zoran added it to the spreadsheet version and updated the Introduction; Nancy sent both to the Secretariat to replace the versions currently on the FIAF website. The Glossary now includes 12 languages -- six (English, French, Spanish, Chinese, Italian and Portuguese) with complete terms and definitions, three (German, Finnish and Lithuanian) with complete terms but no definitions, and three (Danish, Hungarian and Dutch) with partial terms and no definitions. Many thanks to all who have provided translations to date! As always, we would love to hear from anyone interested in volunteering additional translations.

We hope the spreadsheet version will serve to make the information quickly available. We continue to investigate also making it available in a simple, easy-to-use database format, enabling quick look-up and cross-referencing of specific terms from one language to another.

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission
Berkeley, April 2, 2013

FIAF ORAL HISTORY: PAST & FUTURE INTERVIEWS			
INTERVIEWÉ	INTERVIEWER	Date/lieu de l'Interview	REMARQUES
Aubert Michelle	Eric Le Roy	5 juin 2007 - Paris	transcription faite. En attente OK de M.A.
Bowser Eileen	Christian Dimitriu	27 juillet 2009 - Greenwich Village New York City	Publié JFP n° 81
Buache Freddy	Robert Daudelin	17 novembre 2007 - Lausanne	Publié JFP n° 77/78
Cadars Pierre	Robert Daudelin	14 novembre 2009 - Toulouse	
Casanova Manual	Gadalupe Ferrer		
Daudelin Robert	José Manuel Costa ?		
de Vaal Tineke	Eva Orbanz		
Dmitriev Vladimir	Vladimir Opela/Natacha Laurent	Too late...	
Douglas Maria E.	Christian Dimitriu	Juillet 2009 - La Habana	
Dumont Hervé	Eric Le Roy		
Edmondson Ray	Meg Labrum		
Francis David	Elaine Burrows, C. Dupin?		C. Dupin contacted DF several times about it. They just need to find the right time and place!
Fernandez Jurado	Christian Dimitriu	18 février 2006 - Buenos Aires	Publié JFP n° 74/75
Gaffary Farrokh	Michelle Aubert - Fereidoun Mahoubi - Eric Le Roy	7 septembre 2006 - Paris	
Galvaos Maria Rita	Olga Futema/Carlos Wendel de Magalhaes	Fait à Sao Paulo	Retranscrit en portugais
Giret Noëlle			
Hardcastle Leslie	Christian Dimitriu	Octobre 2009 - Pordonone	
Jones Karen	Eileen Bowser	January 20th, 2011	published in JFP#86
Klaue Wolfgang	Karl Griep/Eva Orbanz	February 2012, Berlin	Published in JFP#89
Konlechner Peter	Alexander Horwatt/David Francis ?		
Kramer Edith			
Kubelka Peter	Alexander Horwath		
Kula Sam	Sylvia Frank	DCD	
Luddy Tom			
Mäkinen Aito	Antti Alanen	???????	Never received any transcription?
Malhète-Méliès Madeleine	Eric Le Roy		
Martinand Bernard	Eric Le Roy	30 octobre 2009 - Valencia - Espagne	
Martinez Carril Manuel	Christian Dimitriu	4 décembre 2008 - Montevideo	Publié JFP n° 79/80
Monty Ib	Dan Nissen		
Morris Peter	Robert Daudelin		
Moulds Michael	Christian Dimitriu		published in JFP#86
Paini Dominique	Christian Dimitriu		
Pinel Vincent	Eric Le Roy		
Rochemont G.C.	Eric Le Roy	10 mars 2010 - Toulouse	
Rosen Robert	Christian Dimitriu	April 2012, Beijing	Published in JFP#88
Schou Henning	Meg Labrum		
Soria Florentino	Chema Prado ??		
Spehr Paul	Patrick Loughney		
Van Leer Lia	Eric Le Roy	nov-12	
Villas Roc	Eric Le Roy		
Von Bagh Peter	Robert Daudelin	10 novembre 2008 - Helsinki	
Wibom Anna Lena	Rolf Lindfors		

27th October 2013 World Day For the Audiovisual Heritage

CCAAA and its Members have adopted the 27th of October as the UNESCO World Day for the Audiovisual Heritage. This is the date on which the "UNESCO Recommendation for the Safeguarding and Preservation of Moving Images" was passed in Belgrade in 1980.

The following FIAF affiliates have announced their plans for a special event/celebration around the 27th October 2013:

AMSTERDAM EYE FILM INSTITUTE

Title of celebration foreseen for the WDAVH:
27 october 2013 in EYE

Description of the event/celebration:

De UNESCO Audiovisueel Erfgoeddag op 27 oktober staat in het teken van de 'Ennik-collectie', met onder andere het Cinema Concert van *Signori Giurati* (1916). EYE-restaurateurs vertellen die dag over de problemen die moeten worden overwonnen bij het veilig stellen van films uit de vroege periode van de cinema. Bezoekers mogen ook zelf aan de slag met de plakpers.

De UNESCO Audiovisueel Erfgoeddag wordt sinds 2005 jaarlijks over de hele wereld georganiseerd, om het belang van conservering en restauratie van audiovisuele media onder de aandacht te brengen. Net als vorig jaar staat op deze dag een aantal restauratietafels opgesteld; EYE-restaurateurs geven korte demonstraties en vertellen over de problemen die moeten worden overwonnen bij het veilig stellen van films uit de vroege periode van de cinema (1895-1928), met voorbeelden van verschillende recente filmrestauraties, zoals het materiaal over de Eerste Wereldoorlog, en een filmquiz. Bezoekers mogen ook zelf aan de slag met de plakpers en kunnen op verschillende tijden voorstellingen bijwonen van vroege films – sommige meer dan honderd jaar oud! –, vergezeld van inleidingen.

Op 27 oktober om 16.00 kunt u naar het Cinema Concert *Signori Giurati* (met inleiding) uit de Ennik-collectie, een verzameling die negentig jaar filmgeschiedenis beslaat en een aantal grote ontdekkingen bevat zoals voornoemde stille film *Signori Giurati* uit 1916, een melodrama uit de vroege Italiaanse school, waarvan de vele verwikkelingen doen denken aan liefdes dwaalwegen in Choderlos de Laclos' vertelling *Les liaisons dangereuses*. De film werd gerestaureerd door EYE en is nu weer in volle pracht te bewonderen.

Verder draaien er tot en met 5 december korte films van 100 jaar oud als voorfilm bij premières, op 27 okt met korte introducties van de conservatoren en curatoren. Ook is er een demonstratie van stereokijkers en een presentatie van het gedigitaliseerde Desmetarchief en -affiches (12.00 – 17.00 in de Basement). Kinderen kunnen zich vermaken met de EYEwalk (7-11 jaar) en aan een knutseltafel (4+) in de bovenhal (11.00 – 17.00). Daarnaast is uiteraard de Basement te bezoeken (open tot 18.00)

Ter gelegenheid van de UNESCO Audiovisueel Erfgoeddag vertoont EYE een klassieker van de vroege Italiaanse cinema, *Signori giurati*. Deze film uit 1916 dook op in een

verzameling van 750 titels die de familie Ennik in de jaren negentig aan het Filmmuseum schonk.

De Collectie Ennik bevat unieke kopieën, waaronder de verloren gewaande film *Majoor Frans*(1916) van Maurits Binger en het ironische melodrama *La belle dame sans merci* (1920) van Germaine Dulac. Deze nitraatprints en andere vergeten Italiaanse, Franse en Duitse films uit de stille-filmperiode zijn door EYE gerestaureerd en op internationale festivals gepresenteerd.

Ook *Signori giurati* uit 1916, waarvan de sfeer en verwikkelingen doen denken aan Stanley Kubricks *Eyes Wide Shut*, is zo'n zelden vertoonde parel. Regisseur Giuseppe Giusti schetst de handel en wandel van Lina Santiago, archetypische femme fatale, die met haar geliefde Dr. Nancey een opiumkit bestiert. Als de arts in opspraak raakt, laat Lina hem vallen, huwt markies De Saint Vallier en verleidt koelbloedig diens zoon. Voor de hoofdrol koos Giusti Fabienne Fabrèges die destijds furore maakte als 'gran signora del gesto'. De markies wordt vertolkt door Spaanse acteur Bonaventura Ibáñez, die in 1930 opnieuw een decadente markies speelde in *L'âge d'or* van Luis Buñuel.

Met films als *Padre* (1912) en *In pasto ai leoni* (1912) geldt *Signori giurati* als voorbeeld van het Italiaanse melodrama, een genre dat exemplarisch is voor het technisch vernuut van de vroege twintigste-eeuwse cinema. De kleuren, het breed opgezette acteerwerk, de sets, de kostuums en de special effects zijn een lust voor het oog.

De muzikale begeleiding is handen van Martin de Ruiter (piano,soundtrack) en Pien Straesser (sopraan).Voorafgaand aan de voorstelling vindt een korte presentatie van EYE Restore plaats, een recent initiatief van EYE waarin filmliefhebbers kunnen optreden als ambassadeurs van filmconservering en -restauratie. Tegen betaling van een vast bedrag – waaraan enkele voordelen zijn verbonden – stellen donateurs EYE in gelegenheid jaarlijks één bijzondere film terug te brengen in oorspronkelijke pracht.

Contact person:

Elif Rongen, ElifRongen@eyefilm.nl

**BARCELONA
FILMOTECA DE CATALUNYA**

Title of celebration foreseen for the WDAVH:
UNESCO World Day of Audiovisual Heritage

Description of the event/celebration:

Screening of "Maria Rosa" (Cecil B. De Mille, 1916) with live music by Joan Pineda.
Official opening of the new Conservation and Restoration Center, in Terrassa.

Contact person:

Esteve Riambau, eriambau@gencat.cat

**BERNE
LICHTSPIEL KINEMATHEK BERN**

Title of celebration foreseen for the WDAVH:
HOME MOVIE DAY AT LICHTSPIEL KINEMATHEK BERN

Description of the event/celebration:

OCTOBER 26TH, 2013, 10am

Home movie day means: screening your own family- and amateur movies, telling your stories and reliving histories.

Home movie day means: have your films screened by a professional projectionist and have them professionally checked by film archivists, get expert advice concerning conservation, handling and digitizing of your precious material.

Home movie day means: seeing your films in public, thereby making a new and different experience.

The films will be checked and prepared for screening between 10am and 3pm, at which time you can also get advice about handling, conservation and digitizing.

Public screenings: 5pm

Moderation: David Landolf and Brigitte Paulowitz
Please do comment loudly during the screenings!

Contact person:

Judith Hofstetter, judith.hofstetter@lichtspiel.ch

BERLIN
DEUTSCHE KINEMATHEK

Title of celebration foreseen for the WDAVH:
Öffentliche Führung durch die Ständige Ausstellung Film

Description of the event/celebration:

27. Oktober 2013, 14 Uhr

Führung kostenlos, mit Eintrittskarte

Filmreihe

Zerstörte Vielfalt. 1933: die Transformation des Weimarer Kinos in den nationalsozialistischen Film

S.A.-MANN BRAND (D 1933, Regie: Franz Seitz)

27. Oktober 2013, 15.30 Uhr

Bundesplatz-Kino, Bundesplatz 14, 10715 Berlin, U + S-Bhf. Bundesplatz

„Arbeitermörder!“ „Hitler, verrecke!“ In seiner bayerischen Kleinstadt ist der honette Nationalsozialist Fritz Brand von Feinden umgeben: Der eigene Vater ist Sozialdemokrat, die „Kommune“ trachtet ihm nach dem Leben, sein Arbeitgeber entlässt ihn, die Polizei droht mit der Schließung des Parteilokals, und dann verbietet die Regierung auch noch, das schmucke Braunhemd zu tragen! Sympathien jenseits seiner SA-Staffel findet Brand bloß bei dem Sohn einer benachbarten Kriegerwitwe, dem 16-jährigen Hitler-Jungen Erich – und bei der Schwester eines kommunistischen „Hetzers“, die ihm sogar das Leben rettet. Durch sie gerät Brand in Kontakt mit einem Sowjet-Agenten und über diesen in einen beiderseits als „Falle“ ausbalancierten Waffenhandel. In dessen Verlauf wird Brand schwer verletzt. Doch während er seine Schusswunde überlebt, ist die Kugel eines kommunistischen Schützen, die Erich während eines Nazi-Aufmarschs aus dem Hinterhalt trifft, für diesen tödlich. So erlebt der Junge nicht mehr den triumphalen Wahlsieg Adolf Hitlers, und auch nicht die Bekehrung des alten „Sozi“ Brand zu den politischen Idealen seines Sohnes und dessen Partei.

Eine Filmreihe in Kooperation mit der Kulturbehörde Hamburg, dem Kommunalen Kino Metropolis Hamburg, Cinegraph Hamburg und Kulturprojekte Berlin
Eintritt 7,50 Euro, ermäßigt 6,50 Euro

Podiumsdiskussion und Filmvorführung zum UNESCO-Welttag des audiovisuellen

Erbes

Das DEFA-Filmerbe im digitalen Zeitalter

Sonntag, 27. Oktober, 19.30 Uhr

Zeughauskino, Unter den Linden 2, 10117 Berlin

Seit dem 1. Oktober werden im Rahmen einer Kooperationsvereinbarung die DEFA-Filme durch die Deutsche Kinemathek verliehen. Damit wird ein Filmbestand übernommen, der sowohl kulturhistorisch als auch filmtechnisch besondere Anforderungen stellt. Anlässlich des UNESCO-Welttages des audiovisuellen Erbes diskutieren Günter Jordan (Filmwissenschaftler), Hans Helmut Prinzler (Hauptstadtkulturfonds), Stefanie Eckert (DEFA-Stiftung) und Martin Koerber (Deutsche Kinemathek) unter der Moderation von Jörg Frieß (Zeughauskino) über die Zukunft des DEFA-Filmerbes im digitalen Zeitalter: Wie können diese Filme der Öffentlichkeit zugänglich gemacht werden? Welche Herausforderungen sind damit verbunden? Wie kann das Publikum einbezogen werden und helfen? Welchen Anteil kann und muss die Politik am Schutz und an der Erhaltung der bewegten Bilder haben?

Anschließend DIE BRÜCKE, D / Sowjetische Besatzungszone 1949, Regie: Artur Pohl
Nachkriegszeit: Eine Gruppe von Umsiedlern kommt in eine von Kämpfen verschonte Stadt, die Alteinwohner stehen den Neuankömmlingen feindselig gegenüber – nur die Jugend ist unvoreingenommen. Der Neffe des Bürgermeisters verliebt sich in ein Flüchtlingsmädchen. Deren Vater ist der Wortführer der Umsiedler und um freundlichere Kontakte bemüht. Doch ausgerechnet er wird Opfer der Gehässigkeit der Einheimischen. Mit DIE BRÜCKE, dem Regiedebüt des zu dieser Zeit knapp 50-jährigen Artur Pohl, griff die DEFA die Problematik der Heimatvertriebenen auf. Die Veranstaltung ist Teil der Filmreihe „Berlin im Aufbau“, die zwischen dem 18. und 31. Oktober DEFA-Filme der Jahre 1945 bis 1949 mit dem Drehort Berlin zeigt.
Eine Veranstaltung in Kooperation mit der DEFA-Stiftung und dem Zeughauskino
Eintritt 5 Euro

Contact person:

Martin Koerber, mkoerber@deutsche-kinemathek.de

BOLOGNA

FONDAZIONE CINETECA ITALIANA

Title of celebration foreseen for the WDAVH:

UNESCO World Day of Audiovisual Heritage-

Thursday 24th October at the MIC-Interactive film museum,
located in headquarters of viale Fulvio Testi 121, Milan

Description of the event/celebration:

Screening of some restored silents accompanied by a live music performance., within the frame of a manifestation we entitled:

“ The Dream and the Body . Tango: Music, Dance, Cinema”.

Un chien andalou (L. Buñuel, 1929, 15', muto)

Kri-Kri e il tango (Raymond Frau (Dandy/Kri-Kri), 1913, 5', muto)

Tango tangles (Charlot ballerino) (M. Sennett, 1914, 12', muto)

Sangue andaluso (anonimo, 1908, 12', muto)

Danza degli apaches (anonimo, 1905, 5', muto)

La presentazione di questi rari ‘corti’ delle origini ci permette di ricordare una data

importante per il mondo degli archivi. Il 27 ottobre è infatti la **giornata mondiale UNESCO per la salvaguardia del patrimonio audiovisivo**. Che si tratti di immagini fissate sulla pellicola da autori ignoti, o di sequenze create dai più geniali comici dell'epoca come Chaplin e Sennett, parliamo sempre di fragili supporti salvati grazie al lavoro degli archivi. Nei due preziosi reperti restaurati dalla Cineteca Italiana, *Sangue Andaluso* e *Danza degli Apaches*, ogni fotogramma venne all'epoca colorato a mano. Non poteva mancare - arrivato anch'esso, come *Kri-kri*, alla boa dei 100 anni - il manifesto del surrealismo *Un chien andalou*, la cui versione sonora Buñuel volle anni dopo accompagnare con dei tanghi argentini.

Contact person:

Luisa Comencini, luisa.comencini@cinetecamilano.it

HONG KONG

HONG KONG FILM ARCHIVE

Title of celebration foreseen for the WDAVH:

Early Treasures: Celebrating UNESCO's World Day for Audiovisual Heritage

Description of the event/celebration:

Preserving the heritage of Hong Kong cinema has always been a major goal of the Hong Kong Film Archive. In support of the World Day for Audiovisual Heritage, we are presenting one of the Archive's priced titles, "The Way of the Dragon" (1972) on 27 October 2013. The screening is showing brand new copy that just went through wet-gate printing earlier this year.

Contact person:

Janet YOUNG, jhyoung@lcsd.gov.hk

SKOPJE

CINEMATHEQUE OF MACEDONIA

Title of celebration foreseen for the WDAVH:

Celebration of the World Day for Audiovisual Heritage' special program and activities.

Description of the event:

Promotion and releasing of an exclusive DVD edition with digitally restored entire audiovisual works and legacy (42 titles, originating from the early 20th century), filmed by Manaki brothers – the first Balkan cinematographers and founders of Macedonian cinema. The luxury edition is also consisting of bi-lingual booklet.

- Awarding of the annual prize *Golden Lenses* (for 2013) to Kiril Cenevski, Macedonian prominent film director, for his exceptional contribution in the Macedonian cinematography.
- Awarding of special Certificate of Merit to Elizabeta Kanceska-Milevska, PhD, Minister of Culture for "exceptional contribution and continuous persisting in the development of preservation activities of the audiovisual works".
- Festive screening of Manaki brothers' digitally restored film heritage, accompanied with live ethno music, especially composed for the referenced DVD by Blagoj and Bojan Marotovi.
- The event will be followed by public media.

Contact person:
Vesna Maslovarik, vesnam@maccinema.com

**TALLINN
ESTONIAN FILM ARCHIVE**

Title of celebration foreseen for the WDAVH:
Celebration of the World Day for Audiovisual Heritage

Description of the event:

Estonian Film Archive, Filmmuseum and Estonian Film Institute are celebrating the day of audiovisual heritage with Conference: "Film as a source of history: Countryside and City in the films of Estonia and Finland in 1950-1960" on the 26th of October, Filmmuseum, Tallinn. Speakers: Dr. Jari Sedergren (KAVA, Finnish National Audiovisual Archive), MA Kauko Rumpunen (National Archive of Finland), PhD Eva Näripea (University of Tallinn), PhD Ivo Juurvee (University of Tartu).

Filmprogramme by Estonian Film Archive.
It is open event, free of charge.

Contact person:
Ivi.Tomingas@ra.ee

**PHNOM PENH
CENTRE DE RESSOURCES AUDIOVISUELLES - BOPHANA**

Title of celebration foreseen for the WDAVH:
Vendredi 25 octobre 2013 : Journée mondiale du patrimoine audiovisuel 2013
Un second souffle pour le patrimoine artistique au Cambodge

Description of the event:

Le Centre Bophana est heureux de se joindre à l'UNESCO encore une fois afin d'organiser l'édition 2013 de la Journée mondiale pour le patrimoine audiovisuel. Cette année, Bophana organisera l'événement aux côtés de l'association Cambodian Living Arts (CLA) autour du thème « **Un second souffle pour le patrimoine artistique au Cambodge** ». Cette journée sera l'occasion de découvrir ou redécouvrir l'héritage musical et artistique au Cambodge qui a été presque oublié. Grâce aux efforts de nombreuses personnes, ces musiques et danses sont dorénavant enseignées aux plus jeunes et enregistrées sur supports audiovisuels afin de les préserver.

Programme :

- 16h Atelier: "La musique cambodgienne, d'hier à aujourd'hui"**
- 17h Concert de musique traditionnelle khmère (Areak)**
- 18h Lancement cambodgien du projet Khmer Dance Project**
- 19h Cocktail et concert de rock khmer du groupe 'The Underdogs'**

Lieu

Centre de ressources audiovisuelles Bophana, 64 rue 200 (Okhnia Men), Phnom Penh, Cambodge.

Entrée libre, pour tout public.

Contexte et objectif de la journée

Chaque année, le 27 octobre, l'Unesco organise la Journée mondiale du patrimoine audiovisuel, qui vise à promouvoir la préservation et la diffusion du patrimoine audiovisuel à travers le monde. En effet, le patrimoine audiovisuel est porteur d'identité culturelle et d'histoire; il influence par là même la politique, l'art et l'éducation de toute société.

Cet événement d'une journée se concentrera cette année sur le patrimoine musical et artistique khmer qui a disparu (ou presque), et à qui le Cambodge redonne une seconde chance à travers l'enseignement aux plus jeunes générations et la promotion auprès du public général.

La journée sera divisée en différentes parties :

Concert de musique traditionnelle :

Au courant de l'année 2013, le Centre Bophana et CLA ont chacun travaillé sur des projets musicaux touchant directement les musiques et styles musicaux oubliés au Cambodge. Le Centre Bophana, grâce à ses deux dernières productions de « Chansons oubliées du Cambodge », est parvenu à recréer et enregistrer 16 chansons disponibles sous partitions musicales (dans le livre « Chansons cambodgiennes » d'Albert Tricon, 1921) et ainsi préserver un patrimoine qui était jusqu'à ce jour oublié de tous. CLA, de son côté, a récemment terminé un projet d'un an visant à documenter (notamment à partir de tradition orale) et enregistrer des chansons tirées de quatre styles musicaux presque disparus au Cambodge : le Smot, l'Areak, la musique funéraire et la musique de mariage de l'époque angkorienne.

Afin de souligner cet important travail de mémoire effectué par CLA et le Centre Bophana, et spécialement pour partager ce patrimoine rare, un concert de musique traditionnelle khmère sera organisé. Les musiciens, en provenance de la province de Kompong Speu, joueront un style bien précis : l'Areak (musique interprétée lors de rituels de possession) qui constitue avec le Pleng Kar (ensemble musical de mariage) l'un des deux styles musicaux les plus anciens du Cambodge. Ces deux styles sont caractérisés par la singularité de leurs paroles, de la linguistique et de la poésie. Ce sont aussi des témoignages de l'histoire et de la société cambodgiennes.

Lancement cambodgien du Khmer Dance Project :

Le Khmer Dance Project a été initié par le Centre d'Etudes Khmères (Center for Khmer Studies) en 2008 en partenariat avec le Ballet de Jerome Robins de la Bibliothèque Publique de New York pour les Arts de la Scène, avec une subvention de la fondation Anne Hendricks Bass. Ce projet fut conduit par l'ancienne danseuse et experte de danse khmère Nut Suppya, qui a dirigé la documentation du ballet classique khmer à travers l'enregistrement vidéo d'interviews et de performances. Les maîtres les plus âgés constituèrent la priorité pour ce projet dont les interviews et performances ont été enregistrés et édités par le Centre Bophana.

Bien que le Khmer Dance Project ait déjà été inauguré aux Etats-Unis en avril dernier lors du festival Season of Cambodia, le Centre Bophana et l'Unesco ont tenu à lancer ce projet au Cambodge lors de la Journée mondiale du patrimoine audiovisuel afin de permettre au public de découvrir le patrimoine artistique cambodgien documenté dans ce projet. Cette première cambodgienne permettra au grand public de découvrir des entretiens inédits avec plusieurs des grands maîtres de la danse cambodgienne ainsi que des extraits de spectacle de danse effectués par le Ballet Royal depuis 2008.

Lancement du CD "Back to Rock" et concert du groupe "The Underdogs":

L'audiovisuel est souvent associé aux vidéos ou aux films. Or l'on oublie souvent que la radio était l'un des premiers moyens de communication et de divertissement au Cambodge. Grâce à ce média, les Cambodgiens ont pu écouter à travers les années

plusieurs récits et musiques tirés de leur tradition orale tout en découvrant de nouveaux styles musicaux importés au pays.

C'est pourquoi le Centre Bophana a initié un nouveau projet avec pour objectif de promouvoir et de célébrer la musique originale perdue au Cambodge. Ce projet consiste en la production d'un CD qui vise à partager des chansons originales de rock cambodgien des années 1960 et 1970, période à laquelle le pays connut un développement culturel et artistique rapide. Ce courant rock est un mélange de musique occidentale, latino-américaine et de musique traditionnelle khmère. Il est devenu un genre musical à part entière sur les rives du Mékong, s'installant dans le quotidien des habitants. Il a accompagné pendant des années la vibrante vie nocturne de Phnom Penh, dans ses bars et ses restaurants, faisant de cette ville l'un des principaux épicentres culturels d'Asie. En effet, certains parlent encore de cette époque comme constituant « l'âge d'or » du pays.

Le lancement du CD sera accompagné d'un concert du jeune groupe cambodgien « The Underdogs », dont le répertoire s'étend du rock khmer de l'âge d'or à la musique contemporaine. Issus de l'École d'art et musique (Music Art School), ces jeunes musiciens cambodgiens vous feront danser et chanter sur les airs les plus connus du rock cambodgien afin de clore en beauté la Journée mondiale du patrimoine audiovisuel 2013. La célèbre actrice et danseuse Dy Saveth, accompagnée d'un groupe de jeunes danseurs, vous fera de plus découvrir la danse rock telle qu'on la dansait au Cambodge dans les années 1960 et 1970. Ce sera le moment idéal pour le public d'apprendre quelques pas de danse !

Contact person:

Rithy Panh, rithy.panh@gmail.com

**NEW YORK
NEW YORK UNIVERSITY**

Title of celebration foreseen for the WDAVH:
Celebration of the World Day for Audiovisual Heritage'

Description of the event/celebration:

New York University's Moving Image Archiving and Preservation program presents: **Surveillance**

Sunday, October 27th, 2013

Location: Brooklyn Historical Society

Start Time: 1pm

Advocating awareness of audiovisual heritage and its stewards, the UNESCO World Day for Audiovisual Heritage (WDAVH) is an event aimed at the general public to draw attention not only to the range of at-risk audiovisual formats and genres, but also to promote community building among cultural institutions and archives.

In 2011, the theme was "Out of the Frame: Preserving Faces and Voices from the Margins: an evening of moving images and sound from archival collections in New York City." With 2012, the theme "**Electing Change**" was chosen to resound with the election cycle. This year's theme is "Surveillance."

Audiovisual recordings are by nature useful for their evidentiary value. As recording technologies and devices have become increasingly affordable and scaled down in size, however, they have also become pervasive to an extent that may be characterized as invasive; the panopticon is now. With the ubiquity of audiovisual recording devices—ranging from corporate and governmental security cameras to

personal smart phones—it is both possible and probable that recordings are made of everything, from the banal to the extraordinary.

Inclusive of a wide spectrum of possible genres, from re-purposed closed-circuit surveillance to surreptitiously shot amateur cellphone footage, performance art to narrative fiction work dealing with the topic, even self-documentary “sousveillance” and interactive media works, we are interpreting surveillance audio-visual material very broadly.

Contact person:

Howard Besser, howard@nyu.edu

**ZAGREB
CROATIAN CINEMATHEQUE**

Title of celebration foreseen for the WDAVH:
Celebration of the World Day for Audiovisual Heritage

Description of the event/celebration:

For this year celebration of the *World Day for Audiovisual Heritage* on the 27th October 2013 the Croatian Cinematheque in collaboration with Croatian film clubs' association and Zagreb Film Festival is organizing a program of digitally restored films presented for the first time in the newly digitized cinema Tuškanac in Zagreb. We are showing the restored versions of Croatian film classics presented rarely, and we are also presenting a newly restored version of a very popular Rajko Grlić's film 'In The Jaws of Life'.

Tajna starog tavana / The Secret of an Old Attic

Director: Vladimir Tadej

Screenplay: Vladimir Tadej

Production: Croatia film / Filmové Studio, Gottwaldov

Cinematographer: Jiri Kolin

Editor: Žana Gerova

Music: Arsen Dedić

Cast: Špiro Guberina, Boris Dvornik, Mia Oremović, Jan Kanya, Miloš Kopecky, Petar Jelaska, Edo Peročević, Mario Mirković, Jiri Guriča, Nina Petrović.

Duration: 85'

Year: 1984.

Synopsis:

Two young boys, radio amateurs, Miro from Zagreb and Pepek from Prague, are spending their summer holidays in Hvar, in the house of Miro's aunt. One day they find a strange object in the attic - the invention of Miro's great grandfather. The object is an anti-gravity cannon with whom it is possible to launch objects in the space. It is, of course, impossible to hide the usage of such object...

Breza / The Birch

Director: Ante Babaja

Screenplay: Slavko Kolar, Ante Babaja, Božidar Violić (a story by Slavko Kolar)

Production: Jadran film

Cinematographer: Tomislav Pinter

Editor: Lida Braniš

Music: Andelko Klobučar

Cast: Manca Košir, Fabijan Šovagović, Velimir Bata Živojinović, Stjepan Lektorić, Nela Eržišnik, Stane Sever.

Duration: 91'

Year: 1967

Synopsis:

A film is a story of a peasant girl Janica too beautiful, too delicate and too naïve for the hard reality of peasant life. She falls in love with the most handsome young man in the village, a forester Marko. Immediately after the wedding Marko starts to neglect Janica and spends time in a village inn. After she loses a child at birth she is fiscally and psychically crushed but people around her have very little sympathy for her condition. The only exception is Jože the Saint, a local eccentric fascinated by Janica.

Ljubavna pisma s predumišljajem / Love Letters with Intent

Director: Zvonimir Berković

Screenplay: Zvonimir Berković

Production: Marjan film, Croatia film

Cinematographer: Goran Trbuljak

Editor: Maja Virag – Rodica

Music: arhivska (W. A. Mozart)

Cast: Irina Alferova, Zlatko Vitez, Kruno Šarić, Mustafa Nadarević, Relja Bašić, Siniša Popović, Eliza Gerner, Vera Zima

Duration: 96'

Year: 1985

Synopsis:

Musicologist Ivan Kosor is waking up in the hospital after a car crash. The very first person he sees is Melita a beautiful wife of his roommate. He becomes obsessed with her and starts sending her beautiful lover letters even though he is perfectly aware that there is no possibility for a closer contact. These letters will cause emotional turmoil in Melita's life also...

U raljama života / In The Jaws of Life

Director: Rajko Grlić

Screenplay: Rajko Grlić, Dubravka Ugrešić (by the novel 'Štefica Cvek u raljama života' D. Ugrešić)

Production: Art film 80 (Beograd), Croatia film, Jadran film, Kinematografi Zagreb, Union film (Beograd)

Cinematographer: Tomislav Pinter

Editor: Živka Toplak

Music: Branislav Živković

Cast: Vitomira Lončar, Gorica Popović, Bogdan Diklić, Miodrag Krivokapić, Koraljka Hrs, Branka Cvitković, Mladen Raukar, Cintija Ašperger, Semka Sokolović-Bertok, Mira Furlan, Rade Šerbedžija, Velimir (Bata) Živojinović, Mustafa Nadarević, Enes Kišević, Predrag (Miki) Manojlović

Duration: 93'

Year: 1984

Synopsis:

Dunja is a modern young woman, a director of a TV show 'Štefica Cvek in the Jaws of Life'. The main character in the show is Štefica, a lonely and dissatisfied clerk in a constant search for the ideal partner. Even though two of them belong to different social and cultural groups as the film proceeds their preoccupations and frustrations become more alike. Their lives intertwine, and the border between the reality and the fiction in the film is thinner and thinner.

Contact person:

Carmen Lhotka, clhotka@arhiv.hr

PERIODICALS INDEXING PROJECT (P.I.P.)

1. Happy Birthday P.I.P.

2012 marked the 40th anniversary of FIAF's Periodicals Indexing Project, and on this occasion a special P.I.P. reunion took place on Friday September 14. All the former editors of the project (Karen Jones, Frances Thorpe, and Michael Moulds), and former Assistant Editor Gail Rubenstein, gathered in Brussels to celebrate 40 years of P.I.P. together with the current P.I.P. and FIAF staff. After a visit to the P.I.P. office and the FIAF Secretariat in the afternoon, we went to a typical Brussels restaurant for a dinner, which was offered by FIAF. Everybody received on this occasion a unique 'P.I.P. Needs You' mug.

2. Action Plan / Follow-up P.I.P. Strategic Plan

During the Beijing Congress, a revised version of the P.I.P. budget of 2012 was approved by the General Assembly. This new, balanced budget was made possible thanks to the help of IVS, who proposed not to claim their royalty share in this financial year. To solve our problems on the long run, we have undertaken a number of structural measures since Beijing.

In 2012, we have successfully renegotiated better financial terms with our publishing partners. ProQuest has agreed to increase our royalty share by using a new calculation method for *FIAF Plus* clients, which, while it is not a linear increase, comes down to an increase of roughly 10% (the majority of ProQuest clients subscribe to *FIAF Plus*). This increase was implemented very quickly, starting the second quarter of 2012. Ovid on the other hand agreed to a linear 10 percent increase in our royalty share, which was implemented starting 2013.

We also had several meetings with the Belgian software firm IVS. Taking into account that there is now extra revenue from ProQuest and Ovid, we re-discussed the 2012 budget. Since 2012 was an exceptional year (the Ovid royalty share remained unchanged while the ProQuest royalty share increased) we had to make a special agreement on IVS's royalty share for 2012. We convinced them to accept a lower part royalty share for ProQuest sales (7% instead of 10%), which allows us to close the year with a profit of 17.310€. We are currently negotiating with IVS the terms of a new agreement for the future.

The outcome of all the meetings with our publication partners was very positive, so it looks like our current business model is still viable, at least for the immediate future. Of course it remains to be seen how the ongoing economic-financial crisis will continue to affect the P.I.P.

3. External sales and distribution

The total of revenue from external sales in 2012 was much higher than expected, due to the increase of ProQuest sales by 80% compared to 2011. The main reason for this spectacular increase is of course our new agreement with ProQuest (which was implemented starting the second quarter of 2012). But this can't fully explain

the size of the increase: ProQuest has obviously also attracted new customers (incl. migrating Ovid customers). Ovid sales on the other hand continue to decline, which seems to be an overall trend now. Compared to 2011, the income from Ovid sales dropped with 17%.

4. Indexing matters

On 18 and 19 September 2012 we visited the new BFI Library, which is now located on the South Bank. We successfully discussed new ways of collaborating and data transfer. The meeting was very constructive, and we are now preparing a new method of data transfer between CID, the new system of the BFI, and FIAFCat, our indexing software.

It remains a problem that approximately 45% of the journals are indexed from scratch by the permanent staff in Brussels. After the FIAF Congress, I intend to send a list of 'available' titles to specific contacts in the documentation departments of our affiliates. Hopefully this will have more results than the previous mailing I sent to all primary contacts of FIAF archives, which didn't result in any new volunteer indexers.

Now that we have again some financial margin, we plan to increase our collaboration with freelance indexers. If we will start with the indexing of electronic open access journals (as we plan to do) we definitely need more help to cope with the additional workload.

We are happy to announce that, after an interruption of ten years, P.I.P. has resumed recently its collaboration with the Filmoteka Narodowa in Warsaw for the indexing of two Polish journals.

5. Publications

FIAF affiliates continue to have access to two online versions of *FIAF Databases* hosted on servers of our publication partners ProQuest and Ovid. Both platforms offer quarterly updates of the *International Index to Film Periodicals* database, and annual updates of the *Treasures* database. Most users of *FIAF Databases Online* prefer the ProQuest version over the OvidSP version, which is perceived as too complicated and offering limited free-text searching possibilities.

In 2012 we published the 40th volume of the *International Index to Film Periodicals*. Subscribers to the printed volume decrease every year but the volume still provides enough income for the P.I.P. to justify its publication.

Rutger Penne
15/04/2013



70th FIAF Congress

05th – 10th May 2014

Skopje



Министерство за култура на Република Македонија
Ministry of Culture of the Republic of Macedonia



Кинотека на Македонија
Cinematheque of Macedonia



ДОБРЕ ДОЈДОВТЕ

Драги колеги и пријатели,

посветени и оддадени на зачувување на светското аудиовизуелно наследство, Кинотеката на Македонија ве поканува да земете учество на 70-тиот конгрес на Интернационалната федерација на филмските архиви (FIAF) кој ќе се одржи во Скопје од 5 до 10 мај 2014 година. Ќе забележите, се определиме терминот за одржувањето на овој Конгрес да биде малку подоцна од вообичаеното, но така решивме заради велигденските празници (католичкиот и православниот) кои оваа година се слават истовремено – кон крајот на април – и првомајските празници кои доаѓат веднаш по нив. Значи, се гледаме втората недела од мај.

Тематски, овој јубилеен конгрес го посветуваме на Првата светска војна, одбележувајќи ја стогодишнината од нејзиното започнување. Оттаму и насловот на симпозиумот: *Првата светска војна – 100 години подоцна*.

Сметаме дека оваа тема е интересна, не само заради фактот што Првата светска војна е филмувана, пред сè, од екипи коишто доаѓат од помоќните држави вклучени во таа војна (како Германија, Франција, Велика Британија), кои и објективно имале поголеми технички и човечки капацитети да снимаат филмови за војната и околу неа, туку и подоцна биле во можност истите тие снимки да ги сочуват, да ги заштитат и да ги реставрираат, со што тие стануваат светско визуелно наследство. Меѓутеш, сметаме и се надеваме дека сè уште постојат неоткриени или барем неприкажувани филмови во други архиви, можеби во архивите на земјите кои индиректно биле вклучени во војната или пак во некои филмски архиви помали по обем, кои во рамките на овој Конгрес ќе имаат можност да презентираат дел од тие досега невидени и за јавноста и за архивските професионалци непознати материјали.

Покрај можноста да се разгледаат, да се разменат и да се споредат филмските материјали снимени и објавувани непосредно пред започнувањето, но и за време на Првата светска војна, кои ја документираат состојбата во светот сочин со настан кој ќе има несоглавливи последици за целата Меѓународна заедница, оваа тема за симпозиумот отвора можност и за дискусија околу употребата и злоупотребата на тие филмски материјали во воени цели, за менување на јавното мислење или како историски материјали. Друга тема која би се развила од првичната би била, можеби, и влијанието што еден таков глобален настан го имал на светската филмска продукција, имајќи го предвид брзото развој на технологијата како еден од нус-продуктите на војната.

Конгресот, симпозиумот, работилниците и регионалните состаноци ќе се одржуваат во салата и просториите на МАНУ (Македонската академија на науките и уметностите) во самиот центар на градот, на пешачка оддалеченост од хотелите за сместување, Старата чаршија и тврдината Кале, и секако - во близина на кино-салата „Милениум“ во која ќе се одржуваат проекциите.

Токму тука, на ова тло, Браќата Манаки, најстарите филмски творци на Балканот, пред повеќе од еден век истражувале и документираше со својата камера „Биоскоп“ бр.300, и особено се гордееме и се радуваме што ќе имаме можност, во рамките на овој Конгрес, да ви ја прикажеме колекцијата нивни филмови депонирани токму во нашата Кинотека.

И на крај, да спомнеме уште и дека Скопје е родниот град на Мајка Тереза, светската хуманитарка и добитничка на многу награди, вклучувајќи ја и Нобеловата награда за мир во 1979 г. Нејзините лик и дело се инспирација за многу генерации.

Да не дождиме - се надеваме на вашето учество на 70-тиот Конгрес на FIAF во Скопје, Република Македонија, од 5 до 10 мај.

WELCOME

Dear Colleagues and Friends,
The Cinematheque of Macedonia (*Kinoteka na Makedonija*), as part of the commitment it shares with all of you to preserving the world's audio-visual heritage, warmly invites you to participate in the 70th Congress of the International Federation of Film Archives (FIAF) to be held in Skopje, Macedonia, from May 5 to 10, 2014. The Congress will be held a fortnight later than usual due to the Catholic and Orthodox Easter holidays and the May 1 holiday. We look forward to seeing you all in the second week of May.

The theme of this jubilee congress, *World War I – A Hundred Years On*, marks the centenary of the outbreak of this conflict in 1914. We find this topic compelling in part because the First World War was filmed mainly by companies from the more powerful countries involved in the war—such as Germany, France, and Great Britain—which not only possessed greater technical and human capacities to make films related to the war but were later in a better position to preserve and restore the archive footage that now constitutes much of our world visual heritage. However, we believe there are also many unrevealed and as yet unshown films in the film archives of other countries, including the archives of countries indirectly involved in World War I, as well as in smaller film archives. During the congress we will be proud to present some film materials hitherto unknown both to the public and to many film archiving professionals.

The 70th Congress of FIAF offers the opportunity of presenting, exchanging and comparing films produced immediately before and during World War I. These films documented the circumstances of a world facing an event that would bring unforeseen consequences for the entire international community. The theme of the Symposium also presents an opportunity to discuss the use and misuse of these films for military and propaganda purposes, as well as their use as historic evidence. Another theme that may be developed is the effect that this global event had on international film production, bearing in mind the rapid technological developments that arose as by-products of the war.

The Congress, Symposium, Second Century Forum, Commissions' workshops and regional meetings will take place at the Macedonian Academy of Sciences and Arts (MANU) in Skopje's central district, within walking distance of the hotels, the Old Bazaar and the Kale fortress, and close to the Millennium cinema where the film screenings will be held.

It was here on this ground more than a century ago that the Manaki Brothers—the first cinematographers in the Balkans—explored and documented events with their Bioscope n.300 camera. So we are extremely pleased and proud to have the opportunity at this congress to present the collection of their films preserved and deposited in the archives of the Cinematheque of Macedonia.

Finally, let us mention that Skopje is the native city of Mother Theresa, a worldwide humanitarian and the recipient of numerous honors and awards, including the Nobel Peace Prize in 1979. Her work has been an inspiration for many generations.

We greatly look forward to seeing you at the 70th Congress of FIAF in Skopje from May 5 to 10, 2014.

BIENVENUE

Chers collègues et amis,
dévoués et donnés à sauvegarder le patrimoine audiovisuel mondial, la Cinémathèque de Macédoine vous invite à participer au 70ème Congrès de la Fédération Internationale des Archives du Film (FIAF), qui aura lieu à Skopje du 5 au 10 mai 2014. Comme vous le remarquez, nous avons choisi ces dates un peu plus tard cette année que d'habitude à cause des fêtes de Pâques (catholiques et orthodoxes), que nous fêtons cette année les deux en même temps à la fin du mois d'avril et à cause du Jour de travail le 1^{er} mai. Alors, nous nous retrouvons pendant la deuxième semaine de mai.

Le plan thématique de ce congrès jubilaire est consacré à la Première Guerre mondiale, marquant le centenaire de son lancement, d'où vient en effet le titre de ce symposium: la Première Guerre mondiale - 100 ans après.

On pense que ce sujet est fascinant, non seulement pour le fait que la Première Guerre mondiale a été filmée, principalement, par des équipes qui viennent des pays puissants impliqués dans la guerre (l'Allemagne, la France, la Grande-Bretagne), qui avaient, de meilleures capacités techniques et humaines pour pouvoir tourner des films sur la guerre. Puis ils avaient la possibilité de sauvegarder, de protéger et de restaurer les films qui font partie ainsi du patrimoine visuel mondial.

Tout de même, nous croyons qu'il y a encore quelques films non révélés ou non projetés dans d'autres archives, peut-être dans les archives des pays indirectement impliqués dans la guerre, ou dans certains petites archives des films, qui, dans les cadres de ce Congrès auront la possibilité de présenter une partie de ces matériaux inconnus pour le grand public ainsi que pour les professionnels des archives.

A part de la possibilité de voir, échanger et comparer ces films, tournés et projetés la veille et pendant la Première Guerre mondiale, qui ont documenté les conditions de vie dans le monde faisant face à cet événement qui aurait des conséquences imprévisibles pour l'ensemble de la communauté internationale, ce sujet ouvre la discussion de l'usage et mésusage de ces matériaux de film dans les objectifs de la guerre, de l'alternance de l'opinion publique et de leur valeur en tant que documents historiques.

Un autre sujet qui pourrait être abordé à partir de l'original, c'est l'effet qu'un tel événement mondial a eu sur la production cinématographique mondiale, en tenant compte du développement technologique rapide comme l'un des sous-produits de la guerre.

Le Congrès, le symposium, les ateliers et réunions régionales se tiendront dans les locaux de MANU (L'Académie macédonienne des sciences et des arts) situé au centre-ville, à quelques pas des hôtels recommandés, du Vieux bazar et de la forteresse Kale, ainsi qu'à proximité du Cinéma «Millennium» où les films vont être projetés.

Juste ici, sur ce terrain, il y a plus d'un siècle que les frères Manaki, les créateurs les plus connus des films dans les Balkans, ont découvert et ont tourné avec leur caméra Bioskop n° 300. C'est pour cela, que nous sommes extrêmement fiers et heureux d'avoir la possibilité, dans les cadres de ce Congrès, de vous présenter la collection de leurs films déposés dans notre Cinémathèque.

Enfin, mentionnons que Skopje est aussi la ville de naissance de Mère Teresa, l'humanitaire célèbre partout dans le monde qui a remporté de nombreux prix, dont le Prix Nobel de la Paix en 1979. Sa personnalité et son travail humanitaire ont été sources d'inspiration pour de nombreuses générations.

Bref, on sera honoré de vous accueillir au 70ème Congrès de la FIAF à Skopje, République de Macédoine, du 5 au 10 mai, 2014.

BIENVENIDOS

Queridos colegas y amigos,
dedicados y entregados a proteger el patrimonio audiovisual mundial; la Cinemateca de Macedonia les invita a participar en el 70º Congreso de la Federación Internacional de Archivos Fílmicos (FIAF), que se celebrará en Skopje los días del 5 al 10 mayo de 2014.

Como notarán hemos decidido que la fecha de la celebración de este Congreso sea un poco más tarde de lo habitual, debido a las vacaciones de Pascua (católicas y ortodoxas), que este año se celebran al mismo tiempo – a finales de abril – y las vacaciones del Día del Trabajo que vienen justo después. Por lo tanto, hemos creído oportuno fijar la fecha para la segunda semana de mayo.

Temáticamente este congreso lo dedicamos a la Primera Guerra Mundial, ya que este año marca el centenario de su comienzo. De ahí el título del simposio: "La Primera Guerra Mundial – 100 años después".

Creemos que este tema es de gran interés, no sólo por el hecho de que la Primera Guerra Mundial fue filmada principalmente por equipos provenientes de los países más poderosos involucrados en ella (tales como Alemania, Francia, Reino Unido), los cuales obviamente tenían mayor capacidad técnica y humana para realizar películas sobre el conflicto, sino también porque más tarde fueron capaces de preservar, proteger y restaurar las grabaciones, convirtiéndose éstas en patrimonio visual del mundo. Sin embargo, esperamos que todavía haya películas inéditas o al menos sin descubrir, tal vez en los archivos de aquellos países que participaron indirectamente en la guerra o en otros más pequeños, que en este Congreso tendrán la oportunidad de presentar parte de estos materiales desconocidos para el público y los archivistas profesionales.

Además de la oportunidad de revisar, compartir y comparar los materiales cinematográficos grabados y publicados justo antes y durante la Primera Guerra Mundial, los cuales documentan el estado del mundo frente a un evento que tendrá consecuencias imprevisibles para toda la comunidad internacional, este tema del simposio abre una oportunidad de debate sobre el uso y mal uso de estos materiales para fines militares, para cambiar la opinión pública o como materiales históricos. Otro tema que se desarrollaría a partir del original podría ser el impacto que un evento mundial de tal magnitud ha tenido sobre la producción cinematográfica mundial, dado el desarrollo rápido de la tecnología como consecuencia de la guerra.

El congreso, el simposio, los talleres y las reuniones regionales tendrán lugar en el salón y las salas de MANU (Academia Macedonia de las Ciencias y las Artes) en el mismo centro de la ciudad, a poca distancia de los hoteles de alojamiento, el bazar antiguo y la fortaleza de Kale, y por supuesto – cerca del cine "Milénium", donde tendrán lugar las proyecciones.

Justo aquí, en esta tierra, los Hermanos Manaki, los primeros cineastas en los Balcanes, hace más de un siglo investigaron y documentaron con su cámara Bioscop nº. 300, y nos llena de orgullo y satisfacción tener la oportunidad, como parte de este Congreso, de mostrar la colección de sus películas depositadas en nuestra Cinemateca.

Y por último, tenemos que mencionar que Skopje es la ciudad natal de la Madre Teresa, la gran defensora de los más desfavorecidos a nivel mundial y ganadora de muchos premios, incluyendo el Premio Nobel de la Paz en 1979. Su carácter y su obra son una inspiración para muchas generaciones posteriores.

Dicho esto y sin extendernos más, esperamos su participación en el 70º Congreso de la FIAF en Skopje, República de Macedonia, del 5 al 10 de mayo.

Mimi Gjorgoska-Ilievska, MA

Director
Cinemateca of Macedonia



Foyer
Cinematheque of Macedonia

АГЕНДА 02-10 MAJ

2 мај, петок

- Пристигнување на членовите на Управниот одбор (УО) на ФИАФ

3 мај, сабота

- Прв состанок на Управниот одбор на ФИАФ

4 мај, недела

- Втор состанок на Управниот одбор на ФИАФ
- Пристигнување и регистрација на делегатите.
- Прием за добредојде

5 мај, понеделник

- Отворање на 70-тиот Конгрес на ФИАФ
- Први ден на симпозиумот „Прва светска војна - 100 години подоцна“
- Филмска програма

6 мај, вторник

- Втор ден на симпозиумот „Прва светска војна - 100 години подоцна“
- Филмска програма

7 мај, среда

- Работилници
- Регионални состаноци
- Филмска програма

8 мај, четврток

Културни активности:

1. Охрид
2. Скопје: Матка / Пантелејмон

9 мај, петок

- Генерално собрание
- Филмска програма

10 мај, сабота

- Генерално собрание
- Свечен затворање

AGENDA 02–10 MAY

Friday 2nd May

- Arrival of the members of the FIAF Executive Committee (EC)

Saturday 3rd May

- First meeting of the Executive Committee

Sunday 4th May

- Second meeting of the Executive Committee
- Arrival and registration of delegates
- Welcome reception

Monday 5th May

- Opening of the 70th FIAF Congress
- First day of the symposium World War I – A Hundred Years On
- Film programme

Tuesday 6th May

- Second day of the symposium World War I – A Hundred Years On
- Film programme

Wednesday 7th May

- Workshops
- Regional meetings
- Film programme

Thursday 8th May

Cultural Activities

1. Ohrid
2. Skopje: Matka / Panteleimon

Friday 9th May

- General Assembly
- Film programme

Saturday 10th May

- General Assembly
- Closing ceremony

AGENDA 02-10 MAI

Vendredi, le 2 mai,

- Arrivée des membres du Comité exécutif de FIAF (CE)

Samedi, le 3 mai

- Première réunion des membres du Comité exécutif de FIAF

Dimanche, le 4 mai

- Deuxième réunion des membres du Comité exécutif de FIAF
- Arrivée et inscription des délégués
- Réception de bienvenue

Lundi, le 5 mai

- Ouverture du 70ème Congrès de la FIAF
- Symposium « La Première Guerre mondiale - 100 ans plus tard » Jour 1
- Programme de Film

Mardi, le 6 mai

- Symposium « la Première Guerre mondiale - 100 ans plus tard » Jour 2
- Programme de Film

Mercredi, le 7 mai

- Ateliers
- Réunions régionales
- Programme de Film

Jeudi, le 8 mai

Activités culturelles:

1. Ohrid
2. Skopje: Matka / Panteleimon

Vendredi, le 9 mai

- Assemblée générale
- Programme de Film

Samedi, le 10 mai

- Assemblée générale
- Cérémonie de clôture

AGENDA 02 -10 DE MAYO

Viernes, 02 de Mayo,

- Llegada de los miembros del Comité Ejecutivo (CE) de FIAF

Sábado, 03 de Mayo,

- Primera reunión del Comité Ejecutivo de la FIAF

Domingo, 04 de Mayo

- Segunda reunión del Comité Ejecutivo de la FIAF
- Llegada y registro de los delegados.
- Recepción de Bienvenida

Lunes, 05 de Mayo

- Apertura del 70º Congreso de la FIAF
- El primer día del simposio "La Primera Guerra Mundial - 100 años después"
- Programa de cine

Martes, 06 de Mayo

- Segundo día del simposio "La Primera Guerra Mundial - 100 años después"
- Programa de cine

Miércoles, 07 de Mayo,

- Talleres
- Reuniones regionales
- Programa de cine

Jueves, 08 de Mayo

Actividades culturales:

1. Ohrid
2. Skopje: Cañón Matka / Panteleimon

Viernes, 09 Mayo

- Asamblea General
- Programa de cine

Sábado, 10 de Mayo

- Asamblea General
- Ceremonia de clausura



СИМПОЗИУМ

Темата на симпозиумот на ФИАФ во Скопје е „Прва светска војна – 100 години подоцна“:

- Филмот во воената пропагандна машинерија;
- Сочувани и каталогизирани материјали во филмските архиви;
- Филмскиот документ како историски извор: употреба и злоупотреба;
- Влијанието на Првата светска војна врз филмската продукција (економско, социјално, културно влијание);
- Првата светска војна овековечена во филмската уметност (играни филмови);
- Општествената и колективната траума доведена во филмските кадри;

Наскоро ќе објавиме повик за пријавување на темите (повеќе информации за ова во следното издание на билтенот)

SYMPORIUM

The theme of the FIAF Symposium is *World War I – A Hundred Years On*

- **The role of film in the machinery of war propaganda**
- **Preserved and catalogued film materials in the film archives**
- **Film documentary as a historic source – its use and misuse**
- **The economic, social and cultural impact of World War I on film production**
- **World War I as perpetuated in the art of cinema (feature films)**
- **Social and collective trauma captured in moving images**

There will be a call for papers in due course. More information will be provided in the next issue of the Newsletter.

SYMPORIUM

Le thème du FIAF Symposium de Skopje « la Première Guerre mondiale - 100 ans après»:

- **Le film dans la machine de la propagande de guerre;**
- **Des matériaux conservés et catalogués dans les archives du film;**
- **Le document de film en tant qu'une source historique: l'usage et mésusage;**
- **L'effet de la Première Guerre mondiale sur la production cinématographique (effets économiques, sociaux et culturels);**
- **La Première Guerre mondiale perpétuée dans l'art du cinéma (longs métrages);**
- **Un traumatisme social et collectif pris dans les cadres des films;**

Bientôt nous allons annoncer un appel de propositions des thèmes (plus d'informations à ce sujet dans le prochain bulletin)

SIMPOSIO

El tema del Simposio de la FIAF en Skopje es "La Primera Guerra Mundial - 100 años después":

- **La película en la maquinaria de la propaganda de guerra;**
- **Materiales guardados y catalogados en los archivos cinematográficos;**
- **El documento cinematográfico como fuente histórica: uso y abuso;**
- **El impacto de la Primera Guerra Mundial en la producción cinematográfica (influencia económica, social y cultural);**
- **La Primera Guerra Mundial inmortalizada en el arte cinematográfico (largo metrajes);**
- **El trauma social y colectivo representado en las escenas de la película;**

Pronto vamos a publicar una convocatoria para registrar los temas (más sobre esto en el próximo número del Boletín)



Film Vaults
Cinematheque of Macedonia

ИЗЛОЖБА

Изложбата подготвена од страна на Кинотеката на Македонија и отпечатениот каталог од симпозиумот ќе го илустрира дијапазонот на теми избрани за симпозиумот.

EXHIBITION

The exhibition and catalogue prepared by the Cinematheque of Macedonia will illustrate the range of topics selected for the Symposium.

EXPOSITION

L'exposition préparée par la Cinémathèque de Macédoine et le catalogue imprimé depuis le Symposium, vont illustrer le diapason des thèmes retenus pour le Symposium.

EXPOSICIÓN

La exposición preparada por la Cinemateca de Macedonia y el catálogo impreso del simposio van a ilustrar el alcance de los temas seleccionados para el simposio.

ПРОЕКЦИИ

Со цел да се илустрираат содржините на симпозиумот „Прва светска војна – 100 години подоцна“, Кинотеката на Македонија во соработка со другите филмски архиви членки на ФИАФ ќе организирани проекции на репрезентативни филмови. Овие проекции ќе бидат отворени за јавноста.

SCREENINGS

To illustrate the content of the Symposium, *World War I – A Hundred Years On*, the Cinematheque of Macedonia, in collaboration with other FIAF-member archives, will screen a number of representative films. These sessions will be open to the public.

PROJECTION

Afin d'illustrer les sujets du Symposium « la Première Guerre mondiale - 100 ans après», la Cinémathèque de Macédoine en co-production avec les autres membres d'archives cinématographiques de FIAF, vont organiser des projections du représentant-métrages. Ces projections seront ouvertes au grand public.

PROYECCIONES

Con el fin de ilustrar el contenido del simposio "La Primera Guerra Mundial - 100 años después", la Filmoteca de Macedonia en colaboración con otros archivos cinematográficos miembros de la FIAF organizará proyecciones de películas representativas. Estas proyecciones serán abiertas al público.

ПРЕВОД

Симултани преводи ќе бидат обезбедени на англиски, француски, шпански и на македонски јазик.

TRANSLATION

Simultaneous translation will be provided in English, French, Spanish and Macedonian language.

TRADUCTION

Une traduction simultanée sera assurée en anglais, en français, en espagnol et en macédonien.

TRADUCCIÓN

Traducción simultánea será proporcionada en inglés, francés, español y macedonio.



Conference room
Macedonian Academy of Sciences and Arts (MANU)

ПРЕВОЗ

Скопје е главниот град на Република Македонија кој со својата локација обезбедува одлична меѓународна авионска поврзаност. Аеродромот „Александар Велики“ (SKP - <http://skp.airports.com.mk/default.aspx?ItemID=345>) се наоѓа на 17 км. источно од Скопје. До него може да се пристигне со автобус, кој може да се обезбеди место на самите аеродром, со рент а кар“ и со такси. Директни летови до Скопје има од повеќе градови (Цирих, Милано, Венеција, Стокхолм, Лондон, Виена, Базел, Истанбул, Белград, Загреб, Љубљана, Дубаи итн.).

Јавниот сообраќаен автобуски превоз со повеќе редовни градски и меѓуградски линии поврзува значајни делови од Скопје и околината.

Конгресот е лоциран во центарот на Скопје, во зградата на Македонската академија на науките и уметностите (МАНУ), додека пак проекциите на филмовите се закажани во киното „Милениум“ кое е оддалечено 10 мин. одење пеш од зградата во која ќе се одржуваат симпозиумот и Конгресот (МАНУ).

ПАСОШИ И ВИЗИ

Сите учесници на Конгресот треба да се информираат во претставништвата, конзулатите и амбасадите на Република Македонија во нивните земји за потребата од визи.

Државјаните на земјите членки на Европската унија и на земјите потписници на Шенгенскиот договор можат да влегуваат во Република Македонија и со важечка лична карта издадена од надлежните органи на земјите членки на Европската унија и потписничи на Шенгенскиот договор.

Меѓутоа, виза за влез во Република Македонија е потребна за граѓани од некои држави, специјални административни региони и субјекти, и територијални власти непризнати како држави е воспоставен визен режим. Повеќе информации за ова ќе најдете на оваа страница на Министерството за внатрешни работи: <http://www.mfa.gov.mk/?q=node/308&language=en-gb>

Повеќе општи информации за визниот режим на Република Македонија можете да најдете на официјалната страница на Министерството за надворешни работи на Република Македонија: <http://www.mfa.gov.mk/?q=node/319&language=en-gb>

TRANSPORT

Skopje is the capital of Republic of Macedonia and its location provides good international flight connections. The international airport Alexander the Great (SKP - <http://skp.airports.com.mk/default.aspx?ItemID=345>) is located 17 km east of Skopje. It can be reached by bus, which may be booked at the airport itself, by rent-a car or by taxi. Skopje is connected by direct flights with many cities, including Zürich, Milan, Venice, Stockholm, London, Vienna, Basel, Istanbul, Belgrade, Zagreb, Ljubljana, Dubai etc.

Public transportation is well organized, with buses connecting the important locations within the city as well between other cities in the Republic.

The Congress is located in Skopje's central district on the premises of the Macedonian Academy of Sciences and Arts (MANU). The screenings will be held at the Millennium cinema, within 15 minutes' walking distance of MANU, the venue for the Congress and Symposium.

PASSPORT AND VISAS

All those planning to participate in the Congress should request information from the Representative offices, Consulates and Embassies of the Republic of Macedonia in their countries regarding visa procedures.

Citizens of EU member states and citizens of the signatories to the Schengen Agreement may enter the territory of the Republic of Macedonia with a valid ID card issued by the competent authorities of the countries concerned.

However, visas to enter Republic of Macedonia are required for citizens of some countries, special administrative regions and entities and territorial authorities that are not recognized as states. Please check the information on <http://www.mfa.gov.mk/?q=node/308&language=en-gb>

Official information about the visa regime of Republic of Macedonia can be found on the website of the Ministry of Foreign Affairs of Republic of Macedonia: <http://www.mfa.gov.mk/?q=node/319&language=en-gb>

TRANSPORT

Skopje, la capitale de la République de Macédoine, a de liaisons aériennes internationales. L'aéroport Alexandre le Grand (SKP - <http://skp.airports.com.mk/default.aspx?ItemID=345>) est situé à 17 km à l'est de Skopje. On y accède en bus, qui peut être réservé directement à l'aéroport, en louant une voiture ou en taxi. Skopje est relié par des vols directs avec de nombreuses villes telles que Zurich, Milan, Venise, Stockholm, Londres, Vienne, Brême, Istanbul, Belgrade, Zagreb, Ljubljana, Dubaï et encore.

Les quartiers de Skopje et de ses environs sont reliés régulièrement par des bus et les services d'autocars du transport en commun.

Le Congrès est situé dans le centre de Skopje, dans les locaux de l'Académie macédonienne des sciences et des arts (MANU), alors que les projections de films sont programmés dans le cinéma «Millennium» situé à 10 minutes à pied de l'immeuble où le Symposium et le Congrès auront lieu (MANU).

PASSEPORT ET VISAS

Tous les participants au Congrès doivent demander des informations auprès des organes représentants, consulats et ambassades de la République de Macédoine dans leur pays concernant les procédures de visa.

Les citoyens des pays membres de l'UE et les pays membres de la zone Schengen peuvent entrer en République de Macédoine avec une carte d'identité valide délivrée par des organes habilités dans les pays membres de l'UE et les pays signataires de l'accord de Schengen.

Cependant, un régime de visas est établi pour l'obtention d'un visa d'entrée pour la République de Macédoine qui est nécessaire pour les citoyens provenant de certains pays, régions administratives, sujets et autorités territoriales non reconnus comme États.

Pour avoir plus d'informations, consultez le site suivant du Ministère des Affaires étrangères: <http://www.mfa.gov.mk/?q=node/308&language=en-gb>

Pour des informations plus générales concernant l'accès en République de Macédoine consultez le site officiel du Ministère des Affaires étrangères de la République de Macédoine: <http://www.mfa.gov.mk/?q=node/319&language=en-gb>

TRANSPORTE

Skopje es la capital de la República de Macedonia, y su ubicación ofrece una excelente conexión internacional aérea. El aeropuerto "Alejandro Magno" (SKP - <http://skp.airports.com.mk/default.aspx?ItemID=345>) se encuentra a 17 km al este de Skopje. Igualmente se puede llegar en autobús (que se puede reservar) al aeropuerto, en coche alquilado y en taxi. Hay vuelos directos a Skopje desde muchas ciudades (Zurich, Milán, Venecia, Estocolmo, Londres, Viena, Basilea, Estambul, Belgrado, Zagreb, Ljubljana, Dubai, etc.).

El transporte público de autobús, con varias líneas urbanas e interurbanas, une las partes más importantes de Skopje y sus alrededores.

El Congreso se efectuará en el centro de Skopje, en el edificio de la Academia Macedonia de Ciencias y Artes (MANU), mientras que las proyecciones de las películas se realizarán en el cine "Milénium", que está a 10 min. caminando desde el edificio en el que tendrán lugar el Simposio y el Congreso (MANU).

PASAPORTE Y VISADOS

Todos los participantes en el Congreso deben informarse de la necesidad de visado en las oficinas representativas, los consulados y embajadas de República de Macedonia en sus países.

Los ciudadanos de los Estados Miembros de la Unión Europea y los países que firmaron el Acuerdo de Schengen, pueden entrar en República de Macedonia con una identificación válida expedida por las autoridades competentes de los Estados miembros de la Unión Europea y signatarios del Acuerdo de Schengen.

Sin embargo, es necesario un visado de entrada en la República de Macedonia para los ciudadanos de algunos países, algunas regiones administrativas especiales y entidades, y autoridades territoriales no reconocidas como Estados. Más información al respecto disponible en la página del Ministerio del Interior: <http://www.mfa.gov.mk/?q=node/308&language=en-gb>

Se puede encontrar más información general sobre los visados para la República de Macedonia en el sitio web oficial del Ministerio de Relaciones Exteriores de República de Macedonia: <http://www.mfa.gov.mk/?q=node/319&language=en-gb>



ВАЛУТА

Официјалната валута во Република Македонија е денарот (МКД/MKD).

Менување на валути може да се врши во банките и менувачниците во Скопје, кои се отворени до 19 часот (понеделник-петок). Во сите хотели и гробовски/продажни места е можна исплата со најголем дел од кредитните картички.

CURRENCY

The official currency of the Republic of Macedonia is the DENAR (MKD).

A currency exchange service is offered by banks and official exchange offices open until 7 P.M. (Monday-Friday). Almost all credit cards are accepted in hotels and commercial establishments.

DEVISE

La monnaie officielle de la République de Macédoine est le denar (МКД / MKD).

Le changement de devises peut être effectué dans les banques et bureaux de change à Skopje, qui sont ouverts jusqu'à 19 h (du lundi au vendredi). Dans tous les hôtels et magasins / points de paiement, il est possible de payer avec la plupart des cartes de crédit.

MONEDA

La moneda oficial de la República de Macedonia es el Denar (MKD / MKD).

El cambio de divisas se puede realizar en los bancos y oficinas de cambio en Skopje, que están abiertas hasta las 19 horas (de lunes a viernes). En todos los hoteles, centros comerciales y tiendas es posible pagar con la mayoría de las tarjetas de crédito.

КЛИМА

Пролетта во Скопје е променлива, но главно пријатна. Средната температура во мај изнесува околу 18 степени целзиусови. Можна е појава на краткотрајни дождови, но со послаб интензитет.

CLIMATE

Spring time in Skopje is variable but mostly temperate. The average temperature in May is about 18 °C (65 °F). Short spells of light rain are possible.

CLIMAT

Le printemps à Skopje est variable, mais généralement agréable. La température moyenne en mai est d'environ 18 degrés °C. Il ya une possibilité de pluies courtes, mais avec moins d'intensité.

CLIMA

El clima en primavera en Skopje es variable, pero generalmente agradable. La temperatura media en mayo es de unos 18° centígrados. Existe la posibilidad de lluvias cortas, pero de poca intensidad.



Cinema
Millenium

ЛОГИСТИКА, ХРАНА И ПИЈАЛАЦИ

Македонската академија на науките и уметностите (МАНУ) вклучува:

- една конференциска сала, во која ќе се одржуваат сесиите на конгресот и на симпозиумот;
- галерија за изложби;
- една просторија со слободен интернет-пристап;
- неколку простории за одржување на работилници и регионалните состаноци;
- кафетерија*

Филмските проекции ќе се одржуваат во киносалата во киното „Милениум“, на 10-15 минути пешачка оддалеченост од салата на во која ќе се одржуваат симпозиумот и конгресот.

* Во близина на зградата во која ќе се одржуваат Конгресот и Симпозиумот има и неколку ресторани со традиционална и интернационална кујна. (Повеќе за ова во следното издание на билтенот).

LOGISTICS, FOOD AND BEVERAGES

The venue of the Macedonian Academy of Sciences and Arts (MANU) includes:

- A Conference Room, which will host the sessions of the Congress and the Symposium
- An Exhibition Gallery
- A room with free internet access
- Several rooms for workshops and regional meetings
- A cafeteria*

Film screenings will take place in the cinema theater Millennium, within walking distance from the venue where the symposium and the Congress will take place.

*** There are many restaurants and bars offering traditional and international cuisine within walking distance of the Congress venue. (The next issue of the Newsletter will include a list of restaurants and other useful information.)**

LOGISTIQUE ET RESTAURATION

L'Académie macédonienne des sciences et des arts (MANU) comprend:

- Une salle de conférence, où auront lieu les sessions du Congrès et du Symposium;
- Une galerie d'expositions;
- Une chambre avec une connexion Internet gratuite;
- Deux salles pour organiser des ateliers et des réunions régionales;
- Une cafétéria *

Les projections de films auront lieu à la salle de cinéma dans le cinéma "Millénium", à 10-15 minutes à pied de la salle où se tiendront les colloques et le congrès.

*** Près du bâtiment dans lequel le Congrès et le Symposium auront lieu, il y a plusieurs restaurants avec une cuisine traditionnelle et internationale. (Plus à ce sujet dans la prochaine édition du Bulletin).**

LOGÍSTICA Y RESTAURACIÓN

La Academia Macedonia de Ciencias y Artes (MANU) incluye:

- Una sala de conferencias, donde se llevarán a cabo las sesiones del Congreso y del simposio;
- Una galería de exposiciones;
- Una sala con acceso gratuito a Internet;
- Dos salas para la realización de talleres y reuniones regionales;
- Cafetería *

Las proyecciones de las películas se llevarán a cabo en la sala de cine «Milenium», a 10-15 minutos a pie desde la sala donde tendrán lugar el Simposio y el Congreso.

*** Cerca del edificio donde el Congreso y Simposio se llevarán a cabo hay también varios restaurantes con cocina tradicional e internacional. (Más sobre esto en la próxima edición del Boletín).**



Congress venue
Macedonian Academy of Sciences and Arts
(MANU)

СМЕСТУВАЊЕ

Скопје, иако во последно време е сè повеќе посакувана туристичка дестинација, има задоволителен капацитет за сместување, со хотели од повеќе категории во непосредна близина на локацијата каде што ќе се одржува конгресот на ФИАФ.

Во прилог ви доставуваме листа на хотели во кои учесниците на Конгресот на ФИАФ во Скопје ќе имаат попуст.

ХОТЕЛИ

ACCOMMODATION

Skopje is an increasingly popular tourist destination offering hotels of all categories in the immediate vicinity of the MANU where the FIAF Congress will be held.

Below we provide a list of hotels offering a special discount for participants of the FIAF Congress.

HÉBERGEMENT

Skopje, bien qu'une destination touristique récemment de plus en plus convoitée, a une capacité satisfaisante d'hébergement, avec des hôtels de plusieurs catégories dans le voisinage de l'endroit où le congrès de la FIAF aura lieu.

Nous vous proposons ci-joint une liste d'hôtels où les participants du Congrès de la FIAF à Skopje vont séjourner.

ALOJAMIENTO

Skopje, un destino turístico muy atractivo en los últimos años, tiene una capacidad satisfactoria de alojamiento, con hoteles de varias categorías cerca del lugar donde se celebrará el Congreso de la FIAF.

Adjuntamos una lista de hoteles en los que los participantes del Congreso de la FIAF en Skopje tendrán un descuento.

HOTELS

HÔTELS

HOLIDAY INN SKOPJE

(2 Moshia Pijade St.)
www.holiday-inn.com/skopje
hiskopje@holiday-inn.com.mk
tel: +389 2 3292 929
fax: +389 2 3115 503
85-105 euros single room

BEST WESTERN HOTEL TURIST

(11 Gjuro Strugar St.)
www.bestwestern-ce.com/turist
bestwestern@hotelturist.com.mk
tel: +389 2 3289 111
fax: +389 2 3289 100
75-95 euros single room

HOTEL KARPOS

(Shekspirova St.)
www.hotelkarpos.com.mk
hotelkarpos@hotelkarpos.com.mk
tel.: +389 2 3088 388
fax: +389 2 3088 389
64-85 euros single room

HOTEL VODNO

(Sredno Vodno, Skopje)
info@hotelvodno.com.mk
tel: + 389 2 3177 027
fax: + 389 2 3178 866
31-55 euros single room

Цените на сместувањата се подложни на промени кои зависат од моменталната и дната буквалност на хотелските капацитети.

The prices are subject to changes and could change depending on the occupancy and availability.

Les prix d'hébergement peuvent être modifiés en fonction des installations actuelles et des réservations futures d'hôtel.

Los precios del alojamiento están sujetos a cambios dependiendo de las reservas actuales y futuras de los hoteles.



USEFUL SITES ABOUT THE REPUBLIC OF MACEDONIA:

<http://www.exploringmacedonia.com/>

<http://www.macedonia-timeless.com/>

<http://www.memorialhouseofmotherteresa.org/>

http://en.wikivoyage.org/wiki/Republic_of_Macedonia

http://en.wikipedia.org/wiki/Republic_of_Macedonia

<http://en.wikivoyage.org/wiki/Skopje>

<http://www.skopje.gov.mk/en/>

<http://www.skopje.gov.mk/EN/DesktopDefault.aspx?tabindex=0&tabid=39>

Tourist guide on Amazon: http://www.amazon.com/Macedonia-4th-Bradt-Travel-Guide/dp/1841623954/ref=sr_1_1?s=books&ie=UTF8&qid=1364299353&sr=1-1&keywords=tourist+guide+macedonia

CNN on Macedonia: <http://www.youtube.com/watch?v=s9Y7JP5D5c&feature=share>

CNN on Mother Theresa's hometown: http://www.youtube.com/watch?v=gq_pkRc9A&feature=share

CNN on Winery in Macedonia: <http://www.youtube.com/watch?v=zOKB1lrZJOE&feature=share>

Ministry of Foreign Affairs of Republic of Macedonia: <http://www.mfa.gov.mk/?language=en-gb>



FIAF
Fédération internationale des archives du film

1, rue Defacqz
1000 Brussels – Belgium
Tel. + 32 2 538 30 65
Fax : + 32 2 534 47 74
info@fiafnet.org
www.fiafnet.org
www.fiafcongress.org



Кинотека на Македонија
Cinematheque of Macedonia

ul.Nikola Rusinski br.1
1000 Skopje – Republic of Macedonia
Tel. + 389 2 30 71 1815
Fax: + 389 2 30 71 1813
kinoteka@ukim.edu.mk
www.maccinema.com

Vesna Maslovarik
vesnam@maccinema.com
Aleksandra Mladenovik
aleksandram@maccinema.com



Cabinet d'expertises comptables et fiscales

Tom Coene

Docteur en Droit / Expert Comptable honoraire

Benoit Coene *

Moro Mukota Muteba *

Rudi Vandrepotte *

Ivan Vilaseca Vanoekel *

Gilles Bénicourt *

Christophe Lanoy **

* Associé Expert-Comptable / Conseil Fiscal

** Associé

F.I.A.F. AISBL

M. Loughney

Rue Defacqz, 1

1000 BRUXELLES

Bruxelles, le vendredi 05 avril 2013

Vref :

Nref : FIAF/IVAN/FIAF005

Dear M. Loughney,

Concerne : FIAF 2012 - Financial Statements

ACCountants Team SPRL has been in charge of the accounting and the financial reporting for your Federation for the year 2012.

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

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

As a result we consider that the statements as presented to you reflect a fair and sincere picture of the FIAF financial situation as of 31 December 2012.

As external chartered accountant of the Federation, it is my pleasure to let you know that the Federation is in a much better financial situation on 31 December 2012 than it was a year before, due to the difficult financial decisions taken by the Executive Committee and the General Assembly in April 2012, and the great efforts of the FIAF Secretariat and P.I.P. to tackle a deficit which had become structural. After a significant deficit of € 96,602.70 in 2011, which had led to a reduction of the reserves available to the worrying amount of € 58,068.79, in 2012 FIAF managed to make a profit – the first since 2005 – of €33,966.46. As a consequence the reserves available at the end of 2012 amounted to €92,035.25.



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Fortis 001-4893176-87
Dexia 068-2283197-38
KBC 735-0073220-70
ING 310-0054432-04

This much-improved situation can be explained by both a sharp reduction in the Federation's expenditure, and a significant increase of its revenue. Please find below some details about this:

Spending cuts :

- Decision to accept the Deputy Administrator's proposal to reduce his working time at FIAF by half from September 2012 ;
- Drastic cuts in the Secretariat/P.I.P. operational costs ;
- No direct funding by FIAF of external projects in 2012 ;
- No FIAF Award in 2012 ;
- Reduction in the FIAF Commissions' budgets ;
- Treasures from the Film Archives project funded by a generous grant from the Cinemateca Brasileira ;
- Sharp reduction in production costs of the *Journal of Film Preservation* ;
- Decision to hold the Autumn Executive Committee meeting in Brussels ;
- Reducing the costs of freelance indexing for P.I.P..

Increased revenue:

- Effective campaign to recover past and present membership dues from FIAF affiliates ;
- Efforts made to increase the sales of FIAF publications ;
- Revenue from the commercial stands at the Beijing congress ;
- Sharp increase in *Journal of Film Preservation* advertising sales ;
- Hard-fought renegotiation of FIAF's royalty share with FIAF Databases distributors Ovid and ProQuest (+10% obtained from each), which was already implemented by ProQuest in 2012, and successful renegotiation of FIAF's terms with its other partner IVS for 2012 ;
- Sharp increase in FIAF Databases sales through the ProQuest platform in 2012, and better than expected sales through the Ovid platform.

That is not to say, however, that the Federation's difficult financial situation has suddenly become a thing of the past. It is essential that the General Assembly continue to approve balanced budgets (or even slightly profitable ones) in the next few years, in order to ensure the long-term survival of FIAF, as the reserve fund must be built up again to avoid the serious cash flow problem faced by the Federation at the end of 2011. The FIAF Executive Committee and FIAF affiliates must realize that the significant 2012 profit is likely to be a one-off, as some of the exceptional efforts made to reduce costs in 2012 cannot be repeated indefinitely without jeopardizing the overall quality and effectiveness of the services provided by FIAF. Other positive 2012 figures, such as the sales of the FIAF Databases Online, also remain very uncertain and difficult to anticipate, especially in the current international economic climate.



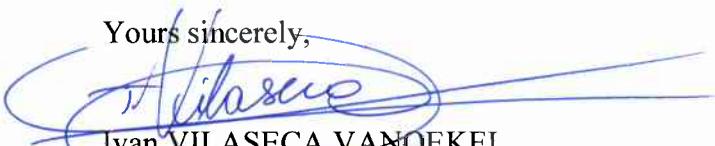
ACC team

Cabinet d'expertises comptables et fiscales

That is why I propose not only that the increase in membership fees approved by the General Assembly in 2012 should be confirmed by the next General Assembly, but also that FIAF should re-evaluate the level of membership fees every year in line with the annual inflation rate.

As I suggested in my letter to you last year, I also think that it is still possible for FIAF to make significant savings by moving the FIAF office to a cheaper location in Brussels, and to move even further towards the management of externally-funded projects (such as the Goethe Institut, Ibermedia or UNESCO-partnered projects), while ensuring that overhead costs are paid to FIAF.

Yours sincerely,


Ivan VILASECA VANOEKEL
Chartered Accountant

FIAF/P.I.P.

<u>ASSETS</u>	<u>31/12/2009</u>	<u>31/12/2010</u>	<u>31/12/2011</u>	<u>31/12/2012</u>
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Tangible assets

Leasing and other similar rights	4.520,97	6.904,99	9.478,91	6.102,24
Total Tangible assets	4.520,97	6.904,99	9.478,91	6.102,24

Receivables

Members & other	94.669,87	156.835,59	139.547,21	72.761,25
Provision bad debts	-1.660,17	-4.423,00	-13.300,00	-8.800,00
Total Receivables	93.009,70	152.412,59	126.247,21	63.961,25

Cash & Banks

Deposit account €	186.669,95	232.544,77	45.382,43	33.883,39
Current account €	121.177,40	37.320,48	110.882,83	178.944,46
Current account \$	111.475,95	29.251,47	27.527,99	15.659,50
Current account GBP	45,60	1.081,04	941,55	449,78
Lloyd GBP	1.548,95	1.660,53	3.350,56	417,36
Petty cash	121,47	364,48	82,96	57,51
Total Cash & Banks	421.039,32	302.222,77	188.168,32	229.412,00

Accruals	20.420,10	5.794,32	205,30	5.288,88
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TOTAL ASSETS	538.990,09	467.334,67	324.099,74	304.764,37
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LIABILITIES

Debts

Suppliers & Provisions	150.555,87	145.704,99	173.752,20	176.081,78
Salaries related	16.190,61	14.465,80	15.201,03	20.074,45
Other	43.239,52	51.614,23	30.919,69	8.736,54
Total Debts	209.986,00	211.785,02	219.872,92	204.892,77

Prepaid

Unesco	0,00	11.568,41	0,00	0,00
Ibermedia V + VI + VII	44.732,60	36.225,41	5.287,88	0,00
Goethe Institut	64.000,00	53.084,34	40.870,15	7.836,35
Total Prepaid	108.732,60	100.878,16	46.158,03	7.836,35
Total Reserve Fund	220.271,49	154.671,49	58.068,79	92.035,25

TOTAL LIABILITIES	538.990,09	467.334,67	324.099,74	304.764,37
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FIAF	Actual 2011 Result	Revised 2012 Budget Beijing	Actual 2012 Result	Draft 2013 Budget (Beijing)	Revised 2013 Budget (March 2013)	2014 Budget (March 2013)
DETAIL OF EXPENSES	332,990.22	294,103.00	282,178.00	317,218.00	311,388.00	315,790.00
PERSONNEL AND EXTERNAL SERVICES	166,425.19	181,793.00	167,738.39	187,305.00	168,721.00	184,791.00
FIAF ADMINISTRATOR (C. Dupin, 100%)	39,664.88	86,746.00	86,423.52	89,349.00	88,454.00	90,533.00
FIAF ADMINISTRATOR (C. Dimitriu, January-July 2011)	32,605.78					
ASSISTANT (B. Charles, 100% then 50% from September 2012)	56,584.75	59,835.00	46,072.37	61,630.00	30,091.00	31,646.00
ASSISTANT (50% from June 2013)					14,250.00	25,004.00
ADMIN. SECRETARY (Jacqueline Renaud, 60%)	37,237.87	38,782.00	36,648.07	39,945.00	37,509.00	38,390.00
COMPUTER EXPERTS (IMIS)	2,570.40	2,500.00	728.91	2,000.00	750.00	800.00
ACCOUNTING (ACC)	8,133.55	3,500.00	5,443.39	3,700.00	5,000.00	5,500.00
CLEANING (F. Velasquez)	1,040.39	1,076.00	1,142.51	1,108.00	1,169.00	1,196.00
LEGAL AID, LUNCH VOUCHERS AND OTHER	2,000.65	2,350.00	2,448.05	2,214.00	2,506.00	2,565.00
INSURANCES	3,889.38	4,354.00	6,384.49	4,484.00	6,534.00	6,688.00
OTHER STAFF COSTS	697.54	650.00	447.08	875.00	458.00	469.00
PIP PARTICIPATION TO FIAF STAFF EXPENSES	-18,000.00	-18,000.00	-18,000.00	-18,000.00	-18,000.00	-18,000.00
OPERATING COSTS	42,054.72	41,710.00	36,662.28	42,013.00	40,001.00	41,509.00
RENT & CHARGES	11,678.67	12,100.00	11,668.90	12,463.00	11,943.00	12,223.00
TEL/FAX/INTERNET	2,122.06	2,500.00	1,795.75	2,600.00	1,838.00	1,881.00
POSTAGE	1,529.17	1,500.00	317.93	1,550.00	350.00	400.00
PRINTING	1,002.55	1,000.00	1,058.87	1,100.00	1,084.00	1,109.00
OFFICE SUPPLIES	580.91	700.00	284.81	800.00	493.00	505.00
IT EQUIPMENT/SOFTWARE (INCL. DEPRECIATION)	5,857.15	4,860.00	3,855.44	4,000.00	3,743.00	3,831.00
TAXES (INCL. NON-DEDUCTIBLE VAT)	17,813.04	17,550.00	16,722.65	18,000.00	19,000.00	20,000.00
BANK COSTS & EXCHANGE RATE DIFFERENCES	1,132.75	1,500.00	927.38	1,500.00	1,500.00	1,500.00
OTHER	338.42	0.00	30.55	0.00	50.00	60.00

FIAF	Actual 2011 Result	Revised 2012 Budget Beijing	Actual 2012 Result	Draft 2013 Budget (Beijing)	Revised 2013 Budget (March 2013)	2014 Budget (March 2013)
MEETINGS CONGRESS MISSIONS	53,705.39	36,600.00	36,371.21	42,000.00	40,200.00	40,400.00
EC	11,168.83	4,800.00	854.64	5,000.00	2,000.00	2,100.00
COMMISSION TECHNIQUE	800.00	2,000.00	1,542.66	3,000.00	3,000.00	3,000.00
COMMISSION PROGRAMMATION & ACCESS	1,699.62	2,000.00	-2,000.00	3,000.00	3,000.00	3,000.00
COMMISSION CATALOGUE & DOCUMENTATION	4,535.71	2,000.00	1,998.88	3,000.00	3,000.00	3,000.00
CONGRESS EXERCICE	34,176.02	24,500.00	27,792.55	26,500.00	27,000.00	27,000.00
SECRETARIAT (GENERAL)	1,385.21	1,500.00	2,182.48	1,500.00	2,200.00	2,300.00
PROJECT / ACTIVITIES	70,804.92	34,000.00	41,406.12	45,900.00	62,466.00	49,090.00
PROMOTION - PR (FBO)	1,106.00	1,500.00	1,199.52	1,500.00	2,000.00	2,000.00
WEBSITE	7,490.00	3,000.00	6,125.50	4,000.00	5,000.00	4,000.00
EXTRANET / MEMBERSHIP DATABASE	0.00	0.00		3,000.00	5,000.00	5,000.00
JOURNAL OF FILM PRESERVATION	27,216.15	28,000.00	27,963.68	26,400.00	24,966.00	21,090.00
SPECIAL PUBLICATIONS/FIAF ORAL HISTORY PROJECT	635.38	0.00	214.09	500.00	9,500.00	1,000.00
ADMINISTRATIVE PUBLICATIONS	0.00	1,500.00	903.33	0.00	3,000.00	3,000.00
SUMMER SCHOOL & TRAINING	20,007.35	0.00	0.00	0.00	3,000.00	3,000.00
TREASURES DB	10,000.00	0.00	5,000.00	7,500.00	5,000.00	5,000.00
FIAF AWARD	4,348.04	0.00	0.00	3,000.00	5,000.00	5,000.00
DETAIL OF INCOME	-270,982.28	-281,019.18	-298,834.19	-319,650.00	-322,235.71	-316,180.00
INCOME FROM AFFILIATES	-251,381.94	-260,600.00	-265,839.20	-297,450.00	-289,820.00	-290,480.00
634.000 DOUTFUL RECEIVABLES	11,800.00	7,000.00	8,800.00	7,000.00	25,000.00	25,000.00
634.100 REPRISSES			-11,800.00			
BAD DEBTS	13,068.06	8,000.00	16,450.00	8,000.00	0.00	0.00
CAT. A	-134,950.00	-140,450.00	-137,700.00	-155,500.00	-152,500.00	-152,500.00
CAT. B	Number of Cat A affiliates 49	51	50	50	50	50
CAT. C	Number of Cat B affiliates 24	25	23	23	23	23
CAT. D	Number of Cat C affiliates 29	27	29	30	30	30
CAT. E	Number of Cat D affiliates 10	11	11	11	11	11
DONORS/SUPPORTERS	Number of Cat E affiliates 42	30	38	35	35	35
IFS	Number of Donors/Supporters 11	13	11	18	18	18
Corporate Associates	Number of IFS 1	1	1	1	1	1
INCOME FROM DONATIONS	-5,000.00	0.00	-5,000.00	0.00	-2,000.00	-2,000.00
PART. FIAF EXPENSES (Congress stands & registration)	-200.00	-3,600.00	-3,100.00	-3,600.00	-2,000.00	-2,000.00
INCOME PUBLICATIONS (JFP subs & advertising, royalties)	-2,925.37	-11,100.00	-17,017.70	-15,200.00	-22,700.00	-16,400.00
OTHER INCOME (postage, interests, etc)	-11,474.97	-5,719.18	-7,877.29	-3,400.00	-5,715.71	-5,300.00
FIAF RESULT	62,007.94	13,083.82	-16,656.19	-2,432.00	-10,847.71	-390.00
	deficit	deficit	profit	PROFIT	profit	profit

P.I.P.	Actual 2011 Result	Revised 2012 Budget Beijing	Actual 2012 Result	Draft 2013 Budget (Beijing)	Revised 2013 Budget (March 2013)	2014 Budget (March 2013)
DETAIL OF EXPENSES	206,764.44	175,892.47	202,953.84	207,828.89	204,432.56	206,932.04
1. PERSONNEL AND EXTERNAL SERVICES	132,606.26	132,714.47	133,526.19	134,128.89	137,263.56	141,369.04
PIP EDITOR (RP 100%)	67,864.71	70,170.00	69,570.84	72,000.00	71,205.75	72,879.08
PIP ASSOCIATE EDITOR (AB 50%)	24,548.42	29,606.00	28,549.05	31,000.00	29,262.77	29,950.45
EXTRA STAFFING (FREELANCE INDEXER)	4,899.87	2,300.00	3,419.13	0.00	5,000.00	6,000.00
COMPUTER EXPERTS (IMIS)	1,713.60	1,400.00	485.94	1,500.00	550.00	600.00
ACCOUNTING	8,133.50	3,500.00	5,443.35	3,600.00	5,000.00	5,500.00
CLEANING	1,040.21	1,076.00	1,142.20	1,100.00	1,169.04	1,196.51
LEGAL AID, LUNCH VOUCHERS AND OTHER	1,404.30	1,460.47	1,711.79	1,518.89	1,751.00	1,792.00
INSURANCES	3,800.54	3,952.00	4,805.73	4,110.00	4,918.00	5,034.00
OTHER STAFF COSTS	1,201.11	1,250.00	398.16	1,300.00	407.00	417.00
PIP PARTICIPATION TO FIAF STAFF EXPENSES	18,000.00	18,000.00	18,000.00	18,000.00	18,000.00	18,000.00
2. OPERATING COSTS	21,585.00	21,178.00	17,993.82	19,950.00	19,536.00	19,963.00
RENT & CHARGES	10,318.58	10,628.00	11,668.84	10,800.00	11,943.00	12,223.00
TEL/FAX/INTERNET	1,503.03	1,800.00	1,488.37	1,800.00	1,523.00	1,558.00
POSTAGE	905.34	700.00	395.34	700.00	404.00	414.00
PRINTING	989.05	1,000.00	700.56	1,000.00	717.00	733.00
OFFICE SUPPLIES	695.86	700.00	248.95	600.00	254.00	260.00
IT EQUIPMENT/SOFTWARE (INCL. DEPRECIATION)	4,753.05	4,300.00	3,014.97	3,000.00	3,085.00	3,158.00
TAXES	44.50	50.00	44.50	50.00	45.00	47.00
BANK COSTS & EXCHANGE RATE DIFFERENCES	1,927.84	2,000.00	370.97	2,000.00	1,500.00	1,500.00
OTHER	447.75	0.00	61.32	0.00	65.00	70.00
3. MEETINGS CONGRESS MISSIONS	4,216.56	3,000.00	3,664.42	2,000.00	2,500.00	2,800.00
COMMISSION CATALOGUE & DOCUMENTATION	1,401.44	0.00	0.00	0.00	0.00	0.00
FIAF CONGRESS	1,825.63	1,700.00	1,469.36	1,000.00	1,000.00	1,200.00
GENERAL TRAVEL & PUBLIC RELATIONS	989.49	1,300.00	2,195.06	1,000.00	1,500.00	1,600.00
4. PROJECT / ACTIVITIES	48,356.62	19,000.00	47,769.41	51,750.00	45,133.00	42,800.00
IVS OVID SERVICE FEE (ROYALTY SHARE)	12,363.39	0.00	10,716.45	13,000.00	8,333.00	7,500.00
IVS PROQUEST SERVICE FEE (ROYALTY SHARE)	17,413.64	0.00	17,384.97	19,250.00	16,800.00	15,000.00
IVS SOFTWARE ANNUAL FEE + HOSTING	11,000.00	11,000.00	11,000.00	11,000.00	11,000.00	11,000.00
PRINT VOLUME PRODUCTION + SHIPPING	7,579.59	8,000.00	8,667.99	8,500.00	9,000.00	9,300.00
DETAIL OF INCOME	-172,169.68	-178,800.00	-220,264.11	-180,600.00	-211,250.00	-210,250.00
INCOME FROM AFFILIATES (FIAF DATABASES ONLINE)	-14,404.58	-15,700.00	-15,700.00	-16,000.00	-16,000.00	-16,000.00
OVID ROYALTIES (FIAF DATABASES ONLINE)	-63,233.99	-65,000.00	-53,664.23	-65,000.00	-50,000.00	-45,000.00
PROQUEST ROYALTIES (FIAF DATABASES ONLINE)	-69,654.55	-75,000.00	-124,178.42	-77,000.00	-120,000.00	-125,000.00
PRINT VOLUME	-17,717.00	-17,000.00	-17,180.45	-15,000.00	-16,000.00	-15,000.00
PIP SUPPORT	-5,750.00	-6,500.00	-5,750.00	-8,000.00	-5,750.00	-5,750.00
OTHER INCOME (POSTAGE, etc.)	-2,909.56	-1,100.00	-3,791.01	-1,100.00	-3,500.00	-3,500.00
UNPAID & PROVISIONS	1,500.00	1,500.00		1,500.00	0.00	0.00
PIP RESULT	34,594.76	-2,907.53	-17,310.27	27,228.89	-6,817.44	-3,317.96

deficit profit profit deficit profit profit

FIAF - P.I.P. 2011 2012 ACCOUNTS - 2013 2014 BUDGETS

SUMMARY FIAF	Actual 2011 Result	Actual 2012 Result	Revised Budget 2013	Draft Budget 2014
DETAIL OF EXPENSES	332,990.22	282,178.00	311,388.00	315,790.00
DETAIL OF INCOME	270,982.28	298,834.19	322,235.71	316,180.00
FIAF RESULT	-62,007.94	16,656.19	10,847.71	390.00
	deficit	profit	profit	profit
SUMMARY P.I.P.	Actual 2011 Result	Actual 2012 Result	Revised Budget 2013	Draft Budget 2014
DETAIL OF EXPENSES	206,764.44	202,953.84	204,432.56	206,932.04
DETAIL OF INCOME	172,169.68	220,264.11	211,250.00	210,250.00
P.I.P. RESULT	-34,594.76	17,310.27	6,817.44	3,317.96
	deficit	profit	profit	profit
FIAF + P.I.P. TOTAL EXPENSES	539,754.66	485,131.84	515,820.56	522,722.04
FIAF + P.I.P. TOTAL INCOME	443,151.96	519,098.30	533,485.71	526,430.00
FIAF+ P.I.P. RESULT	-96,602.70	33,966.46	17,665.15	3,707.96
	deficit	profit	profit	profit