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
CONGRESS REPORT

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## FIAF SECRETARIAT

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## FIAF SUPPORTERS

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### SYMPOSIUM SPEAKERS (not FIAF affiliates)

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### EXHIBITORS

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Agenda of the General Assembly
FIRST SESSION       Friday 26 April 2013, 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

   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
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
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 11 am. 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 Audiovisual 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.
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.

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 should 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 Orbanz 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.

\[2012 UNESCO World Day For Audio-Visual Heritage\]

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 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 members states should introduce legislation on orphan works, allowing non-profit film archives to restore and screen orphans 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 Uabumrungjit, 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 Uabumrungjit provided further information on the forthcoming SEAPAVAA conference. The theme of its symposium being: “redefining audiovisual archives in the digital era”. There will be 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:

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<th>Vote</th>
<th>Count</th>
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<tr>
<td>Yes</td>
<td>21</td>
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<td>No</td>
<td>44</td>
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<tr>
<td>Abstention</td>
<td>6</td>
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(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 Assemblywarmly 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 as 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).

Melisia 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.
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 Cinematheca 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 warms 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.
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

7. Financial Reports: Account and Budget
69th FIAF Congress
21st-27th April 2013
Barcelona
Bienvenidos

Estimados amigos y colegas, dentro de muy pocos días nos encontrarremos en Barcelona con motivo del 69º Congreso de la FIAF. Para este organismo no es una edición ordinaria del congreso, sino que coincide con el 75º aniversario de su fundación. Para nosotros tan importante es. Lo más importante es que se produzca una actividad interesante que nos permita participar en las sesiones de la conferencia y trabajar intensamente para que esta esté entre nosotros sea la más provechosa y agradable posible.

Hasta muy pronto!
Esteve Riambau
Director
Filmoteca de Catalunya

Programa 20 - 27 de abril
Agenda 20 - 27 abril
Agenda 20 - 27 de abril

Dear Friends and Colleagues,
We will very shortly be getting together in Barcelona at the 59th FIAF Congress. This is no ordinary edition for the FIAF, as it coincides with its 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 keep 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 peu nous nous réunirons à Barcelone au cours du 59e Congrès de la FIAF. Pour cet orga- nisme nous ne sommes pas en présence d'une édition ordinaire, mais qui coïncide avec le 75e anniversaire de sa fondation. Pour nous tout de même c'est une grande occasion.

À la FILMoteca de Catalunya nous avons organisé un événement à cet égard et il est prévu qu'il dure quelques jours après la fin du congrès, ce qui nous offre une excellente occasion de présen- ter au monde international.

Entre trois cents congressistes provenant d'un centier de ciné- matographies de cinquante pays de toute la planète nous réunirons à Barcelone pour partager leurs expériences et débattre des perspectives de l'avenir incertain qu'ils nous apportent par un nombre de manifestations, ainsi que des séances scientifiques où projections et visites culturelles, une semaine intense entre les magi- fiques cérémonies d'inauguration et de clôture.

Nous vous transmettons ci-contre l'agenda défi- nitif des activités, ainsi que le pro- grammme détaillé du symposium sur les versions multiples et les projections qui l'accompagnent, fruit du soutien apporté par un nombre d'entre vous. Enfin, nous vous remercions de bien faire attention aux divers conseils pratiques. Ils vous seront très utiles pour vos premières heures à Barcelone, l'équipe de la FILMoteca de Catalunya travaille autour de vous depuis trois ans pour que votre séjour soit pour nous pas des plus fructueux et agréables.

À très bientôt !

Director
Filmoteca de Catalunya

Agenda 20 - 27 d’abril
Programme 20 - 27 April
Agenda 20 - 27 avril
Programa Simposio Programación Programa Simposio

Domingo 21 de abril de 2013
10:00 - 11:00 h
METODOLOGÍAS I: CASOS DE ESTUDIO. MULTIPLES I
Modерadora: Francine Thomas / University of California, Berkeley
11:15 - 12:15 h
Actividad subvencionada por la UNESCO
12:15 - 13:15 h
RAW MATERIALS
Moderador: Mark-Paul Meyer / Eye Film Institute, Amsterdam, Países Bajos
13:30 - 14:30 h
Restauraciones
Moderador: Mark-Paul Meyer / Eye Film Institute, Amsterdam, Países Bajos
14:30 - 15:30 h
CEREMONIA DE CLAUSURA
Chairman: Fritz Lang (1924)

Miércoles 24

Asamblea general
09:00 - 11:00 h

Segunda Semana del Cine
De la imagen al cine

Viernes 9

09:00 - 11:00 h

Sesión 1: Metodologías y Estudios de Caso

11:00 - 11:30 h: Descanso

11:30 - 12:30 h

Sesión 2: ‘El cine como patrimonio’

13.30 - 15.00 h: Almuerzo

15.30 - 17.00 h

Sesión 3: ‘Restauraciones y multiples’

20 de abril de 2013
Programa Simposio Symposium Programme
Simposium Programme
Programa Simposio

Lunes 22 de abril del 2013
9.00 - 11.00 h
CENSURAS, REMONTAJES Y COPRODUCCIONES
Presidente: Stefano Driussi
FilmMuseum München
Antonio Laurindo dos Santos Neto / Arquivo Nacional, Río de Janeiro, Brasil: “Organizar, identificar y catalogar películas, y desde allí, filmas el arte de la publicidad”
Lydia Klemens / rainy day films, Reino Unido: “Les version multiples dans le cinéma muet danés”

11.30 - 13.30 h
EL CINE MUETO
Moderador: Pascal Usai / George Eastman House, Rochester, EE.UU
André Gaumard / Université de Montreal, Canadá: “Disenchar, desaparición, desaparición: el archivo digital y el acceso a la obra”
Russel Merto / University of California, Berkeley, EE.UU: “Un nuevo Protes: redefinición de la identidad de D.W. Griffith”

15.30 - 17.30 h
RSTORADION
Presidente: Mark-Paul Meyer / Eye Film Institute, Amsterdam, Países Bajos
Bryon Dallas / British Film Institute National Archive, Londres, Reino Unido: “Los archivos y la exportación, 1953-1962”
Stefan Drössler / FilmMuseum München

Martes 23 de abril del 2013
9.00 - 11.00 h
CENSURAS, REMONTAJES Y COPRODUCCIONES
Moderador: Stefan Driussi
FilmMuseum München
Antonio Laurindo dos Santos Neto / Arquivo Nacional, Río de Janeiro, Brasil: “Organizar, identificar y catalogar películas, y desde allí, filmas el arte de la publicidad”
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Bryon Dallas / British Film Institute National Archive, Londres, Reino Unido: “Los archivos y la exportación, 1953-1962”
Stefan Drössler / FilmMuseum München
**Proyecciones Film screening**

**Proyecciones**

**MÚSICA DEL ORÍGEN BOLSILLO**

Programa preparado por Camille Blot-Wellens y la Filmoteca di Bologna, con documentos de 35 mm procedentes principalmente de nuestro entorno, de otros fondos de la Estat Española (Filmoteca Española, Fil-

toteca de Catalunya, Filmoteca de Valencia y Fil-

toteca Vasca), y de filmotecas europeas (Cinémàthèque Française, Svensk Filminstitutet y la Cine-

teca di Bologna).

Presentado a càrrec de Roser Cardona, Filmoteca di Bologna, Camille Blot-

Wellens, restauradora freelance i Joan Pineda, Filmoteca Vasca.

Accompaniment musical a càrrec de Joan Pineda.

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Presentado a càrrec de Roser Cardona, Filmoteca di Bologna, Camille Blot-

Wellens, restauradora freelance i Joan Pineda, Filmoteca Vasca.

Accompaniment musical a càrrec de Joan Pineda.

**TARDUS**

19.00 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

19.30 h / Sala Auditorium


Presentation by François Courtois, Cinémathèque Nationale.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.00 h / Sala Auditorium


Presentation by François Courtois, Cinémathèque Nationale.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.30 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.00 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.30 h / Sala Auditorium


Presentation by François Courtois, Cinémathèque Nationale.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.00 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.30 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.00 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.30 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.00 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.00 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.00 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.

**TARDUS**

19.00 h / Sala Auditorium


Presentation by Thomas Christensen, Det Danske Filminstitut.

Músical acompañamiento por Joan Pineda.
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’
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): ‘Multiverions Produced by the Practice of Transnational Collaborations’

V. 11.30–13.30 Restoration

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


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 Berriaúa (Filmoteca Española, Madrid, Spain): ‘The restored versions of Orson Welles’ Chimes at Midnight’

d) Robert Jaquier and Adrian Wood (International Olympic Committee, Lausanne, Switzerland): ‘Multiverions 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): ‘Subtitle and Dubbed Versions, Original Versions Worth Conserving?’

b) Laurent Bismuth & Dominique Moustacchi (CNC, Paris, France): ‘The Role of Archives: Conservation, cataloguing, restoration and broadcasting multiverions’

METHODOLOGIES
AND CASE STUDIES

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.
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

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

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
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

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 Tarumá, which had been confiscated by the Federal Board of Censors in 1975.
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.
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.
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 and not another.

Luciano Berriotúa / 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.
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

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 multiversion 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 multiversion 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 multiversion, 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.
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 Ecke / 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 matiere satisfaisante du travail du Comité directeur et de notre secrétariat au cours des 12 derniers mois.


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 rejoint, 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 Orbanz, 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 Smither. 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 5ème 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
solicited a new mandate. I have a special thought for Francisco, who
will leave his archive in July, after 43 years of intensive and
enthusiastic work, in favor of cinema and the Latin-American
world. May he be warmly thanked for his long, unbroken career
and his investment in the Federation!

To conclude in a few words, I think that despite the international
economic context in which our institutions have evolved over
some years, in spite of rapid technological changes that pose
many challenges to our sector, we have several reasons to hope
that the FIAF, which will celebrate its 75th anniversary in June,
can maintain a strong identity based on the principles and
objectives inherited from the pioneers of the FIAF, but that we
will know how to adapt to the current world.

We must help the Secretariat to continue the efforts already
accomplished and the changes embarked on, to communicate
among us, exchange information and views, develop
partnerships between our institutions and discuss propositions
that will help the FIAF to continue on its path for many more
years.

Thank you to all.

Eric Le Roy, Barcelona, April 26, 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:

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
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 25th with 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 giornate del cinema muto in 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 Sætervadet himself. Despite the delay in publication from October to December, Torkell was invited to the Pordenone festival on October 10th to 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.

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**Jon Wengström**  
*Head of Programming and Access to Collections Commission*  
*Stockholm April 19th, 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@fondazionecsc.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
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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 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 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 filmschijf is 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 -offiches (12.00 – 17.00 in de Basement). Kinderen kunnen zich vermakten met de EYEWalk (7-11 jaar) en aan een knutseltafel (4+) in de bovenhal (11.00 – 17.00). Daarnaast is uiteraard deBasement te bezoeken (open tot 18.00)
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 gewaardeerde 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-filmeerpiode 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 zeldzaam 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 vernuft 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 filmfiehebbers 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:
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BARCELONA
FILMOTECA DE CATALUNYA

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

Description of the event/celebration:

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


Eine Filmreihe in Kooperation mit der Kulturbörde Hamburg, dem Kommunalen Kino Metropolis Hamburg, Cinegraph Hamburg und Kulturprojekte Berlin
Eintritt 7,50 Euro, ermäßigt 6,50 Euro
Podiumsdiskussion und Filmvorführung zum UNESCO-Welitag des audiovisuellen Erbes
Das DEFA-Filmerbe im digitalen Zeitalter
Sonntag, 27. Oktober, 19.30 Uhr
Zeughauskino, Unter den Linden 2, 10117 Berlin


Anschließend DIE BRÜCKE, D / Sowjetische Besatzungszone 1949, Regie: Artur Pohl

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 andalus (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
important for the world of archives. The 27th October is in fact the International UNESCO Day of Audiovisual Heritage. It is the day to remember images fixed on the celluloid, or sequels created by the most genial comic artists of the period such as Chaplin and Sennett, or by the most fragrant preserved artifacts with the help of Cineteca Italiana's archives, Sangue Andaluso and Danza degli Apaches, which was shot in the era which ended with the colorado. It was the time when the surrealist Un Chien Andalou by Buñuel was made, which version was released in Argentina.

Contact person:
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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 prized titles, "The Way of the Dragon " (1972) on 27 October 2013. The screening is showing brand new copy that just went through wetgate printing earlier this year.

Contact person:
Janet YOUNG, jhyyoung@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.
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 Nääripea
(University of Tallinn), PhD Iivo Juurvee (University of Tartu).

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

Contact person:
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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 », a 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 ankrorienne.

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 cambodiennes.

**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 constitueront 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 connaît 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 !

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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:
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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 tavanča / 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
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 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: Andželko 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 predumušljajem / Love Letters with Intent
Director: Zvonimir Berković
Screenplay: Zvonimir Berković
Production: Marjan film, Croatia film
Cinematographer: Goran Tribuljak
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 Toplick
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 Kičević, 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:
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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
Dear Colleagues and Friends,

The Cinematheque of Macedonia (Kinothek na Makedonija), as part of the commitment it shares with all of you to preserving the world’s audiovisual 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 5 to 12 May 2014. The congress is a foreright later than usual due to the Catholic and Orthodox Easter holidays and the May 1 holiday, we took forward to see 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 commercial 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 document the war but were also 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 unexplored and as yet unknown films from 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 the materials and approaches 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 Commission’s work meeting, and national and international meetings will take place at the Macedonian Academy of Science 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 a variety of events with their Bioskop 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 Teresa, a worldwide humanitarian and the recipient of numerous honors and awards, including the Nobel Peace Prize in 1979. Her work has been an inspiration and motivation for many generations.

We greatly look forward to seeing you at the 70th Congress of FIAF in Skopje from May 5 to 12, 2014.

BENVENUI

Chez 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 12 mai 2014. Comme vous le remarquez, nous avons choisi des dates un peu plus tard cette année que d’habitude à cause des fêtes de Pâques (orthodoxe et orthodoxe), que nous fêtons cette année les deux en même temps à la fin du mois d’avril et à cause du jour de travail du 1er mai. Alors, nous nous retrouvons pendant au deuxième semaine de mai.

Le thème du présent jubilé congress, World War I – A Hundred Years On, marque les cent ans de l’ouverture de cette conflit en 1914. Nous trouvons ce sujet de plus en plus important car les premières guerres mondiales ont été perçues principalement par des groupes qui remettaient des pays puissants impliqués dans la guerre (Germ- manie, la France, la Grande-Bretagne), qui avaient, de meilleures capacités techniques et humaines pour documenter les guerres que les petits pays ou les pays plus dépendants de ces grandes puissances. De plus, nous pensons que ces films pourraient être utilisés pour des raisons de protection et de restauration des films qui font partie aussi du patrimoine audiovisuel mondial.

Je pense de même, comme vous l’avez déjà vu quelques films non révélés ou non projetés dans d’autres congrès ont été projetés dans les archives de pays extérieurs impliqués dans la guerre, d’autre part d’autres archives de films, qui, dans les pays de ce congrès auront la possibilité de proposer une partie de leurs films pour des congrès public ainsi que pour les professionnels des archivages.

A part de la possibilité de voir, échanger et comparer ces films, tourner et projeter la veille pendant la Première Guerre mondiale, qui ont documenté les conditions de vie dans le monde faisant face à cet événement qui aurait des conséquences imprévues pour l’ensemble des communautés internationales, ce sujet est également intéressant pour l’histoire et l’histoire des arts. Nous présenteons les archives de l’ensemble de la communauté internationale, ce sujet est la question de la vie quotidienne et du review des matériels de ces films dans les objectifs de la guerre, de l’art, de l’expression publique et de leur valeur en tant que documents historiques.

Un autre sujet qui pourrait être abordé à partir de la première période, c’est l’effet d’un tel événement mondial 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 (Académie Macédonienne des sciences et des arts) situé au centre-ville, à quelques pas des hôtels de luxe, le Bazar antique et la forteresse Kale, ainsi qu’à proximité du cinéma «Millénium» où les films sont projetés.

Juste ici, sur cet emplacement, il y a plus d’un siècle que les frères Manaki, les créateurs des plus anciens films 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 pour l’occasion, avec le congrès, de vous présenter la collection de films de nos filmothèques dans le cadre du Cinématheque de Skopje.

Enfin, mentionnons que Skopje est aussi la ville de naissance de Mère Teresa, la héroïne du monde, qui a été récompensée de nombreux prix, dont le prix Nobel de la Paix en 1979, dont sa vie et son travail humanitaire ont été sources d’inspiration pour de nombreuses générations.

Bien, nous sommes heureux de vous accueillir au 70ème Congrès de la FIAF à Skopje, République de Macédoine, du 5 au 12 mai 2014.
AGENDA 02-10 MAJ

2 maj, petak
-普ристипивање на члановите на Управног одбор (UO) на FIAF

3 maj, сабота
- Прва сесија на Управног одбор на FIAF

4 maj, недела
- Втор сестисија на Управног одбор на FIAF
- Приjem za dobradjere

5 maj, понедељник
- Отварање на 70-тиот КОНГРЕС на FIAF
- Прва ден на симпозиумот „Пра ва светска војна - 100 години покрајина”
- Филмска програма

6 maj, вторник
- Втор ден на симпозиумот „Пра ва светска војна - 100 години покрајина”
- Филмска програма

7 maj, среда
- Рабата иницијација
- Регионални седакции
- Филмска програма

8 maj, четврток
- Културни активности:
  1. Црна Гора
  2. Скопје: Матка / Пантелејмон

9 maj, петок
- Генерално собрание
- Филмска програма

10 maj, сабота
- Генерално собрание
- Свечено завршување

AGENDA 02-10 MAY

Friday 2nd May
- Arrival of the members of the FIAF Executive Committee

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 / Pantelejmon

Friday 9th May
- General Assembly
- Film programme

Saturday 10th May
- General Assembly
- Closing ceremony

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
- Arrêtée 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 / Pantelejmon

Vendredi, le 9 mai
- Assemblée générale
- Programme de Film

Samedi, le 10 mai
- Assemblée générale
- Cérémonie de clôture

Foyer
Cinematheque of Macedonia
The theme of the FAIF 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.

**Exhibition**

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

**Screenings**

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

**Translation**

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

**Projection**


**Traduction**

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

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**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.

**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 FAIF organizará proyecciones de películas representativas. Estas proyecciones serán abiertas al público.
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 situated at 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 and others.

Public transportation is well organized, with buses connecting the important locations within the city as well as 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.

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

All participants to Congress do not have to provide any information to the authorities of Macedonia. They can travel without any further control. Visitor visa is not required.

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<tr>
<th>ВАЛУТА</th>
<th>CURRENCY</th>
<th>DEVISE</th>
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<tr>
<td>Официјалната валута во Република Македонија е денарот (МКД/МКД).</td>
<td>The official currency of the Republic of Macedonia is the DENAR (MKD).</td>
<td>La monnaie officielle de la République de Macédoine est le denar (MKD/MKD).</td>
<td>La moneda oficial de la República de Macedonia es el Denar (MKD / MKD).</td>
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<td>Менување на валута може да се врши во банките и менувањачките во Скопје, кои се отворени додека 19 часот (понеделник-петок). Во сите хотели и превозни/продајни места е моментално исплатено со најголем дел од кредитните картички.</td>
<td>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.</td>
<td>Le changement de devises peut être effectué dans les banques et bureaux de change à Skopje, qui sont ouverts jusqu'à 19h (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.</td>
<td>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.</td>
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<tr>
<th>КЛИМА</th>
<th>CLIMATE</th>
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<tr>
<td>Пролетта во Скопје е променлива, но традиционално пријатна. Средната температура во мај изнесува околу 18 степени цензура. Можна е појава на краткотрајни дождови, но со генерално интензитет.</td>
<td>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.</td>
<td>Le printemps à Skopje est variable, mais généralement agréable. La température moyenne en mai est d'environ 18 degrés °C. Il y a une possibilité de pluies courtes, mais avec moins d'intensité.</td>
<td>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.</td>
</tr>
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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 "Milennium", à 10-15 minutes à pied de la salle où se tiendront les coloquiums 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;
- Cafetaría

* Las proyecciones de las películas se llevarán a cabo en la sala de cine "Milennium", 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.)

**Note:** The text is in English, Macedonian, French, and Spanish, respectively.
USEFUL SITES ABOUT THE REPUBLIC OF MACEDONIA:

http://www.exploringmacedonia.com/
http://www.macedoniatimeless.com/
http://www.motherteresa.org/
http://en.wikipedia.org/wiki/Skopje
http://www.sklep.informatika.mk/

Tourist guide on Amazon: http://www.amazon.com/Macedonia-40th-Brook-Travel-Guide/dp/1844623354/ref=sr_1_34?ie=UTF8&pid=1364199333&sr=8-1&keywords=tourist+guide+macedonia

CNN on Macedonia: http://www.youtube.com/watch?v=s9f77P55Dsc&feature=share
CNN on Mother Theresa’s hometown: http://www.youtube.com/watch?v=gg_pwKCSN&feature=share
CNN on Winery in Macedonia: http://www.youtube.com/watch?v=Q8B1Z7RE&feature=share

Fédération Internationale des Archives du Film

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Fax: +32 2 534 47 74
info@fiafnet.org
www.fiafnet.org
www.fiaf.org

Кинотеатр на Македонија
Cinematheque of Macedonia

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

Vesna Mladenovik
vesna.m@yukm.edu.mk
Aleksandra Mladenovik
aleksandramid@maccinema.com
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.
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.
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 Vanoekele's signature]

Ivan Vilaseca Vanoekele
Chartered Accountant
# FIAF/P.I.P.

## ASSETS

<table>
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## LIABILITIES

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**DETAIL OF INCOME**

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**INCOME FROM AFFILIATES**

-251,385.94

**INCOME FROM DONATIONS**

-5,000.00

**FIAP FINANCIAL EXPENSES (Congress stands & registration)**

-200.00

**INCOME FROM PUBLICATIONS (JFP subs & advertising, royalties)**

-2,325.37

**OTHER INCOME (postal, interests, etc)**

-11,474.97

**FIAP RESULT**

62,007.94
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<td>1,469.36</td>
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<td>GENERAL TRAVEL &amp; PUBLIC RELATIONS</td>
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<td>4. PROJECT / ACTIVITIES</td>
<td>48,356.62</td>
<td>19,000.00</td>
<td>47,769.41</td>
<td>51,750.00</td>
<td>45,133.00</td>
<td>42,800.00</td>
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<td>10,716.45</td>
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<td>17,384.97</td>
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<td>IVS SOFTWARE ANNUAL FEE + HOSTING</td>
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<tr>
<td>PRINT VOLUME PRODUCTION + SHIPPING</td>
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<td>8,000.00</td>
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<td>PIP SUPPORT</td>
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<td>-1,100.00</td>
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<tr>
<td>PIP RESULT</td>
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<td>27,228.89</td>
<td>-8,617.44</td>
<td>-3,317.96</td>
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### SUMMARY FIAF

<table>
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<th>Actual 2011 Result</th>
<th>Actual 2012 Result</th>
<th>Revised Budget 2013</th>
<th>Draft Budget 2014</th>
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<tbody>
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<td>DETAIL OF EXPENSES</td>
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### SUMMARY P.I.P.

<table>
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<th>Actual 2011 Result</th>
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<th>Revised Budget 2013</th>
<th>Draft Budget 2014</th>
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<td>DETAIL OF EXPENSES</td>
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<td>17,310.27</td>
<td>6,817.44</td>
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</tr>
</tbody>
</table>

### 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          |