

2005

**fiaf**

**61<sup>st</sup> fiaf congress**

**Ljubljana**

**newsletter 3**

page 1

**Dear colleagues,**

With just a few weeks to go to the 61st FIAF Congress in Ljubljana, we would like to express our gratitude for your interest and cooperation. Up until today 145 members and guests of the Federation have registered, ensuring that this year's Congress will be – once again – a fruitful ground for meeting your colleagues and making new contacts.

With this third – and final – Newsletter we send you the last practical information. We have also enclosed a Congress timetable as well as a schedule of the accompanying events.

Upon your arrival in Ljubljana and your check-in at the hotel you've chosen, we invite you to come to our reception desk to pick up your registration and congress documents. The reception desk will be located in the Cankarjev dom Congress Centre, and will be open on June 5th from 10 am until 7 pm.

As some of you may already know, Silvan Furlan – the founder and director of the Slovenian Cinematheque – passed away on Friday, April 22nd. He was 51. Silvan was very enthusiastic about receiving the FIAF community in Ljubljana. In the past years he invested a vast amount of time, effort and dedication to make sure that the 61st Congress would become a memorable event. Although it is practically an impossible task to do everything he would have done to ensure that, we consider it our moral obligation to make every effort to offer you a Congress to remember.

We know that Silvan will be with us in spirit at the event.

**Arhiv Republike Slovenije/Slovenski filmski arhiv**

**Archiv of the Republic of Slovenia/Slovene Film Archive**

Zvezdarska 1

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**Slovenska kinoteka**

**Slovenian Cinematheque**

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**kinoteka**

**dates** The 61st FIAF Congress will take place from Sunday, 5th June (day of arrival) to Sunday, 12th June 2005 (day of departure).

Opening with a Festive Academy in honour of the 100th anniversary of Slovenian cinema, the Congress will continue with a symposium on ethnographic film featuring presentations by well-established Slovene and international experts; with regional meetings, workshops and close with a meeting of the general assembly.

**programme** The congress will take place at the Cankarjev dom Congress and Culture Centre in Ljubljana. All regional meetings, committee sessions, and workshops will take place there. Lunches (every day from 12.30pm till 2pm) and coffee breaks (the morning one from 10.30am till 11am, the afternoon one from 3.30pm till 4pm) will be served at Cankarjev dom as well.

Thu. 2nd June **Arrival of Executive Committee**

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Fri. 3rd June **FIAF Executive Committee Meeting**  
Cankarjev dom, Room M2

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Sat. 4th June **FIAF Executive Committee Meeting**  
Cankarjev dom, Room M2

**Cataloguing and Documentation Commission Meeting**  
Archiv of the Republic of Slovenija Meeting Room, Zvezdarska Str. 1, 2nd Floor

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Sun. 5th June **FIAF Executive Committee Meeting**  
Cankarjev dom, Room M2

**Cataloguing and Documentation Commission Meeting**  
Archiv of the Republic of Slovenija Meeting Room, Zvezdarska Str. 1, 2nd Floor

**Arrival and accommodation of participants, registration from 10 am until 7 pm**  
Cankarjev dom, Lobby of Kosovel Hall

**Festive academy – "100 Years of Slovenian Film" 8pm**  
Cankarjev dom, Gallus Hall

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Mon. 6th June **Symposium: "How do we visualise culture?" Representations of culture in the light of Ethnographic Film** from 9am till 5pm  
Cankarjev dom, Kosovel Hall

**Technical Exhibition (9am–6pm)**  
Cankarjev dom, Lobby of the Kosovel Hall

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Tue. 7th June **Symposium: "How do we visualise culture?" Representations of culture in the light of Ethnographic Film** from 9am till 5pm  
Cankarjev dom, Kosovel Hall

**Technical Exhibition (9am–6pm)**  
Cankarjev dom, Lobby of the Kosovel Hall

Wed. 8th June

**Publications & JFP Editorial Board meeting** (9am–10.30am)

Cankarjev dom, Room M2

**Technical Exhibition** (9am–6pm)

Cankarjev dom, Lobby of the Kosovel Hall

**European Association of Cinematheques (ACE)**

**Executive Committee Meeting** (11am–1pm)

Cankarjev dom, Room M3/4

**European Association of Cinematheques (ACE)**

**General Assembly** (2pm–6pm)

Cankarjev dom, Room M3/4

**Other Regional Meetings**

Cankarjev dom, Rooms E1, E2, etc.

**Technical Commission Workshop** (9am–12.30pm)

Cankarjev dom, Kosovel Hall

**Cataloguing and Documentation Commission Workshop**

(2pm–3.30pm)

Cankarjev dom, Room M1

**Programming and Access to Collection Commission Workshop**

(2pm–6pm)

Cankarjev dom, Room E1

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Thu. 9th June

**Excursion**

Novo mesto, Pleterje, Dolenjske Toplice

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Fri. 10th June

**The Future of Digital Projection** (9am–10am)

Cankarjev dom, Kosovel Hall

**Second Century Forum** (10am–12.30pm)

Cankarjev dom, Kosovel Hall

**FIAF General Assembly/Open Forum** (2pm–6pm)

Cankarjev dom, Kosovel Hall

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Sat. 11th June

**FIAF General Assembly** (until 4pm)

Cankarjev dom, Kosovel Hall

**FIAF Executive Committee meeting** (4pm–5pm)

Cankarjev dom, Room M2

**Farewell party** (7pm)

Ljubljana Castle

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Sun. 12th June

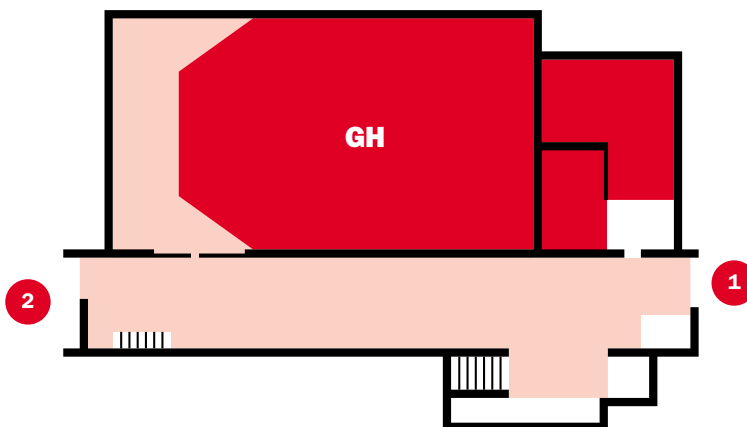
**Day of departure**

**venue** CANKARJEV DOM, Cultural and congress centre  
 Prešernova cesta 10  
 SI-1000 Ljubljana, Slovenia  
 www.cd-cc.si

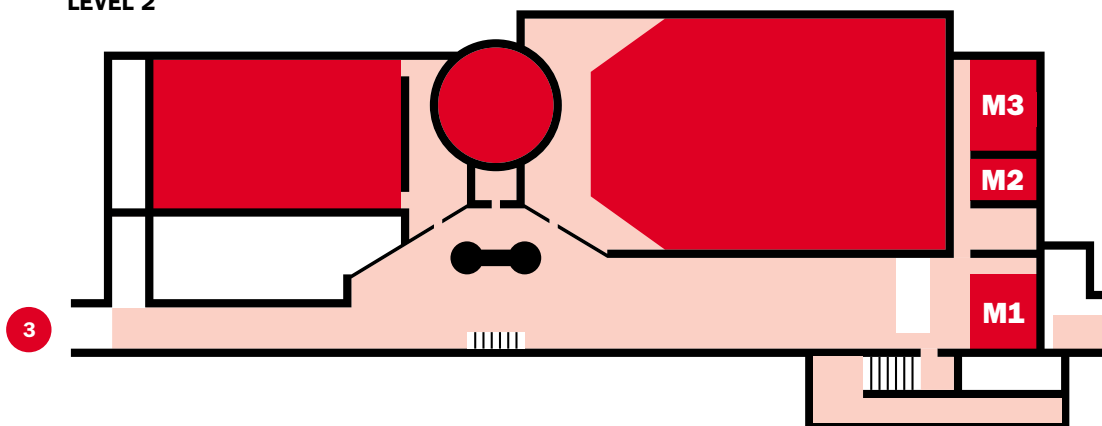
**LEVEL 1**

**entrance:**

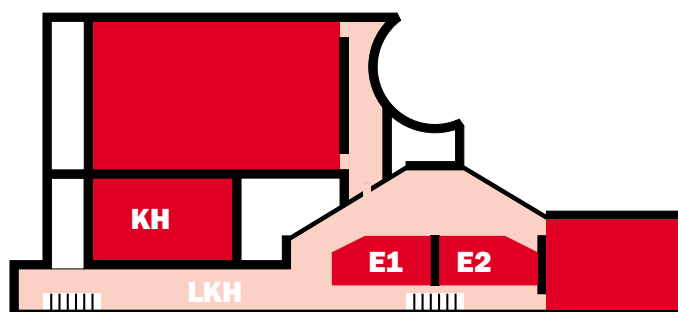
- 1 from Prešernova street
- 2 from Trg republike
- 3 from Maximarket passage



**LEVEL 2**



**LEVEL 3**



**cankarjev dom locations:**

- GH** Gallus Hall
- KH** Kosovel Hall
- LKH** Lobby of the Kosovel Hall
- M1** Room M1
- M2** Room M2
- M3** Room M3/4
- E1** Room E1
- E2** Room E2

**symposium** The symposium is entitled "How do we visualise culture?":  
**Representations of culture in the light of ethnographic film.**  
 It comprises 3 sections:

**monday, june 6 SESSION 1**  
**Ethnographic film, its origins, methodology, film as a research process, film as ideology and politics, film as an image of life style ...**

Chaired by **Peter Crawford**  
 NAFA – Nordic Anthropological Film Association, Højebjerg

**9.00 am Naško Križnar**

Scientific Research Centre of Slovenian Academy of Sciences&Arts, Ljubljana

**Ethnographic film between data collection and documentary**

In the history of anthropological and ethnological research many aspects of filmmaking appeared. The cinema was invented as a tool for gathering visual information about natural phenomena, while modern use of film in anthropology and ethnology meets more sophisticated demands in the research of a man and his culture. Among them are the questions of ethics and participation. The film is not any more a tool for gathering data; it is more and more the process of the construction of knowledge about cross-cultural visual phenomena. With the development of cinematographic technology and especially with electronic visual technologies many media's issues have to be put under question and many new genres are arising from traditional ethnographic film. Rethinking ethnographic film today means rethinking the methodology used in anthropology and in the science in general. Thus the relationship between research and cinematic aspects of culture remains the main challenge of ethnographic filmmaking.

**Beate Engelbrecht**

IWF – Knowledge&Media, Göttingen

**A never ending story – filmmaking as research process**

Since 25 years, I am doing research in a Mexican village. The topics changed with the time: Developmental Anthropology and Studies of Material Culture, Ritual and the Organisation of Fiesta, Migration and the Family Development in a Transnational Context. More then 15 years ago, I started to add film to the research process. Since then, the technology changed a lot and new forms of film as research tool have been developed. On the other side, new forms of doing research result in new forms of filmmaking. The paper will give insides in the experiences I have made in Mexico and USA, where the Mexican migrants now live. It will discuss topics like research and collaboration, film construction and uncontrolled developments, stories take.

**Darko Štrajn**

Educational Research Institute, Ljubljana

**Memory and identity on film**

The complexity of meanings of the notion of memory became more complicated and simpler at the same time, when first photography and then film had entered human history. Unlike written records or different works of art – including architecture – these "means" of representation are simultaneously reducing and enlarging the impact of subjectivity on a product, which makes a representation possible. The mechanic aspect of producing a photograph, a film and (later on) other visual or audio-visual representations, contributes to an impression of a special "objectivity" of any "documented" look through the lens of a camera. This gives way to an implication of

simplicity of any (audio) visual narrative. So, there is almost no doubt that such a record represents a powerful means of verification of memory in almost any respect: historical, collective, and even individual or psychological. However, by accumulation of ways of audiovisual recording of no matter what kind of objects we can think of, a memory, which is "stored" in various media (photographs, films, tapes, disks, etc.), becomes more complex as it is becoming increasingly inaccessible in its totality. It seems like that especially film and other forms of audiovisual presentation in a sense "objectify" memory. However, they are rather multiplying levels of reality and therefore memory becomes open to manipulation. Nevertheless, due to all circumstances, memory as it is "materialised" in film, is unavoidably constructed. This makes work of film archives especially demanding and ethically accountable. In the midst of a time-space, which is inhabited by memory, the notion of identity is formed. This notion brings us then closer to the realm of culture since identity acquires its relevance in relation to difference. Each film is in one way or the other related to these notions, which form its basic grammar.

Discussion, comments, questions.

**12.30** LUNCH BREAK

**02.00 pm Henning Engelke**

Goethe-University, Frankfurt

**Video and the city: urban culture in India as a problem of spatial representation**

Within the last 15 years video technology has substituted film as a means of producing documentaries, and ethnographic documentaries in particular. The technological development has given new impetus to debates on important issues such as trans-cultural dialogue, polycentric perspectives or the self-representation of minority cultures. The actual changes in the construction of representational space have, however, attracted only scarce attention. Video is still being regarded as a kind of cheaper and more versatile offspring of the film medium, sharing its means of spatial articulation and narrative coherence. As I will argue in my paper, this assumption has serious flaws. Despite obvious similarities, cinematic models of representation cannot account for the construction of space in documentary videos.

Cases in point are Rahul Roy's documentaries on urban culture in India. In these works, shot on video, human interaction is represented as interwoven with the topographical frame of cityscapes. While this at first seems to imply the notion of "narrative space" as used in film theory, I will argue on the contrary that the representation of space in Roy's videos significantly breaches with filmic traditions and employs new aesthetic models based on different modalities of production.

**Tiago Baptista**

Cinamateca Portuguesa, Lisboa

**Portugal's most Portuguese village: constructing Portugal's national identity in the 1930's**

Ethnographic film is often associated with many European countries' past as colonial powers and the way these countries used cinema to depict African, American and Asian territories and populations they once ruled. However, ethnographic film also has a European tradition of its own, closely interlaced with the history of ethnography and anthropology as autonomous sciences and with the desire of scholars to represent local, regional and national cultural identities.

This paper presents a Portuguese attempt of this sort dating from 1938, when the

authoritarian regime organized a national contest to determine which would be Portugal's most "authentic" village – something other European countries also did. As part of this metonymic contribution to the construction of Portugal's national identity as an agrarian utopia, a short documentary was shot, sponsored by the same official propaganda office that had organized the contest. In this film, the viewer's gaze is made to coincide with the one of the national jury visiting the final selection of 12 villages and to whose benefit local scholars had organized all sorts of colourful peasant traditions hoping to cause the strongest impression.

The film makes a strong case for the importance of ethnographic film as a relevant instance not only of the iteration of existing European national cultures, but also of the construction of so many of Europe's national identities and traditions. Suffice to say that even today the village of "Monsanto", which won the 1938 contest, is still referred to as "Portugal's most Portuguese village".

### **Akira Tochigi**

National Film Center / The National Museum of Modern Art, Tokyo

#### **Ainu of the North: Visualizing the Natives in Japan**

After the start of the Meiji era (1868–1912) beginning with the modern, that is, Westernized, restoration of the imperial system, Japan managed to govern "internal" colonies as well as "external" colonies: "internal" colonies include the Okinawan archipelago in the south and the Hokkaido island in the north. As a consequence, Ainu, the native people living in Hokkaido, became the ethnographical object to be seen under the eyes of the ruling class who were inclined to identify themselves with the West. With the presentation of the fragments from "Ainu Life in Shiraoi-Kotan, Hokkaido" (1925, directed by Saburo Hatta, 35mm tinted print with English intertitles, restored by National Film Center, Tokyo, in 2003) (and possibly other titles relating to the Ainu people), I will delineate the modes of production, exhibition and preservation of this film which records the dying culture and life style of this people. Based on the ethnographical visual materials, I will also try to explore through how the modern Japan looked at the Ainu people, and examine what the filmmakers wanted to record and what ignored.

### **Dan Nissen**

Danish Film Institute, Kobenhavn

#### **Life in Denmark**

In Danish cinema history we could have a chapter on Danish films on Denmark and the Danes. There have been produced quite a few of those ever since the silent era and at least until the seventies. The films do not concern themselves with our previous colonial territories as Greenland and Faroe Islands. They focus on the rather small geographic area we today call Denmark. They might be the result of being a small nation with a very small number of inhabitants, and/or they could be the result of being a nation for a thousand years.

My presentation will tell the story – as far as we know it – of films on Denmark and the Danes and will focus on two examples: one is from 1935 and is today known as Danmarksfilmen, or PHs Danmarksfilm, the second film is from 1971 by Jørgen Leth. It is called "Life in Denmark".

The first one was an assignment from the foreign ministry to make a film about Denmark, but the result was considered a scandal. It was shelved and cut to pieces as unusable. Only decades after, it has been reconstructed and stands today as a classic. I will elaborate on the discussion about the film and the background for it, and discuss how it is visualizing culture.



The second one is by a director who has always claimed, that he is approaching his subject as an anthropologist looking at a certain tribe, with distance and interest. This is what he is doing in "Life in Denmark" and he is visualizing culture in quite another way than the first film. It's one of the rare, truly original films made in Denmark.

Discussion, comments, questions.

**04.00 pm Peter Kubelka**

Co-founder and former co-director of Österreichisches Filmmuseum, Vienna

**Poetry and Truth**

Peter Kubelka's POETRY AND TRUTH supplies us with one more layer towards a portrait of the artist as archeologist – as a hunter and gatherer of artefacts which, in some hundred years of time, will be able to answer questions that cannot even be thought of today. Held against the background of Kubelka's "gai savoir" and curatorial pedagogy, this found footage film functions in more ways than one: as a work of art, as a demonstration object, as an ethnographic document. However, instead of recording the discovery of an unknown tribe in the wilderness, the ethnographic footage at hand bears witness to our own Western rituals of make-believe, you-should-have, go-and-buy. In the history of world film culture, Peter Kubelka stands next to Jonas Mekas as one of the few major cinematheque founders and film archivists who are also widely acknowledged to be part of the filmmaking canon. His films include masterpieces such as SCHWECHATER (1958), ARNULF RAINER (1960) and OUR TRIP TO AFRICA (1966). Kubelka co-founded the Österreichisches Filmmuseum in Vienna in 1964 and served as its co-director until 2001. The 13-minute POETRY AND TRUTH is his first film release in 26 years. It was premiered at the Österreichisches Filmmuseum in October 2003, during the opening of its redesigned "Invisible Cinema 3" which is based on Kubelka's concepts.

Discussion, comments, questions.

**tuesday, june 7 SESSION 2**

**Ethnographic film in archives, film as ethnographic memory, documentary aspects of ethnographic film, film as a picture of everyday life ...**

Chaired by **Beate Engelbrecht**

IWF – Knowledge&Media, Göttingen

**9.00 am Alojzij Tršan**

Slovene film Archives at the Archives of the Republic of Slovenia, Ljubljana

**Ethnographic films in Slovenian Film Archive**

In the Archives of the Republic of Slovenia/Slovenian Film Archive, founded in 1968, we preserve, among other Slovenian films, also masterpieces of ethnological film. For a general knowledge about Slovenians' way of life in the 20th century are important, besides those films, also other works, not only strictly expert films. That is why we pay special attention to expert cataloguing. By means of short synopses and entries in computerised form (from place-name, personal name to subject entries), that enables users to be informed in a quick and detailed way about the topic they are looking for. At the forthcoming Congress I will present also the film *Laundresses from Bizovik* (Bizoviške perice), a classical film about laundresses from a village near Ljubljana, which shows, through work, the contacts between city population and the inhabitants of surrounding areas in the period before washing machines were introduced to the general public.



**Susana Torrado Morales**

University of Navarra, Pamplona

**Elea Giménez Toledo**

University Carlos III, Madrid

**Film bibliography as a documentary source for researching on primitive cinema. The foundation of Basque cinema as an example**

In short, it could be said that the object of Ethnography focuses on a thorough research on races and populations. A primitive population as Basque people has been captured (anthropologically talking) in most of arts, and then, also on the screen. As it happens in many other places, first Basque films reflected a lot of documentary aspects of regional life. This means that they have acquired a peerless ethnographical prominence after a century. Such old and unknown behaviors and habits as these from Basque Country could be not only relived but also, actually revived in movies. Film archives have had an essential role in keeping and preserving these rare movies. But it should be underlined, too, the importance of film historians in etching these films in Basque memory, because most of these movies had been voluntarily or involuntarily forgotten. Film historians' research has turned into several bibliographic documents, such as monographs and specific articles.

The goal of this paper is to provide a summarized analysis of this bibliography, in order to facilitate future researches and the knowledge of the original Basque cinema. Perhaps because of its ethnographic richness, the most researched age of Basque cinema corresponds with several attempts before the arriving of silent films. That is, during the film Prehistory. Basque film historians such as Madariaga, Letamendi y Seguin studied in the Nineties the traces left by another expert on primitive cinema, Crovetto.

This paper will chronologically analyse these bibliographic sources – monographs and specific articles – in order to demonstrate the relevance of Bibliography in rescuing a fragile ethnographic memory, such as Basque's, and popularising it.

**Nadja Valentinčič**

Slovenski etnografski muzej / Slovene ethnographic museum, Ljubljana

**Department for ethnographic film in the Slovene ethnographic museum**

In the Slovene Ethnographic Museum we have established Department for Ethnographic film in 2000. It incorporates also studio with (digital) recording and editing equipment, therefore we are relatively independent for the basic production. Department for ethnographic film deals with the field of the audiovisual in the museum, which can be divided into three complexes: the first includes production of visual documentation and ethnographic films, as well as acquiring audiovisual units of external production, the second archiving, documenting and researching of audiovisual units, and the last assuring the accessibility of audiovisual units and data on them. The paper focuses on our strategies and difficulties in documenting and archiving of audiovisual records on different carriers. One of urgent tasks is digitalisation of the audiovisual records on formats that are rapidly decreasing in quality (Hi8 for example). It treats also the accessibility of the audiovisuals to different groups of users: to museum curators, to individual external inquirers, to the museum visitors, and to general public.

Discussion, comments, questions.

**11.00 am Jari Sedergren**

Finnish Film Archive, Helsinki

**Programmes of ethnographic films in Finland from 1930's to 1960's**

After pioneer work of Sakari Pälsi, who worked among Siberian tsukhtsies in 1912–14 with film camera, an organised programme of ethnographic filming in Finland started by the Kansatieteellinen Filmi in 1935. The founders, dr Kustaa Vilkuna and photographer Eino Mäkinen, came to a conclusion that action needed to be taken to preserve and document the traditions of people's everyday life. Vilkuna and Mäkinen depicted Finnishness and its "peasant virtues" – organised collective work, efficient co-operative business, combined with the functional beauty of practical everyday artefacts; the result was an image of a peaceful, organized, civilized, and competitive, all in all, a fair Finnish citizen.

Because of the II world war and the propagandist use of ethnographic film, the filming programme was restarted only in the beginning of the 1950s: many of Vilkuna's and Mäkinen's old texts and photos were visualized as films along with the new subjects spawned by the modernist change of agricultural society. Films of 1930's and 40's are an interesting combination of an ideology of expanding Finnishness, the 1930s notion of a "Greater-Finland" and an enlightened understanding of the differences between nations, including Same people and Carelians.

**Melisia Shinnors and Dennis Maake**

South African National Film, Video and Sound Archive, Pretoria

**The use of ethnographic film as archive footage**

The life and custom of the tribe inhabiting Venda land are depicted; the witchdoctors play an important role in the life of the Bavenda's. The Python dance performed by the young girls of the tribe. A short sequence of another tribe the Shangaans is included in the film.

However I want to emphasize the sequence that in my opinion was used to justify that the people enjoyed living a life of struggling to survive. A quote some of the commentary: "The Bavenda depends on agriculture for their food, cattle being kept for more or less as a sign of wealth. Both men and women work on the land ...The staple diet is maize or mielies as it's known in South Africa. The mielie has always been and still remain their chief item of diet ... Mielie meal porridge provides the Venda with 80% of their food. Very occasionally they eat meat and are one of the few African tribes that eat vegetables ... There is a sequence where the homemade beer is stated as "beer is a sign of the Venda's hospitality ...The home life of the Venda is indeed governed by custom".

Through these documentaries they justified how the masses were living. Culture is important but it is wrong when peoples Culture is used to justify inhumane policies.

**Luisa Comencini**

Fondazione Cineteca Italiana, Milano

**Ethnographic documents hold by Fondazione Cineteca Italiana, Milano**

Within the frame of our long lasting cooperation with Regione Lombardia (the local authority governing the territory of Lombardy, the Milan region), the Fondazione Cineteca Italiana has recently downloaded onto digital support more than 40 ethnographic documentaries of the Seventies, property of the Archivio di Etnografia e Storia Sociale (Ethnography and Social History Archive) of the Regione Lombardia. At the end of this work, copies of the films are kept in the Cineteca archive.

The Archivio di Etnografia has been carrying out for some time now a wide project of ethnographic search on the Lombardy territory, focusing its work on the topic of the

'lost trades', namely those handicraft activities, which in some cases are actual forms of art, that are being cancelled by the 'progress' and by modern technology, though still surviving in some parts, mostly the country ones, of our region.

One of the best known directors of some of these films (having the average duration of 30–40 minutes each) is Bruno Pianta (Treviso, 1943), author of a number of essays and documentaries, who managed the Ufficio Cultura del mondo popolare (Office for the Folk Culture) of Regione Lombardia from 1972 until 2002, and was former assistant of Roberto Leydi (outstanding Italian expert of ethnic music) and member of the staff at the Istituto Ernesto De Martino (Milan). To give an example of what we are speaking about, we would mention the following films: I BATTITORI (B. Pianta, 1978), I CANTASTORIE (B. Pianta, 1978) and I MADONNARI (Renzo Martinelli, 1979).

Discussion, comments, questions.

**12.30** LUNCH BREAK

**SESSION 3**

**Film archives as a visual *thesaurus* of culture and as a social record, cinema as a tool of national promotion ...**

Chaired by **Darko Štrajn**  
Educational Research Institute, Ljubljana

**02.00 pm** **Huia Kopua**

New Zealand Film Archive, Wellington

**Maori culture in New Zealand Film Archive**

Senior NZFA (New Zealand Film Archive) staff member, Kaiwhakahaere – Ms Huia Kopua, will present fresh insights to the work and philosophy of the New Zealand Film Archive. This will include a screening of material from the early 1920s by Government-sponsored ethnographic film-maker, James McDonald who was commissioned to record scenes of Maori life before it was completely altered by increasing contact with European culture. The presentation will address the significance of the McDonald films in the development of a system of government-sponsored documentary making. New Zealand was one of the first countries to seize upon the value of cinema as a tool of national promotion. Images of the Maori people were an essential aspect of representations of the country to the rest of the world – an element of a national brand.

Second, it will examine the accuracy and importance of the social record provided by the McDonald films for the descendents of those depicted and for a wider Maori audience. The Archive has presented these films alongside others in Maori communities in an effort to reconnect them with their subjects and in doing so has helped to deepen the relationships of contemporary Maori with their forebears. Finally, evaluation of the place of the McDonald films in particular, and the Maori collections in general in the development of the New Zealand Film Archive and its programmes. The commitment shown by the Archive to empowering Maori in the preservation and re-use of such material has produced significant dividends for both parties. Are there useful lessons for other archives responding to complex issues surrounding ethnographic films in their collections?

**Magdalena Acosta**

Cineteca Nacional, Mexico

"Indian Tribes of Unknown Mexico", a series of amateur ethnographic films by Harry Wright and Ed Myers

Presentation of excerpts of the series of ethnographic films called "Indian Tribes of Unknown Mexico", made in the late 30's by a team of amateur cinematographers, Ed Myers and Harry Wright, who resided in Mexico City. The latter was a very successful businessman in the Anglo-American community who traveled extensively throughout Mexico and edited and narrated these 16mm films to present at the exclusive Cinema Club of Mexico in the early 40's. The extraordinary color footage of different ethnic groups in the regions of Chiapas, Oaxaca and Veracruz is an invaluable record of everyday life, rituals, craftsmanship of these peoples who, at the time, lived in very poorly communicated regions and were completely marginalized from "modern" Mexican society. The accompanying narration is also very interesting, as it reflects the highly prejudiced, eurocentric viewpoint which was prevalent in some social and political circles at the time, but at the same time contrasts with the idealized image of the Indian presented in the art and cinema patronized and favored by the post-revolutionary Mexican government.

These films are part of the "Harry Wright Collection" at the Library of Congress, USA.

**Kjell Billing**

Norwegian Film Institute, Oslo

The use of Sami people and Sami culture in Norwegian fiction films

The Sami minority in Norway consist of approximately 0.5% of the population. They are different from the traditionally Norwegian people by origin, have a totally different culture, religion and language. They have been situated in the large area very far north in Norway for at least 2000 years and were gradually colonized by Norwegians in the 16th and 17th century.

As a consequence there have through the years been conflicts between the Sami people and the colonizers with their oppressors and missionaries. There has been (and to some extent still are) suspicion and dissatisfaction in both groups.

On this background, we shall look into the presentation of Sami people and culture in Norwegian feature films from the first one in 1922 THE GROWTH OF THE SOIL to BÅZO (2003). They have been treated differently through the times, from the either sly villains or noble savages in the first period, through the oppressed minority in the 70ties to the latest more surrealistic views.

Discussion, comments, questions.

**03.00 pm OPEN SESSION**  
**Presentation of FIAF members**

**Pierre Gamache**

Library and Archives Canada, Ottawa

**Canadian Arctic Expedition**

The presentation of selected film footage of the first major scientific expedition of the Arctic, known as the Canadian Arctic Expedition, sponsored in part by the Canadian government; its members included scientists from various disciplines, cartographers, and explorers (including Vihjalmur Stefansson). The footage documents activities of the members of the expedition from 1913–1916, as well as observations about the people living on the land in the Canadian Arctic and Alaska. Although the expedition continued until 1918, the photographer, George Hubert Wilkins, left the Arctic in 1916. The film footage is historically significant since it documents the exploration and mapping of uncharted Arctic lands and scientific knowledge. It is also ethnographically significant as it documents daily activities of the Inuit such as hunting, fishing, skinning, eating, mending clothing and equipment, etc. Other scenes document individuals (Inuit men, women, and children) and their garments. Although this footage is very representative of what one might expect from Canadian ethnographic film, it is unpublished, without intertitles, and contrasts considerably from the more "exploitative" newsreel in style and purpose. The footage may have been edited, but it nonetheless remains a true ethnographic representation of life and activity.

**Filmoteca de la UNAM/Mexico**

Non-Ethnographic Films seen from an Ethnographical point of View.

**Eric Le Roy**

Collections at the CNC in Bois d'Arcy

**"Goémons", Yannick Bellon, France (1947)**

Goémons occupe une place importante dans l'histoire du documentaire français. Tourné sans aucun moyen, en juillet-août 1946 sur l'île de Béniguet (situé à la pointe de la Bretagne, dans l'archipel de Molène) par Yannick Bellon, fille de la photo-reporter Denise Bellon (1902–1999) et son opérateur André Dumaître, le film vit le jour grâce à l'aide de plusieurs amis qui prêtèrent la pellicule et soutinrent son entreprise. Réalisé en décors réels, avec les seuls habitants de l'île (huit ouvriers, leur patron et sa femme), dans des conditions difficiles, Goémons s'inscrit dans un courant aux résonances humaines, sociales et politiques, qui a provoqué une polémique sur la représentation de la vie quotidienne en Bretagne, après la guerre. Sa grandeur plastique, son désespoir, ses rapports aux corps et au travail ont fait l'admiration de Jean Rouch, Claude Lévy-Strauss et Henri Langlois. D'abord interdit à l'exportation par la Commission de contrôle des films, le film de Yannick Bellon (âgée de 22 ans lors du tournage) reçut ensuite son autorisation, après avoir été récompensé par le Grand Prix international du Documentaire au Festival de Venise en 1948. Le négatif a brûlé dans un laboratoire dans les années 80, mais le positif intermédiaire nitrate déposé aux Archives françaises du film a permis la restauration du film en 2000, avec la collaboration de Yannick Bellon.

Discussion, comments, questions and conclusion of the symposium.

**fiaf technical  
commission workshop  
wednesday, June 8  
9am-12.30am**

**What is film?**

The FIAF Technical Commission workshop will span many of the issues in moving image archiving and presentation as they go digital. We gave the seminar the working title "What is film?" to help us keep our focus on the moving image content as the content becomes less and less attached to the physical carrier of motion picture film stock. The workshop is roughly divided into two parts, one looking at film as a theatrical experience, and one looking into how digital technology might work as a new means of individual access to the film archive collections. The Technical Commission is currently pointing to analogue 35mm film, stored correctly, as the best carrier for the long-term preservation of moving images. In both theatrical and individual access, however, digital carriers are gaining ground and offering new experiences to audiences. It is important to remain open to the use of new technologies to offer access to the FIAF collections. The Technical Commission feels it is imperative that the discussion as to what film archiving will be in the future is held in an open and positive spirit to avoid an identity crisis, as films become carrier independent. In other words: What makes a film a film, and thus a film archive a film archive? There is no doubt that films and cinema are currently in a transitional phase from analogue to digital. Whether this change will alter the content of the film collections on other levels than the physical storage media remains to be seen. The workshop is intended to bring out both the ethical and theoretical implications of the transition to digital. The workshop will also offer case studies on the maintenance of analogue film projection and archiving, as they become rare experiences.

**Session 1: The Cinema Now & Tomorrow**

**Peter Wilson**, European Digital Cinema Forum: An overview of the work and medium term plans EDCF expects to be put into practice in Europe in particular and the World in general, in the changeover of film projection to digital projection.

**Nicola Mazzanti**, FIAF TC: Access going Digital – some technical issues.

**Torkell Saetervadet**, Filmenshus: Maintaining a film projection cinema in the future, when commercial cinema projection is entirely digital. Torkell Saetervadet is currently preparing the film projection manual for the FIAF Programming & Access Commission.

**Thomas Christensen**, FIAF TC, Danish Film Institute: On the legal deposit of preservation elements as film production goes digital. Presentation of the considerations and strategies regarding digital masters at the Danish Film Institute.

**Session 2 Digital Access To Archival Film**

**Paul Read**, FIAF TC: Scanning the film and making the access version – from restorations for the cinema, to affordable access to the content.

**Kjell Billing, Antti Alanen**, FIAF Programming & Access Commission: A view from the FIAF Programming and Access Commission on how the P&A Commission sees the future.

**Mark-Paul Meyer**, FIAF TC, Nederlands Filmmuseum: On the ethics and principles of retaining film projection, what we know and what we don't and need to know to decide.

**Q & A Session: Film Archives in Motion**



**fiaf cataloguing and documentation commission workshop****wednesday, June 8  
2pm-3.30pm****New Developments in the FIAF International FilmArchive Database**

This workshop will introduce participants to the new customized database software FIAF has commissioned from its publishing partner IVS-Iscentia. The new software will offer FIAF affiliates a web-based method for indexing periodicals for the *International Index to Film Periodicals*, and in the future will also facilitate gathering of data for the *Treasures from the Film Archives* and the *Bibliography of FIAF Members Publications*. It holds great potential for streamlining work on these databases, which are all included on the *FIAF International FilmArchive Database*. It may also offer FIAF new data management possibilities for other projects in the future.

In 2003 Rutger Penne, editor of the FIAF Periodicals Indexing Project (PIP), began researching how to best replace the DOS-based software previously used for periodical indexing and proposed a web-based solution which could also be used for the other databases of the *FIAF International FilmArchive Database*. Work on the project began in mid-2004 with development of a data model and database layout. In this workshop, Rutger Penne will present the new software system. He will describe the main features of the new version of the *International Index to Film Periodicals*: serials control, record structure, search modules, thesaurus application, and the use of the Unicode character set, and will demonstrate how to create and edit records. He will also describe progress on building modules for the *Bibliography* and *Treasures* databases. The workshop will conclude with an open discussion on ways the database can be used and further developed to best serve the needs of the FIAF affiliates.

**fiaf programming and access to collection commission workshop**  
**wednesday, June 8  
2pm-6pm**

It will cover the following three topics:

**1: THE DIGITAL ACCESS**

The Norwegian Filminstitute has started digitizing its national film archive through a project called Digital Film Archive and – together with technology owners – developed a system for distribution of films from the Norwegian film heritage by broadband as a video-on-demand service by the Internet and IP-TV to the general public in Norway and to schools, universities and libraries. Part of the project has been to negotiate contracts with copyright holders, who will have their share of the income from the service. The public video on demand service was opened to the public in November 2004 and till now more than 100 000 films have been screened.

Deputy Director General of the Norwegian Film Institute, Erlend Jonassen, will present the project and the service [www.filmarkivet.no](http://www.filmarkivet.no), which now holds some 200 films of any kind and genre produced between 1911 to 2004. With a quick glance at the technical solutions he will concentrate on the questions of digital copyright, business models and on a discussion of what impact such services will have on film archives and on the work of preserving and restoring films in the future.

**2: THE ADVANCED PROJECTION MANUAL**

This long awaited FIAF project is now on the net and will be presented by the author



Torkell Sætervadet. Hopefully it will fill a need and useful in the years to come. But it must be followed up and maintained. And there are questions to be answered: Who should have access? Should the whole or parts be printed? Should there be a kind of feedback, and a possibility of correspondence with the author? Etc. etc. And last, but not least: Should it be translated into more languages?

Coffee break at 3.45 pm

**3: FIAF WORKSHOP ON ELECTRONIC SUBTITLING at 4.00 pm**

In the Helsinki Congress of 2003, a FIAF electronic subtitling network was launched. Quickly, 17 archives joined or reacted to the initiative: Athinaï, Barcelona, Beograd, Bologna, Budapest, Helsinki, Hong Kong, Köbenhavn, London's National Film Theatre (NFT), Luxembourg, Madrid, München, New York's MoMA, Oslo, Stockholm, and Valencia. Every FIAF archive and affiliate is invited. We decided to drop the ideas of a common standard and a common language for electronic subtitling. However, a lot can be done for mutual benefit, most importantly exchanging translations, intermediary translations, and original-language scripts. The administrative burden of the network is to be kept to the minimum, although we are dealing with massive amounts of information. Each member of the network can take steps to negotiate rights for its translations, give access to other members to its translations and script collections, and, whenever possible, make materials accessible as data files.

In Ljubljana, various approaches and technical solutions to electronic subtitling are presented. For the moment, there is still room for additional presentations. This part is hosted by Mr. Antti Alanen (Suomen elokuva-arkisto, Helsinki) antti.alanen@sea.fi

**the second century forum**

In previous 2nd Century Forum's we have talked a lot about digital preservation. There is another aspect of the digital revolution that is easier to understand and can offer significant help to film archivists on a day to day basis now – the World Wide Web.

Everyone has their favorite sites. In this years Forum we would like to hear about your's and understand why you consider it so valuable. Please bring the web address so that we can put it up on the screen while you are making your brief remarks. When you arrive in Ljubljana let either Paolo Cherchi Usai, Pat Loughney or David Francis know which site you have chosen to talk about.

We would like to illustrate as wide a range of sites as possible so we are interested in those that offer technical advice, filmographic information, cataloging methodology, etc. We would prefer them to be in English or French but if there are sites in other language that have universal value, we want to include those as well. In addition we would like you to tell us a bit about your own archive's web site if you feel that it contains information that would be valuable to the film archive community as a whole. There will also be brief presentations on FIAF's web site and those of UNESCO, AMIA, SEAPAAYA etc.

This years Forum is an appetizer for something more elaborate that we are preparing for next year.. Then we are going to take a frank view of all the initiatives that FIAF has championed over the years to see how useful they have been to Members. We will

consider whether they are still relevant in today's world , whether they need to be developed further or whether they should be shelved and replaced by new projects. You are getting advance warning because the success of this session will depend on your informed participation.

**the open forum** is part of the FIAF General Assembly. The participants in the Congress are invited to submit their subjects for the Open Forum to the Congress organisers.  
Deadline: Friday 10 June at 12.30pm. See draft agenda of general assembly

**fiaf general  
assembly**

**FIRST SESSION June 10th, 2.00 pm**

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 Hanoi, PR of Vietnam
5. Report of the President on behalf of the Executive Committee
6. Open Forum

- a. Registration/Announcement Open Forum Subjects
- b. Open Forum Session

**SECOND SESSION (voting session) June 11th, 9.00 am**

7. Affiliation
  - a. Report of the Secretary General on Current Affiliation
  - b. New Affiliates
  - c. Other
8. Financial Reports 2004–2006
  - a. Accounts 2004–2005
  - b. Budget 2006
9. Elections of the Executive Committee
  - a. Discharge of the outgoing EC
  - b. Elections Procedures
  - c. Elections of the FIAF EC Officers
  - d. Elections of the Members Candidates
  - e. Elections of the Associates Candidates

**THIRD SESSION 11 June, 2.00 pm**

10. The Specialised Commissions
  - a. Technical Commission
  - b. Cataloguing and Documentation Commission
  - c. Programming and Access to Collections Commission
11. Publications and other Projects

- a. FIAF Award 2005
- b. Reel Emergency Project
- c. This Film is Dangerous
- d. Website
- e. Journal of Film Preservation
- f. P.I.P., CD-ROM, Film Volume
- g. FIAF Professional Training, Summer School, School on Wheels, etc.
- h. Update of the Cataloguing Rules and translations
- i. Handbook for Projections

j. Training

- FIAF Summer School 2006
- Africa
- Latin America – School on Wheels Ibermedia

k. 2008 – 70 Anniversary of FIAF

l. FIAF Oral History

m. 25th Anniversary of the UNESCO Recommendation

12. Relations with UNESCO and other International Organisations

- a. Relations with UNESCO, CCAAA and other Moving Images Archives Associations (FIAF and non-FIAF)
- b. Other

13. Future Congresses

- a. 2006: Sao Paulo
- b. 2007: Tokyo
- c. 2008: Paris (?)
- d. 2009 and beyond

14. Closure of the 61st FIAF Congress

**technical exhibition** *Organised by Harald Brandes.*

Companies and service providers, which consider their main business in the area of archival task, will present their products, their special knowledge and their services. The exhibition will present as complete as possible a processing chain for analogue and digital film, photo and sound adoption, planning and implementation of archive and storage buildings.

Including:

- Film equipment and cleaning devices;
- Different scanners for still photography and film, then restoration software for adapting stills, films and audio and database software,
- Traditional and digital restoration,
- Representatives involved with the architecture and construction of vaults and other facilities and,
- Manufacturers of raw cinematographic films and TV equipments.

**screenings  
schedule**

(update 10. May 2005)

**sunday, june 5th 14.10 – Kinodvor**

100 Years Slovene Film: **Nasvidenje v naslednji vojni** (Farewell in the Next War)  
dir. Živojin Pavlović, Slovenia (YU), 1980, 35mm, 1.66, col., 112' (Eng. subtit.)

**16.10 – Kinodvor**

100 Years Slovene Film: **Splav meduze** (The Raft of Medusa)  
dir. Karpo Godina, Slovenia (YU), 1980, 35mm, 1.66, col., 100' (French subtit.)

**20.00 – Gallus Hall (Cankarjev dom)**

100 Years Slovene Film: **Academy Opening of the Event "100 Years of Slovenian Film"**  
**Karol Grossmann – restorations (Odhod od maše v Ljutomeru (1905), Sejem v Ljutomeru (1905), Na domačem vrtu (1906).** Live accompanied by Andrej Goričar on piano.

**V kraljestvu zlatoroga** (In the Realm of Goldenhorn), directed by Janko Ravnik, 1931, 35mm, 1.37, b&w, silent, 76'. Premiere of the score by Andrej Goričar. Live performed by the symphonic orchestra of RTV Slovenia, conducted by Helmut Imig.

**monday, june 6th 17.00 – Kosovel Hall (Cankarjev dom)**

(as the closing part of the first day of the symposium:)

**Dichtung und Wahrheit** (Poetry and Truth), 2003, 13 min., 35mm, col., silent  
*Lecture and screening by Peter Kubelka*

**20.00 – Kosovel Hall (Cankarjev dom)**

Danish Film Institute (Copenhagen) presents:

**Livet i Danmark** (Life in Denmark)

dir. Jørgen Leth, Denmark, 1971, 16mm, col., 37 min. (Eng. subtitles)  
*Introduced by Dan Nissen.*

**21.00 – Kosovel Hall (Cankarjev dom)**

Národní filmový archiv (Prague) presents:

**Mizející svět**, by Vladimír Úlehla, Miloš Wasserbauer, 1932, 35mm, 2.374,7 m, b/w (Czech without subtitles).

**O devčicu**, by Josef Folprecht, Karel Degl, 1918, 35 mm, 960,8 m, b/w, silent (Czech intertitles).

**tuesday, june 7th 20.00 – Kosovel Hall (Cankarjev dom)**

Cinemateca Portuguesa-Museu do Cinema (Lisbon) presents:

**A aldeia mais portuguesa de Portugal** (Portugal's Most Portuguese Village)

dir. António de Meneses, 1938, 35mm, 33 min, b/w, sound (Portuguese original version without subtitles). Preserved by Cinemateca Portuguesa in 2004 from a 1938 sound print.  
*Introduced by Tiago Baptista.*

The South African National, Film, Video and Sound Archive (Pretoria) presents:

**The Bavenda**, dir. Ray Phoenix; South Africa, 1950–52, color, 16mm, 800 ft., 20 min.  
*Introduced by Melisia Shinnars*

**21.15 – Kosovel Hall (Cankarjev dom)**

**Mečové tance** (Sword Dances), by František Pospíšil, 1921–1928, restored by NFA.  
35 mm, 2.501 m, silent, without subtitles, each of the dance is prefaced by its original title

**wednesday, june 8th 14.00 – Kosovel Hall (Cankarjev dom)**

Ethnographic documents held by the Fondazione Cineteca Italiana (Milano):

**I Battitori**, B. Pianta, 1978, col., 35'

**I Cantastorie**, B. Pianta, 1978, 35'

**I Madonnari**, Renzo Martinelli, 1979, 28'

*Curated and introduced by Luisa Comencini.*

**16.00 – Kosovel Hall (Cankarjev dom)**

the Finnish Film Archive (Helsinki) present: "Ethnographic documentary in Finland"

**On the land of wildfire** (Kaskisavun mailta)

Photography and editing: Eino Mäkinen. Ethnography: Kustaa Viikuna and Ahti Rytkönen. Production: Kansatieteellinen Filmi Oy. Finland, 1937, 35 mm, b&w, 15 min

**A Boat Out of Single Log** (Haaparuuhun synty)

Photography and editing: Eino Mäkinen. Ethnography: Kustaa Viikuna and Eino Nikkilä. Production: Kansatieteellinen Filmi Oy. Finland – 1936, 35 mm, b&w, 7 min.

**Winter life in Suonikylä** (Suonikylän talvielämäää)

Photography and editing: Eino Mäkinen. Ethnography: Kustaa Viikuna and Karl Nickul. Production: Kansatieteellinen Filmi Oy. Finland – 1938, 35 mm, b&w, 25 min

**Winter Fishing in Rymättylä** (Rymättylän talvikalastus)

Photography and editing: Eino Mäkinen. Ethnography: Kustaa Viikuna. Production: Kansatieteellinen Filmi Oy. Finland – 1939, 35 mm, 9 min

**Abounding in Salmon** (Lohipato)

Photography and editing: Niilo Heino. Ethnography: Niilo Valonen. Production: Suomi-Filmi Oy. Finland – 1964, 35 mm, b&w, 15 min

*Curated and introduced by Jari Sedergren & Ilkka Kippola*

**18.00 – Kosovel Hall (Cankarjev dom)**

The New Zealand Film Archive presents:

**HE PITO WHAKAATU A TE MAORI Na James McDonald (Films by James McDonald of the Tangata Whenua (indigenous people))**

New Zealand, 1919-1923, (screening format: Beta SP), silent, b/w, 23-28 minutes  
*Introduced by Huia Kopua – New Zealand Film Archive.*

**19.00 – Kosovel Hall (Cankarjev dom)**

Presentation of the restoration of the films by **Karol Grossmann** and other films such as Faraon loves made in the laboratory Alpha-Omega, München.

*Introduced by Thomas Bakels.*

DVD, 50 min.

**21.00 – Kinodvor**

100 years Slovene Film: Tribute to Matjaž Klopčič

**Na sončni strani ceste** (On the Sunny Side of the Street)

dir. Matjaž Klopčič; Slovenia (YU), 1959, 35mm, b&w, 16'

**Ljubljana je ljubljana** (Ljubljana in Love)

dir. Matjaž Klopčič; Slovenia (YU), 1965, 35mm, b&w, 15'

**Na papirnatih avionih** (On Wings of Paper)  
dir. Matjaž Klopčič; Slovenia (YU), 1967, 35mm, b&w, 75' (Eng. subtit.)

**thursday, june 9th 20.30 – Kinodvor**

**100 years Slovene Film: Programme of Slovene shorts**

**21.30 – Kinodvor**

100 years Slovene Film: **Ples v dežju** (Dancing in the Rain)  
dir. Boštjan Hladnik; Slovenia (YU), 1961, 35mm, b&w, 108' (Eng. subtit.)

**friday, june 10th 13.00 – Kinodvor**

100 Years Slovene Film: **Vesna** (Vesna)  
dir. František Čap; Slovenia (YU), 1953, 35mm, b&w, 95'

**15.00 – Kinodvor**

**Slovene Ethnographic Film – part 1** (presented with English electronic subtitles)

**Bloški smučarji**, Metod Badjura, 1932, 35 mm, b/w, 199 m

**Pomlad v Beli krajini**, Metod & Milka Badjura, 1952, 35 mm, b/w, 405 m.

**Nevesta le jemlji slovo**, Zvone Sintič, 1954, 35 mm, b/w, 360 m.

**Zima mora umreti**, Zvone Sintič, 1954, 35 mm, b/w, 294 m.

**Bizoviške perice**, Jože Bevc, 1959, 35 mm, b/w, 267 m.

**Kraški kamnarji**, Ernest Adamič, 1959, 35 mm, b/w, 275 m.

**Štehanje**, Ernest Adamič, 1959, 35 mm, col, 279 m.

*curated and introduced by Naško Križnar (SAZU, Ljubljana)*

**16.30 – Kinodvor**

100 years Slovene Film

**Tistega lepega dne** (That Beautiful Day)

dir. France Štiglic; Slovenia (YU), 1962, 35mm, 1.66, b&w, mono, 84' (French subtit.)

**18.10 – Kinodvor**

**Slovene Ethnographic Film – part 2** (presented with English electronic subtitles)

**Ti si kriv**, Zvone Sintič, 1961, 35 mm, 285 m.

**Zanigrad**, Jože Pogačnik, 1961, 35 mm, 350 m.

**Grenka sol**, Jane Kavčič, 1967, 35 mm, 234 m.

**Narodna noša**, Mako Sajko, 1975, 35 mm, 292 m.

**Soseska**, Milan Ljubič, 1976, 35 mm, 350 m.

*curated and introduced by Naško Križnar (SAZU, Ljubljana)*

**20.10 – Kinodvor**

**Tribute to Silvan Furlan:**

**Als ich tot war** (Ko sem bil mrtev)

dir. Ernst Lubitsch, 36' at 18 fps, 1916.

Original score by Urban Koder. Live performed by Andrej Goričar & Jože Kregar.

**Deklica s frnikulami** (The Girl with Marbles)

Silvan Furlan's film-directing debut, a docudrama about the first Slovene filmstar Ita Rina.

dir. Silvan Furlan, Slovenia, 1997, 39 min, 35mm, b/w & col (Eng. electronic subtit.)

**22.10 – Kinodvor**

**Kruh in mleko** (Bread and Milk)

dir. Jan Cvitkovič; Slovenia, 2001, 35mm, b/w, 68' (Eng. subtit.)

**special events and activities**

A Festive Academy opening the 61st FIAF Congress and honouring the 100th Anniversary of Slovene Film will take place on 5th June 2005 at the Cankarjev Dom Culture and Congress Centre.

The programme will feature the screening of the first Slovene silent documentary-feature film **V Kraljestvu Zlatoroga** (In the Realm of Goldenhorn) directed by Janko Ravnik in 1931. For the occasion Andrej Goričar has composed a new score, which will be live performed by the Slovene Radio and Television Symphonic Orchestra, conducted by Helmut Imig.

The three 1905–1906 restored shorts by the Slovene film-pioneer Dr Karol Grossmann will premiere with live piano accompaniment by Andrej Goričar.

**exhibitions**

The Kresija Gallery will host an exhibition of photographs by Slovene film pioneer Dr Karol Grossmann, and sculptures by Fritz Lang.

Slovene film posters will be exhibited at the Cinema Club Vič.

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

**excursion**

We will take you on a day trip to the South East part of Slovenia, called Dolenjska (Lower Carniola). The programme includes a visit of the Dolenjska Museum in the city of Novo Mesto, where you will be able to see their famous archaeological collection and the Kapitelj (Chapter Church) of Novo mesto. After a short drive through the valley of the river Krka, we will reach the Cistercian Monastery of Pleterje. After a short tour, we will drive to the Dolenjske Toplice Health Resort, where an outdoor picnic will be organised.

**farewell party**

The farewell dinner will be served in a relaxed atmosphere of the Ljubljana Castle on 11th June. Your host will be the Ljubljana mayor, Ms. Danica Simšič.

The Slovene band Bratko Bibič & THE MADLEYS (<http://bratkobibic.fabrika13.net/>) will serve you a sample of their unconventional ethno-sound.





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**simultaneous  
translation**

Simultaneous interpretation into English, French and Spanish will be provided during the symposium, the General Assembly, Second Century Forum and Open Forum.

**transport**

The Ljubljana Brnik airport ([www.lju-airport.si](http://www.lju-airport.si)) is 25 km away from the Ljubljana city-centre. The coach fare to the centre is approximately EUR 5. Coaches are available for each flight. The taxi fare to Ljubljana is approximately EUR 30.

Ljubljana has an efficient bus transport network. One ticket costs approx. one EUR.

**map of Ljubljana**

A street map of Ljubljana is available at:  
[www.euroave.com/maps/00mapx.php?xcity=ljubljana](http://www.euroave.com/maps/00mapx.php?xcity=ljubljana)

**info**

For more tourist information on Ljubljana you can check:  
[www.ljubljana-tourism.si/](http://www.ljubljana-tourism.si/)

**currency**

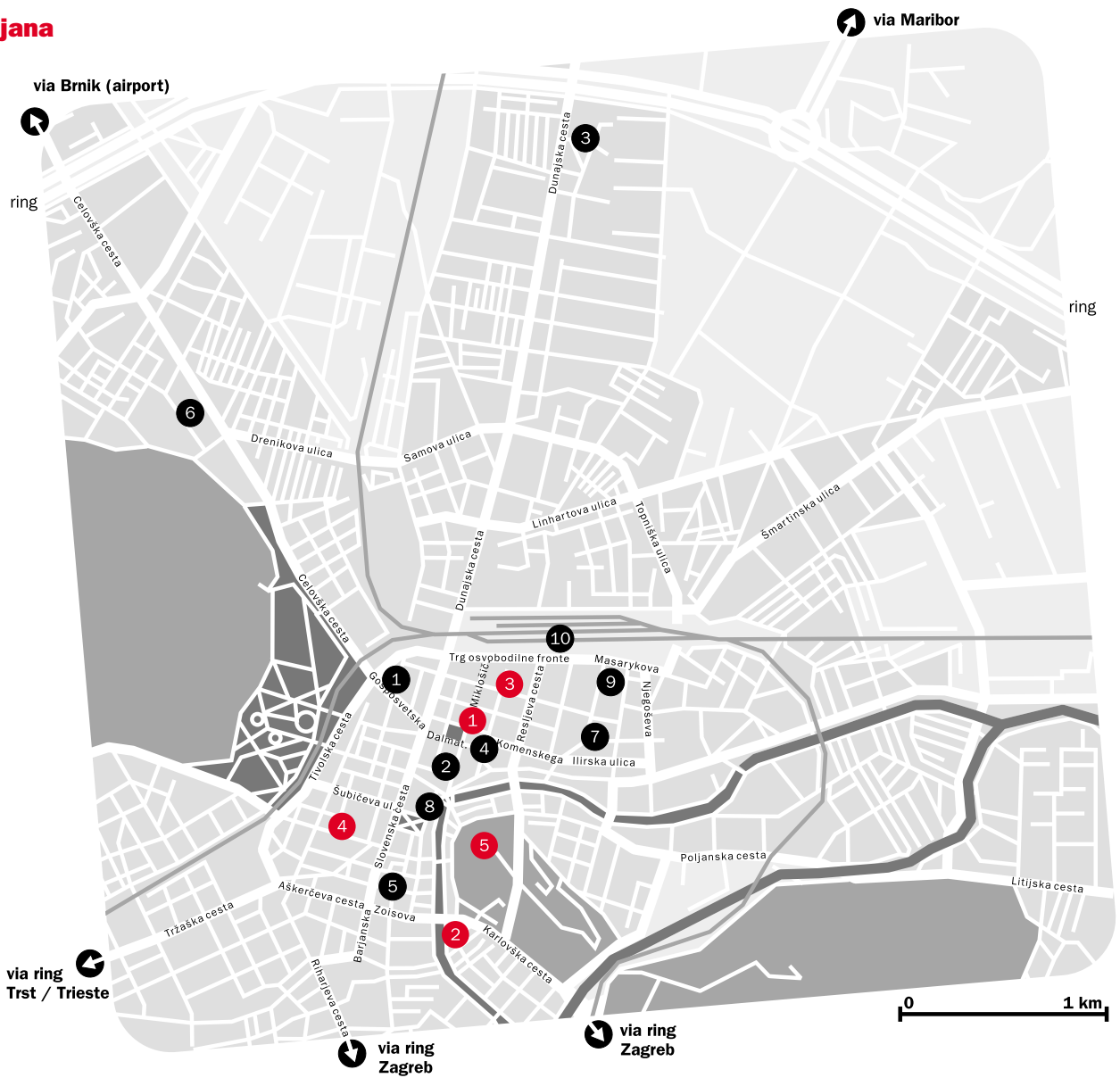
You will need Slovene Tolars to shop in Slovenia. The current rates are SIT 186 for US\$ 1, and SIT 240 for EUR 1.

Exchange offices are available at hotels, banks and in shopping centres.

You can find the latest exchange rates at:

[http://www.bsi.si/html/eng/financial\\_data/daily/tecajna\\_lista.asp](http://www.bsi.si/html/eng/financial_data/daily/tecajna_lista.asp)

map of Ljubljana



**congress locations:**

- 1. Slovenian Cinematheque
- 2. Archive of the Republic of Slovenia
- 3. Kinodvor
- 4. Cankarjev dom
- 5. Ljubljana Castle

**hotels:**

- 1. Lev Hotel
- 2. Grand Hotel Union
- 3. Domina Grand Media Hotel & Casino Ljubljana
- 4. City Hotel Ljubljana
- 5. Pension pri Mraku

- 6. M Hotel
- 7. Park Hotel
- 8. Emonec Hotel
- 9. Celica Hostel
- 10. Railway & Bus Station

**registration FIAF REGISTRATION OFFICE 2005 & CONTACTS**

As you know the 61st FIAF Congress is organised by the Archive of the Republic of Slovenia and Slovenian Cinematheque. Two congress co-ordinators are available for any information: Vladimir Suncic and Anja Sterle.

Anja Sterle runs the database and registers Congress applications and hotel bookings.

**Arhiv Republike Slovenije/Slovenski filmski arhiv****Archive of the Republic of Slovenia/Slovenian Film Archive**

**Mr. Vladimir Sunčič** (e-mail: [vladimir.suncic@gov.si](mailto:vladimir.suncic@gov.si))

Zvezdarska 1

1127 Ljubljana, Slovenia

tel +386+1/24 14 200, +386+1/24 14 214

fax +386+1/24 14 269

[ars@gov.si](mailto:ars@gov.si), <http://www.gov.si/ars>

**Slovenska kinoteka****Slovenian Cinematheque**

**Ms. Anja Sterle** (e-mail: [anja.sterle@kinoteka.si](mailto:anja.sterle@kinoteka.si))

Miklošičeva 38, Kvedrova 9

1000 Ljubljana, Slovenia

tel +386+1/54 71 590, fax +386+1/54 71 585

<http://www.kinoteka.si/>

**fees FIAF 2005 – DELEGATES' FEES:**

The fee will include receptions, organised lunches, excursions, tickets for screenings, tickets for events and scheduled visits.

With MEMBERS of FIAF, up to FOUR delegates may attend free of charge. The fee for additional delegates is EUR 150 per person.

With ASSOCIATES, TWO delegates may attend free of charge. The fee for additional delegates is EUR 150 per person.

The fee for DONORS is EUR 150 per person.

The fee for VISITORS is EUR 300 per person.

The fee for EXHIBITORS is EUR 400 per company. The fee for additional representative of the company is EUR 100.

Payments of fees should be made at the Registration desk at Cankarjev dom.