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**FIAF 1997
Cartagena de Indias
Report**

PUB/108

fiaf

**FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM**

**INTERNATIONAL FEDERATION
OF FILM ARCHIVES**

**Report on the
53rd FIAF CONGRESS**

**21 - 26 April, 1997
Cartagena de Indias
Colombia**

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MESSAGE D'OUVERTURE

par la Présidente, Michelle Aubert

Bonjour à tous et bienvenue à cette 53^{ème} Assemblée Générale de la FIAF à Cartagena de Indias.

Ce congrès a commencé avec le Symposium sur le Film d'Amateur dont le thème nous avait été suggéré par notre hôte, Jorge Nieto, directeur de la Fundación Patrimonio Filmico de Colombie, que nous remercions vivement car il a réussi à nous rassembler nombreux tous ici dans cette belle région des Caraïbes mais aussi à établir un consensus sur ce thème parmi nous tous, chose extraordinaire que j'ai rarement vu à la FIAF. Merci Jorge pour avoir défendu la cause du film amateur et lui avoir officiellement conféré sa légitimité dans nos collections de films!

Mes remerciements vont aussi à Diego Rojas, le bras droit et bien sûr le directeur adjoint de Jorge, et Yanira, sa secrétaire, mes remerciements vont aussi à Claudia Triana de Vargas, que certains d'entre nous connaissent de longue date et auparavant directrice de la Fundación, qui continue de soutenir l'action de la Fundación au sein de son Comité Administratif. Merci aussi à tout le personnel de la Fundación qui a dû rester à Bogotá mais qui a travaillé pour la réussite de ce Congrès. Nous avons eu l'opportunité ici à Cartagène de rencontrer nos collègues de deux autres cinémathèques colombiennes : la Cinemateca del Caribe de Barranquilla (sa directrice Sarah Harb) et la Cinemateca Distrital de Bogotá (Alberto Rito Torres).

Merci aussi à toutes nos hôtessees qui nous ont aidés avec efficacité et sourire, à l'équipe technique et à nos expertes traductrices.

L'organisation d'un Congrès aussi important demande des fonds spéciaux et ceux-ci ont été pour une grande partie fournis par l'Institut Culturel de Colombie - COCULTURA dont nous rencontrerons demain la directrice-réalisatrice Isadora de Norden, l'UNESCO dont l'aide précieuse nous est renouvelée année après année, signe de confiance, et ESSO Colombie, le mécène assidu et constant de la Fundación depuis de nombreuses années.

Enfin, nous avons reçu aussi des aides spécifiques pour permettre à certains invités de voyager jusqu'ici et de participer à ce Congrès grâce au Programme de participation de l'UNESCO, au Fonds PAUL GETTY JUNIOR, au Fonds ICI - Institut de Cooperation Ibero-Americain géré par le groupe régional CLAIM et à d'autres donateurs.

Jorge nous avait promis un séjour mémorable aux Caraïbes et il le restera. Merci.

ANNUAL REPORT OF FIAF 1997

by the President, Michelle Aubert

The events leading up to the 100 years of cinema celebrated in 1995 and 1996, have given rise to much questioning as to the future of our institutions and the cultural role they shall play in a world exposed on all fronts to the new technology of the image.

The strategic position held by our institutions in the field of film heritage is also put in question as the new distribution networks get interested in film heritage.

It is more vital than ever that we gain the respect for our specialization and that our assets are both preserved and accounted for by these new media users. All these questions now underlie your reports.

Our Federation and its work has also been questioned. This has been perceived positively by the Executive and has led us to modernize our outlook and practices. This challenge has been fully felt at a time when the Secretariat was undergoing considerable change. A working group on the FUTURE of FIAF has been active and has successfully gathered new ideas on the membership and its future structure, the structure of the specialist commissions and as promised in Jerusalem : "A Code of Ethics" has been drafted, circulated and will be discussed later. A task force on information systems has reported on the way FIAF could best use its databases.

We also have to note that considerable change has taken place amongst our FIAF affiliates for example in :

1980 = 54 affiliates for 44 members and 10 observers from 32 countries

1997 = 117 affiliates for 64 members and soon 67, 34 provisional members and 19 associates from 68 countries of all continents.

The number of affiliates and countries has more than doubled in 17 years. As a result, we have opened towards new cultural horizons but this has created some communication problems which are now being reviewed. Our new internet site has been set up by UCLA, the Academy and the AFI and has been visited by 1800 readers and has already had an impact on our publication sales.

1 / Archives on the move

13 moves took place last year : 7 have acquired new headquarters - Stiftung Deutsche Kinemathek in Berlin; Brest Cinémathèque in France; Danish Kinemathek in Copenhagen; Oslo Film Archive; Steven Spielberg Archive in Jerusalem; Film Archive in Reykjavik ; Cinémathèque of Toulouse - 6 others have gained new and better storage facilities for their collections - Sinematek Indonesia in Jakarta ; Cinemateca Boliviana, La Paz ; Cinemateca Portuguesa in Lisbonne ; North West Film Archive in Manchester ; Sound and Image Archive in Mo I Rana ; National Archives of Canada in Ottawa .

2 / Acquisitions

The statistics for films, books and other material have remained stable since last year. They will be published in detail for you in the Minutes of Cartagena 97.

3 / Conservation and preservation

More than 3.500.000 meters of nitrate film was preserved including a growing number of acetate film with vinegar syndrome. We proposed to launch an information campaign on Vinegar Syndrome starting with the next issue of the Journal Preservation to share experiences in fighting this problem.

Two archives have almost finished the transfer of their nitrate film : ECPA in Ivry and the Cinemathek in Stockholm. The later is starting to implement a colour restoration programme. Digitalisation is being used more and more for access and restoration purposes.

The Academy film Archive in Beverly Hills reports on the two digital restoration of black & white films with Sony's help.

A growing numbers of affiliates are reporting campaigns of scanning and digitalization of these material : Bifi in Paris, Stiftung Deutsche Kinemathek Berlin, Deutsche Film Museum in Frankfurt and the National Film Sound Archive in Canberra. The projects are in direct line with the proposed seminar on Digitalization of images in the Prague Congress of 1998.

4 / Cataloguing and Documentation

Solving the cataloguing problem is a key topic. Several archives implement 'minimal cataloguing procedures' to obtain knowledge of unsorted collections and make better use of the collections. Others cooperate to share cataloguing data in a database such as NAMID, set up by the American archives, CINEDOC at BIFI in Paris will be sharing its database with others film institutions in France, Toulouse, Bois d'Arcy, Lyon etc.

The examples provided by the European project Lumiere intituled "Search for lost films", headed by Gian-Luca Farinelli, has also shown that this approach gets results. A report on titles discovered in this way was published in 1996 by the Cinemeteca.

MAVIS - a computer programme for cataloguing and storing technical records developed in Canberra is being adopted by the Library of Congress in Washington, and the film archive in Oslo.

FIAF Standards : Our cataloguing rules, now available in French, Chinese, Italian and shortly Spanish are being adopted by the Cinematheque of Gemona and the Bangladesh Film Archive in Dhaka.

The unique opportunity offered by Internet is being grasped by many to present attractively their varied collections after the discovery of CD-Rom : BIFI in Paris, NAMID, Film archive in Oslo.

5 / Programming of films and exhibitions

The programming of films is on the increase and gets considerable, precise reporting which should help colleagues engaged in this activities - see for example, the Madrid report.

Many archives have set up national programmes to travel at home or abroad :

Narodny Film Archive; Danish Film Archive; Chinese Taipei Film Archive; "The National Register Tour" of the Library of Congress in Washington; Bologna Cinematheque, Cinemathèque française.

The Jerusalem Cinematheque recovering from the aftermath of the Congress, continue its programmes for the young and old age group who are often excluded from the normal programming.

Several archives have excelled themselves in celebrating 100 years of cinema for example : The Portuguesa Cinematheque has offered special silent films with orchestra and an exhibition of pre-cinema lend by Turin, then exposed there.

The cinematheques of Lima, Helsinki, Wales, Pune and Belgrade organised each celebrating event to popularize their work.

6 / Legal issue

As a follow up to the excellent symposium "The Rights Thing" in Jerusalem, many countries plan to adopt a legal deposit for film, video and television :

- South Korea film Archive and the Algerian Cinematheque adopted it in 1996
- 4 others are planning it for 1997, Lisbon, Dublin, Bogota (Fundacion Patrimonio Filmico archive) and Pretoria.

The Council of Europe, is pursuing its proposal for recommending the Legal Deposit for audiovisual material and UNESCO is completing its survey.

Three archives have been reorganised into a new legal and administrative structure in 1996, Dublin, Copenhagen. The Hague is now regrouped with two other audiovisual institutions and entitled The Netherlands National Audiovisual Archive.

The National Archive in Ottawa, and Turkish Film Archive report on acquiring permanent physical rights on material formally accepted as deposit.

7 / Training

After having organised two successful Summer Schools, the National Film and TV Archive in London is handing over this task to the Department of film of Georges Eastman House in Rochester, which will be hosting the FIAF Summer Schools in 1998 with FIAF and we hope UNESCO support. Several regional groupings have set up training programmes financed by different types of organisations :

- ARCHIMEDIA, a European training organised by the Brussels Cinematheque and the University of Paris 3 and partly financed by the European Community in MEDIA 2.
- The training provided by SEAPAVAA for the south-eastern audiovisual archives of ASEAN.

8 / International cooperation

Some excellent cooperation has taken place amongst the affiliates which confirms the efficiency of our network :

The National Film Archive in China has gathered participants from many countries in a Symposium on archiving in China.

The Library of Fukuota in Japan has organised a first seminar on the restoration of film.

Our colleagues in Latin America, The Cinematheque in Buenos Aires, Peru, Montevideo tell us of the better relationship they have enjoyed since the setting up of Merco Sur and others refer to the success of latino regional grouping CLAIM in restoring films.

Scandinavian colleagues have their regular meeting as well as those colleagues from Central Europe.

The film archives in Great Britain, NFTVA , Imperial War Museum and regional archives organised an International Newsreel Conference whose quality and contents were both fascinating and extraordinary.

This year has been good for many but not all. I could not finish this report on our affiliates without reminding you to read with care the dramatic appeals made by several of our colleagues this year by the Cinemateca of Cuba, Havana, Kinoteka Bosnia-Herzegovine in Sarajevo, the Bulgarian national cinematheque in Sofia and Cinemateca national of Ecuador in Quito and the Albanian Cinematheque. We need to strenghten our ties with these desperate colleagues and respond to them. FIAF has already decided to reactivate its "Development Fund" in 1998 but this will not answer all these needs. Please investigate ways to help at your level or at a regional level.

Ib Monty of Copenhagen and Jana Vasikowska of Ottawa have retired this year. Sadly, we lost two well-known colleagues in FIAF : Louise Beudet of Montreal and Todor Dimitrov Andreykov of Sofia.

Chantal Van den Berghe and Beatrice Trouveroy left the secretariat and Sophie Quinet joined it this month.

Finally, this year is very special since we are loosing 4 executive members who have greatly contributed to FIAF : Robert Daudelin, a long-serving executive, general secretary and President who has generously agreed to continue as Chief Editor of the Journal of Preservation, Wladimir Opela whose wise and invaluable counsel we shall miss, Jorge Nieto our host at this wonderful Congress, and Hoos Blotkamp who has heralded the working group on the FUTURE of FIAF and the Rights Thing Symposium in Jerusalem and has enabled us to rethink ourselves in this context. Can I please ask you to join with me in thanking them all most sincerely !

RAPPORT ANNUEL DE LA FIAF 1997

par la Présidente, Michelle Aubert

Les événements liés au centenaire du cinéma célébré en 1995 et 1996, ont donné lieu à de graves réflexions quant à l'avenir de nos institutions et du rôle culturel qu'elles devront jouer dans un univers où les technologies de l'image explosent sur tous les fronts.

La place stratégique qu'occupent nos institutions dans le domaine du patrimoine cinématographique est remise en question par les nouvelles diffusions de l'image. Il est vital que notre savoir-faire et nos acquis soient respectés et pris en compte par ces nouveaux utilisateurs médiatiques. Toutes ces questions sont désormais sous-jacentes dans vos rapports.

Le rôle de notre fédération a lui aussi été pris à partie et questionné. Au sein du comité directeur ceci a été perçu comme un signe positif. Ce challenge a été reçu de plein fouet à un moment où le secrétariat de la FIAF lui-même était en pleine mutation. Le groupe de travail sur le FUTUR de la FIAF a été très actif et a rassemblé de nouveaux concepts sur la structure future de nos affiliés, sur le rôle des commissions spécialisées et a fait circuler ici et comme avait été prévu l'année dernière à Jérusalem, " Un Code d'Ethique" qui sera discuté plus tard dans cette assemblée. Une réflexion de fond est menée à bien sur les systèmes d'information de la FIAF et la meilleure utilisation de nos bases de données.

Il a aussi fallu se rendre à l'évidence que des changements importants avaient pris place au sein de notre fédération, par exemple en:

1980 =	54 affiliés dont 44 membres et 10 observateurs de 32 pays.
1997 =	117 affiliés dont 64 membres (et bientôt 67) 34 membres provisoires et 19 associés de 68 pays et tous les continents.

Ainsi, le nombre de nos affiliés a plus que doublé en 17 ans. Cela nous a ouvert de nouveaux horizons vers de nouvelles cultures, mais aussi soulevé des problèmes de communication non négligeables qu'il nous faut affronter aujourd'hui. Notre site Internet, installé par l' Academy, l'American Film Institute et l'UCLA, a été visité par près de 2000 lecteurs et a déjà accru nos ventes de publications.

1 / Les Archives Déménagent

Il y a eu 13 déménagements depuis l'année dernière : 7 archives ont aménagé dans de nouveaux centres plus adéquats à leurs besoins : le Stiftung Deutsche Kinemathek à Berlin, la Cinémathèque de Bretagne à Brest, la Cinémathèque Danoise à Copenhague, le Steven Spielberg Archive du Film à Jérusalem, l'Archive de l'Institut du Film de Norvège à Oslo, l'Archive du Film d'Islande à Reykjavik et enfin la Cinémathèque de Toulouse; 6 archives et cinémathèques à Jakarta, La Paz, Lisbonne, Manchester, Mo i Rana, Ottawa ont obtenu de nouveaux locaux de stockage pour leur collection.

2 / Les acquisitions de l'année

Les statistiques pour les films, livres et autres documents demeurent similaires à celles de l'année dernière. Elles seront désormais publiées et accessibles à tous avec les Minutes de Cartagena 1997.

3 / La conservation et la préservation

Environ 3.500.000 mètres de films nitrate ont été copiés, ainsi qu'un nombre croissant de films acétate atteints par le syndrome du vinaigre. Nous nous proposons de lancer une campagne d'information sur le syndrome du vinaigre dans le prochain Journal of Preservation.

Deux archives déclarent avoir terminé le transfert de leur collection nitrate : ECPA à Ivry et la Cinémathèque de Stockholm. Cette dernière est sur le point de lancer un plan de restauration des films couleur.

La numérisation fait une apparition répétée dans plusieurs rapports : l'archive de l'Academy of Motion picture, Beverly Hills, nous présente ses projets de restauration par la méthode numérique, deux films ont déjà été traités en collaboration avec Sony.

Plusieurs affiliés nous décrivent leur projet de numérisation des photos, affiches et coupures de presse - BIFI à Paris, Stiftung Deutsche Kinemathek à Berlin, Deutsche film Museum à Frankfurt, l'archive de Canberra et la Cinémathèque de Montréal. Ces projets sont dans la ligne directe du prochain Séminaire du Congrès de Prague en 1998.

4 / Le catalogage des collections

Le catalogage est d'actualité, certains essaient de trouver des solutions pour activer ce travail, y compris par le biais d'un "catalogage minimal" dans le but de mieux explorer et exploiter les collections. D'autres participent à des projets collaboratifs comme NAMID aux Etats-Unis ou « la Recherche des films perdus » organisée par la Cinémathèque de Bologne qui publie cette année les listes de films identifiés et de ce fait "retrouvés". Le logiciel de catalogage et des données techniques mis en place par l'Archive de Canberra nommé MAVIS a été adopté par la Librairie du Congrès et l'Archive de Oslo.

Les cinémathèques et archives de Gemona et de Dhaka ont adopté les règles de catalogage de la FIAF. Je vous rappelle que ces règles sont désormais traduites en français, chinois, italien et bientôt en espagnol.

L'archive de Turquie, à Istanbul, informatise ses catalogues film.

L'unique opportunité qu'offre Internet pour présenter les collections patrimoniales a été saisie par de nombreux collègues qui se lancent dans ce nouveau moyen de communication après la découverte du CD-Rom, tant pour les films que pour les collections bibliographiques des centres de documentation : NAMID, BIFI à Paris, l'Archive à Oslo et d'autres sont en cours.

5 / L'accès aux collections - programmation des films, expositions et musées

La programmation des films s'est accrue et les statistiques énoncées deviennent de plus en plus précises. Certaines cinémathèques comme Madrid nous précisent les résultats d'audience par rétrospectives.

De plus en plus de cinémathèques organisent des rétrospectives de films de leur patrimoine national qui circulent avec succès dans leur pays ou à l'étranger, telles l'Archive du film Narodni à Prague, la Cinémathèque Danoise, la Cinémathèque de Taipei, le "National Register Tour" de la Librairie du Congrès, l'Archive de Téhéran et La Cinémathèque de Bologne, tandis que l'Archive de Varsovie, faute de moyens, a été obligée d'annuler ses programmations au Cinéma Illuzion.

La Cinémathèque de Jérusalem, remise des secousses du dernier Congrès, continue de nous éblouir avec ses programmations ciblées vers de nouveaux publics, jeunes et vieux.

Les célébrations du centenaire ont continué bon train, cette année encore, avec de nouvelles prouesses. Les Cinémathèques Portugaise et de Turin ont partagé une grande exposition du Pré-cinéma à partir des collections de Turin.

Les cinémathèques et archives de Lima, Helsinki, du Pays de Galle, de Madrid, de Puna et de Belgrade nous donnent des comptes-rendus des événements qu'elles ont conçus pour ces célébrations nationales.

6 / Les problèmes juridiques

A la suite de l'excellent Symposium juridique du congrès de Jérusalem "The Rights Thing », des négociations pour le dépôt légal sont engagées :

- l'Archive de la Corée du Sud et la Cinémathèque d'Algérie ont adopté le dépôt légal des films en 1996,
- 5 autres affiliés se déclarent prêts à l'adopter en 1997, Lisbonne, Dublin, Bogota et Prétoria, Ouagadougou.

Ce sujet est repris par les recommandations du Conseil de l'Europe et par l'Unesco qui actualise son précédent rapport.

Trois archives ont bénéficié d'une nouvelle organisation et de nouveaux statuts administratifs et juridiques : la Cinémathèque Danoise, l'Archive d'Islande et l'Archive de La Hague désormais regroupées avec deux autres institutions et intitulée, l'Archive Audiovisuelle Nationale des Pays-Bas.

Plusieurs affiliés déclarent avoir obtenu des droits incorporels sur le matériel dans leurs archives afin de sécuriser les collections : la Cinémathèque de Turquie et l'Archive nationale d'Ottawa.

7 / La formation

Après avoir organisé deux Summer Schools avec succès, la National Film and Television Archive à Londres transmet cette tâche au Département du film de Georges Eastman House à Rochester qui prend la relève en 1998 avec le soutien de la FIAF et de l'UNESCO si possible. Deux groupes régionaux ont élaboré des formations :

- le projet européen Archimedia organisé par la Cinémathèque de Bruxelles et l'Université de Paris 3, avec l'aide du programme MEDIA2 de l'Union européenne
- les formations par séminaires proposées par le SEAPAVAA pour les cinémathèques et archives du sud asiatiques regroupées dans ASEAN.

8 / La collaboration internationale

De remarquables collaborations internationales s'organisent et nous rassurent sur l'efficacité du réseau FIAF :

L'Archive nationale de Chine a réuni plusieurs collègues et personnalités du monde pour son Colloque international sur l'archivage en Chine.

La Bibliothèque de Fukuoka a organisé un premier séminaire sur la restauration des films avec nos collègues Japonais.

Nos collègues de l'Amérique latine, la Cinémathèque de Buenos Aires, du Pérou, et de Montevideo rendent compte de meilleure communication depuis la mise en place du

MERCOSÚR et d'autres se réfèrent aussi au groupement régional CLAIM pour la restauration des films.

Nos collègues scandinaves ont leur réseau et se réunissent pour débattre de leurs activités et il en a été de même pour les archives et cinémathèques de l'Europe Centrale.

Les archives nationales de Londres, NFTVA et Imperial War Museum et plusieurs archives régionales ont organisé un Séminaire international sur les Actualités filmées dont la qualité et le contenu a été extraordinaire et fascinant.

Cette année a été faste pour beaucoup d'entre nous mais pas pour tous. Je ne pouvais pas terminer ce rapport sans vous demander de lire attentivement les appels dramatiques lancés par nos collègues de la Cinémathèques de La Havane, de Sofia, de Sarajevo et d'Equateur. Nous avons besoin de consolider nos liens avec eux et de leur répondre. La FIAF a déjà décidé de réactiver son fond de développement en 1998, mais ceci ne nous permettra pas de répondre à leurs besoins. Je vous demande de réfléchir à une aide personnelle ou régionale que nous pourrions trouver pour les aider.

Ib Monty de Copenhague et Jane Vasikowska d'Ottawa ont pris leur retraite cette année. Deux collègues nous ont malheureusement quittés : Louise Beaudet de Montréal et Todor Dimitrov Andreykov de Sofia. Chantal Van den Berghe et Béatrice Trouveroy ont quitté le secrétariat et sont remplacées par Sophie Quinet ce mois-ci.

Enfin, cette année est une année d'élection exceptionnelle car 4 membres exécutifs nous quittent : Robert Daudelin, un membre du comité de longue date qui a été élu Secrétaire général puis Président et qui a généreusement accepté de continuer en tant qu'Editeur en chef du Journal, Vladimir Opéla dont le sage conseil nous manquera beaucoup, Jorge Nieto notre hôte à ce merveilleux congrès et Hoos Blotkamp qui a mené à bien le groupe de travail sur le futur de la FIAF et le symposium de Jérusalem "The Rights Thing" et qui nous a forcé à repenser notre avenir dans ce contexte.

Je vous demande de vous joindre à moi en offrant à chacun des applaudissements bien mérités.

EN MI PAIS...

Palabras de la Sra. Isadora de Norden a los participantes del Congreso de Cartagena pronunciadas el 26 de abril de 1997

En mi país, antes se viajaba en tren, había un ferrocarril del Pacífico que atravesaba precipicios alucinantes y bordeaba cañones de ríos turbulentos, hasta detenerse en la Bahía de Buenaventura, un puerto junto al mar donde aparecen los atardeceres más soberbios del mundo. Otro ferrocarril, que llamábamos el Expreso del Sol, recorría media Colombia en tres días. Casi al final de su ruta, esperándolo, existía un muelle esplendoroso, una larga rampla sobre el mar en la que atracaban barcos con banderas de todas partes y se daban besos los enamorados al ritmo de boleros y sones cubanos. Era tan bonito todo esto. Teníamos la posibilidad de bajar hasta el interior por el Río Grande de la Magdalena, de hacerlo poco a poco, de puerto en puerto, de árbol en árbol, contemplándolo todo, como si el mundo hubiese sido recién creado. Muchas casas al borde del río no tenían puertas, sólo balcones para mirar el horizonte y conversar con el cielo cuando llegaba la noche.

En aquel entonces, los teatros se multiplicaban, algunos de ellos al aire libre. Recuerdo la historia de una gran pantalla de un pueblo de la costa, que se hizo pedazos justo en el momento en que John Wayne hacía de héroe frente a un puñado de indios, los momentos previos a la oscuridad de la sala en que intercambiábamos libros y después el llanto desesperado cuando una historia era triste. Fue la época en que aprendimos que el cine era mejor que la vida.

Mientras la ciencia ficción y la oportunidad de regresar al futuro se vuelven realidad, los archivos de imágenes en movimiento son registro transparente del pasado, pero no sólo eso, son como nuestra conciencia tienen la capacidad de reflejarnos aquello que originalmente fuimos, de hacer evidente esas pequeñas pero cotidianas faltas contra la memoria, de mostrarnos claramente que todo cambia pero a la vez, de interrogarnos sobre aquello que hicimos para que las cosas bellas de la vida se nos fueran tan rápido.

En el día de ayer, el escritor colombiano Alvaro Mutis recibió el Premio Príncipe de Asturias de las artes y las letras, el más prestigioso reconocimiento que pueda recibir un escritor en lengua española. Su obra está llena de referencias al pasado de este país. El tuvo la oportunidad de vivir su adolescencia en una finca cafetera rodeada de árboles frutales, ríos y montañas donde vivían campesinos humildes y sabios con los que trabó amistades imborrables. Acompañando a los camioneros que transportaban la carga que salía de su finca hacia las ciudades principales más cercanas, conoció la vida y el amor y fue más fecunda que nunca su relación con su patria. De este paraíso queda muy poco. O nada. La modernidad justificó su destrucción que se hizo de manera sistemática y jamás volvimos a saber del tren, ni el ferry volvió a probar el agua del río.

Hoy, cuando estamos a punto de perder las pocas huellas que nos quedan del pasado, sentimos la necesidad de aferrarnos a ellas como si fueran una tabla de salvación. Los archivos cinematográficos, que paradójicamente tienen el poder de detener el tiempo, deben ser utilizados como una forma de educar sobre la preservación, rescate y protección del patrimonio cultural, mucho más en tiempos como éstos en que las culturas locales se encuentran poderosamente influidas por la corriente de globalización que trata de uniformar el mundo.

El cine no ha cambiado la historia, pero sí la forma de escribirla, en el sentido de constituirse en una fuente primaria de los investigadores, tan importante, como los manuscritos originales. Pienso que la labor de quienes tienen a su cargo la dirección de los archivos filmicos es similar a la de los arqueólogos que reconstruyen el pasado a partir de la unión de elementos dispersos fundamentales para la escritura de la historia de la vida cotidiana o de la vida privada. La búsqueda de este material y su posterior catalogación y difusión son tareas que de alguna manera ustedes realizan para generaciones que nos seguirán, las cuales tendrán la oportunidad de vernos en movimiento, ocupando espacios y tiempos que les producirán asombro y los llenarán de preguntas tanto como a nosotros nos llenan de nostalgia, porque por ahora, teniendo tan reciente el siglo, es difícil desprendernos de este sentimiento de pérdida irrecuperable de nuestro pasado. Se nos fue el paraíso, se nos fue el barrio de la infancia, el amigo con el que emprendimos la primera fuga, el patio en el que tuvimos noticia de la soledad y del amor, el salón de clase con el tablero lleno de palabras y números, se nos fue la primera visión del mar, se escapó para siempre la ciudad que más amábamos, se cerraron cantidad de puertas y muchos abrazos desaparecieron con la distancia. Sólo quedan imágenes, frágiles e indefensos fragmentos de la memoria igualitos a nosotros, pero con la mágica capacidad de permanecer.

Gracias por estar con nosotros.

IN MY COUNTRY ...

Words by Ms Isadora de Norden addressed to the participants to the Cartagena Congress

In my country, when people used to travel by train, there was a railway line from the Pacific which crossed yawning chasms and flanked the gorges of turbulent rivers until it came to an end in the Bay of Buenaventura, a port by the sea where the most magnificent sunsets in the world would appear. Another train line, which we called « The Sun Express », crossed the middle of Colombia in three days. Almost at the end of its route there lay waiting for it a wonderful quay, a large jetty on the sea at which boats with flags from all quarters would moor, and on which lovers exchanged kisses to the rhythm of boleros and Cuban sones. All this was so beautiful. We were also able to travel inland along the Rio Grande de la Magdalena, moving little by little, from one port to the next, from one tree to the next, stopping to gaze at everything as if the world had only recently been created. Many houses alongside the river had no doors, only balconies for viewing the horizon and conversing with the heavens once night fell.

At that time, theatres were on the increase, some of them in the open air. I remember the story of a large screen in a town on the coast which fell to pieces at the precise moment when John Wayne was heroically confronting a band of Indians, the earlier moments in the darkness of the auditorium during which we used to exchange books and those after with the desperate shedding of tears when a story was sad. It was the era when we learned that the cinema was better than life itself.

While science fiction and the opportunity to go back to the future are becoming reality, the archives of the moving image are a clear record of the past, but not only that : they are like our conscience, they have the capacity to reveal to us what we originally were, to make plain those small but everyday lapses of memory, to show us clearly that everything changes and, at the same time, to ask us about the things we have done so that the good things in life should become open to us.

Only yesterday, the Colombian writer Alvaro Mutis received the Prince of Asturias Prize for arts and letters, the most prestigious recognition that a writer in the Spanish language can receive. His works are filled with references to his country's past. He had the opportunity to live his adolescence on a coffee plantation surrounded by fruit trees, rivers and mountains, where there lived simple-hearted and wise peasants with whom he formed undying friendships. Accompanying the truck drivers who used to transport the produce from his plantation to the nearest big cities, he came to learn about life and love, and his relationship with his fatherland was more fertile than ever. Very little remains of this paradise. Or nothing. Modernity justified its destruction, which was effected in a systematic manner, we never returned to learn about the train, nor did the ferry return to probe the water of the river.

Today, when we are on the verge of losing the last few traces which remain with us of the past, we feel the need to anchor ourselves to them as if they were our only hope of salvation. Film archives, which paradoxically have the power to halt the passage of time, must be employed as a means for education about the preservation, recovery and protection of the cultural heritage of a country, especially so in times like these when local cultures find themselves powerfully influenced by the trend to globalisation which is trying to make the world uniform.

The cinema has not changed history, but it has changed the way of writing it, in the sense that it constitutes a primary source for researchers which is just as important as original manuscripts. I think that the task facing those who have in their charge the management of the film archives is similar to that of the archaeologists who reconstruct the past through the bringing together of various fundamental elements necessary for writing the history of everyday life or of private life. The search for this material and the subsequent cataloguing and distribution of it are tasks which you are performing on behalf of generations which will follow us, who will have the opportunity to see us in motion, inhabiting spaces and times which will include astonishment in them, and fill them with questions, just as they fill us with nostalgia because at the moment, having just marked the centenary, it is difficult to rid ourselves of the feeling of the irrevocable loss of the past. For us it was paradise, for us it was the neighbourhood where we spend our childhood, the friend with whom we started on our first escape, the playground where we first received notice both of loneliness and of love, the classroom with the blackboard full of words and numbers; for us it was our first glimpse of the sea, the city which we most loved gone for ever, a multitude of doors closed and many embraces disappearing as the distances grew greater. There remain only images, fragile and defenceless fragments of memory which are identical to our own but with the magical capacity to endure for ever.

Thank you for being with us.

(Translation into English by James Smither)

GENERAL ASSEMBLY, CARTAGENA – COLOMBIA
April 25 – 26, 1997

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ASSEMBLÉE GÉNÉRALE, CARTAGENA – COLOMBIE
25-26 avril 1997

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MINUTES

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GENERAL ASSEMBLY, CARTAGENA - COLOMBIA**April 25 - 26, 1997**

The official opening of the 53rd Congress of the International Federation of Film Archives took place on April 21st at the Salón Teatro of the Hotel Caribe in presence of the representatives of the Government of Bolivar and the Mayor of Cartagena de Indias, who declared the participants of the Congress Honor Guests of the City and presented the keys of Cartagena to Michelle Aubert, President of FIAF.

The opening of the 53rd General Assembly of FIAF takes now place in presence of the National Postal Authorities at the occasion of the enforcement of the Resolution #0318 that launches a «100 Years of Cinema in Colombia» commemorative postal stamp (500'000 stamps of 800 Colombian pesos).

After an introductory statement of Dr. José Fernando TIRADO de HERNANDEZ, General Director of the National Postal Administration, the Resolution has symbolically been enforced by the cancelling by Dr. Edgardo de SANTIS, from the National Postal Administration, Jorge NIETO, Director of the Fundación Patrimonio Fílmico Colombiano, and Michelle AUBERT, President of FIAF of the new stamp.

FIRST SESSION**1. Opening of the General Assembly of the 53rd FIAF Congress**

Chair: Michelle AUBERT, President of FIAF.

Michelle AUBERT, President of the Federation, proceeds to the opening of the General Assembly of the 53rd FIAF Congress. She expresses her personal gratitude in particular to Ms Isadora de NORDEN, Head of Colcultura, the Colombian National Institute of Culture, and to the Cinemateca del Caribe - Barranquilla, for their special contribution to this event, stressing out its particular importance for the Latin American archives.

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

Chair: Michelle AUBERT, President of FIAF, Roger SMITHER, Secretary General of FIAF, assisted by Christian DIMITRIU, Senior Administrator of the Secretariat of the Federation.

Roger SMITHER, Secretary General, completes the list of the present and represented members of the Federation. 45 members are represented in person and 9 absent members have given notification of arrangements of proxy voting.

As there are thus 54 members present or represented, the quorum required by article 13 of FIAF's Statutes is comfortably attained.

The Secretary General also reviews the list of present provisional members and associates. He also addresses specially the delegates of the new affiliates:

Ms. Brenda KOTZE from Pretoria, Sara HARB from Barranquilla, and Giuseppe PILLERI from Cagliari. Furthermore, he salutes the representatives of two sister-organisations: Tedd JOHANSEN from FIAT, and Karl GRIEP who also represents the ICA as well as the Bundesarchiv-Filmarchiv.

Colleagues of Latin American non-FIAF archives are specially welcomed: Carlos HENRIQUEZ CONSALVI, Director of the Museo de la Palabra y de la Imagen, de San Salvador, Genaro COTOM SUM, Director of the Cinemateca Universitaria «Enrique Torres» de la Universidad de San Carlos, Ciudad de Guatemala, Rogelio CHACON A., Director General of the Centro Costarricense de Producción Cinematográfica, de San José de Costa Rica, and Juan José ULRIKSEN, President of the Corporación Cultural Cinemateca Chilena, Santiago de Chile.

3. Adoption of the agenda

Point 10 of the Draft Agenda is modified by deletion of «of the Working Group» and becomes: «Report on the work of the Commissions, on training, and other projects underway».

Furthermore, the Secretary General recalls that candidates for the Executive Committee elections are still welcome and might present their statement until 12.30 of the day of the elections. Affiliates and guests are invited to present their interventions at the Open Forum beforehand.

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

The Secretary General submits the Minutes of the General Assembly in Jerusalem to the discussion. No changes are proposed and no comments are made on this document. The Minutes of the General Assembly of FIAF in Jerusalem are approved.

5. Report of the President

Michelle AUBERT presents her Report to the General Assembly on behalf of the Executive Committee. In her report, the President gives a synthesis of the complexity of our Federation's life. She furthermore appeals to the solidarity of FIAF's Membership towards the archives that are experiencing a difficult moment of their history, in particular La Habana, Quito, Sarajevo, Sofia and Tirana. (see English text in pages 3-6 and French text in pages 7-10).

6. Report of the Secretary General and Membership questions

Roger SMITHER reports on the mayor changes that have taken place at the Secretariat: further to the completion of Chantal van den Berghe's contract at the end of February, and

Beatrice Trouveroy's resignation at the end of March, a new Assistant to the Senior Administrator, Sophie Quinet, has been appointed on full-time basis. The selection of the new assistant has been organised by Christian DIMITRIU. The choice has been made in close co-operation with the President and the Secretary General.

Roger SMITHER introduces the changes to the Statutes and Rules of the Federation proposed on behalf of the Executive Committee which will be formally voted on under item 11.2 of this agenda. He explains that these changes are mainly intended to adapt the Statutes and Rules to the procedures that are currently in force and to allow for the flexibility to necessary meet the current Secretariat's management needs (see annexe 7, page 79). After discussion of the necessary changes at the EC, a document detailing the proposed changes has been written by the Secretary General and translated by the Secretariat, and has been circulated to Members within the time period specified by the Statutes and Rules to make possible a vote in this GA.

In the course of the discussion by the GA, the following points were raised:

Thomas FARKAS and Paulina FERNANDEZ JURADO, recall that there are 24 Spanish speaking FIAF archives and suggest the FIAF Statutes and Rules to be translated into Spanish.

Michelle AUBERT welcomes the translation to any language under the condition that the concerned group of affiliates would participate with the translation works.

Vittorio BOARINI disagrees with the present election procedures. According to the current rules, there is a contradiction between two sorts of power that are simultaneously in force: one based on the Presidents authority and the other based on the Executive Committee's authority. He recommends to undertake a study of a new model, in which the President would be designated by the Executive Committee. Angelo LIBERTINI supports this initiative.

Michelle AUBERT invites Vittorio BOARINI to draft a paper in which he would explain his model.

6.1. Reconfirmation of Members

The General Assembly is informed about the following decisions taken by the Executive Committee:

At its two recent meetings in Madrid and Cartagena, the EC examined and approved the reconfirmation application of the Israel Film Archive (Jerusalem), the Cinémathèque Française (Paris), the National Film Archive of India (Pune), the Cinemateca do MAM (Rio de Janeiro), the Oesterreichisches Filmarchiv (Wien), the Oesterreichisches Filmmuseum (Wien), the Library of Congress (Washington), the Archive d'Etat du Film d'Albanie (Tirana), the Cinémathèque de Toulouse (Toulouse), the China Film Archive (Beijing), the UCLA Film and Television Archive (Los Angeles). The reconfirmation of the National Film Archive of D.P.R.K. (Pyongyang) has been deferred because the reconfirmation form has not arrived at the Secretariat before the Congress.

Following archives will be considered for reconfirmation during the Executive Committee meeting in Beijing: the Cineteca del Comune di Bologna (Bologna), the Cinemateca de Cuba (La Habana), the Cinémathèque Suisse (Lausanne), the National Film Archive of D.P.R.K (Pyongyang) and the Cinemateca Portuguesa (Lisboa).

6.2. Change of Status

The Secretary General informs that following candidates are to be considered by the GA for change of status in the session reserved for voting: the Kinoteka na Makedonija (Skopje), the FilMOTECA Vaticana (Vaticano) and the National Film Archive of Iran (Tehran). He reminds delegates that the change of status for Skopje and Vatican had already been proposed in the GA in Jerusalem, but had been withdrawn because it had been pointed out that the formal procedures for such an application were incomplete as neither archive had received an official visit from a member of the EC. On this occasion, all formalities have been completed: Michelle AUBERT has visited Skopje, Steven RICCI has visited the Vatican and Vladimir OPELA has visited Tehran.

6.3. New affiliates

The General Assembly is informed about following decisions:

In its Autumn meeting, the Executive Committee has examined and approved the candidate applications of the Cineteca Sarda (Cagliari) and the Centre National de l'Audiovisuel (Luxembourg). Both candidates have been accepted as Associates of the Federation.

During the meeting preceding the Congress in Cartagena, and after the visit paid by Christian DIMITRIU to the archive, the EC has examined and approved the candidate application as a Provisional Member of the Slovak Film Institute (Bratislava).

6.4. Other membership questions

The Secretary general raises other membership questions, and emphasises following points:

- **Annual Reports.**

Several archives have omitted to send in their annual reports or sent them in too late, in violation of the *FIAF Rules*. The Secretary General insists on the crucial importance of these reports for the exchange of information between affiliates.

- **Honorary Members.**

The Secretary General expresses, on behalf of the Executive Committee, the need for the Federation of expanding the number of Honorary Members. He informs that the EC has nominated Ib MONTY as candidate to Honorary Membership and that the GA will be asked to vote on his admission as a HM.

- **Active communication policy.**

The communication with FIAF and non-FIAF institutions and private persons that contact the Secretariat have increased considerably during the last months.

- **New affiliation and reconfirmation procedures.**

The affiliation and reconfirmation forms have been drafted in English and French, and are been currently distributed to candidates. Suggestions and/or corrections are welcome.

Paulina FERNANDEZ JURADO suggests to multiply contacts with Latin American non-FIAF archives.

Peter KONLECHNER suggests to increase efforts to multiply contacts through Internet.

Michelle AUBERT notices FIAF's capacity to recruit new affiliates and recommends now to increase efforts for recruiting FIAF Subscribers.

7. Relations with UNESCO and other international organisations

Chair: Michelle AUBERT

7.1. Relations with UNESCO

Michelle AUBERT has circulated a paper in which she summarises the FIAF projects that have been funded by different programs from UNESCO. (see annexe 3 in page 49).

Most of UNESCO supports come from the Participation Program (that has funded the Satyajit Ray Project, the FIAF Summerschool in Berkhamsted, the Cartagena de Indias Congress, the forthcoming UCLA curricular training programme for film archivists), whilst the Information and Informatics Division funds the Round Table projects, the Working Group on legal deposit, and the Memory of the World Programme takes into consideration long-term projects.

FIAF has become a regular partner of UNESCO through the Arts and Cultural Life Division.

Robert ROSEN, from Los Angeles, explains the concept of the project that will be developed at the UCLA with the allocated UNESCO funds: in a first stage, a group of specialists will meet in order to determine the most efficient policy to be adopted for the curricular development of the archivists that will be in charge of film and video heritage in the future in Latin America and Asia.

7.2. International Council of Archives - ICA

Karl GRIEP, from the Bundesarchiv-Filmarchiv - Berlin, gives a welcomes all participants of the 53rd FIAF Congress of Cartagena de Indias and gives an explanation on the activities developed by the International Council of Archives (ICA) which he also represents at the Cartagena Congress in his capacity of chairman of the Project Group on Audio-visual Records. (text available at the Secretariat)

7.3. International Federation of Television Archives - FIAT/IFTA

Tedd JOHANSEN, from Oslo, reports on the International Federation of Television Archives (FIAT/IFTA). The current activities are related to their particular membership structure and

include: seminars and symposia (this year, in Budapest, the main theme is «access for cultural purposes»), membership assistance, membership fees structures studies, etc.

7.4. Relations with the Producers Associations

Gabrielle CLAES reports on the work undertaken by Hoos BLOTKAMP and herself to redraft the standard agreement between FIAF and FIAPF to bring about improved recognition of archival rights for those FIAF affiliates who use this agreement in their standard operations. Of particular importance were those sections of the agreement covering producers' or distributors' rights of access to material held in archives, and right of archives to screen in their theatres prints held in their vaults.

Catherine GAUTIER, from Madrid, reports on the study undertaken by the Programming and Access to Collections Commission on costs charged by film archives and cinémathèques to producers and distributors for prints made available for screenings.

7.5. Regional Organisations.

Ann BAYLIS reports on the advancements made within the South East Asia-Pacific Audio Visual Archive Association (SEAPAVAA). Several projects in the field of training and common activities have taken place with financial support of the Association of South East Asian Nations (ASEAN). A copy of Ann BAYLIS' report is available at FIAF's Secretariat in Brussels. Cynthia LIU, from Hong Kong, based on her recent experiences, stresses out the importance of regional meetings for the development of archival activities.

Peter KUBELKA suggests to undertake a comparative study of membership fees structure of other NGOs. He also wonders where FIAF stands concerning its relations with FIAPF.

SECOND SESSION

Chair: Mary Lea BANDY, Treasurer of FIAF and Clyde JEAVONS, Member of the Executive Committee.

8. FIAF - P.I.P. Accounts 1996.

The Treasurer introduces the 1996 FIAF - P.I.P. Financial Report. to the GA.

The 1996 FIAF - P.I.P. Financial Report has been circulated in due time and examined by the Executive Committee. The treasurer addresses her compliments to the Secretariat that has prepared and respected the budgeted figures. Mary Lea BANDY asks for comments.

Eva ORBANZ asks about details on how the Extraordinary Membership fees are considered in the accounts. The Treasurer explains that the voluntary extra fees are recorded in the same section as subscription income, as they used in the main to balance the technical deficits resulting from the non-payment of subscriptions by affiliates experiencing financial difficulties.

No other questions and comments are raised. The Treasurer recommends to approve the FIAF - P.I.P. 1996 Financial report.

The FIAF – P.I.P. 1996 Financial reports are approved unanimously by the General Assembly.

9. Financial report 1997, FIAF – P.I.P. Budget 1998

Chair: Mary Lea BANDY, Treasurer of FIAF, Clyde JEAVONS, Member of the Executive Committee.

The Treasurer introduces this topic to the General Assembly. The FIAF – P.I.P. 1997/98 Budget have been circulated in due time and examined by the Executive Committee. The principle of a «balanced budget» (no deficit – no benefit) is respected; the Treasurer asked for a visible presentation of the special funds in the budgets (Reserve Fund, I.C.I. Fund for Latin America and Paul Getty Jr. Fund) and, in order to meet special difficulties raised by members such as those discussed during this Assembly, to reinstate the FIAF Special Development Fund.

The treasurer addresses her compliments to the Secretariat that prepared the budgets. Mary Lea BANDY asks for comments. No complementary questions are raised. The Treasurer recommends to approve the FIAF – P.I.P. 1997/8 Budgets.

The FIAF – P.I.P. 1998 Budget is unanimously approved.

10. Report on the work of the Commissions, on training, and other projects underway.

Chair: Mary Lea BANDY, Treasurer of FIAF, Clyde JEAVONS, Member of the Executive Committee.

10.1. Cataloguing Commission.

Ann BAYLIS, President of the Cataloguing Commission, reports on the current and special activities undertaken since last year.

Special mention is made of the work accomplished by Rolf LINDFORS, who is resigning from his position in the Commission after many years of activity.

Among the important projects underway, Ann BAYLIS mentions the translation of the *Cataloguing Rules* into Spanish, undertaken in Mexico by the Filmoteca de la UNAM. (See Report of the Cataloguing Commission to the General Assembly in annexe 10c, page 111).

10.2. Technical Commission.

Henning SCHOU, President of the Technical Commission, reports on the current and special activities undertaken since last year.

He draws the attention of affiliates in particular to the encouraging progress made by a PhD student at Manchester Metropolitan University, in research sponsored by the NFTVA, in developing an accelerated ageing test to detect the early stages of the onset of vinegar syndrome.

(See Report of the Technical Commission to the General Assembly in annexe 10a, page 97)

10.3. Programming and Access to Collections Commission.

Gabrielle CLAES, President of the Programming and Access to Collections Commission, reports on the current and special activities undertaken since last year (see Report of the Programming and Access to Collections Commission to the General Assembly in annexe 10b, page 105).

The publication of the Draft Manual of Access to Collections as a special issue of the *Journal of Film Preservation* is announced. A special call for contribution to the list of circulating films in Asia is made to the Congress participants.

Furthermore, Gabrielle CLAES, supported by Robert DAUDELIN and Jan Christopher HORAK, regrets that besides Peter KUBELKA's performance, there has been no cinema projections during the Congress. She consequently asks if the guidelines for Congresses do not include any recommendation in this respect.

Christian DIMITRIU recalls that the current guidelines sent out to Congress organisers are outdated and have been drafted in a time where the projection of non-cinema films wasn't even conceivable. The actualisation of these guidelines will be undertaken in a near future.

10.4. Documentation Commission

Since Ron Magliozzi's resignation as head of the Documentation Commission, the commission members focused their activities on the P.I.P. and the CD-ROM projects. The commission's report consists therefore of the P.I.P. and the CD-ROM document that has been circulated to the GA. (document available at the Secretariat).

10.5. Projects and Publications

Following projects have been given special attention:

- The improvement of the **FIAF-CD-ROM** and its marketing will be undertaken (development of the content, adoption of a Windows version, creation of a leaflet, mailing campaign, etc.).
- The publication and circulation of the *Journal of Film Preservation* will continue to be centralised in Brussels. Number 55 will be a monographic issue (subject: *Manual of Access to Collections* published by the Cinémathèque Royale de Belgique). Number 56 will again have the current structure.

10.6. Training

• The 1996 FIAF Summerschool of the NFTVA- Berkhamsted

Clyde JEAVONS informs the participants to the Congress about the organisation and results of the 1996 FIAF Summerschool that took place in Berkhamsted in June/July 1996. (see complete report in annexe 8, page 91)

• **The 1998 FIAF Summerschool of the George Eastman House – Rochester**

Paolo CHERCHI USAI informs the participants to the Congress about the organisation and programme of the 1998 FIAF Summerschool that will take place in Rochester in June/July 1998. (see complete report in annexe 9, page 95)

From the floor, Tedd JOHANSEN informs that FIAT has supported the Summerschool of the NFTVA and that this support will also be granted to the Summerschool at the George Eastman House in Rochester.

11. Voting Session (Members only)

Chair: Wolfgang KLAUE, Honorary Member of FIAF and Roger SMITHER, Secretary General.

11.1. Admission of new members

Chair: Roger SMITHER

The Chairman reports that, after having completed the formal procedures, including a visit to the candidate archives, the EC has resolved to recommend to the General Assembly to accept as new full Members of the Federation following archives: the Filmoteca Vaticana (Vaticano), the National Film Archive of Iran (Tehran) and the Kinoteka na Makedonija (Skopje).

Roger SMITHER recalls that procedures for the admission of new full members are governed by Rule 10 of the Statutes and Rules, which requires decision in a secret vote by a majority of members present or represented, a vote in favour of at least 28 votes would constitute a majority.

• **Filmoteca Vaticana – Vaticano**

The General Assembly voted on the admission as a full Member of: the Filmoteca Vaticana.
Result of the scrutiny:

for:	44
against:	6
abstentions:	4

The FILMOTECA VATICANA (VATICANO) is therefore accepted as a full member of FIAF.

Mgr. Enrique PLANAS is invited to join the following voting sessions. Mgr. PLANAS expresses his gratitude to the General Assembly and declares furthermore that he has been waiting for a long time to be able to participate as a full member to the life of the Federation.

The Chairman of the session points out that the number of represented voting members now passes from 54 to 55 ; the absolute majority remains at 28 votes.

• **Kinoteka na Makedonija – Skopje**

The General Assembly voted on the admission as a full Member of the Kinoteka na Makedonija. Result of the scrutiny:

for:	51
against:	0
abstentions:	4

The KINOTEKA NA MAKEDONIJA (SKOPJE) is therefore accepted as a full member of FIAF.

The delegates of Skopje couldn't attend the Congress. They will therefore be informed by mail.

• **The National Film Archive of Iran – Tehran**

The General Assembly votes on the admission as a full Member of the Film-Khane-ye Melli-e Iran (National Film Archive of Iran). Result of the scrutiny:

for:	41
against:	5
abstentions:	9

The FILM-KHANE-YE MELLI-E IRAN (NATIONAL FILM ARCHIVE OF IRAN – TEHRAN) is therefore accepted as a full member of FIAF. The delegates of Tehran couldn't attend the Congress. They will therefore be informed by mail.

• **Nomination of a new Honorary Member**

The Chairman tells delegates that, as previously notified, the EC wishes to recommend to the General Assembly the nomination of Mr Ib MONTY as a Honorary Member. Several delegates speak warmly of Mr MONTY's long association with the Federation, and the many instances of support which he had given to its aims and activities. The EC's recommendation is then put to vote.

Result of the scrutiny:

for:	51
against:	0
abstentions:	4

Mr. IB MONTY is therefore accepted as a Honorary Member of the Federation.

Mr. MONTY couldn't attend the Congress. He will therefore be informed by mail about the decision taken by the General Assembly.

11.2. Change of statutes and rules

Chair: Roger SMITHER

The Chairman reminds delegates that, as previously notified, the EC wishes to recommend to the General Assembly the adoption of a number of changes to the *Statutes* and *Rules*, set out

in a paper and sent out by the Secretariat in advance of the Congress. The Majority of the proposed changes are matters of administrative detail, reflecting the current structure of the Secretariat in Brussels or intended to facilitate such matters as the Federation's financial and banking operations. He invites further discussion.

Mr Guy-Claude ROCHEMONT points out that in some instances the proposed French version of the new text needs improvement, and offers to submit recommendations for such editorial changes. There are no other substantive questions. The Chairman therefore proposes that the English text of the proposed changes be put to the vote as a single recommendation. This procedure is adopted.

Result of the scrutiny:

for:	54
abstentions:	1

The General Assembly approved the proposed changes

11.3. Elections of the new Executive Committee

Chairman: Wolfgang KLAUE, Honorary Member of FIAF

The General Assembly votes by show of hands formally to discharge the outgoing Executive Committee. The Chairman reminds delegates of the procedures for election laid down in the *Statutes* and *Rules*. Of the 66 full members of the Federation, 55 are present or represented; 28 votes therefore constitute an absolute majority.

Candidates for the three officers positions are: Michelle AUBERT for President, Roger SMITHER for Secretary General and Mary Lea BANDY for Treasurer.

The Chairman of the session nominates Christian DIMITRIU as scrutiny secretary; Marcela CASSINELLI, Catherine GAUTIER and Henning SCHOU as scrutineers.

• Election of the President for the 1997 – 1999 term

The Chairman of the session announces that Michelle AUBERT is the only candidate for President so far and that, according to the Rules, it is still possible to present candidates. No last minute candidate being presented, he proceeds to the election of the President.

Result of the scrutiny:

for:	43
against:	7
abstentions:	5

Michelle AUBERT is therefore re-elected as President of FIAF for a second term (1997 – 1999).

• **Election of the Secretary General for the 1997 - 1999 term**

The Chairman of the session announces that Roger SMITHER is the only candidate for Secretary General so far and that, according to the Rules, it is still possible to present candidates. No last-minute candidate being presented, he proceeds to the election of the Secretary General.

Result of the scrutiny:

for:	51
against:	3
abstentions:	1

Roger SMITHER is therefore re-elected as Secretary General of FIAF for a second term (1997 - 1999).

• **Election of the Treasurer for the 1997 - 1999 term** *Mary Lea Bandy*

Treasurer The Chairman of the session announces that ~~Michelle AUBERT~~ is the only candidate for ~~President~~ so far and that, according to the Rules, it is still possible to present candidates. No last minute candidate being presented, he proceeds to the election of the ~~President~~. *Treasurer*

Result of the scrutiny:

for:	52
against:	2
abstentions:	1

Mary Lea BANDY is therefore re-elected as Treasurer of FIAF for a second term (1997 - 1999).

• **Election of the Members of the Executive Committee**

The Chairman of the session announces that a list of eleven candidates has been completed at the end of the preceding session and that a twelfth candidate has added his name to this list. He reminds that, according to the Rules, it is still possible to present candidates. No last minute candidate being presented, he proceeds to the election of the Executive Committee members. He reminds that ten out of the twelve candidates might be elected if each of them attains the required number of votes (28).

After a single round of voting with 12 candidates, the results are following:

	<u>N° of votes</u>	
Re-elected and elected candidates:		
Vittorio BOARINI	33	(elected)
Paolo CHERCHI USAI	36	(re-elected)
Gabrielle CLAES	40	(re-elected)
Nelly V. CRUZ RODRIGUEZ	29	(elected)
Hervé DUMONT	35	(elected)
Clyde JEAVONS	37	(re-elected)

Peter KONLECHNER	28	(elected)
José María PRADO	47	(re-elected)
Steven RICCI	44	(re-elected)
Iván TRUJILLO	48	(re-elected)

Ten candidates having attained the absolute majority of votes necessary to the covering of ten EC members positions, no second round of voting is required.

Candidates Paulina FERNANDEZ JURADO and Radoslav ZELENOVIC are not elected.

THIRD SESSION

Chair: Michelle AUBERT, Roger SMITHER

12. Future congresses: 1998 - 2000

Chair: Roger SMITHER

12.1. Prague, 1998

Vladimir OPELA reported on the state of the preparation of the Congress and the Symposia (that will respectively take place at the City Hall and the Ponrepo).

The *Arts and Cinema* symposium counts already on important contributions.

The preparation of the *Digitalisation of Images* symposium is underway.

The General Assembly has been informed about these actions.

See report on the 1998 FIAF Congress - Prague in annexe 12a, page 117.

12.2. Madrid, 1999

José María PRADO reported on the preparation of the Congress and the Symposium.

The Congress will take place at mid April.

The *A Century of Cinema/A Century in Cinema* symposium offers important possibilities and will include significant contributions of the Programming and access to collections Commission.

The *History of the characteristics of raw film stocks and their influence on movies* symposium is underway.

See report on the 1999 FIAF Congress - Madrid in annexe 12b, page 123.

12.3. London, 2000

Clyde JEAVONS reported on the state of the preparation of the Congress and the Symposia, that will probably take place in facilities in the 'West-End' of London, possibly in June. The high-tech approach of moving images archiving - *How to preserve collections in future? - How to preserve the collections of the future?* - will be proposed as the principal symposium. Furthermore, the Year 2000 will offer ideal opportunities to organise programmes, exhibitions and special events.

See report on the 2000 FIAF Congress - London in annexe 12c, page 127.

12.4. After 2000

The Secretary General informs that there are no confirmed invitations for hosting FIAF congresses after the year 2000. Archives that are interested in organising the Congress in 2001 or later are invited to present their project to the Executive Committee.

12.5. Next Executive Committee Meeting

On the invitation of the China Film Archive, the Autumn EC meeting will be held in Beijing during the last week of October 1997.

Further invitations to hold the Autumn EC meetings are to be confirmed.

13. Long term plan for FIAF and Future of the Commissions

Chair: Michelle AUBERT and Roger SMITHER

13.1. Future of FIAF

At the invitation of the President, Roger SMITHER speaks about the current state of the deliberations of the Working Group on the Future of FIAF, which had been set up following the 1993 Congress and EC Meetings, and had been most efficiently chaired by Hoos BLOTKAMP. Various position papers had been tabled at Jerusalem, and there has been further discussion in the EC meeting in Madrid.

Jan Christopher HORAK wonders why the position papers on the future of FIAF are not being developed further.

It is explained that the EC had decided in Madrid that rather than further general discussion of the whole «Future of FIAF» issue, efforts should be made by small task forces to make progress in specific directions. As a follow-on of to the successful symposium 'The Rights Thing' in Jerusalem, Hoos BLOTKAMP and Gabrielle CLAES have been exploring issues relating to «archival rights» and the relationship with procedures, as described elsewhere. Another task force, comprising Roger SMITHER, Hoos BLOTKAMP and Gabrielle CLAES had been set up by the EC to draft a Code of Ethics, which would be discussed later. It has also been agreed in Jerusalem to explore the concept of a unitary basis for membership and a revised fee structure.

In response to a further question raised by Jan Christopher HORAK for clarification of the status of the former Working Group, the President responds that the former Working Group is formally disbanded, since it has accomplished its initial task in setting the Federation thinking about these issues. She expresses her gratitude to the Chairman and to all those who have contributed so actively and so directly to this important process over the past four years. The work initiated by the Group will carry on in the manner already described, and it is hoped that former members of the Group will continue to make their expertise available to these continuing the tasks.

13.2. Task Forces on specific issues

The Secretary General reiterates that a task force has been working on the revision of the FIAF-FIAPF agreement (see item 7.4) and that copies of the new draft document will be circulated as soon as they are ready.

Meanwhile, copies have already been circulated of a draft Code of Ethics

As an introduction to the discussion, Roger SMITHER points out the important contributions made to the evolution of this document not only by his fellow task-force members Hoos BLOTKAMP and Gabrielle CLAES but also by other FIAF figures – for example, David FRANCIS, who had first proposed the idea that FIAF membership might be defined by adherence to a Code of Ethics rather than by meeting qualifications established by Statutes and Rules, and by Ray EDMONDSON who had led discussions on the development of a 'Philosophy of Audio-visual Archivism'. He now invites comments from the floor.

Gregory LUKOW expresses his concern about changing the general wording of the document: instead of addressing individuals, the code should be framed to address itself clearly to institutional structures.

Gabrielle CLAES also believes that this document should cover a larger scope than only individual archivists and address the external world and, in particular, right-holders and depositors.

Rafael VARGAS RUIZ suggests that the code of ethics should also address the national authorities of the concerned countries.

Robert ROSEN congratulates the authors for their work and the elegance of the text. He suggests some modifications in the wording.

Peter KONLECHNER stresses out the pedagogical value of this text and also proposes some amendments to it.

Clyde JEAVONS mentions the positive aspects of what could be considered as a «self humiliating» document.

Alberto ZUCKERMANN expresses his gratitude to the authors of this document but wonders what sanctions would be adopted – and by whom – against the infringers of the proposed code of ethics.

Michelle AUBERT insists on the positive effects of the code of ethics on the practice of the entire membership of FIAF and invites the entire membership to subscribe to these principles. Furthermore, the President calls for new comments and contributions to the present text to be sent to the FIAF Secretariat.

Gabrielle CLAES believes that not all affiliates should – and could – sign for a commitment with this kind of text. The difference of treatment the affiliates would receive from the right-holders would be function of their individual capability to respect such a code of ethics.

David FRANCIS warmly congratulates Gabrielle CLAES, Hoos BLOTKAMP and Roger SMITHER for their enthusiastic contribution to this text.

Michelle AUBERT summarises her position about the implementation of the FIAF code of ethics. She proposes to allow for free choice of commitment to FIAF affiliates. The formal acceptance – or not – of the code of ethics should be an important factor for determining the status of the individual affiliate.

The CODE OF ETHICS is submitted to the acceptance of the General Assembly. The text is adopted at a large majority by the Assembly.

Further contributions to this text are welcome and are to be addressed to the Secretariat.

13.3. Long term Plans for FIAF and Future of the Commissions

Roger SMITHER reports that, in order to respond to the necessity of enlarging future FIAF activities, the Executive Committee, has examined the possibility of combining the Cataloguing and the Documentation Commissions, and of redefining the terms of reference of the new united Commission.

The Secretary General informs that Ann BAYLIS, has been appointed to chair the joint Cataloguing and Documentation Commission for its first year of existence and to formulate plans for its future shape, scope and development. Steven RICCI and Peter KONLECHNER and Roger SMITHER will act as consultants from the EC for Ann BAYLIS and other members of the joint commission. The first conclusions of this new experience will be evaluated by the Executive Committee at the Congress in Prague.

Vittorio BOARINI disagrees with the idea of joining the two commissions. From his point of view, each commission has different objects and therefore uses different methodologies: «documentation» has a scientific/methodological approach to facts whereas the concept of «information» deals with data transfer technology. One evolves within a theoretical and scientific frame, the other in a practical and technological-one.

Roger SMITHER points out that the work of the two Commissions has been converging for some time, and that there are already areas of overlap in current projects involving bibliographies, filmographies and databases. In addition, both Commissions are in different ways at cross-roads in their activities and it is a good time to reconsider their role. Finally, he points out that the world is changing rapidly in the information area: reading the Annual Reports it is striking how many affiliates report e-mail and Internet usage, the production of CD-ROMs or the setting up of Web-sites. FIAF has no formal structure to respond to these challenges and opportunities, and it could be one of the tasks of the united Commission to develop such a structure.

Robert ROSEN recalls that this issue has been discussed during the last five years. He believes that in joining both commissions the Executive Committee has taken the right direction.

13.4. Information Task Force

Returning to the topic of his earlier remarks, the Secretary General informs the General Assembly that, in order to develop the Federation's response to the new technologies for information and electronic transfer of data, the EC had in Madrid created a new Information Task Force under the Presidency of Steven RICCI. The merging of the Documentation and Cataloguing Commissions may now offer a new framework for progress in these areas, and this was a subject for Steven RICCI and the new Commission Chair to explore. Meanwhile, he invites Steven RICCI to report on his work prior to the Cartagena Congress.

Steven RICCI informs that the promotion of FIAF through *Internet* has been undertaken in Los Angeles and Beverly Hills. After one year of existence, more than 2000 users have accessed the web-site developed by our colleagues of the Academy Film Archive, the American Film Institute and UCLA. New actions are being considered by the Information Task Force.

The results of a first study have been summarised by Steven RICCI in his recommendations (see attached report in annexe 11, page 115).

Among the special developments proposed by Steven RICCI in his report are, in particular the use of new technologies for:

- affiliation procedures,
- information and promotion purposes
- publication of documents and reports
- circulation of documentation data
- other

Some specific ideas came up from the floor and will be taken into consideration:

- the necessity to launch a FIAF serve-list
- the opportunity of improving the web-site's attractiveness
- the inclusion in the site of instructions on how to adhere to FIAF

The main goal of the implementation of these procedures is to enlarge FIAF's communication possibilities and to develop a larger number of valuable projects. The active co-operation of the Secretariat in Brussels and the constitution of an electronic discussion group are important prerequisites to the accomplishment of this working programme.

14. Open Forum

Chair: Michelle AUBERT

The Secretary General gives the floor to the Congress participants that have previously announced themselves as speakers of the Open Forum.

Genaro COTOM SUM, Director of the Cinemateca Universitaria «Enrique Torres» de la Universidad de San Carlos, Ciudad de Guatemala, reports about the efforts that have been made in favour of the safeguarding of the national heritage of Guatemala. About 60% of the remaining national production is being kept by his university archive. (see statement in Annex 13, page 131)

Rogelio CHACON A., Director General of the Centro Costarricense de Producción Cinematográfica, de San José de Costa Rica underlines the importance of the collections that have been gathered by his national production institution and reports that the entire remaining nitrate collections have been transferred on acetate.

Carlos HENRIQUEZ CONSALVI, Director of the Museo de la Palabra y de la Imagen, de San Salvador, describes the conditions under which his museum has overcome difficult situations in his country. (see statement in Annex 13, page 129)

Juan José ULRIKSEN, President of the Corporación Cultural Cinemateca Chilena, Santiago de Chile, reports on the aims and goals of his recently created institution and calls for the co-operation of FIAF archives in his search for materials related to the Chilean national heritage. (see statement in Annex 13, page 130)

Michelle AUBERT expresses her gratitude to the invited archives and offers them FIAF's assistance through the Secretariat in Brussels.

Enrique PLANAS reads a letter of Reynaldo GONZALEZ to the General Assembly, in which the Director of the Cinemateca de Cuba dramatically underlines the lack of response of FIAF and the FIAF archives to his call for support.

Michelle AUBERT declares that FIAF will do everything that is in its power to help our colleagues from La Habana to overcome the difficulties they are experiencing at present. FIAF's development fund will be partially used to meet this kind of emergencies. A representative of the Executive Committee will be visiting the Cinemateca de Cuba as soon as possible.

Robert ROSEN announces the forthcoming projects of UCLA, in particular Karen ISHIZUKA's studies on home-movies. The conclusions of the seminar organised in connection with this project, in partnership with UCLA and the Getty Foundation, could result in a publication on the subject.

Hisashi OKAJIMA reports on his experiences with Fuji stocks.

Francisco GAYTAN reports on the positive experiences he had with film stocks from the China Film Equipment Corporation in Beijing. The quality of the material is satisfactory and the price is approximately 1/3 of regular American or European stock.

Michelle AUBERT stresses out the necessity to make available to FIAF affiliates a comparative synthesis to be drafted by the Technical Commission including parameters as type, quality, price and availability of stocks.

Vittorio BOARINI underlines the importance of the Gamma Group for improving film archival expertise. This group includes colleagues from 6 archives (Madrid, London, Bois d'Arcy, Brussels, Amsterdam and Bologna) as well as an association with training experience.

Sergio TOFFETTI suggests that a working group on cinema museums is created and starts working on this wide subject.

Robert ROSEN speaks briefly on relations between FIAF and CILECT, and suggests CILECT to be invited to the Congress in Prague.

David FRANCIS informs about DOMITOR's 20 pages Web site.

Clyde JEAVONS observes that he had wished to initiate a discussion of commercial activities in film archives, but as time was pressing he would defer the topic for another occasion.

Gregory LUKOW reports on the AMIA congress that will be held in Washington on 17 - 22 November 1997 and invites FIAF affiliates to attend the free conferences and workshops.

Abdellah BAYAHIA recalls that Rabat pays its membership fees, sends regularly its reports, has a great responsibility as one of the few African archives that are affiliated to FIAF but would be pleased to receive more signs of co-operation from FIAF colleagues and the Federation itself. He proposes a sort of sponsoring («parrainage») of young cinematheques by the more experienced ones.

15. Closure of the 53rd FIAF General Meeting

Chair: Michelle AUBERT

The final lecture is delivered by Ms. Isadora de NORDEN, Head of Colcultura, founder of the Cinemateca Distrital de Bogotá, best support of the Fundación Patrimonio Fílmico Colombiano, writer and filmmaker (see complete text in page 11 of the present Congress report).

Jorge NIETO warmly thanks all his FIAF and Colombian colleagues for making this Congress possible.

Michelle AUBERT expresses her gratitude to the hosts, the organisers, the hostesses and the interpreters. She takes leave from the participants and looks forward to meeting them at the Congress next year in Prague.

[[[Welcome to FIAF 53, 1997

A hundred years ago, also in April, cinema arrived for the first time in Colombia. For Fundación Patrimonio Filmico and its colombian colleagues, Cinemateca del Caribe (Barranquilla) and Cinemateca Distrital (Bogotá), the best way to celebrate is this meeting of Delegates from the world's film archives.

Here we are, in welcoming Cartagena de Indias, a city that has been declared Historic World Heritage by UNESCO, and that has also been the set for numerous national and international film productions, for FIAF's yearly date.

The subject of the Symposium **Out of the attic: archiving amateur film**, comes from the need to take care of non-industrial, experimental, independent and homemovie footage, which is disappearing almost as fast as it is produced. Its importance is even greater in the majority of countries without a film industry.

We are aware of the fact that amateur production has not received the attention that it deserves, among other reasons, because of the difficulties to define all the concepts involved in the term amateur, besides those related with finding, classifying, preserving and reusing that material. These issues will be studied in our journey.

FIAF 53 is the frame for meetings of the Latinamerican Coordination (CLAIM), and of the European Cinematheques (ACE). And as usual will also be the opportunity to share experiences, and to draw attention to the often ignored mission of preserving the world heritage of moving images.

We want to thank all those who contributed to make possible this meeting, and to express that it has been for us, the organisers, more than a tough and heavy duty, a joyful celebration.

To all of you, colleagues, visitors and guests, a warm and friendly welcome, and our gratitude for being with us.

P R O G R A M

April 18, friday

Arrival members of the Executive Committee and FIAF staff.

April 19, saturday

9 to 11- Executive Committee meeting, Hotel Caribe. Agarena Room.

11 to 11.15 - Coffee break EC

11.15 to 13 - EC meeting

13 to 14 - Lunch EC, Club Cartagena

14 to 16 - EC meeting

16 to 16.15 - Coffee break EC

16.15 to 17 - EC meeting

17 to 18 - Press conference with the EC

April 20, sunday

All day - Delegates registration, Hotel Caribe, Fiesta Room

9 to 11 - EC meeting, Hotel Caribe

11 to 11.15 - Coffee break EC

11.15 to 13 - EC meeting

13 to 14 - Lunch EC, Hotel Caribe, restaurant Don Pedro de Heredia

14 to 16 - EC meeting

16 to 16.15 - Coffee break EC

16.15 to 17 - EC meeting

20 to 22 - Welcome reception, Club de Pesca, offered by Colcultura and Cine Colombia. Transportation will leave from Hotel Caribe at 19.30.

April 21, monday. Hotel Caribe, Salon Teatro.

8.30 to 9 - Opening: Cartagena de Indias Mayor Guillermo Paniza delivers the keys of the city to FIAF's President Michelle Aubert, and declares all Delegates Honor Guests.

SYMPOSIUM: OUT OF THE ATTIC: ARCHIVING AMATEUR FILM

9 to 11 - THE CONCEPT OF AMATEUR FILM FROM THE POINT OF VIEW OF THE ARCHIVES. Panel: Eva Orbanz (Stiftung Deutsche Kinemathek, Berlin), Clyde Jeavons (National Film and Television Archive, London), Paolo Cherchi Usai (George Eastman House, Rochester), Ivan Trujillo (Filmoteca UNAM, Mexico), Hisashi Okajima (National Film Center, Tokyo).

11 to 11.15 - Coffee break

11.15 to 12 - ACCESING AND INTERPRETING AN ETHNOGRAPHIC FILM HERITAGE: John P. Homiak, Human Studies Film Archive, Washington.

12 to 13 - AMATEUR FILMS AND COLONIALISM: Hoos Blotkamp, Nederlands Filmmuseum, Amsterdam.

13 to 14.30 - Lunch, Hotel Caribe, Punta Icacos Garden.

14.30 to 15 - AMATEUR FILM IN TOTALITARIAN SOCIETIES, EXAMPLES FROM GERMANY: Wolfgang Klaue, FIAF Honorary Member

15 to 15.30 - THE "OSCAR WINNERS" OF THE AMATEUR MOVEMENT - TOWARDS AN ARCHIVAL ACQUISITION POLICY: Janet McBain, Scottish Film Archive, Glasgow.

15.30 to 16 - ET SI L'ON PRENAIT LE CINEMA AMATEUR AU SERIEUX?: Roger Odin, Professor Sorbone Nouvelle, Paris.

16 to 16.15 - Coffee break

16.15 to 17 - THE FILMS OF PAINTER MAX BECKMANN AND HIS WIFE: Eva Orbanz, Stiftung Deutsche Kinemathek, Berlin.

19 a 20 to 30 - Toast at Centro Cultural Español Cartagena de Indias. The transportation will leave from Hotel Caribe at 18.30.

April 22, tuesday. Day 2 Symposium

9 to 11 - SOMETHING STRONG WITHIN: A MULTIDISCIPLINARY APPROACH TO NON-PROFESSIONAL FILM. Panel: Karen Ishisuka, curator and scholar; Bob Nakamura, filmmaker; Robert Rosen and Steve Ricci, UCLA Film and Television Archive, Los Angeles.

11 to 11.15 - Coffee break

11.15 to 12 - CONSERVATION AND PRESERVATION OF AMATEUR FILM: Henning Schou, Head of FIAF Technical Commission.

12 to 12.30 - THE CATALOGUING CHALLENGE: Maryann Gomes, North West Film Archive, Manchester.

12.30 to 13 - METHODOLOGY FOR DOCUMENTING AMATEUR FILM: Roger Smither, Imperial War Museum Film and Video Archive, London.

13 to 14.30 - Lunch Hotel Caribe, restaurant Don Pedro de Heredia.

14.30 to 15.15 - SHIGEJI OJINO, A LIFETIME AMATEUR FILMMAKER: Hisashi Okajima, National Film Center, Tokyo.

15.15 to 16 - THE BEGININGS OF SPANISH AMATEUR FILM: Anton Gimenez i Riba, Filmoteca de la Generalitat de Catalunya, Barcelona.

16 to 16.15 - Coffee break

16 . 15 to 17 - HISTORY AND THEORY OF AMATEUR FILM: Patricia Zimmermann, Professor, Cinema and Photography Department, Ithaca College.

April 23, wednesday. Day 3 Symposium - Regional meetings

9 to 10 - IN THE ABSENCE OF INDUSTRY, AMATEUR IS GOOD ENOUGH, A REGIONAL CASE: Sara Harb, Fundación Cinemateca del Caribe, Barranquilla.

10 to 11 - EXPERIENCIAS OF A HOME MOVIES COLLECTION: Ricardo Muñoz Suay, Filmoteca de la Generalitat Valenciana, Valencia.

11 to 11.15 - Coffee break

11.15 to 12 - Program AMATEUR FILMMAKING BY PROS OF OLD HOLLYWOOD. Compiled by Lisa Liang, Academy Film Archive, Beverly Hills.

12 to 13 - Open forum, comments, questions and answers. Moderator: Ann Baylis, NFSA Australia, Head Cataloguing Commission.

13 to 14.30 - Lunch Club Cartagena

14.30 to 16 - CLAIM (Latinamerican Coordination) Agarena Room, and ACE (Association de Cinémathèques Européenes) Salon Teatro, Hotel Caribe.

16.15 to 17 - Conclusion regional meetings.

April 24, thursday

10 to 11.50 - Presentation "Film and video cleaning technology for film archives", by Jonathan Banks, vicepresident Research Technology International. Hotel Caribe, Velero Room.

14 to 16.30 - Bus tour to historic sites of the city: La Popa hill and convent, San Felipe Castle, San Pedro Claver church. Air conditioned transportation with bilingual guides will leave from Hotel Caribe at 14.

16.30 to 18 - Toast at Cafe de la Plaza. Tour and toast offered by ESSO Colombia. Transportation back to Hotel Caribe will be provided.

April 25, friday. Day 1 General Assembly, Salon Teatro, Hotel Caribe.

8.30 to 9 - First day of emission, postal stamp "100 years of the cinema in Colombia", by Minister of Communications Saulo Arboleda.

9 to 11-

1. Opening General Assembly
2. Confirmation of the status and voting rights of members present and represented
3. Adoption of the Agenda
4. Approval of the Minutes of the General Assembly in Jerusalem
5. Report of the President on behalf of the Executive Committee

11 to 11.15 - Coffee break

11.15 to 13 -

6. Report of the Secretary General and Membership questions:
 - reconfirmation of Members
 - change of status
 - new affiliates
 - other membership questions
7. Relations with UNESCO and other international organisations

13 to 14.30 - Lunch Hotel Caribe, Punta Icacos Garden

14.30 to 16 -

8. Approval of the 1996 Accounts
9. Financial report 1997, adoption of the 1998 budget
10. Report on the work of the Commissions, of the Working Group on training, and other projects underway

16 to 16.15 - Coffee break

16.15 to 18 -

11. Voting session (open to Members only)
 - admission of new Members
 - change of Statutes and Rules
 - election of the new Executive Committee

April 26, saturday. Day 2 General Assembly, Executive Committee.

9 to 11 - Hotel Caribe, Salon Teatro

12. Future congresses: 1998 2000 and later

13. Long term plan for FIAF and future of the Commissions

11 to 11.15 - Coffee break

11.15 to 12.30 -

14. Open Forum

12.30 to 13 - Closure of the 53rd. General Assembly. Words of Isadora de Norden, filmmaker and Director of the Colombian Cultural Institute (Colcultura)

13 to 14 - Lunch Hotel Cartagena Hilton, transportation available from Hotel Caribe.

14 to 16 - Meeting new Executive Committee, Hotel Caribe, Agarena Room (free afternoon for other Delegates).

16 to 16.15 - Coffee break EC

16.15 to 17 - EC meeting.

20 to 22 - Farewell party at Los Cañones de Santo Domingo, offered by Fundación Cinemateca del Caribe. Transportation will leave from Hotel Caribe at 19.30.

April 27, Sunday Departure of Delegates

DELEGATES TO FIAF 53rd GENERAL ASSEMBLY - CARTAGENA

Key : Voting delegates are underlined

MEMBERS

Amsterdam	Nederlands Filmmuseum	<u>Blotkamp, Hoos</u>
Amsterdam	Nederlands Filmmuseum	de Klerk, Nico
Beijing	China Film Archive	<u>Chen Jingliang</u>
Beijing	China Film Archive	Liu Dong
Beograd	Jugoslovenska Kinoteka	<u>Tucakovic, Dinko</u>
Berlin	Bundesarchiv-Filmarchiv	<u>Griep, Karl</u>
Berlin	Stiftung Deutsche Kinemathek	<u>Orbanz, Eva</u>
Beverly Hills	Academy Film Archive, AMPAS	<u>Friend, Michael</u>
Beverly Hills	Academy Film Archive, AMPAS	Liang, Lisa
Bogotá	Fundación Patrimonio Fílmico Colombiano	<u>Nieto, Jorge</u>
Bogotá	Fundación Patrimonio Fílmico Colombiano	Rojas, Diego
Bogotá	Fundación Patrimonio Fílmico Colombiano	Sánchez, Yanira
Bogotá	Fundación Patrimonio Fílmico Colombiano	Triana de Vargas, Claudia
Bois d'Arcy	Archives du Film /CNC	<u>Aubert, Michelle</u>
Bologna	Cineteca del Comune di Bologna	<u>Boarini, Vittorio</u>
Bruxelles	Cinémathèque Royale de Belgique	<u>Claes, Gabrielle</u>
Buenos Aires	Fundación Cinemateca Argentina	Caşsinelli, Marcela Hebe
Buenos Aires	Fundación Cinemateca Argentina	Fernández-Jurado, Guillermo
Buenos Aires	Fundación Cinemateca Argentina	<u>Fernández-Jurado, Paulina</u>
Canberra	National Film & Sound Archive	<u>Baylis, Ann</u>
Caracas	Fundación Cinemateca Nacional	<u>Rodríguez, Fernando</u>
Caracas	Fundación Cinemateca Nacional	Garbisu, Oscar
Caracas	Fundación Cinemateca Nacional	Sáez, Liliana
Habana	Cinemateca de Cuba	<u>Leyva Castro, Alejandro</u>
Helsinki	Suomen Elokuva-Arkisto	<u>Lukkarila, Matti</u>
Helsinki	Suomen Elokuva-Arkisto	Muinonen, Timo
Lausanne	Cinémathèque Suisse	<u>Dumont, Hervé</u>
Lisboa	Cinemateca Portuguesa	<u>Benard da Costa, Joao</u>
Lisboa	Cinemateca Portuguesa	Costa, José-Manuel
London	National Film & TV Archive	<u>Fleming, Anne</u>
London	National Film & TV Archive	Jeavons, Clyde
London	National Film & TV Archive	Schou, Henning
London	Imperial War Museum/Film and Video Archive	<u>Smither, Roger</u>
Los Angeles	NCFVP/American Film Institute	<u>Lukow, Gregory</u>
Los Angeles	UCLA Film and TV Archive	Ricci, Steven
Los Angeles	UCLA Film and TV Archive	<u>Rosen, Robert</u>
Madrid	Filmoteca Española	Gautier, Catherine
Madrid	Filmoteca Española	<u>Prado García, José María</u>
México	Cineteca Nacional de México	<u>Aguñaga, Mario</u>
México	Cineteca Nacional de México	Zuckermann, Alberto
México	Cineteca Nacional de México	Pelayo Rangel, Alejandro
México	Filmoteca de la UNAM	<u>Trujillo Bolio, Iván</u>
México	Filmoteca de la UNAM	Gaytán, Francisco
Milano	Cineteca Italiana	<u>Comencini, Gianni</u>
Milano	Cineteca Italiana	Comencini, Luisa
Montevideo	Cinemateca Uruguaya	Ferrari, Cristina
Montevideo	Cinemateca Uruguaya	<u>Martínez Carril, Manuel</u>
Montréal	Cinémathèque Québécoise	<u>Daudelin, Robert</u>
New York	MoMA/ Dept of Film & Video	<u>Bandy, Mary Lea</u>
Oslo	Norsk Filminstitutt	<u>Dale, Erling</u>
Praha	Narodni Filmovy Archiv	<u>Opela, Vladimir</u>
Rio de Janeiro	Cinemateca do Museu de Arte Moderna	<u>Schild, Susana Julia</u>
Rochester	Film Dept/ George Eastman House	<u>Cherchi Usai, Paolo</u>
Rochester	Film Dept/ George Eastman House	Stratmann, Edward E.

Roma
San Juan
Sao Paulo
Seoul
Seoul
Stockholm
Stockholm
Taipei
Taipei
Tokyo
Tokyo
Torino
Toulouse
Valencia
Washington
Wien
Wien

C.S.C. - Cineteca Nazionale
Archivo General de Puerto Rico
Cinemateca Brasileira
Korean Film Archive
Korean Film Archive
Cinematéket - Svenska Filminstitutet
Cinematéket - Svenska Filminstitutet
Chinese Taipei Film Archive
Chinese Taipei Film Archive
National Film Museum of Modern Art
National Film Museum of Modern Art
Museo Nazionale del Cinema
Cinémathèque de Toulouse
Filmoteca de la Generalitat Valenciana
MPBRS / Library of Congress
Oesterreichisches Filmmuseum
Oesterreichisches Filmmuseum

Libertini, Angelo
Cruz Rodríguez, Nelly V.
Farkas, Thomaz
Shin, Woo-Sick
Gee-Hwan, Sul
Billinger, Jan-Erik
Lindfors, Rolf
Wong, Edmond K.Y.
Jiing, Ray
Okajima, Hisashi
Irie, Yoshiro
Toffetti, Sergio
Rochemont, Guy-Claude
Muñoz Suay, Ricardo
Francis, David J.
Konlechner, Peter
Kubelka, Peter

PROVISIONAL MEMBERS

Aberystwyth
Barranquilla
Barranquilla
Glasgow
Hong Kong
Ivry
Ivry
Lima
Lima
Ljubljana
Managua
Manchester
Mo I Rana
Montevideo
München
Pretoria
Quito
Rabat
Vaticano
Washington
Washington D.C.

Wales Film & TV Archive
Fundación Cinemateca del Caribe
Fundación Cinemateca del Caribe
Scottish Film Archive
Hong Kong Film Archive
ECPA
ECPA
Filmoteca de Lima/Museo Arte Edubanco
Filmoteca de Lima/Museo Arte Edubanco
Archiv Republike Slovenije
Cinemateca Nacional de Nicaragua
North West Film Archive
National Library, Sound and Image Archive
Archivo Nacional de la Imagen - Sodre
Filmmuseum/Muencher Stadtmuseum
National Film, Video and Sound Archive
Cinemateca Nacional del Ecuador
Cinémathèque Marocaine
Filmoteca Vaticana
Human Studies Film Archives
National Archives and Records Administr.

Baines, Iola
Harb, Sara
Abello, Jaime
Mc Bain, Janet
Liu, Cynthia
Aussavy, Henri
Montesinos, Richard
Frias, Isaac Leon
Rivera, Norma
Tersan, Alojzj
Vargas Ruiz, Rafael
Gomes, Maryann
Werring, Ole André
Mugni, Juan José
Horak, Jan-Christopher
Kotze, Brenda
Granda Noboa, Wilma
Bayahia, Abdellah
Planas, Enrique
Homiak, John P.
Murphy, William T.

ASSOCIATES

Bogotá
Cagliari

Cinemateca Distrital
Cineteca Sarda

Torres, Rito Alberto
Pilleri, Giuseppe

FIAF SUBSCRIBERS

Paris

Musée d'Orsay

Kherroubi, Aïcha

HONORARY MEMBERS

Berlin

Klaue, Wolfgang

FIAF SECRETARIAT/STAFF

Bruxelles Secrétariat de la FIAF Dimitriu, Christian

SPEAKERS

Bogotá	Colcultura	de Norden, Isadora
Bogotá		Soto, Luis Armando
Ithaca NY	Ithaca College	Zimmermann, Patricia
Los Angeles	Japanese American National Museum	Ishizuka, Karen
Los Angeles	Filmmaker	Nakamura, Robert
Paris	Sorbonne Nouvelle - Paris III	Odin, Roger

VISITORS

Amsterdam	Association des Cinémathèques Européennes	Rutten, Mirjam
San Salvador	Museo de la Palabra y la Imagen	Henríquez Consalvi, Carlos
Ciudad de Guatemala	Cinemateca Universitaria "Enrique Torres"	Cotom Sum, Genaro
Oslo	FIAT/IFTA	Johansen, Tedd
San José de Costa Rica	Centro Costarricense de Prod. Cinematográfica	Chacón, Rogelio A.
Santiago de Chile	Corporación Cultural Cinemateca Chilena	Ulriksen, Juan José

FIAF RELATIONSHIP WITH UNESCO DURING 1996

by the President, Michelle Aubert

It is important to stress this relationship and its benefits to our affiliates despite the continuing cries for help in some countries.

To appreciate the level of support given, the type of programmes and activities in which the FIAF secretariat gets involved on behalf of its affiliates is summarized herewith :

1 - UNESCO biannual « Participating programme » - This programme is normally available to each UNESCO country members through their national representatives. But occasionally, Fiaf has received grants for some general topics and in this case FIAF gets the funds to spend as agreed and must fill in numerous documents and get written approval of three different UNESCO Ambassadors :

1995-6 - 20 000 dollars to **FIAF Summer School held in London** by the National Film and Television Archive (36 participants from 30 countries)

« - 8 000 dollars for the **Research on Satyajit Ray films**

1996-7 - 15 000 dollars for **Setting up a Chair on Cinema studies (UCLA)**

« - 20 000 dollars for **Cartagena FIAF congress - seminar**

FIAF affiliates having in mind a general topic they wish to submit for 1997-8 biannual « Participating programme » should contact the FIAF secretariat.

2 - UNESCO 100 years special fund / Saving the Film Heritage

Some archives have received some help through this fund which will be wound up after the Centenary events.

3 - UNESCO MEMORY OF THE WORLD programme, a meeting was held in Oslo (FIAF participants : Ray Edmonson and Clyde Jeavons who also represented SEAPAVAA)

4 - UNESCO International Round Table on audiovisual records (FIAF, IFLA, ICA, IASA, FIAT)

This round table decides on common programmes and activities to which all represented take part. A meeting was held in 1996, in Vienna (FIAF participant : Ch. Dimitriu). No decision was taken by the Technical Coordination Committee for the setting up a new Joint Technical Symposium. The last one was organised in London with help by the BFI/NFTVA.

2 other projects received financial support by UNESCO in this context :

- **Copyright survey** (10 000 dollars) to be edited in 1997 by UNESCO with FIAF participation.

- **Archiving philosophy** to be written by Ray Edmonson (3 000 dollars)

RELATION ENTRE LA FIAF ET L'UNESCO EN 1996

par la Présidente, Michelle Aubert

Il est important d'apprécier cette relation à sa juste valeur et d'en évaluer les bénéfices pour nos affiliés en dépit des appels à l'aide réguliers reçus.

Voici un sommaire détaillant point par point, les différents niveaux d'aides, les différents programmes et les activités dans lesquels le secrétariat FIAF est impliqué :

1 - UNESCO biennuel « Programme de Participation » - Ce programme est accessible aux pays membres de l'UNESCO à travers les représentants nationaux. Occasionnellement, la FIAF a bénéficié de ces aides pour des projets d'intérêts généraux agréés par l'UNESCO, dans ces cas, la FIAF se charge de remplir les différents documents nécessaires et de recevoir l'accord écrit d'au moins trois différents Ambassadeurs à l'Unesco :

1995-6 - 20 000 dollars **SUMMER SCHOOL FIAF à Londres** organisé par la National film and Television Archive.

« « - 8 000 dollars **Recherche sur les films de Satyajit Ray**

1996-7 - 15 000 dollars **Chaire d'Etudes Cinématographiques - UCLA**

« « - 20 000 dollars **Congrès de Cartagène - Séminaire**

Tous les affiliés de la FIAF souhaitant suggérer un projet général pour le programme biennuel 1997-8 sont priés de contacter le secrétariat.

2 - UNESCO fonds spécial du Centenaire « Sauver le patrimoine filmique »

Certaines archives ont pu avoir accès à ce fonds pour entreprendre des restaurations de films. Ce fonds provient entièrement de mécénat externe.

3 - UNESCO MEMOIRE DU MONDE, ce programme a organisé une réunion à Oslo auquel participaient Ray Edmonson et Clyde Jeavons pour le compte de la FIAF et de SEAPAVAA.

4 - UNESCO Table Ronde pour l'audiovisuel (FIAF, IFLA, ICA, IASA, FIAT)

Des programmes et des activités communs à toutes ces ONG sont aidés. Une réunion s'est tenue à Vienna où y participait Ch. Dimitriu. Aucune nouvelle décision sur le prochain Joint Technical Symposium, le dernier étant organisé à Londres par le BFI/NFTA. Deux autres projets ont reçu des aides :

- **Etude sur les dépôts légaux dans le monde** (10 000 dollars) édité par l'UNESCO et auquel la FIAF participe

- **La Philosophie de l'Archivage** de Ray Edmonson (3 000 dollars)

STATISTICS 1996

by the President, Michelle Aubert

79 FIAF archives out of 117 answered the questionnaire:

49 members out of 63 (missing: Bruxelles, Beverly Hills, Bucarest, Habana, Lausanne, L.A.AFI, Milano, Moscow, San Juan, Sao Paulo, Stockholm, Torino, Toulouse, Wien M)

21 out of 34 provisional members (missing Alger, Bangkok, Cairo, Gemona, Ivry, Lima, Luanda, Managua, N/Y/Anth., Ouagadougou, Reykjavik)

11 out of 19 associates (missing: Bogota CD, Cagliari, Jakarta, Madison, MexicoF, ParisBIFI, Riga, Santiago).

2 . FILM/ TELEVISION/VIDEO

2.1. Total acquisition: 96 300

20 943 features + 66 756 shorts

2.2. Total acquisition: 69 745 television programmes

2.3. Total acquisition: 40 443 videos (mostly VHS)

2.4. 23 archives declare that these acquisitions are 100% national, whilst for 32 they are only 50 % and 15 archives mention that they are less than 50% national.

3. PRESERVATION

3.1 Nitrate film copied : 3 976 056 meters or approx. 12million feet

3.2 Acetate copied: 9 518 606 meters or « 28.5 « feet

3 archives copied more than 750 000 meters (Berlin BA -Bois d'Arcy-London NFTVA) followed by 6 others who copied over 100 000 meters (Beijing, Bologne, Budapest, London IWM, Prague, Washington Lib of C).

In all 51 archives were engaged in copied some nitrate film throughout the world.

4. CATALOGAGE

151 054 films were cataloged .

5. DOCUMENTATION

28 404 books were acquired; 18 476 periodicals; 30 877 posters; 583 511 photos; 12 124 scenarios and 105 349 researchers used the documentation facilities.

6 . ACCESS AND FILM PROGRAMMATION

6.1 Films viewed by researchers: 55 551

6.2 Demands answered: 68 349

6.3 Films loaned for research: 47 031

6.4 FIAF loans: 2 369

6.5 TV or video access: 9 737

6.6 Publications: 582

6.9 Progammes: 55 313

6.10 Titles of films shown: 26 806

7. FINANCES AND PERSONNEL

7.1 + 7.2 number of persons employed: 4 023

7.3 Total budget in dollars : 135 445 311

7.3.2 Conservation/ Preservation budget: 31 115 540

Members of the Executive and President of Commissions have received details of the statistics herewith presented globally.



TO THE MEMBERS OF THE
EXECUTIVE COMMITTEE
FIAF
Rue Defacqz 1

1000 BRUXELLES

Brussels, March 19th 1997

Dear Sirs,

Re : 1996 Financial Statements

You will find attached the Operating Statement and the Balance Sheet for the year 1996.

These financial statements have been established in accordance with the standard professional accounting principles. We have made a detailed examination of the accounting documents (invoices, payroll, bank statements and other) presented to us. As a result of our examination, we can certify that these documents were correctly recorded in the accounting system and properly reported in the attached financial statements.

We can therefore certify that the attached statements represent fairly the financial situation of your Federation.

Sincerely Yours,

A handwritten signature in black ink, appearing to read 'A. Poncelet', is written over the typed name.

A. PONCELET

FIAF
Audit Report
1996 OPERATING STATEMENT
(in BEF)

<u>Income</u>	
Membership subscriptions	7,155,600
Provision for unpaid subscriptions	(350,000)
Publications	340,576
Other activities/contracts	381,700
Interest Revenues	274,073
TOTAL INCOME	7,801,949
<u>Expense</u>	
<u>Secretariat</u>	
Salaries and charges	(579,757)
Fees external services	(2,677,705)
Salaries, charges, fees:subtotal	(3,257,462)
Telephone/fax	(329,133)
Office supplies	(349,952)
Maintenance	(143,528)
Rent and charges	(476,416)
Bank costs	(60,806)
Total Secretariat expenses	(4,617,297)
<u>Meetings/congress/missions</u>	
Committee meetings	(13,168)
Commissions	(356,387)
Congress	(800,000)
Special missions	(127,727)
Total Meetings/congress/missions	(1,297,282)
<u>Projects</u>	
Promotion	(270,025)
Journal, lay out and printing	(344,566)
Special publications	(134,044)
Administration publication	(187,022)
Training, summer school	(200,000)
Equipments/software/upgrades	(225,000)
Contingency reserve/Move	(265,839)
Total Projects expense	(1,626,496)
TOTAL EXPENSE	(7,541,075)
OPERATING SURPLUS (DEFICIT)	260,874

FIAF
Balance sheet
As of December 31 1996
(in BEF)

<u>ASSETS</u>	
<u>Current assets</u>	
Cash & banks	2,426,194
Short term deposits	622,951
Total cash and banks	3,049,145
<u>Receivables</u>	
Subscriptions	1,632,184
Provision for unpaid subscriptions	(1,000,000)
Net suscriptions	632,184
Other Debtors	1011652
Prepaid	629,970
Total Receivables	2,273,806
Total current assets	5,322,951
<u>Long Term Assets</u>	
Guarantee deposits	91,549
Investments	3,500,000
Total	3,591,549
 TOTAL ASSETS	 8,914,500
<u>LIABILITIES</u>	
<u>Creditors</u>	
Suppliers	1,233,410
Social accruals	149,582
Other	1,932,390
Total Creditors	3,315,382
 NET SURPLUS (DEFICIT)	 5,599,118
<u>REPRESENTED BY:</u>	
Accumulated Fund Balance	
Beginning balance	5,338,244
Year's result	260,874
Ending balance	5,599,118

FIAF
INCOME AND EXPENSE-SUMMARY
AS OF DECEMBER 1996
Combined FIAF - PIP
(in 000 \$)

	Actual	Budget	Actual	Index	
	1995 (A)	1996 (B)	1996 (C)	C/A %	C/B %
INCOME					
<i>FIAF</i>	234	250	244	104.3%	97.6%
% last year		106.9%	104.3%		97.6%
<i>PIP</i>	140	129	115	82.1%	89.0%
% last year		92.3%	82.1%		
% Total income	37.5%	34.1%	32.0%		
TOTAL INCOME COMBINED	374	379	359	96.0%	94.7%
% last year		101.4%	96.0%		
EXPENSE					
<i>FIAF</i>					
Personnel and external services	(139)	(90)	(102)	73.0%	113.1%
% last year		64.5%	73.0%		
Other current expense	(48)	(50)	(43)	88.7%	85.0%
% last year		104.3%	88.7%		
Meetings - Congress - Missions	(61)	(63)	(41)	66.1%	64.0%
% last year		103.1%	64.0%		
Projects-Special Activities	(31)	(35)	(36)	116.1%	100.5%
% last year		115.6%	116.1%		
Equipments - Furnitures	(5)	(3)	(7)	150.7%	210.9%
Contingency reserve/Move	0	(7)	(8)		124.2%
Total expense FIAF	(284)	(249)	(236)		
% last year		87.6%	83.0%		
<i>PIP</i>					
Salaries and fees	(66)	(73)	(63)	95.1%	85.9%
% last year		110.6%	95.1%		
Other Current expense	(25)	(21)	(24)	93.4%	109.8%
% last year		85.1%	93.4%		
Projects - Special Activities	(23)	(34)	(30)	130.5%	87.4%
% last year		149.3%	130.5%		
Equipment-furnitures - Provisions	(11)	(4)	0	0.0%	0.0%
Total expense PIP	(125)	(134)	(117)		
% last year		106.7%	93.1%		
TOTAL EXPENSE COMBINED FIAF - PIP	(409)	(382)	(352)	86.1%	92.1%
% last year		93.4%	86.1%		
SURPLUS (DEFICIT)					
<i>FIAF</i>	(50)	1	8	(16%)	(748%)
<i>PIP</i>	15	(5)	(2)	-(12%)	(39%)
TOTAL COMBINED FIAF - PIP	(36)	(3)	6		

FIAF

DETAIL OF INCOME

AS OF END OF DECEMBER 1996

Combined FIAF-PIP (in 000 \$)

		Actual	Budget	Actual	Index		
		1995	1996	1996	C/A	C/B	
		(A)	(B)	(C)	%	%	
MEMBERS AND SUBSCRIBERS							
Members	<i>Nbr</i>	60.5	62	63			
75000 BEF (2,344\$)	000 \$	142	145	148	104.1%	101.6%	
Provisional	<i>Nbr</i>	30	32	33			
37500 BEF (1,172\$)	000 \$	35	38	39	110.0%	103.1%	
Associates	<i>Nbr</i>	19	22	17			
37500 BEF (1,172\$)	000 \$	22	26	20	89.5%	77.3%	
Institutional Subscribers	<i>Nbr</i>	28	45	18			
9800 BEF (306\$)	000 \$	9	14	6	62.7%	40.0%	
Individual Subscribers	<i>Nbr</i>	6	6	4			
7500 BEF (234\$)	000 \$	1	1	1	66.7%	66.7%	
Special membership Fund			10	11	123.0%	109.8%	
Provision for unpaid subscriptions		(15)	(14)	(11)	72.9%	78.1%	
Total Members and subscribers	000 \$	203	220	213	104.6%	96.8%	
% last year			108.1%	104.6%			
% total income		54.4%	58.0%	59.3%			
PUBLICATIONS							
Journal subscriptions	(4) <i>Nbr</i>	70	75	74			
1350 BEF (42\$)	000 \$	3	3	3	105.7%	98.7%	
Journal other	(3) <i>Nbr</i>	40	50	44			
360 BEF (11\$)	000 \$	0	1	0	110.0%	88.0%	
Other publications	<i>Nbr</i>	105	120	150			
1000 BEF (31E)	000 \$	4	4	5	133.9%	125.0%	
FIAF CD ROM	(*) <i>Nbr</i>	128	166	156			
13000 BEF (295E)	000 \$	56	72	63	114.0%	88.1%	
PIP - Film Volume	(*) <i>Nbr</i>	536	375	342			
3360 BEF (72E)	000 \$	60	42	36	59.8%	85.5%	
PIP Other	(*)		24	16	64.4%	102.5%	
	000 \$		3	2	72.0%	68.4%	
Advertising income	000 \$		3	2			
TOTAL PUBLICATIONS	000 \$	150	140	126	83.7%	89.7%	
% last year			93.3%	83.7%			
% total income		40.2%	37.0%	35.0%			
FUNDRAISING (1)							
Institutional Funding and Foundations			1	3	7	496.0%	213.3%
Corporate sponsoring and Other			3	3	3	84.4%	84.4%
Unesco			6	8	2	30.9%	24.0%
TOTAL FUNDRAISING-CONTRACTS			11	15	12	106.1%	79.5%
% last year				133.5%	106.1%		
% Total income		3.0%	4.0%	3.3%			
INTEREST REVENUES							
			9	4	9	94.4%	205.5%
TOTAL INCOME	FIAF		234	250	244	104.3%	97.6%
	PIP		140	129	115	82.1%	89.0%
TOTAL COMBINED FIAF - PIP			374	379	359	96.0%	94.7%

(1) Note: amounts indicated are NET of expense related to the projects.
 (2) Actual 1996 column: 1\$ = 32 BEF - 1E = 52 BEF
 (3) Sales per issue (au n°) and through distributors
 (4) Two years subscriptions

(*) Refers to minor discrepancies due to number to quantities not specified in PIP Statement

FIAF
DETAIL OF EXPENSE - NET RESULT
AS OF END OF DECEMBER 1996
(in 000 \$)

	Actual	Budget	Actual	Index	
	1995 (A)	1996 (B)	1996 (C)	C/A %	C/B %
Secretariat					
<i>Personnel and external Services</i>					
Senior Administrator	(57)	(43)	(45)		103%
Executive Secretary	(37)	0	0		
Secretary	(25)	(18)	(18)		
Publishing & Subscriber Services Fees	(15)	(16)	(20)	127%	125%
Backup Secretary	0	(5)	(12)		
Fees Actg, taxes, personnel	(2)	(5)	(5)		
Audit and special assistance	(4)	(3)	(2)		
Total Personnel and external services	(139)	(90)	(102)	73%	113%
% last year		64.5%	73.0%		
% to total income	-59.7%	-36.0%	-41.7%		
<i>Other current expense</i>					
Telephone/fax	(14)	(17)	(10)	77%	66%
Office supplies/Postage	(12)	(14)	(11)		
Maintenance	(4)	(3)	(5)	136%	144%
Rent and charges, insurance	(15)	(13)	(15)		
Bank costs	(3)	(3)	(2)		76%
Total Other current expense	(48)	(50)	(43)	89%	85%
% last year		104.3%	88.7%		
Total Secretariat expenses	(187)	(140)	(144)	77%	103%
% last year		74.7%	77.0%		
Meetings/Congress/Missions					
Committee meetings	(5)	(13)	(0)		
Commissions	(16)	(17)	(11)	71%	67%
Congress	(35)	(27)	(25)	72%	94%
Special missions	(6)	(7)	(4)	71%	60%
Total Meetings/Congress/Missions	(61)	(63)	(41)	66%	64%
% last year		103.1%	66.1%		
Projects - Activities					
Promotion of Services/Products	0	(7)	(8)		127%
Journal, lay-out and printing	(14)	(14)	(11)	77%	79%
Special publications	(2)	(2)	(4)	262%	251%
Administrative publication	(6)	(7)	(6)	90%	88%
Training, summer school	(7)	(7)	(6)	94%	94%
Centenary - Calendar - Other	(2)	0	0		
Total Projects - Activities	(31)	(35)	(36)	116%	100%
% last year		115.6%	116.1%		
Equipments/software/upgrades	(5)	(3)	(7)	151%	211%
Contingency reserve/Move	0	(7)	(8)		124%
TOTAL EXPENSE FIAF	(284)	(249)	(236)	83%	95%
% last year		87.6%	83.0%		
% to total income	-121.5%	-99.6%	-96.7%		
TOTAL INCOME FIAF	234	250	244	104.3%	97.6%
OPERATING RESULT	(50)	1	8		
Assistance to PIP office	0	0	0		
NET RESULT	(50)	1	8		

FIAF 1997 & 1998 BUDGETS

COMMENTS

GENERAL

According to the decision taken by the Executive Committee in Jerusalem and further considerations expressed in Madrid, the proposed 1998 Budget intends, as does the 1997 Budget, to continue implementing measures leading to the improvement of FIAF's finances.

The display of the 1997 and 1998 Budgets is the same as the preceding in order to allow the comparisons with the 1996 accounts.

The exchange rates taken into consideration for the 1997 and 1998 Budgets is 32.- BEF to 1 US\$ and 52.- BEF to 1 GB£. Recent currency exchange rates variations influence significantly the budget figures.

INCOME 1998

The total income from membership and subscribers fees increases by 8.7 % in 1998. This progression is based on a conservative forecast of the Federation's membership development, but considers an modest adjustment to the low inflation rate in Belgium.

The figures of the provision for unpaid subscriptions is partly covered by the Special Membership Fund that is expected to remain stable (24 payers in 1997 and in 1998).

The publications global income rises slightly (5.2 %) in 1998, mainly due to higher PIP CD-ROM and the *Film Volume* sales. The *Journal* and **other publications** sales have to make a new start in 1997. It would be premature to make an optimistic forecast at present.

Publicity income from the *Journal* remains stable.

PIP's remaining debt from previous years is not included in this operational statement. Theoretically this could be written off, and included as an expense in PIP's section, and as an income in FIAF's section.

Bank interests: 1997 and 1998 will be sensibly lower than in 1996 because of the low interest rates situation prevailing on the financial markets.

EXPENSES 1998

Current expenses

Expenditures have been forecasted taking into account the low rate of inflation in Belgium and the strict control of expenses decided by the Executive Committee. No changes in the structure of membership fees have been considered by the Executive Committee since 1990. No indexing on increase of living costs have been adopted during the same period.

FIAF's accounts allow for the restructuring of the salary and honorary fees positions, according to the changes of structure in the Brussels office.

External accounting services are included in the personnel and external services line.

The contingency line includes remaining expenses provoked by the merging of FIAF and the PIP offices (6'000 \$ in 1997 and 3'000 \$ in 1998).

A reduction of the global rent & charges will already be obtained in 1997. The figures are, as in previous financial statements, displayed separately for FIAF and PIP.

A new line has been opened for product development: the **PIP CD-ROM** and the improvement of the *Journal* (9'000 \$ in 1997 and 9'000 \$ in 1998)

A general promotion amount has been foreseen to cover promotion expenses and support to the selling of both FIAF and PIP products (7,000.- in 1997 and 9'000 in 1998). This actions will include a special leaflet for the CD ROM and the FIAF publications as well as a mailing campaign.

Common PIP product development and promotion expenses are displayed in one single expenses line.

An amount of 20.000 \$, divided into two annuities of 10.000 \$ to be paid in 1997 and 1998, has been foreseen for the Summerschool that will take place in Rochester in summer 1998.

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

MLB/CD
March 1997

BUDGETS FIAF 1997 et 1998

COMMENTAIRES

GENERALITES

Conformément à la décision prise par le Comité Directeur à Jérusalem et les considérations émises à Madrid, le projet de Budget 1998 tente, à l'instar de celui de 1997, de poursuivre la mise en oeuvre des mesures destinées à retrouver une situation saine des finances de la FIAF.

La présentation des Budgets 1997 et 1998 est la même que celle des années précédentes dans le but de la rendre comparable avec le comptes 1996.

Les taux de change considérés pour les budgets 1997 et 1998 sont de 32.- BEF pour 1 US\$ et de 52.- BEF pour 1 GB£. Les dernières variations des taux d'échange influencent sensiblement les données du budget.

RECETTES 1998

Les recettes globales provenant des cotisations des Affiliés et de celles des Souscripteurs augmentent de 8.7% en 1998. Cette progression est fondée sur un développement modéré de la Fédération, en se basant sur des prévisions d'expansion prudentes mais en considérant une adaptation modeste au taux d'inflation réduit que connaît la Belgique.

Les chiffres de la provision pour cotisations non payées sont partiellement couverts par le Fond spécial des membres qui, lui, devrait rester stable (24 en 1997 et 98).

Le revenu global des Publications augmente légèrement (5.2 %) en 1998, principalement à cause d'un niveau de ventes accru du **P.I.P.-CD-ROM** et du *Film Volume*. Le *Journal* et **autres publications** feront l'objet d'un nouvel effort de ventes. Il est prématuré de faire des prévisions optimistes au stade actuel.

Les recettes de publicité dans le *Journal* restent stables.

La dette reportée du P.I.P. ne figure pas dans ce budget. Théoriquement elle peut être amortie et être comptabilisée comme dépense dans la section P.I.P. et comme produit dans la section FIAF.

Les revenus des placements financiers seront sensiblement inférieurs à ceux de 1996, ceci étant dû à la situation défavorable des marchés financiers.

DEPENSES 1998

Dépenses courantes

Les frais ont été calculés en tenant compte des taux d'inflation modérés que connaît la Belgique et le contrôle des dépenses décidé par le Comité directeur.

Aucune modification de la structure des cotisations n'a été adoptée par le Comité Directeur depuis 1990. Il n'y a pas eu d'indexation du coût de la vie pendant la même période.

Les services de comptabilité externes figurent dans la ligne de personnel et services externes.

La ligne contingence comprend des dépenses provoquées par l'unification des bureaux de FIAF et du P.I.P. (6.000 \$ en 1997 et 3.000 \$ en 1998).

Une diminution des loyers et charges locatives est déjà prévue pour 1997. Les chiffres sont présentés séparés en loyer FIAF et P.I.P.

Une nouvelle ligne développement de produits (9.000 \$ en 1997 et 9.000 en 1998) prévoit les activités en faveur du **CD-ROM** et de l'amélioration du *Journal*.

Un montant pour la promotion générale (9.000\$ en 1997 et 9.000 \$ en 1998) couvrira les frais de commercialisation des produits FIAF et P.I.P. La production d'un nouveau prospectus et d'un mailing sont prévus.

Les dépenses communes FIAF - P.I.P. de développement de produit et de promotion figurent dans la section FIAF.

Un montant de 20.000 \$, réparti en deux annuités sur 1997 et 1998, a été prévu pour la Summerschool qui aura lieu à Rochester en été 1998.

Les autres montants figurant au Budget sont en ligne avec les prévisions correspondant aux activités courantes de la Fédération.

MLB/CD
Mars 1997

FIAF-PIP
INCOME AND EXPENSE - SUMMARY 1997-1998
Combined FIAF - PIP (in 000 \$)

	Budget 1997	Budget 1998
CURRENT INCOME		
<i>FIAF</i>		
% last year	259	279
		107.6%
<i>PIP</i>		
% last year	129	135
% Total income	33.2%	32.7%
TOTAL INCOME COMBINED	388	414
% last year		106.8%
EXPENSE		
<i>FIAF</i>		
Personnel and external services	(95)	(107)
% last year		113.0%
Other current expenses	(45)	(47)
% last year		105.6%
Meetings - Congress - Missions	(53)	(53)
% last year		101.8%
Projects-Activities	(51)	(53)
% last year		105.6%
Equipments - Furnitures	(6)	(2)
Contingency reserve	(6)	(3)
Total expense FIAF	(255)	(266)
% last year		104.2%
<i>PIP</i>		
Salaries and fees	(84)	(86)
% last year		102.1%
Other Current expenses	(31)	(34)
% last year		109.2%
Projects - Activities	(12)	(17)
% last year		142.0%
Equipment-furnitures	(3)	(6)
Total expense PIP	(130)	(142)
% last year		109.4%
TOTAL EXPENSE COMBINED FIAF - PIP	(385)	(408)
% last year		106.0%
CURRENT SURPLUS (DEFICIT)		
<i>FIAF</i>	4	13
<i>PIP</i>	(1)	(7)
TOTAL COMBINED FIAF - PIP	3	6

FIAF-PIP
DETAIL OF INCOME 1997-1998
Combined FIAF - PIP (in 000 \$)

MEMBERS AND SUBSCRIBERS		Budget 1997	Budget 1998
<u>Members</u>	Nbr	63	63
75000 BEF (2,344\$)	000 \$	148	158
<u>Provisional</u>	Nbr	36	37
37500 BEF (1,172\$)	000 \$	42	46
<u>Associates</u>	Nbr	20	20
37500 BEF (1,172\$)	000 \$	23	26
<u>Institutional Subscribers</u>	Nbr	40	40
9800 BEF (306\$)	000 \$	12	15
<u>Individual Subscribers</u>	Nbr	10	12
7500 BEF (234\$)	000 \$	2	3
<u>Special membership Fund</u>	000 \$	12	12
<u>Provision for unpaid subscriptions</u>		(11)	(11)
<u>Total Members and subscribers</u>	000 \$	229	249
% last year			108.7%
% total income		59.0%	60.0%
PUBLICATIONS			
<u>Journal subscriptions</u> (4)	Nbr	80	90
1350 BEF (42\$)	000 \$	3	4
<u>Journal other</u> (3)	Nbr	60	70
360 BEF (11\$)	000 \$	1	1
<u>Other publications</u>	Nbr	120	120
1000 BEF (31\$)	000 \$	4	4
<u>FIAF CD ROM</u> (*)	Nbr	150	160
15635 BEF (295£)	000 \$	73	78
<u>PIP - Film Volume</u> (*)	Nbr	320	340
4346 BEF (82£)	000 \$	43	46
<u>PIP Other</u> (*)	000 \$	12	11
<u>Advertising income</u>	000 \$	3	3
<u>TOTAL PUBLICATIONS</u>	000 \$	140	147
% last year			105.2%
% total income		36.0%	35.4%
FUNDRAISING (1)			
<u>Institutional & Corporate sponsoring</u>		9	9
<u>Unesco</u>		6	6
<u>Other</u>		0	0
<u>TOTAL FUNDRAISING-CONTRACTS</u>		16	16
% last year			100.0%
% Total income		4.0%	3.8%
INTEREST REVENUES		4	3
TOTAL INCOME	FIAF	259	279
	PIP (*)	129	135
<u>TOTAL COMBINED FIAF - PIP</u>		388	414

(1) Note: amounts indicated a NET of expense related to the projects.

(2) Exchanges rates used : 1\$= 32 BEF - 1£=52 BEF

(3) Sales per issue (au n°) and through distributors

(4) Two years subscriptions

(*) Refers to PIP income : note the minor discrepancies due to number to quantities not specified in PIP Statement

FIAF-PIP
DETAIL OF EXPENSE 1997-1998
(in 000 \$)

Secretariat	Budget 1997	Budget 1998
<u>Personnel and external Services</u>		
Senior Administrator	(47)	(49)
Executive Secretary	0	0
Assistant	(31)	(45)
Publishing & Subscriber Services Fees	(9)	0
Backup Personnel	0	(4)
Actg, taxes, personnel	(5)	(5)
Regular audit and special assistance	(4)	(4)
Total Personnel and external services	(95)	(107)
% last year		113.0%
% to total income	-36.6%	-38.5%
<u>Other current expense</u>		
Telephone/fax	(16)	(17)
Office supplies	(10)	(11)
Maintenance	(3)	(3)
Rent and charges, insurance	(13)	(13)
Bank costs	(3)	(3)
Total Other current expense	(45)	(47)
% last year		105.6%
Total Secretariat expenses	(140)	(155)
% last year		110.6%
<u>Meetings/Congress/Missions</u>		
Committee meetings	(4)	(4)
Commissions	(19)	(19)
Congress	(25)	(25)
Special missions	(5)	(6)
Total Meetings/Congress/Missions	(53)	(53)
% last year		101.8%
<u>Projects - Activities</u>		
CD Rom & other Prod. development	(9)	(9)
General promotion of FIAF & PIP products	(7)	(9)
Journal, lay-out and printing	(14)	(15)
Special publications	(5)	(5)
Administrative publications	(6)	(6)
Training, summer school (GEH)	(10)	(10)
Total Projects - Activities	(51)	(53)
% last year		105.6%
Equipments/software/upgrades	(6)	(2)
Contingency reserve/Moving expenses	(6)	(3)
TOTAL EXPENSE FIAF	(255)	(266)
% last year		104.2%
% to total income	-98.5%	-95.4%
TOTAL INCOME FIAF	259	279
OPERATING RESULT	4	13
Provision for Reserve Fund	(9)	(25)
NET RESULT	(5)	(12)

Draft

FIAF Code of Ethics

PREAMBLE:

Film archives are the guardians of the world's moving image heritage. It is their responsibility to protect that heritage and to pass it on to posterity in the best possible condition and as the truest possible representation of the work of its creators.

Film archivists owe a duty of respect to the original materials in their care for as long as those materials remain viable. When circumstances require that new materials be substituted for the originals, archivists retain a duty of respect to the format of those originals.

Film archivists recognise that their primary commitment is to preserve the materials in their care, and - provided always that such activity will not compromise this commitment - to make them permanently available for research, study and public screening.

The following are specific statements of these general principles:

THE RIGHTS OF COLLECTIONS:

- Archivists respect the integrity of the material in their care and do not censor or mutilate it, nor in any other way attempt to falsify history. They resist the attempts of others to do so.
- Archivists will not sacrifice the long-term survival of material in their care in the interests of short-term exploitation. They will deny access rather than expose unique or master material to the risks of projection or viewing if the material is thereby endangered.
- Archivists will store material, especially original or preservation master material, in the best conditions available to them. If those conditions fall short of the optimum, archivists will strive to secure better facilities.
- When copying material for preservation purposes, archivists do not edit or distort the nature of the work being copied. Within the technical possibilities available, new preservation copies shall be an accurate replica of the source material. The processes involved in generating the copies, and the technical and aesthetic choices which have been taken, will be faithfully and fully documented.

- When restoring material, archivists endeavor only to complete what is incomplete, to restore what has been lost, and to remove the accretions of time, wear and misinformation. They will not seek to distort or to “enhance” the nature of the original material.
- When providing access to material by programming, projection or other means, archivists will seek to achieve the closest possible approximation to the original viewing experience, paying particular attention (for example) to the appropriate speed and the correct aspect ratio.
- The nature and rationale of any potentially contentious decision relating to restoration or presentation of archive materials will be recorded, and will be made available to any audience or researcher having access to the materials.
- Archivists will not unnecessarily destroy material even when it has been preserved or protected by copying. Where it is legally and administratively possible and safe to do so, they will continue to offer researchers access to nitrate viewing prints when asked to do so for as long as the nitrate remains viable.

THE RIGHTS OF FUTURE GENERATIONS:

- Mindful of their responsibility to preserve materials in perpetuity, film archivists will resist pressure to remove or to destroy material already in their collections, or to accept or turn away material offered as additions to their collections, either under external pressure or for any reason outside their institution’s own declared collecting or selection policy.

THE RIGHTS OF CREATORS:

- Archivists recognize that the materials in their care are the creations of others. The moral rights of creators are enforced by law in some countries, but even when such enforcement is inadequate or absent, these rights should be honoured by film archivists and extended to all contributors to the created artefact.
- Archivists will protect the integrity and intentions of the creation and the creators to the best of their ability and will protect film material from any forms of manipulation which will knowingly devalue those intentions.

EXPLOITATION RIGHTS:

- Archivists recognize that the materials in their care represent commercial as well as artistic property, and fully respect the owners of copyright and other commercial interests. Archivists will not

themselves engage in activities which impinge on or diminish those rights and will try to prevent others from doing so.

- Unless and until such commercial rights in that item shall have been either legally voided or formally vested in their institution, archivists will not exploit any item from their collection for profit.
- To accord with these principles, archivists screening material from their own collections will respect the following conditions:
 - . screenings will fit in with a cultural or educational framework;
 - . screenings will not conflict with concurrent or imminent commercial exploitation of the same material;
 - . screenings will take place within venues controlled by the archivist's institution and directed to the principles set out in this code;
 - . screenings will be non-profit making (which is not to say that screenings will be free, but that where an entry fee is charged the income deriving from such fees will be demonstrably linked to the preservation and cultural mission of an archive, and not devoted to the commercial reward of any individual, group or organisation.)
- The rights allowed to an archive to screen material from its own collection will extend as common rights shared between a "pool" of archives that have been formally recognized as having this status in bilateral agreements. Archives that have received such recognition may lend material to each other without further consultation with rights holders. Except in the case of loans between two members of the "pool", archivists asked to supply material for screenings outside their own theatre - whether or not on the premises of another archive - and archivists seeking to screen in their own theatre material from outside their own collections will in either case do so only with the full prior agreement of the relevant rights owners, including agreement on the question of any royalty payments due.
- Archivists will not intentionally be party to transactions (whether relating to screenings, to acquisitions or of any kind) that infringe on the rights of others or that compromise the reputation and integrity of themselves, their institutions or the film archive movement in general.

RIGHTS OF COLLEAGUES:

- Archivists believe in the free sharing of knowledge and experience to aid the development and enlightenment of others and the development of the archival ideal. They will act in a spirit of collaboration, not competition, with fellow archivists in their own and kindred institutions. Archivists will not knowingly be party to the dissemination of false or misleading information, and will not deliberately withhold information (except where the confidentiality of a third party is involved), relating to their collections or areas of expertise.

- Examples of co-operation between archives and archivists may include the provision of information or materials to assist in programming, in the cataloguing of collection material or in the compilation of filmographies; the provision of information on holdings relevant to a colleague's collecting policy, or to help with the formulation of decisions on preservation or restoration work; the release of material to assist in an active preservation or restoration project; the sharing of documentation to assist in works of scholarship, etc.
- Archivists will not abuse information or materials supplied to them in the spirit of co-operation just described. Unauthorized copying of another's material, unattributed or unacknowledged use of the fruits of another's work or expertise, and breaches of confidentiality are all serious violations of professional standards.
- Archivists whose collections contain material that originated in the collections of another archive will refer to the first archive all questions relating to further use, copying or exploitation of such material. This courtesy is extended to a colleague archive whether such material was acquired by direct transaction between the two archives, or has arrived by way of a third party, and whether the material is held in its original form or embedded in a new usage (for example as film included in a compilation program).
- Archivists will not, without the permission of the relevant colleague, attempt to negotiate for films or collections held in another member's country, either privately or institutionally, nor deal in any other way in the archival affairs of that country.

PERSONAL BEHAVIOUR:

- Archivists will not indulge in activities which may compete or conflict with those of their institution or confuse outsiders as to the nature of their involvement in a given issue. For example, an archivist will not without authorization
 - build up a private collection of materials in areas overlapping with those collected by the institution;
 - accept engagements as a speaker or author on behalf of their institution which are likely to result in personal financial reward;
 - accept a financial interest in an organization supplying goods or services to the institution (or buying services from it - for example, a production company);
 - join a group the aims or activities of which may compete or conflict with those of the institution.

When an archivist has the authorization of the institution to engage in such activities, it must always

be made clear to outsiders whether at any moment an action is being taken in a private or official capacity.

- Archivists will not appropriate for personal purposes items or services from their institution except in so far as (and on the same terms as) the collection and services of their institution are available to them as members of the public.
- Archivists are vigilant on behalf of the archival movement to ensure that the standards set out in this code are rigorously followed and the good name of the movement is preserved. When they have evidence of violations of this code, they will bring such evidence forward through the appropriate channels.
- While observation of the principles already listed in this document may make it impossible to provide full access to all materials and other resources at all times, archivists acknowledge that the public has the right to ask for such access, and is entitled to be treated with courtesy even when such access cannot be allowed.
- Archivists will deal with absolute honesty with all enquiries from members of the public. They will without exception respect the restrictions imposed on any information made available to them with a stipulation of confidentiality by someone from outside their institution.

CODIGO DE ETICA DE LA FIAF

PREAMBULO

Los archivos filmicos son los guardianes del patrimonio de imagenes en movimiento del mundo. Es su responsabilidad proteger ese patrimonio y transmitir su legado a la posteridad en las mejores condiciones posibles y como la representación mas fiel posible del trabajo de sus creadores.

Los archivistas filmicos tienen un deber de respetar los materiales originales bajo su cuidado durante todo el tiempo que esos materiales permanezcan utilizables. Cuando las circunstancias requieran que nuevos materiales sustituyan a los originales, los archivistas mantienen el deber de respetar el formato de esos originales.

Los archivistas filmicos reconocen que su compromiso primordial es el de preservar los materiales bajo su cuidado, y - siempre y cuando esta actividad no falsee este compromiso - mantenerlos permanentemente a disposición para su investigación, su estudio y su proyección publica.

Las siguientes son las declaraciones especificas de estos principios generales :

LOS DERECHOS DE LAS COLECCIONES

- Los archivistas respetan la integridad del material bajo su cuidado y ni lo censuran ni lo mutilan, ni intentan falsificar la historia de alguna otra manera. Se oponen a los intentos de otros de hacerlo.
- Los archivistas no sacrificaran la supervivencia a largo plazo del material bajo su cuidado a los intereses de una explotación a corto plazo. Negaran su disponibilidad antes que exponer material único u original a los riesgos de la proyección o visión si esto pone en peligro dicho material.
- Los archivistas almacenarán el material, especialmente material original o unico de preservación, en las mejores condiciones a su disponibilidad. Si esas condiciones no son óptimas, los archivistas se esforzarán para obtener mejores instalaciones.
- Al copiar material para fines de preservación, los archivistas no deben editar ni distorsionar la naturaleza de la obra que están copiando. Cuando las posibilidades técnicas lo permitan, las nuevas copias para la preservación serán una réplica exacta de la fuente copiada. Los procesos involucrados en la generación de las copias y las opciones técnicas y estéticas que han sido adoptadas, serán documentadas fiel y completamente.

- Al restaurar material, los archivistas intentan no sólo completar lo que está incompleto, restaurar lo que se ha perdido y remover los estragos del tiempo, el uso y la desinformación. Ellos no intentarán distorsionar o 'mejorar' la naturaleza del material original.
- Al dar acceso al material ya sea programándolo, proyectándolo o utilizando otros medios, los archivistas intentarán lograr la aproximación más cercana a la experiencia de visión original, prestando particular atención (por ejemplo) a la velocidad apropiada y el formato aparente correcto.
- La naturaleza y el razonamiento tras cualquier decisión potencialmente contenciosa con relación a la restauración o presentación de materiales de archivo será registrada, y estará disponible para cualquier público o investigador que tenga acceso a los materiales.
- Los archivistas no destruirán material innecesariamente aún cuando éste haya sido preservado o protegido por duplicación. Cuando sea legal y administrativamente posible y técnicamente seguro de hacerlo, ellos continuarán a proporcionar a los investigadores acceso a las copias de nitrato al serles solicitado, siempre y cuando el nitrato permanezca viable.

LOS DERECHOS DE LAS FUTURAS GENERACIONES

- Conscientes de su responsabilidad de preservar los materiales a perpetuidad, los archivistas fílmicos se resistirán a cualquier presión de enajenar o destruir el material en sus colecciones, o a rechazar material que les sea ofrecido como suplemento a sus colecciones, ya sea ésta una presión externa o debida a cualquier razón ajena a la política declarada de su propia institución para la colección o selección de dicho material.

LOS DERECHOS DE LOS CREADORES

- Los archivistas reconocen los materiales bajo su custodia son las creaciones de otros. Los derechos morales de los creadores están protegidos por la ley en algunos países, pero aún cuando dicha protección es inadecuada o inexistente, estos derechos deben ser honrados por los archivistas fílmicos y extendidos a todos los contribuyentes al objeto creado.
- Los archivistas protegerán la integridad y las intenciones de la creación y de los creadores en la medida de sus posibilidades y protegerán el material fílmico contra cualquier forma de manipulación, que a su saber desvirtúe esas intenciones.

DERECHOS DE EXPLOTACION

- Los archivistas reconocen que los materiales bajo su custodia representan una propiedad tanto comercial como artística y respetan los dueños de los derechos y otros intereses comerciales. Los archivistas no se involucrarán en actividades que infrinjan o disminuyan esos derechos e intentarán evitar que otros lo hagan.
- Al menos que y hasta que dichos derechos comerciales sobre ese artículo hayan perdido su validez legal o hayan sido formalmente establecidos en su institución, los archivistas no explotarán ningún objeto de su colección con ánimo lucrativo.
- Para cumplir con estos principios, los archivistas al proyectar material de sus propias colecciones, respetarán las siguientes condiciones :
 - Las proyecciones entrarán dentro de un marco cultural o educativo.
 - Las proyecciones no entrarán en conflicto con una explotación comercial simultánea o inminente del mismo material .
 - Las proyecciones tendrán lugar por medios controlados por la institución del archivista y estarán dirigidas por los principios estipulados en este código.
 - Las proyecciones serán sin ánimo de lucro (lo cual no significa que las proyecciones serán gratuitas, pero cuando se cobre una entrada, los ingresos derivados de esas tarifas estarán ligados de manera verificable a la preservación y a la misión cultural de un archivo, y no destinados a la remuneración comercial de ningún individuo, grupo u organización).
- Los derechos acordados a un archivo para proyectar material de su propia colección, le serán extendidos como un derecho común compartido entre un 'pool' de archivos que hayan sido reconocidos formalmente como detenedores de este status por medio de acuerdos bilaterales. Los archivos que hayan recibido este reconocimiento pueden prestarse el material entre ellos sin consulta previa con los dueños de los derechos. Salvo en el caso de prestamos entre dos miembros del 'pool', los archivistas a quienes se les solicita material para proyecciones fuera de su propio teatro - dentro o fuera de las instalaciones de otro archivo - y archivistas que busquen proyectar en su propio teatro material ajeno a su propia colección, lo harán en ambos casos sólo con el pleno consentimiento previo de los dueños de esos derechos, incluyendo un acuerdo sobre el pago de regalía que se adeudare.
- Los archivistas no serán intencionalmente partícipes de transacciones (ya sea con respecto a proyecciones, a adquisiciones o de cualquier tipo) que infrinjan los derechos de terceros o que comprometan la reputación y la integridad propias, de sus instituciones o del movimiento de archivos filmicos en general.

DERECHOS DE LOS COLEGAS

- Los archivistas creen en el libre compartir del conocimiento y la experiencia para contribuir al desarrollo y la formación de otros y al desarrollo del ideal archivista. Se comportarán con un espíritu de colaboración, no de competencia, con sus colegas dentro de su propia institución y con las instituciones de archivos afiliadas. Los archivistas no tomarán parte a sabiendas en la diseminación de información falsa o equívoca, y no retendrán deliberadamente ninguna información (salvo cuando el derecho de confidencialidad de terceros se vea involucrado), con respecto a sus colecciones o áreas de especialización.
- La colaboración entre archivos y archivistas puede, a manera de ejemplo, incluir el suministro de información o materiales para colaborar en la programación, la catalogación de material de colección o la recopilación de filmografías. El suministro de información sobre material relevante para la política de colección de un colega, o como ayuda para la formulación de decisiones sobre el trabajo de preservación o restauración. La puesta a disposición de material para colaborar en un proyecto de preservación o restauración. El compartir la documentación para colaborar en trabajos de investigación, etc.
- Los archivistas no abusarán de la información o de los materiales que se les hayan suministrado en el espíritu de colaboración arriba descritos. El copiar sin autorización el material de otro, el utilizar sin dar crédito ni reconocimiento el fruto del trabajo o la experiencia de otro, y la divulgación de lo confidencial son todas violaciones serias del código profesional.
- Los archivistas cuyas colecciones contienen material originado en las colecciones de otro archivo darán aviso a este sobre todos los hechos que tengan relación con la utilización ulterior, el copiado o la explotación de dicho material. Esta cortesía se extiende a un archivo colega, ya sea que ese material haya sido adquirido por medio de una transacción directa entre los dos archivos, o haya llegado por medio de terceros, y ya sea que el material que se conserve se encuentre en su forma original o esté incluido dentro de una nueva utilización (por ejemplo como un film incluido en un programa de recopilación.)
- Los archivistas no intentarán, sin el permiso del colega a quien atañe, negociar películas o colecciones depositadas en el país de otro miembro, ya sea de manera privada o institucional, ni se inmiscuirán de ninguna otra manera en los asuntos archivísticos de ese país.

COMPORTAMIENTO PERSONAL

- Los archivistas no se involucrarán en actividades que puedan entrar en competencia o en conflicto con las de su institución o que puedan confundir a terceros sobre la naturaleza de su participación en un asunto específico. Por ejemplo, un archivista no autorizado :

- No reunirá una colección privada de materiales en áreas que compitan con aquellas coleccionadas por la institución.
- No aceptará compromisos como orador o autor en nombre de su institución, si éstos van a generar una remuneración económica personal.
- No aceptará una compensación económica en una organización que suministre bienes o servicios a la institución (ni que contrate sus servicios - por ejemplo, una compañía productora).
- No pertenecerá a un grupo cuyas metas o actividades puedan entrar en competencia o conflicto con los de la institución.

Cuando un archivista ha sido autorizado por la institución para emprender tales actividades, debe quedar siempre claro en todo momento para terceros, si una acción ha sido emprendida a título personal u oficial.

- Los archivistas no se apropiarán de artículos o servicios de su institución para su uso personal, salvo en la medida en que (y bajo los mismos términos) la colección y los servicios de su institución estén disponibles para ellos como miembros del público.
- Los archivistas vigilarán a favor del movimiento archivístico para asegurar que los principios estipulados en este código sean acatados rigurosamente y que se preserve el buen nombre del movimiento. Cuando posean evidencia de que este código ha sido violado, divulgarán esta evidencia a través de los canales apropiados.
- Aunque el observar los principios enumerados en este documento imposibilite suministrar el pleno y permanente acceso a todos los materiales y otras fuentes, los archivistas reconocen que el público tiene derecho a solicitar ese acceso y que se le debe un trato cortés aun cuando este acceso no se le pueda permitir.
- Los archivistas manejarán con absoluta honestidad todas las inquietudes de los utilizadores del público. Respetarán sin excepción alguna, las restricciones impuestas a cualquier información que les haya sido suministrada de manera explícita por alguien ajeno a su institución.

**MODIFICATION TO FIAF'S STATUTES AND RULES:
PROPOSALS BY THE EXECUTIVE COMMITTEE
TO BE PUT TO
THE GENERAL ASSEMBLY, CARTAGENA IN APRIL 1997**

Preamble

In the course of a routine review of the *Statutes and Rules*, the Executive Committee has become aware of a number of areas where the practical functioning of the Federation is at odds with the procedures formally laid down by its "constitution". The Secretary General has therefore been asked to prepare on behalf of the Executive Committee a set of proposed amendments to the *Statutes and Rules* which will remove these anomalies. His proposals are set out on the following pages, and are endorsed by the current Executive Committee.

To repeat: these proposals are not intended to be controversial, but are presented strictly in the interests of making the Federation's formal structure conform more closely to its practical activities.

Procedure

Modifications to FIAF's *Statutes* are governed by Article 26 of the present text. This stipulates that

"The Secretariat shall circulate the proposals to all the Members of the Federation so that they receive them at least one month before the date of the General Assembly. No General Assembly shall have power to approve modifications to the Statutes unless at least two-thirds of the Members are present or represented, and unless the vote is carried by a majority of two-thirds of the Members participating therein."

Modifications to FIAF's *Rules* are governed by Rule 110 of the present text. This stipulates that

"The Secretariat shall send ... proposals suggested by the Executive Committee to all Members of the Federation at least one month before the General Assembly. The task of presenting these proposals to the General Assembly devolves upon the Executive Committee. For modification of the Rules, the General Assembly shall take its decision by an absolute majority of the Members present or represented in the Assembly."

These proposals are circulated with the required period of notice. Discussion of them will be invited, and a vote required, at the next General Assembly. It would be helpful - but it is in no way essential - if Members intending to raise objections or to propose amendments to the Executive Committee's proposals could give advance notice of their intention to the Secretary General, including written notification of any amendments which they wish to propose. It is stressed, however, that advance notification is not mandatory - objections or amendments may be raised verbally up to the last minute in the General Assembly.

It should finally be noted that, according to Rule 111 of the present text, the FRENCH text of the *Rules* is the official one. This document was originally drafted in English by the Secretary General and has since been translated into French to accord with this Rule. Both language versions will be supplied to all members

Format

In the following pages, the proposed new text for each article of the statutes or for each rule is set out either in full or with at least enough of the surrounding text to make sure that the meaning is comprehensible. To assist in understanding the nature of the proposed amendments, any text that is changed from the current wording by amendment or insertion is underlined. Where the amendment requires the deletion of current text, the text to be deleted is printed with "strikethrough" characters - like this. An explanation of the reasons for the proposed change is given in *italics*.

Roger Smither
Secretary General
February 1997

PROPOSED MODIFICATIONS TO THE STATUTES:

Article 2

The Federation is registered in France, but its administrative offices are located in Belgium (at present: rue Franz Merjny 190, 1180 Brussels).

It is the EC's recommendation that the current address of the Federation should not be written into the Statutes, as this will require a formal change to the Statutes every time the Secretariat moves.

Article 19

The Executive Committee shall have the following duties:

d) to appoint the Executive Secretary the senior staff employed by the Federation.

The present Article gives a specific job title to the post to be appointed. The EC recommends that it should have the formal freedom to appoint senior staff as it considers appropriate - as in the appointment of the Senior Administrator.

Article 23

The resources of the Federation consist of:

[a) - f) unchanged]

The resources of the Federation are administered by the joint signature of the Treasurer and one of the other Officers (the President or the Secretary General), who delegate the power of signature to the employees of the Federation according to day-to-day administrative needs.

Belgian law requires the deposit of a copy of an organisation's formal documents to clarify powers of signature etc when opening bank accounts. At present, FIAF is obliged to supply a full copy of both the Statutes and the Rules to meet this requirement, as the necessary detail is provided only in the Rules. If the proposed new text is inserted into the Statutes, the requirement may in future be met by providing a copy of the Statutes alone.

PROPOSED MODIFICATIONS TO THE RULES:

Note in italics introducing Chapter 2 - Members, between Rule 4 and Rule 5

Members are asked to demonstrate a significant and ongoing commitment to film preservation ... which as far as possible meets the recommendations of the FIAF Preservation Technical Commission.

Brings the Rules into conformity with the present name of the Commission.

Rule 16

The deletion of a Member, a Provisional Member or an Associate shall be proposed to the Executive Committee by the Secretary-General on the grounds of non-submission of the Annual Report for two consecutive years or by the Treasurer for non-payment of the annual subscription for two consecutive years ... In exceptional cases, the Executive Committee has the authority to grant a further delay of 6 months maximum for compliance with outstanding commitments. During this period the Secretary-General and the Treasurer may seek to resolve questions relating to payment of subscriptions with the affiliate concerned, drawing as necessary on funds reserved in the Federation's budget to cover such cases. Once the final term has expired, deletion must be declared ...

The EC has tried in recent years to adopt a flexible policy towards archives that are in acute financial difficulty and has on occasion agreed to delete unpaid subscriptions, to accept deferred or partial payment, etc. The proposed addition to this rule recognises such flexibility; without this addition, the original rule makes deletion for non-payment mandatory.

Rule 24

Members may send to the General Assembly a delegation consisting of three persons ... In the case where several individuals represent a single archive, the archive shall designate in writing clearly by no later than the opening session of the General Assembly which of them is authorised to vote.

Although the Secretariat will continue to encourage designation of the principal and therefore voting member of a delegation in writing on the registration form for a Congress or General Assembly, in practice it has recently been accepted that the voting delegate may be announced during the "Confirmation of Status" session at the opening of the GA's Agenda.

Rule 29

The General Assembly shall be chaired by the President and/or the Vice-Presidents and/or other Officers and members of the Executive Committee nominated by the President and/or a representative of the archive organising the Assembly.

In practice in recent years, sessions of the GA have been chaired by the Treasurer, the Secretary-General etc. This change recognises the possibility of drawing from a wider pool of potential chairs.

Rule 33

In conformity with the terms of Article 18 13 of the Statutes, each member of the Federation present or represented at the General Assembly shall have the right to one vote on condition that it shall have paid its membership subscriptions up to and including the last financial year and that it has submitted its annual report. The Executive Committee may allow a member to vote that has not paid its subscription if non-payment has been or is being addressed using the procedures envisaged in Rule 16.

The first change is the simple correction of a presumed typographical error in the current rules (Article 18 is concerned with the Executive Committee, not with the General Assembly).

The second change gives the EC further flexibility in addressing sympathetically the problems of affiliates that are in serious financial difficulties.

Rule 37

Those eligible for election to the Executive Committee shall have the qualifications defined in Rule 23. In conformity with the terms of Article 17 of the Statutes, the officers and members of the Executive Committee may not be elected for more than three consecutive terms. However during or at the end of this period, members may be elected officers or officers become members for a further three consecutive terms. To prevent a situation arising in which all members are required to resign on the same occasion, at least one third of the members must resign at each term.

The EC argues that the provision for a maximum service of three consecutive terms on its own generates sufficient turnover in members and officers. The inclusion of an extra requirement for the resignation of one third of its members may enforce a disruptive number of compulsory premature resignations two or four years after an election in which there has been a high turnover through natural or electoral reasons. The EC therefore recommends deletion of this extra requirement.

Rule 41

The discussions of the General Assembly shall be recorded in full shorthand or electronically. The stenographic or electronic records and archived shall be kept permanently in the offices of the Federation ... Each member, Provisional Member and Associate of the Federation may have a copy of the shorthand or electronic record sent to him if he undertakes to meet the costs of providing them.

The EC argues that it is neither appropriate nor necessary to prescribe methods of recording the proceedings, nor to elaborate on the meaning of the term "archived".

Rule 47

The Executive Secretary senior employee of the Federation takes part in meetings of the Executive Committee. At the invitation of the President or of the Secretary General, other employees will attend to assist with specific items of the agenda

This amendment is intended in part to address the same problem as that addressed in Article 19d of the Rules - that the senior employee of the Federation may not in future be designated "Executive Secretary". It also anticipates the probability that other employees of the Federation may have useful contributions to make to EC meetings, or at least to specific sessions of them (for example, the editor of the PIP/CD-ROM).

Rule 62

The Secretariat shall be under the direction of the Executive Secretary senior employee of the Federation appointed by the Executive Committee who, on the authorisation of the Executive Committee and under the supervision of the Secretary-General, shall act in the capacity of:

- a) permanent and responsible manager of the day-to-day activities of the Federation
- b) chief of the administrative personnel of the Secretariat and other employees of the Federation

The first change again reflects the fact that the senior employee of the Federation may not in future be designated "Executive Secretary". The second change reflects the fact that with the merger of the Secretariat with the PIP office, the "senior member of staff" has become responsible for more employees than only the other personnel of the Secretariat.

Rule 63

The Executive Secretary senior employee of the Federation shall be responsible to the Executive Committee. He will submit his regular reports to the Executive Committee for approval.

As above.

Rule 64

The personnel of the Secretariat and other staff of the Federation shall be hired or dismissed by the Executive Secretary senior employee appointed by the Executive Committee, subject to the confirmation of the Secretary-General.

As above

Rule 69

For all day-to-day and special expenses, the Treasurer shall give the Executive Secretary staff of the Secretariat and other employees of the Federation in writing a general authorisation to commit the necessary expenditures. If the Executive Secretary is required to meet it becomes necessary to meet by payment at the Federation's offices any of the extraordinary expenses not foreseen in the budget, each of these expenses must be specially authorised in writing by the Treasurer.

As above: the intention is to give the Treasurer flexibility to delegate appropriate levels of expenditure for appropriate purposes to a wider range of the Federation's staff, without the Treasurer losing control of such expenditures.

Rule 72

The payment of subscriptions shall be made in the first six months of the financial year for which they are due. The financial year corresponds to the calendar year. The Treasurer may, in exceptional cases, grant an extension of time for payment but the extension shall not exceed the date of the next General Assembly without loss of the right to vote at that Assembly unless non-payment has been or is being addressed using the procedures envisaged in Rule 16.

As was the case with Rule 33, this amendment seeks to give the EC further flexibility in addressing sympathetically the problems of affiliates that are in serious financial difficulties.

Rule 74

~~The only signatures valid for all bank operations shall be those of the Treasurer and of the Executive Secretary, within the limits laid down in rule 69.~~
Bank operations shall be controlled by single signatures or by combinations of signatures of the Officers and the employees of the Federation, in accordance with guidelines determined by the Treasurer and confirmed by the Executive Committee.

Beyond the already familiar problem that the senior employee at the Secretariat may not be designated "Executive Secretary", procedures which limit bank operations to only two signatures have been found in recent years to constrain the activities of the Federation and to risk losing its good will when payments are unnecessarily delayed (as may be the case when the Secretariat and the Treasurer are in different continents). This amendment gives the Treasurer, under the control of the EC, authority to construct arrangements appropriate to any particular set of circumstances without having to return for a formal rule change on each occasion.

MODIFICATION DES STATUTS ET DES REGLEMENTS INTERIEURS DE LA FIAF
PROPOSITION DU COMITE DIRECTEUR
A SOUMETTRE
A L'ASSEMBLEE GENERALE, CARTAGENA - AVRIL 1997

Preambule

Lors d'une consultation de routine des Statuts et Règlements de la FIAF, le Comité directeur a pris conscience d'un certain nombre de points pour lesquels le fonctionnement pratique de la Fédération est en contradiction flagrante avec les dispositions contenues dans sa «constitution». Le Secrétaire-général a donc été chargé de préparer, au nom du Comité directeur, une série de modifications aux Statuts et Règles dans le but d'éliminer ces anomalies. Ces propositions sont présentées dans les pages suivantes et ont été ratifiées par le présent Comité directeur.

A noter: ces propositions ne se prêtent à aucune polémique, mais répondent aux besoins de la pratique journalière au sein de la structure formelle de la Fédération.

Procédure

Les modifications des Statuts sont régies par l'article 26 du texte actuel. Celui-ci stipule que

«Le Secrétariat doit envoyer les propositions à tous les membres de la Fédération afin qu'ils les reçoivent au moins 30 jours avant la date de l'Assemblée générale. Pour décider de modifications statutaires, l'Assemblée doit réunir, présents ou représentés, les deux-tiers au moins des membres de la Fédération, et la décision devra être prise à la majorité des deux-tiers des membres participant à cette Assemblée».

Les modifications du Règlement sont régies par la Règle 110 du présent texte. Celle-ci stipule que

«Le Secrétariat doit envoyer ... les propositions suggérées par le Comité directeur à tous les membres de la Fédération au moins 30 jours avant la date de l'Assemblée générale. La tâche de présenter ces propositions à l'Assemblée générale incombe au Comité directeur. Pour décider des modifications au Règlement, la décision doit être prise par l'Assemblée générale à la majorité absolue des membres participant à cette Assemblée».

Ces propositions sont distribuées dans les délais requis. Elles seront discutées et soumises au vote, lors de la prochaine Assemblée générale. Il serait utile - mais en aucun cas obligatoire - que les Membres qui souhaitent faire des objections ou proposer des changements aux propositions du Comité directeur les communiquent au préalable au Secrétaire général et lui fassent parvenir leur notification par écrit. Il convient cependant de souligner que la notification préalable n'est pas obligatoire. Les objections ou modifications peuvent être soulevées verbalement jusqu'à la dernière minute, à l'Assemblée générale.

Il convient également de noter que, conformément à la Règle 111 du présent texte, le texte officiel du Règlement est en FRANCAIS. Ce document a originairement été rédigé en Anglais par le Secrétaire général et depuis lors traduit en Français conformément à cette règle. Les deux versions seront présentées aux Membres.

Présentation

Dans les pages suivantes, le nouveau texte proposé pour chaque article des statuts ou pour chaque règle est repris dans son intégrité ou, du moins, avec suffisamment de texte pour en assurer l'intelligibilité. Pour faciliter la compréhension de la nature des modifications proposées, tout changement de texte par rapport au texte original, soit par amendement ou soit par insertion, sera en souligné. Lorsque la modification requiert la suppression du texte en vigueur, ce texte est rayé - ~~comme ceci~~. Les motivations sont en *italique*.

Roger Smither
Secrétaire-général
Février 1997

PROPOSITIONS DE MODIFICATIONS AUX STATUTS:

Article 2

La Fédération est enregistrée en France, mais son siège administratif est établi en Belgique. (~~actuellement, rue Franz Meriay 190, 1180 Bruxelles~~).

Le Comité directeur recommande que l'adresse de la Fédération ne figure pas dans les Statuts, car cela requerrait une modification des Statuts à chaque fois que le Secrétariat déménage.

Article 19

Le Comité directeur a pour attributions:

d) d'engager le (~~Secrétaire exécutif~~) le responsable principal employé par la Fédération.

L'article en vigueur mentionne un titre spécifique pour le poste à couvrir. Le Comité directeur recommande de pouvoir disposer de la liberté formelle d'engager le personnel responsable ainsi que de nécessaire - et comme cela a été le cas pour l'Administrateur principal.

Article 23

a) - f) sans modifications

Les ressources de la Fédération sont administrées par la signature conjointe du Trésorier et de l'un des autres membres du bureau (le Président ou le Secrétaire - général), qui délèguent le pouvoir de signature aux employés de la Fédération en fonction des besoins de la gestion courante.

Pour établir les pouvoirs de signature lors d'ouverture de comptes en banque, etc., la loi Belge impose la présentation des statuts des personnes morales. Actuellement, la FIAF est tenue de fournir copie des Statuts et du Règlement pour répondre à cette obligation, car ces détails ne sont indiqués que dans ce dernier. L'insertion de ce texte dans les Statuts permettra de répondre à cette obligation par la simple présentation des Statuts.

PROPOSITIONS DE MODIFICATIONS AU REGLEMENT INTERIEUR

Note en italique introduisant le Chapitre II - Membres, entre la règle 4 et la règle 5

Les Membres ont comme activité principale la préservation des films et s'y engagent d'une manière significative et constante... le plus conforme possible aux recommandations de la Commission (de-Préservation) technique de la FIAF.

Cette modification adapte les Règles au nom actuel de la Commission.

Règle 16

La radiation d'un membre, d'un membre provisoire ou d'un associé est proposée au Comité directeur par le Secrétaire général pour défaut d'envoi du rapport annuel pendant deux années consécutives ou par le Trésorier pour non paiement de la cotisation annuelle pendant deux années consécutives... Le Comité directeur est autorisé à lui accorder, dans des cas exceptionnels, un délai supplémentaire de 6 mois au maximum pour régler ses engagements. Pendant cette période, le Secrétaire général et le Trésorier essayent de résoudre les questions relatives au paiement des cotisations avec l'affilié concerné, faisant appel aux fonds prévus par la Fédération dans le budget destiné à couvrir de tels cas. Une fois expiré le dernier terme, la radiation doit être prononcée...

Ces dernières années, le Comité directeur a tenté d'adopter une politique flexible à l'égard des archives qui éprouvent des difficultés financières extrêmes et a, occasionnellement, accepté d'annuler des cotisations impayées, d'accepter des paiements différés ou partiels, etc. L'adjonction proposée pour cette règle reconnaît cette flexibilité: sans cette adjonction, la règle originelle rendrait automatique la radiation pour non-paiement.

Règle 24

Les membres peuvent envoyer à l'Assemblée générale une délégation de 3 personnes... Dans le cas où plusieurs personnes représentent une seule archive, cette archive doit désigner clairement, au plus tard pour la session d'ouverture de l'Assemblée générale, (une lettre doit préciser) laquelle est autorisée à voter.

Bien que le Secrétariat continuera d'encourager la désignation du délégué principal - et par conséquent votant - par écrit et sur un formulaire d'inscription d'un Congrès et d'une Assemblée générale, il a été admis récemment que le délégué votant soit annoncé à la session de «Confirmation de statuts», lors de l'adoption de l'ordre du jour de l'Assemblée générale.

Règle 29

L'Assemblée générale est présidée par le Président (~~et/ou les vice-présidents.~~) et/ou d'autres membres du Bureau et du Comité directeur désignés par le Président et/ou un représentant de l'archive organisatrice de l'Assemblée.

Ces dernières années, les sessions de l'Assemblée générale ont été présidées alternativement par le Trésorier, le Secrétaire général, etc. Ce changement officialise la possibilité d'avoir recours à plusieurs présidents de session, selon les circonstances.

Règle 33

Conformément aux dispositions de l'article (18) 13 des Statuts, chaque membre de la Fédération présent ou représenté à l'Assemblée générale a droit à une voix à condition qu'il ait acquitté ses cotisations jusque et y compris celle de la dernière année financière écoulée et qu'il ait fourni son rapport annuel. Le Comité directeur pourra autoriser un membre qui n'a pas acquitté sa cotisation à voter si le non-paiement a été ou est traité selon les procédures envisagées dans la règle 16.

La première modification concerne une probable erreur typographique (l'article 18 concerne le Comité directeur et non pas l'Assemblée générale).

La deuxième modification confère plus de flexibilité au Comité directeur pour qu'il traite avec compréhension les problèmes des affiliés se trouvant dans des situations financières difficiles.

Règle 37

Peuvent être élus membre du Comité directeur les personnes définies à la règle 23. En conformité avec les termes de l'article 17 des Statuts, les membres du bureau (Président, Secrétaire-général et Trésorier) et les membres ordinaires ne peuvent être élus que pour trois termes consécutifs. Cependant, durant ou à la fin de cette période, un membre ordinaire peut être élu au Bureau et un membre du Bureau devenir membre ordinaire pour trois termes supplémentaires. ~~(Afin d'éviter une situation où tous les membres seraient tenus de se faire remplacer la même année, au moins un tiers des membres du Comité directeur doit se retirer à chaque~~ ~~élection.)~~

Le Comité directeur considère que la limite de trois termes génère déjà suffisamment de rotation des membres du Comité directeur et du Bureau. L'introduction d'une condition supplémentaire tendant à faire démissionner un tiers des membres du Comité directeur et du Bureau risque de provoquer un changement brusque après une rotation naturelle ou provoquée par les élections. Par conséquent, le Comité directeur recommande la suppression de cette dernière condition.

Règle 41

Les débats de l'Assemblée générale doivent être obligatoirement ~~(sténographiés ou)~~ enregistrés dans leur totalité, et archivés (électroniquement. Les sténogrammes ou les enregistrements électroniques sont conservés de manière permanente) dans les bureaux de la Fédération... Chaque membre, chaque membre provisoire et chaque associé de la Fédération peut se faire communiquer copie ~~(du sténogramme ou)~~ de l'enregistrement ~~(électronique)~~ s'il s'engage à couvrir les frais d'exécution de ces travaux.

Le Comité directeur considère qu'il n'est ni approprié ni nécessaire de prescrire les méthodes d'enregistrement des actes, ni de qualifier la notion d'archivage.

Règle 47

~~(Le Secrétaire exécutif)~~ Le responsable principal employé par la Fédération participe aux réunions du Comité directeur. A l'invitation du Président ou du Secrétaire général, d'autres employés peuvent assister à ces réunions pour traiter de points soulevés dans l'agenda.

Cette modification répond au même souci que celui posé par l'article 19d du règlement - c'est-à-dire que le responsable principal employé par la Fédération pourrait être désigné autrement que «Secrétaire exécutif». Elle prévoit également que d'autres employés de la Fédération peuvent contribuer lors des réunions du Comité directeur, ou à certaines sessions (comme par exemple l'éditeur du PIP/CD-ROM)

Règle 62

Le Secrétariat est dirigé par ~~(le Secrétaire exécutif)~~ le responsable principal employé par la Fédération engagé par le Comité directeur lequel, sur autorisation du Comité directeur et supervisé par le Secrétaire général, agit en qualité de:

- a) dirigeant responsable et permanent des activités courantes de la Fédération;
- b) supérieur hiérarchique du personnel d'administration du Secrétariat et d'autres employés de la Fédération.

La première modification indique encore que le responsable principal employé par la Fédération pourrait être désigné autrement que « Secrétaire exécutif ». La deuxième, modification indique que suite à la fusion du Secrétariat et du P.I.P., « le responsable principal employé par la Fédération » a aussi la charge d'autres employés FIAF que ceux du Secrétariat.

Règle 63

~~(Le Secrétaire exécutif)~~ L'employé responsable de la Fédération est responsable devant le Comité directeur. Il présente (ses) régulièrement des rapports au Comité directeur qui les approuve.

Même argumentation que ci-dessus.

Règle 64

Le personnel du Secrétariat ~~et autres employés de la Fédération (est engagé et licencié par le Secrétaire exécutif)~~ sont engagés par le responsable principal employé par la Fédération. Les engagements et les licenciements doivent être confirmés par le Secrétaire-général.

Même argumentation que ci-dessus.

Règle 69

Pour tout ce qui concerne les opérations courantes et spéciales, le Trésorier donne par écrit ~~(au Secrétaire exécutif)~~ au personnel du Secrétariat et autres employés de la Fédération une autorisation générale d'engager les dépenses nécessaires.

~~(Si le Secrétariat exécutif est appelé à)~~ S'il est nécessaire d'effectuer des paiements (opérations) extraordinaires non prévus (prévues) au budget, ces opérations doivent chacune faire l'objet d'une autorisation spéciale et écrite du Trésorier.

Comme précédemment, l'intention est de donner au Trésorier toute flexibilité de délégation des pouvoirs aux niveaux de dépenses, à d'autres employés de la Fédération, sans pour autant qu'il y ait perte de contrôle sur ces dépenses.

Règle 72

Le paiement des cotisations doit être effectué dans le premier semestre de l'exercice pour lequel elles sont dues. Cet exercice correspond à l'année civile. Le Trésorier peut exceptionnellement accorder des délais supplémentaires pour le paiement des cotisations dues, sans que ces délais puissent dépasser la date de la prochaine Assemblée générale sous peine de perte du droit de vote à cette Assemblée, a moins que le non-paiement ait été ou soit en train d'être pris en considération selon la procédure envisagée à la règle 16.

Comme pour la règle 33, cette modification cherche à donner au Comité directeur toute la souplesse nécessaire pour prendre en considération les problèmes des affiliés qui se trouvent dans des situations financières difficiles.

Règle 74

~~(Les seules signatures valables pour toutes opérations bancaires sont celles du Trésorier et du Secrétaire exécutif, dans les limites prévues à la Règle 69.)~~

Les opérations bancaires sont effectuées par les signatures individuelles ou collectives à deux des Membres du Bureau (le Président, le Secrétaire-général et le Trésorier) et des employés de la Fédération, suivant les principes déterminés par le Trésorier et confirmés par le Comité directeur.

Au-delà de la question de la désignation du responsable principal employé par la Fédération (qui pourrait ne pas s'appeler «Secrétaire exécutif»), il subsiste le problème de la limitation des activités de la Fédération lorsque le pouvoir de signature se limite à deux personnes et que la Fédération voit ses activités entravées, tout spécialement dans le cas où le Secrétariat et le Trésorier se trouvent dans des continents différents.

Cette modification donne au Trésorier le pouvoir de prendre, sous le contrôle du Comité directeur, les mesures adaptées aux circonstances sans devoir recourir à chaque moment à un changement formel des règlements.

FIAF Summer School 1996

Report by Clyde Jeavons, Consultant Curator, NFTVA/BFI

The National Film and Television Archive, London (NFTVA), hosted and organised its second FIAF Summer School at the J Paul Getty Conservation Centre, Berkhamsted, Herts, from 16 June to 7 July, 1996, after a four-year interval.

Once again, the objective was to provide an intensive training and awareness course for film archivists from around the world having some experience of film handling and archival practices (*see attached circular of November 1995*). As is customary, the emphasis was on the preservation of moving images and related technical processes, but (learning one of the lessons from 1992) significantly more time was allotted on this occasion to topics such as the history, philosophy and ethics of film archiving, and acquisition, cataloguing, access and programming. One successful element of the latter was a highly imaginative, dramatised, interactive workshop (*'Archival Ethics in Action...'* - *see attached paper*), devised by the NFTVA's Sarah Davy and Linda Kaye, which overcame shyness and language barriers to involve all the participants in the daily dilemmas of a besieged archivist at work.

Thirty-six participants undertook the course, an increase (provoked by heavy demand) of four over the previous Summer School. This proved an absolute maximum for both the Conservation Centre capacity and that of 'Old Jordans', the popular guest house used as accommodation during the School, with three-to-a-room being necessary in one or two cases to squeeze everyone in. On reflection, even with the most expansive and comfortable facilities to hand, this is rather too many people to attempt to teach, accommodate and deploy over such a concentrated period. We have no regrets at having drawn so many participants (more nice and interesting people to meet and get to know!), but would really advise against it: 25 or so (plus one's own staff as co-ordinators) is a comfortable number to aim for. [*A complete portrait list of participants is attached.*]

However, one of the key aims of the Summer School is to attract participants from the poorer and technically deprived FIAF archives and those with geographical, climatic or economic problems, subsidising them as necessary. In this respect, the '96 event was outstandingly successful: the global spread of attendees embraced Portugal, South Africa, Sweden, Puerto Rico, Mexico, Israel, Singapore, Burkina Faso, Finland, Taiwan, Romania, Latvia, USA, Vietnam, Ireland, Macedonia, Albania, Australia, Sri Lanka, India, France, Netherlands, Slovenia, Bulgaria, Czech Republic, Spain, Thailand, Greece, and of course the UK (including Wales) - a high proportion of practitioners for whom the facilities and techniques of one of the better-endowed archives was, frankly, a revelation, but also recognised as something to aspire to. One innovation - again successful, adding a useful new dimension and fresh views to the course - was a collaboration with the International Federation of Television Archives (FIAT), whose President (Ted Johanssen) and Secretary-General (Steve Bryant) agreed to donate £3,000 to the Summer School's expenses in return for a quota of FIAF places on the Course. These were taken by Ulrica Edholm (Sveriges Television, Stockholm), Stefan Machedon (Romanian Television), Natash Vasi (Albanian Television) and Despina Zervou (Greek Television), all of whom qualified by having responsibility for significant holdings of film in their television collections. [*See Despina's report on the Summer School written for the FIAT*]

FIAT's cash contribution was one of several welcome and very necessary sponsorship or budgetary contributions to the '96 Summer School which enabled it (quite remarkably) to break even on overall costs. As well as the FIAT contribution, there were grants of (in approximate round figures in pounds sterling) £11,300 from UNESCO; £12,700 from FIAF; £10,000 from the European Union's RAPHAEL Training Fund; and £500 from Soho Images. The balance came in kind and overheads from the NFIYA/BFI. These considerable donations helped to subsidise a number of participants who would not otherwise have been able to afford the course and accommodation fees of £1,000 (\$1,500), and all the above contributors deserve warm thanks, as well as the British Council (for helping once again with some local air fares) and the LUMIERE Project for co-operating crucially on the RAPHAEL application. [A full budget breakdown can be obtained by request to C.J.]

The training course itself was not significantly different from the one devised for the 1992 Summer School (*for the full range of Lecture subjects and Papers, see lists attached*), but its focuses, emphases and priorities were critically influenced by the experience and feedback of the earlier School. As well as more attention being paid to the wider scope of archive activities mentioned above, there was, on the technical side, far more hands-on teaching and less lecturing (although the latter cannot be eliminated entirely when the divergence of knowledge among the participants is inevitably so great and basic theory and practice have to be described), and fewer presentations from commercial practitioners (sometimes necessary as a quid-pro-quo for sponsorship). What was even more apparent (and more strongly expressed) than last time, was the need for participants to stream off at some point in the course in order to engage with a higher level of technical practice and/or to pursue specialisms - be it preservation techniques, colour restoration, cataloguing or video concerns. A conclusion was reached in de-briefing that the Summer School course is not long enough at three weeks and should be extended to four, mainly to allow for this kind of channelling off in the later part of the course once the basics have been adequately covered collectively. The signs are that George Eastman House, when it undertakes the next Summer School, will adopt this recommendation.

It is advisable also to schedule as much free time as possible (we allowed for a little more, but still not enough) - not just for fun and recreation (though that's necessary, too), but also to allow participants to absorb what has been taught and to catch up via paperwork if they have language difficulties. Travelling, we found this time more than before (especially in coaches) - although not avoidable altogether, eg for formal visits, commuting to and from accommodation, etc - should be kept to a minimum; it is tiring, upsetting, and very time-consuming. Social events, on the other hand, are very desirable for breaking the ice, bringing staff and participants together, and allowing people generally to let their hair down: it should be a generous part of the budgeting and include formal events such as an opening reception/dinner and a closing party with appropriate presentations. A tradition at Berkhamsted is barbecues, and again the NFIYA's Conservation Centre made a lot of friends with their customary mid-term cookout.

Again, de-briefing threw up the usual - but no less important - questions of language and whether or not to set tests or examinations at the end of the course. Language remains the impenetrable problem. The course has necessarily to be conducted in one language, ie the host language - otherwise the teaching staff would be seriously restricted, the course would double in length and become tedious as translation took

place, and the act of formal interpretation in one or more languages would be prohibitively expensive. In the end, everyone recognises this and that is why the NFIVA (for example) expects all participants to know and speak enough English to take the course successfully. Even so, there are those who inevitably arrive with little or no knowledge of the host language. There are only two (inadequate) solutions to this problem: finding staff or co-participants who can translate simultaneously for others on a person-to-person basis (although this can be distracting for neighbours); providing summaries or extracts of papers (in advance) in one or two more widely known languages (eg French or Spanish, or English if that is not the language of the course). In addition, it is very necessary for lecturers and teachers to recognise the problems of language and to use simple words and sentences and speak them slowly and carefully: this alone can make a huge difference.

Tests and exams are neither a good idea nor even feasible in a course of this kind, which is wide in subject-matter, and where the participants have varying levels of knowledge and language skills: such a system would threaten the standard of the course, and even then there would be too high an incidence of failure through no fault of the examinee. Examination is also a very daunting and stressful prospect and can undermine confidence in those whose aim is only to increase their knowledge and commune with like-minded archive colleagues from other countries. The FIAF Summer School is not structured for this kind of formality; its spirit is about taking part rather than proving that facts were learned. This is recognised by the democratic award of a Certificate of Participation to all who take the course.

One eventual answer to this, for those who feel that a more formal qualification is desirable on such occasions, is to consider another proposal which has been made at both our Summer School de-briefings, namely to encourage FIAF to set up, or commission from FIAF members, more frequent, specialised spin off courses from the Summer School, which can be structured around specific subjects and incorporate an examination procedure to gain a recognised qualification. This is clearly something for the FIAF Executive Committee and the Commissions to consider and discuss.

As hinted at earlier in this report, the next Summer School, and probably the one after, will be held at the George Eastman House archive in Rochester, New York, and all enquiries about this should be made to Paolo Cherchi Usai. The NFIVA is pleased and grateful about this. Summer Schools are very enjoyable to run, but they are also alarmingly time-consuming and labour-intensive to prepare. After hosting a couple of them, even four years apart, it is possible to detect the weariness among the staff involved and the build up of pressure. The NFIVA must also make room and time now for a possible technical symposium in 1998 and the FIAF Congress in 2000. It is also healthy and refreshing for the Summer School to find new venues and new approaches to the training. One archive, no matter how advanced, cannot know it all and cannot teach all the valid alternatives which other archives may practise. And there is nothing to prevent the experience of earlier Summer Schools and their trainers to be drawn upon by the new host.

GFI, with its new archive training faculty, seems an excellent choice for the next Summer Schools and we confidently pass the baton to Paolo. A few final words of advice as we do so: start preparing early (now is not too soon!); be clear and concise about the curriculum you choose as far in advance as possible; build in as much hands-on activity as possible; involve the archive staff at all levels - everyone can be taught to teach if they have knowledge to impart; schedule problem-solving clinics

(all archivists bring special local technical problems with them - fun for others to solve as well) and de-brief with both participants and staff at the end of the course; cosset and look after the participants, collect them from the airport, indulge their needs - many will feel disoriented and insecure; get or appoint a full-time co-ordinator - at least for the latter stages of your preparation and the School itself; be generous, especially with hospitality - many participants will also be short of cash; be realistic about the budget and make sure you can afford to run a Summer School!

Let me say finally that the Summer Schools organised by the NFTVA have been extraordinarily rewarding and enjoyable, not least for the opportunity to meet so many different members of the FIAF family from so many countries. Apart from paying tribute to them and their sense of adventure, allow me to thank this time the entire staff of the NFTVA for their contributions, but most especially Henning Schou, Fred Mollitor, Kathleen Dickson, Anne Fleming, Tony Cook, Kevin Patton, Joao Oliveira, Michael Caldwell, Steve Bryant, Bryony Dixon, Sarah Davy, Linda Kaye, James Patterson, David Meeker, Elaine Burrows, Olwen Terris, Jane Hockings, Jan Faull, Jon Cawsey, Karin Bryant, Brian Jenkinson, Jerry Rodgers, Simon Baker, Martin Coffill, Don Geary and Harold Brown. Honorary lecturers, to whom we are most grateful for their time, included Kevin Brownlow, Grant Lobban, Jerry Kuehl, Jack Houshold, Claude Lerouge and Michelle Aubert.

Paolo - take it away!

C.J/17.4.97

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George Eastman House

April 1997

FIAF SUMMER SCHOOL 1998

The next FIAF Summer School will take place from June 8 to 26, 1998, and will be hosted and organized by the Motion Picture Department at George Eastman House in Rochester, New York. The course will be held on the Museum premises and at the Louis B. Mayer Conservation Center in Chili, New York, approximately 15 miles from Rochester. This follows the success of the Summer Schools hosted by the NFTVA in 1992-1996 after those held under the auspices of the DDR (East German) Film Archive.

The aim of the Summer School is to provide an intensive three-week training course for FIAF-member film archivists from all over the world who have some experience of film handling and archival practices. Some openings will also be available for television archivists who are members of FIAT. The course will embrace the history and philosophy of film archiving, but instruction will focus on the conservation of moving images, and the performance of essential museum activities such as acquisition, cataloging, access, programming and management. Instruction will be provided by the expert staff of GEH, supplemented by guest lecturers from FIAF and key practitioners in the film, television and video industries. The Summer School will provide transportation to and from the Museum and Conservation Center.

GEH aims to provide a pleasant learning environment for all students. The Summer School will supplement professional instruction with social events and local sight-seeing excursions. The Rochester area provides convenient travel facilities for exploring the region and making visits to New York City, Toronto, and Montréal.

There are 20 student positions available. The School encourages applicants from archives in developing countries, or those with poor resources and training. We expect that a number of these applicants will require help with their travel, accommodation and course expenses. Both FIAF and GEH have been seeking sponsorship funding for this purpose; nevertheless, applicants needing financial assistance can and should approach the United States Information Service in their country, as well as other national sources. The fee for the three-week course is \$2,000 (US dollars); this covers accommodation, most meals, and all training. International travel costs are not covered.

The Summer School has worked out a detailed course program, including lectures, training

sessions, demonstrations, and course-related visits. A list of proposed training/lecture subjects is enclosed, together with an information sheet and application form. A full program summary will be sent to all applicants upon acceptance into the school.

You are invited to submit an application on the enclosed form on behalf of yourself or members of your staff (please photocopy the form as necessary). If there are more applicants than places available, a selection will be made by GEH. If there are fewer applicants than places available, then we will seek qualified participants from a wider field.

Please send completed forms to Edward Stratmann, George Eastman House, 900 East Avenue, Rochester NY 14607, United States (fax: 1-716-271.39.70). Closing date for receipt of applications: 31 December 1997.

Paolo Cherchi Usai
Senior Curator, Motion Picture Department
George Eastman House



(tech81y.sam)

REPORT FROM THE
FIAF TECHNICAL COMMISSION
 TO THE FIAF GENERAL ASSEMBLY
 CARTAGENA 25 - 26 APRIL 1997

MEMBERSHIP*Main Commission*

- Dr Henning Schou, President (National Film and Television Archive [NFTVA], UK)
- Mr Robert Gitt, Vice-President, Chairman, North-American Technical Subcommittee
(UCLA Film and Television Archive, Los Angeles)
- Mr Harald Brandes, (Bundesarchiv-Filmarchiv, Germany)
- Mr Noël Desmet, Kaleidoscope/FORCE/GAMMA Group
(Cinémathèque Royal, Brussels)
- Mr Francisco Gaytan (Filmoteca de la UNAM, Mexico D.F.)
- Mr Brian Jenkinson, Chairman, Magnetic and New Media Subcommittee (NFTVA)

North-American Technical Subcommittee, Honorary Members:

- Mr Michael Friend, Academy of Motion Picture Arts and Sciences, Los Angeles
- Mr Edward Stratmann,
International Museum of Photography at George Eastman House, Rochester
- Mr Kenneth Weissman,
The Library of Congress Motion Picture Conservation Center, Dayton, Ohio,
Chairman of the AMIA Preservation Committee
- Mr Peter Williamson, Department of Film, Museum of Modern Art, New York.

Honorary Consultants:

- Mr Harold Brown, Honorary Member of FIAF
- Mr Tony Cook, NFTVA, UK
- Mr João Sócrates de Oliveira, London, UK
- Mr Jean-Pierre Verscheure, Mons, Belgium
- Dr A Tulsi Ram, Eastman Kodak Research Laboratories, Rochester, USA.

Corresponding Members: 36.

Reconfirmation of Members

While reconfirming the President and the Members of the Main Commission for another two-year term during its meeting in Madrid, November 1996, the Executive Committee approved the appointment of Robert Gitt as Vice-President.

MEETINGS

Taking advantage of Robert Gitt's visit to the British Film Institute's National Film Theatre, Members of the Commission Henning Schou, Noël Desmet, Gitt and Consultants Jean-Pierre Verscheure, João Sócrates de Oliveira and Harold Brown (1 day) met 9-11 January 1997 at the NITVA-UK's Conservation Centre in Berkhamsted - one of the main topics being the discussion of Verscheure's Book of Film Formats.

North-American Technical Subcommittee (NATS)

NATS met on 4 December 1996 during the Annual Congress of the Association of Moving Image Archivists (AMIA) in Atlanta. The full report by the Chairman, Robert Gitt, is at Attachment C.

PROJECTS : WORK IN PROGRESS

Professional Motion Picture Films : Picture, Aspect Ratio and Soundtrack : A Guide to the Identification of Film Formats

Project Summary:

Consultant Jean-Pierre Verscheure has researched, compiled and written the above text which depicts:

- a) numerous film formats (from those required by the introduction of sound, up to comparatively modern ones); and
 - b) a great variety of soundtracks (from throughout the history of motion picture sound).
- Verscheure has created his work in the form of a single assembly of pictures and text (about 180 pages) in French. The challenge is to determine the most practicable and economic way in which to create multiple copies. We have been addressing the following issues:
- a) We need a translation of the text into English, not only for ultimate publication, but initially to aid comprehension by English-speaking people who may be consulted on the project.
 - b) Reproducing all the pictures in colour will be expensive. We need to establish how many of these will serve their purpose if printed in monochrome.
 - c) Many of the pictures are frames from film productions not yet in the public domain.

Progress:

Michael Friend has translated the chapter about anamorphic processes with a view to improve the clarity of the technical terms and descriptions in the English translation. The available text was discussed in detail with Verscheure at the Commission Meeting in January. Friend expects to have the final version of the chapter ready during the first half of 1997 and is willing to continue his work on additional parts of the manuscript.

Archiving Amateur Films : Technical Symposium, FIAF Congress 1997

Henning Schou wrote to Mr Nieto and reiterated that the Commission would be very happy to assist in every possible way, once it knew the specific technical requirements. It is the Commission's strong view that archives should show film duplicates (not video transfers) wherever possible. Unless the original is considered expendable, only duplicates should be projected.

IIS will give a paper entitled *Conservation and Preservation of Amateur Films* with some information about the history of narrow-gauge formats.

International Survey of Printing Machines

This report, which is still available from the Secretariat, contains all the information received from the 13 responding archives which have printers. It is described as an "interim" report in the hope that further information might be forthcoming from other archives. This has still not yet been the case; however, the Preservation Committee of the Association of Moving Image Archivists (AMIA) has agreed to assist with the data gathering process which will also form part of their *Directory of Archival Laboratory Services*; (see NAPS Report page C1).

Directory of Laboratory Services

Henning Schou contacted Kodak UK and obtained a list of the names of 92 film laboratories, mainly European, and their capabilities. Former AMIA Preservation Committee Chairman William O'Farrell will work with the new Chair, Ken Weissman, on the American part of a laboratory survey.

Survey of Film Stocks

Henning Schou met with the top management of Eastman Kodak UK on several occasions. Kodak claimed that there is no shortage of black-and-white film stock in any part of the world. Regarding special rates for such stock, Kodak UK stated that it is difficult to provide deals because the Company is split up in semi-autonomous Sections. For example, when the National Film and Sound Archive in Canberra obtained sponsorship for *The Last Film Search* and special stock prices, it was a special deal with Kodak Australasia with no input from Eastman Kodak Headquarters in Rochester, US. Regarding the US situation, see page C3 and *Use of Polyester Stocks for Preservation Pre-print and Projection Prints* on page C2.

Members of the Commission felt that such a survey ought to be a collaborative project with the FIAF Fund Raising Committee.

Preservation and Restoration of Moving Images and Sound : Revision and Update

Members are re-reading the existing text by Henning Schou *et al* and are sending him suggestions for additions and improvements, particularly in the area of new techniques. Individual Members, Corresponding Members and Consultants are selecting a topic or section which they feel they are particularly well informed about and able to write at greater length on for inclusion in future editions.

Preservation of Moving Images Through Duplication (Section 7.6) has been carefully examined by Ken Weissman who has added considerable information and made suggestions for improved wording. Based upon UCLA's experience in sound restoration, Robert Gitt has agreed to embellish section 7.7, *Preservation of Sound Tracks*, which has very sparse information in the current edition, and Ed Stratmann has agreed to make suggestions to improve Section 2, *Definitions*, and Section 6 about storage; (see page C3).

Basic Film Handling

Harold Brown is working on an updated version which will contain photographs reproduced by desktop publishing. We also plan to make a video record of some of the basic techniques which are much better demonstrated than described.

Film Storage Tests

The procedure described by Harald Brandes is available in German, English and French. The Commission invites members of FIAF to participate by contacting the FIAF Secretariat.

Methods of Copying Tinted, Toned and Stencil-Coloured Films for Preservation and Presentation

The Commission is compiling information relating to old finishing processes; that is, tinting and toning of black-and-white film. We are currently focusing on formulas used for tinting through dye absorption, and will follow up this research with methods for toning. A draft Discussion Paper written by João Oliveira is available from the FIAF Secretariat. Noël Desmet will provide information about simulated tints and tones created using modern colour stocks.

Sound Preservation

Robert Gitt is writing an article about the restoration and preservation of film soundtracks at UCLA Film and Television Archive, based on his lectures.

The Restoration of Cinematographic Film Using Digital Techniques

Systems which transfer film images into the digital domain for manipulation and scan the information back onto film are major tools in the feature film industry. However, they are slow and expensive. Current television systems are able to correct many of the problems associated with archive film in real time. If the advantages of film-to-digital-to-film transfer and real-time restoration could be effectively combined, it would make a powerful film restoration tool. Brian Jenkinson's third Progress Report is at Attachment D.

FIAF SUMMER SCHOOL 1996

The FIAF Summer School took place from 16 June to 7 July, mainly at the NFTVA's Conservation Centre in Berkhamsted. It was attended by 36 participants, including 5 Members of FIAT, from 30 countries.

The focus of the School was technical with an emphasis on the conservation of moving images. Many of the technical staff of the Archive - especially persons associated with the Technical Commission, such as João Oliveira, Henning Schou, Brian Jenkinson and Harold Brown - taught using Technical Commission texts. An example of the training programme is at Attachment A.

PRESERVATION SEMINAR

Members of the Commission participated in the NFTVA-UK's *Archive Seminar: To Preserve is to Show - A Centenary Celebration of Film Conservation* at the National Film Theatre:

Robert Gitt: *UCLA's Restoration Work on Vitaphone Films and The Big Sleep.*

João Sócrates de Oliveira: *Tinting and Toning: Problems and Solutions.*

Brian Jenkinson et al: *Electronic Restoration and Current Film-to-Tape Transfer Techniques.*

Tony Cook et al: *Restoration of Technicolor and Other Colour Processes at the NFTVA.*

Henning Schou: *Pickled Film and Honeycomb: Some Reasons for Film Preservation and Restoration.*

The above papers can be obtained from the FIAF Secretariat. See Attachment F.

COLLABORATION WITH OTHER ORGANISATIONS

FIAF/FIAT/IASA/ICA Technical Coordinating Committee (TCC)

Proceedings of the Fourth Joint Technical Symposium (JTS 95)

As mentioned in the previous report, the FIAF/FIAT/IASA/ICA Joint Technical Symposium took place at the National Film Theatre in London from 27-29 January 1995. It was a great success with 216 people from 28 countries attending. The event was organised by the FIAF/FIAT/IASA/ICA Technical Coordinating Committee.

32 Technical papers were presented followed by a panel discussion. However, despite several reminders and requests, some speakers have failed to submit papers, and because of the over-recording of some of the cassettes, not all the debates can be included. Nevertheless, we feel that we have a most interesting set of papers, which we will finish editing next month. Summaries in three languages, where supplied by the speakers, will also be reproduced.

"JTS 1998" by The Society of Archivists & The Institute of Paper Conservation

Henning Schou is a member of the Organising Committee planning a Conference entitled *Care of Photographic, Film and Sound Collections* which will take place in York UK in July 1998 (the Arts Council Year of Photography and the Electronic Image). The programme will be too similar to that of a Joint Technical Symposium for us to consider having a JTS next year.

We plan to hold the Fifth Joint Technical Symposium in connection with the FIAF Congress in London in the year 2000.

Care of Information Carriers

The TCC is working on a series of *Care of Information Carriers* booklets designed for non-specialists responsible for a collection of film, video and sound materials. The first booklet is close to completion, and French and German translations have been started. We hope to be able to provide a Spanish translation soon.

UNESCO

At the annual meeting of the Round Table for Audio-visual Records, it became clear that Unesco has already put a budget line in for cash to assist people from developing countries enabling them to attend the next Joint Technical Symposium.

FORCE / Kaleidoscope / GAMMA Group

At the Commission meeting in January, Noël Desmet reported on the activities of the above group. *Leonardo* is an open learning project in the form of questioning and tutoring from which all archives should benefit. It is a 3-year project. Kaleidoscope will gather and disseminate information about "*All Colours of the World*", especially colour in film. This will include the theory of colour, invention of colour systems; dye destruction, and pros and cons of various colour restoration methods. The production of CD-ROMs were discussed.

New Techniques and Old Methods Revived for Archive Film Restoration

On 17 February 1996, Henning Schou chaired the above one-day seminar organised by Paul Read for the Gamma Group sponsored by Soho Images, Kodak and the British Kinematograph Sound and Television Society (BKSTS) at Pinewood Studios, UK. Many of the papers have now been published in the Journal of the BKSTS, *Image Technology*, and in the form of a booklet with accompanying CD.

AMIA Preservation Committee

The FIAF North-American Technical Subcommittee is working very closely with the AMIA Preservation Committee; (see NATS Report page C1).

Use of Polyester Stocks for Preservation Pre-print and Projection Prints

The participants at the North-American Technical Subcommittee - AMIA Meeting agreed that there appears to be a trend among their archives to make picture and sound preservation elements on polyester stock when possible, but that current practices are varied regarding release prints; (see NATS Report page C2). Kodak's best quality black-and-white duplicating positive stock is being manufactured on acetate base only, and even the polyester pre-print stocks must often be "special ordered" in large quantities. Collaboration in the various regions could result in pooled orders from archives, associated laboratories etc - which would make production of the above stocks more attractive.

Revival of Technicolor Dye Transfer Printing Process

The Technicolor laboratory in Hollywood is planning a re-introduction of dye transfer printing of motion pictures; (see NATS Report page C3).

Technology Council of the Motion Picture Industry, US

This group, made up mostly of executives and technicians from the Hollywood film studios, meets regularly in Los Angeles. They are currently concerned with video and film storage issues and the revision of American fire codes to make it more practical to store nitrate materials. Considerable work has been done by the Council's *Safety and Environmental Committee*, and the *Electronic Cinema Study Group*. Member Glen Bergrenn is currently writing a *History of Projection Practices and Innovations since World War II*. Edward Richmond, Curator of UCLA Film and Television Archive, and Michael Friend are both members, and the NATS will receive regular reports on the Council's activities; (see NATS Report page C1).

Manchester Metropolitan University

Joan Harthan (formerly Whitehead) has completed her PhD thesis entitled *The Development and Evaluation of Sensors to Detect the Processes of Degradation in Cellulose Triacetate Photographic Film* based on research sponsored by the NFTVA-UK. The test is similar to the accelerated ageing test for cellulose nitrate film, the only difference being the use of another indicator dye.

Further development of this system involved the adsorption of the dye to a resin to give a non-invasive indicator which could be placed in film cans. The performance of this system was assessed by testing 54 triacetate films of various conditions stored at the North West Film Archive, Manchester at ambient temperature and humidity for twelve months. The trials indicated that the system responds to acetic acid and may be used to indicate the degree of deterioration (vinegar syndrome). Further field tests will be carried out.

Microbiological studies showed that some micro-organisms were capable of liquefying gelatin (film emulsion) more readily on acid (decomposing) film.

International Federation of Television Archives (FIAT)

Brian Jenkinson participated in the meeting of the FIAT Technical Commission at the BBC Television Centre, 3-4 March. His report is at Attachment E.

British Kinematograph Film and Television Society (BKSTS)

Henning Schou presented the Commission's paper on *Handling and Transport* [and Disposal] of *Cellulose Nitrate Film* at the BKSTS's Green Evening at the British Academy of Film and Television Arts (BAFTA) in August. Members of the Society made a number of constructive comments which will be included in the next edition.

PROJECTS : PROPOSED WORK PROGRAMS

FIAT Archives in general and Corresponding Members in particular may wish to add to, offer information about or request further work upon the following program.

The main topics include:

- a) *New attitudes and approaches to film preservation and restoration*
- b) *Review of new and changing moving image technology*
- c) *Technical survey of colour intermediate stocks and sensitometry*
- d) *Photographic Documentation of Physical Film Defects*
with descriptions of the problem(s) each image illustrates.
Similar publications dealing with sound and video defects.
- e) *Preservation of electronically generated and magnetically recorded images and sound*
- f) *Review of, and recommendations about, projection standards*
- g) *How to advise the many new archives which are created all over the world (consultancy, training etc.).*

See Attachment B for further details.

ASSISTANCE TO FILM ARCHIVES

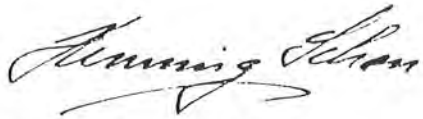
Henning Schou continues to work as a technical consultant to the Hong Kong Film Archive. Harald Brandes has undertaken several missions to developing archives.

FUTURE MEETINGS AND CONFERENCES

Agreement to meet again at the AMIA Conference

The Members of the Main Commission and the North-American Technical Subcommittee hope to meet in late November 1997 in connection with the AMIA Congress in the Washington, DC area.

Because the Society of Motion Picture and Television Engineers (SMPTE) is having its 139th Technical Conference and Exhibit in New York from 21-24 November, just after the AMIA conference, it will be possible to be able to attend both the AMIA and the SMPTE meetings.



Dr Henning Schou
President, FIAF Technical Commission

Report from the Commission for Programming & Access
to the Collections - 1997

Members

Suresh Chabria, Gabrielle Claes (Chairman), João Bénard da Costa (Vice-Chairman), Catherine Gautier, Edith Kramer, Dominique Païni

I. Amsterdam Meeting (30 November & 1 December 1996)

All members attended this meeting, hosted by the *Nederlands Filmmuseum*. One day was devoted exclusively to the development of a programme of amateur films to be presented at the FIAF congress in Cartagena, designed to illustrate the symposium on amateur cinema taking place there. As we know now, all this work has unfortunately been in vain because no projection facilities will be available. By the way, I would like to stress here -on behalf of all members of the Commission- how dearly we regret a FIAF congress being organized without any film projections.

II. Manual for Access to the Collections

This Manual, written by Sabine Lenk under the supervision of the Commission for Programming and Acces, was presented under the form of a work in progress at the FIAF congress in Los Angeles (1995). We expected the members to react to the practices described in the Manual and to the fundamental issues of the discussion. Last year I already mentioned the seminal series of comments submitted by Meg Labrum of the National Film and Sound Archive and Wolfgang Klaue, which were discussed in the April 1996 issue of the *Journal of Film Preservation*. In the meantime, a very long and detailed reaction came from Roger Smither, which was thoroughly examined at the Amsterdam meeting. We would like to thank those three colleagues once more for their valuable contributions. As it is very unlikely for any further reactions to be submitted, we should now decide upon the eventual publication of this work, taking into account the aforementioned comments and remarks. Furthermore, Catherine Gautier volunteered to complete the Manual by setting up a survey of the financial conditions for access to the collections, i.e. the different rates practiced by different archives when treating with users from the commercial or cultural sector, the lending out of films between archives, etc.

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III. East-West Touring Program

The concept of this program is to draw up a list of roughly 25 major occidental film classics which would be "touring" in several Asian archives. This overview was put together by Suresh Chabria of the National Film Archive of India. However, some changes could be suggested -and were already suggested- by some of the archives we contacted. The general idea is that the archives who accept to participate in this Program should provide for an English-subtitled 35mm-print of one of the listed films. In return, Suresh Chabria will be charged with organizing a similar program composed of "oriental" film classics, to be shown in Western archives. Until now we received numerous positive reactions from archives who accepted this proposition.

Furthermore, Suresh Chabria contacted a dozen Asian archives and it would seem that Taipei, Beijing and South Korea are interested in this project as well. You will find enclosed the list of films established by Suresh Chabria, as well as a second page listing the film archives which received a specific request for any of the films mentioned.

Of course, several archives wanted to know more about the concrete aspects of this Touring Program (amount of screenings, financial arrangements, right ownership, venues, projection conditions, exchange possibilities), which have to be settled directly with Suresh Chabria. As you will note upon examining Suresh Chabria's list of films, no propositions have as yet been introduced for a substantial amount of titles. Consequently, we would like to ask each of our colleagues to please examine this list carefully. Let me also remind you that you are free to propose alternatives.

IV. The Prague Symposium

Concerning the symposium to be held in Prague on the restoration of films related to other art forms, Vladimir Opěla asked the Commission for Programming to establish a programme to be presented alongside the congress. We seized the opportunity of Vladimir Opěla's presence at Amsterdam, at the very same moment our meeting took place, to discuss this matter. The possibility has notably been evoked to draw up a programme on films by artists from other fields, so as to establish a number of links between the restoration of plastic works of art and the restoration of films made by the same artist (Andy Warhol, for example). However, we have to take into account the possible danger of this programme devoted to matters of restoration being limited to merely the field of 'art films'.

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V. Projects

Aside from continuing all running projects, the Commission acted upon a suggestion by João Bénard da Costa in proposing to examine the possibility of organizing a festival of nitrate films.

fiaf

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TOURING EAST-WEST PROGRAM

(colleagues who already sent a reply are listed in bold)

<u>INSTITUTE</u>	<u>FILM(S)</u>
• BUNDESARCHIV - FILMARCHIV Mr. Karl Griep	
• CNC - BOIS D'ARCY Mrs Michelle Aubert	Jour de fête
• CENTRO SPERIMENTALE DI CINEMATOGRAFIA CINETECA NAZIONALE Mr. A. Libertini	
• CINEMATECA PORTUGUESA Mr. João Bénard Da Costa	Amor de perdição / Aniki Bobo
• CINEMATEKET - SVENSKA FILMINSTITUTET Mr. Rolf Lindfors	Korkarlen / Persona
• CINEMATHEQUE DE TOULOUSE Mr. Jean-Paul Gorce	Freaks
• CINEMATHEQUE FRANCAISE Mr. Dominique Païni	India (Rossellini)
• CINEMATHEQUE ROYALE DE BELGIQUE Mme Gabrielle Claes	Jeanne Dielman
• CINETECA DEL COMUNE DI BOLOGNA Mr. Vittorio Boarini	Sunrise / Nosferatu
• DET DANSKE FILMMUSEUM Mr. Ib Monty	Gertrud
• FILMMUSEUM / MUENCHNER STADTMUSEUM Mr. Jan-Christopher Horak	
• FILMOTECA ESPANOLA Mrs Catherine Gautier	El sol del membrillo
• GEORGE EASTMAN HOUSE FILM DEPARTMENT Mr. Paolo Cherchi Usai	
• GOSFILMOFOND OF RUSSIA Mr. Vladimir Malyshev	Ivan Groznyi I
• MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION LIBRARY OF CONGRESS Mr. David Francis	Only angels have wings

- MOMA - DEPARTMENT OF FILM
Mrs Mary Lea Bandy
- NATIONAL FILM AND TELEVISION ARCHIVE
Mr. Clyde Jeavons
- NEDERLANDS FILMMUSEUM
Mrs Hoos Blotkamp
- PACIFIC FILM ARCHIVE
Ms. Edith Kramer
- STIFTUNG DEUTSCHE KINEMATHEK
Mrs Eva Orbanz
- TAINIOTHIKI TIS ELLADOS
Mr. Th. Adamopoulos
- UCLA FILM AND TELEVISION
Mr. Bob Rosen

Broken blossoms

Listen to Britain
+ several other
English classics by Michael Powell,
Carol Reed, David Lean and/or Alfred
Hitchcock

Ballet mécanique

Consultant for
experimental films

TOURING EAST-WEST PROGRAM - A PROJECT OF THE COMMISSION FOR
PROGRAMMING AND ACCESS TO COLLECTIONS

LIST OF FILMS PROPOSED BY THE NATIONAL FILM ARCHIVE OF INDIA

This is the list of films as it was submitted by Suresh Chabria. The films for which we already received a concrete proposition from an archive are listed in bold. Thank you for checking the titles left open, for which alternatives can of course be suggested.

FEATURE FILMS

1. LES VAMPIRES
2. SUNRISE
3. BROKEN BLOSSOMS
4. KORKARLEN [THE PHANTOM CARRIAGE]
5. NOSFERATU
6. L'ATALANTE
7. FREAKS
8. THE SCARLETT EMPRESS
9. ONLY ANGELS HAVE WINGS
10. THE MAGNIFICENT AMBERSONS
11. LIFE AND DEATH OF COLONEL BLIMP- see alternative titles NFTVA
12. IVAN GROZNYI
13. THE TALES OF HOFFMAN - see alternative titles NFTVA
14. VIAGGIO IN ITALIA
15. SENSO
16. LOLA MONTES
17. THE SEARCHERS
18. JULES ET JIM
19. LE MÉPRIS
20. GERTRUD
21. PERSONA
22. EL SOL DEL MEMBRILLO
23. O THIASSOS
24. TRISTANA
25. SAYAT NOVA
26. JEANNE DIELMAN
27. AMOR DE PERDIÇÃO

NON-FEATURE FILMS

1. BALLET MÉCANIQUE
2. A PROPOS DE NICE
3. LISTEN TO BRITAIN
4. NUIT ET BROUILLARD
5. LETTRE DE SIBÉRIE
6. A SELECTION OF AMERICAN AVANT-GARDE FILMS (2 hours)
7. INDIA (Rossellini)
8. REMINISCENCE OF A JOURNEY TO LITHUANIA
9. IT'S TOUGH TO BE YOUNG

FIAF CATALOGUING COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY CARTAGENA, APRIL 1997

Commission Members

Ann Baylis, National Film and Sound Archive, Australia
 Carlos Roberto de Souza, Cinemateca Brasileira, Brasil
 Vladimir Opela, Narodni Filmovy Archiv, Czech Republic
 Olwen Terris, National Film and Television Archive, UK

Rolf Lindfors, Cinemateket - Svenska Filminstitutet, Sweden
 Harriet Harrison, Library of Congress, US

We are looking for enthusiastic new members and projects to participate in the work of the Cataloguing Commission. With the resignations of Harriet Harrison and Rolf Lindfors from the Commission, membership has become a pressing issue, if the group is to remain a useful forum for discussion of ideas and the focus of cataloguing issues.

At this point I would like to record our thanks for the contribution that Rolf Lindfors made to the Cataloguing Rules project, and to note the 16 years he has given to the work of the Cataloguing Commission. I have previously recorded our appreciation of the work Harriet Harrison did in leading the Commission through the development of the FIAF Cataloguing Rules.

As the Commission will continue to do most of its work through fax and e-mail correspondence, I would like to encourage people to nominate as corresponding members. Even if you are unable to attend meetings, your contributions to the work of the Commission are very welcome.

Meetings

The Commission met in Stockholm in April 1997. We wish to record our thanks to the Svenska Institutet which funded the airfare of Carlos Roberto de Souza. We appreciate the assistance provided by the Svenska Film Insitutet for the use of their facilities, and thank Jan Erik Billing, Anna Lena Wibom, Margarita Nordstrom, Inga Adolfsson and Rolf Lindfors for their kindness in providing hospitality to the members of the Commission.

The Commission used this opportunity to discuss the work on the various projects and the concept of a FIAF centralised database. Correspondence by e-mail and fax has made it easier for Commission members to keep in touch during the year.

COMMISSION PROJECTS

1. FIAF Cataloguing Rules for Film Archives

We record our appreciation to Senor Ivan Trujillo Bolio, Mexico, who has volunteered to coordinate the translation of the FIAF Cataloguing Rules into Spanish.

Copies of the Cataloguing Rules have been given to film archives in Southeast Asia and are part of the initiative to standardise cataloguing in the region.

As the English language version is out of print, we are investigating ways in which the Rules can be made available to those who wish for the English language version. We are also planning to develop a Simplified version of the Rules for less complicated collections.

2. Genre terms

Olwen Terris has modified the list of Genre terms following comments, and it is now in use in the National Film and Television Archive (UK). This list is being used as a comparison listing in other archives. The Library of Congress through Brian Taves is also developing a Genre List for use in cataloguing films.

3. Computer Formats Project

Carlos Roberto de Souza has provided the following summary of the project so far.

From July 1995 till October 1996 I received 23 responses to the circular letter asking for contributions to the project. Mostly these were floppy disks with examples in ASCII and some in ISO 2709. Some archives also sent printed material. Many archives were unable to obtain this format material from their computer sections.

Two floppy disks have presented errors and could not be included in the project database. Another problem to be considered in the future development of the project concerns transliteration. For instance, the examples sent by Gosfilmofond have not yet been included for this reason.

Examples sent by 18 archives were included in the database in a total of approximately 200 records. The different procedures used for the conversion and inclusion of the data will be discussed in a paper about the project that I intend to write by the end of July.

As a preliminary conclusion I would say that I am very pleased with the results of the test. It demonstrates the possibility of pulled together data coming from different parts of the world in a specifically prepared database. It shows also the necessity of very clear instructions about how the information should be structured. I had to alter the data manually precisely because my circular letter was not sufficiently specific. Some points also arise when one examines the list of indexed terms; not only different ways of writing names, but also how to put them in a

common machine readable form so you do not have to correct them manually as I did.

As indicated, Carlos Roberto will write up the results of the Computer Format Project as an Occasional Paper, which will then be circulated to all member archives in 1997.

4. Cataloguing of Early Untitled Films

Olwen Terris' paper, **A Film With No Name : Cataloguing of Early Untitled Films** is to be distributed to member archives as Occasional Paper number 8. As the title signifies, this paper deals with some of the issues facing cataloguers with films that lack titles.

5. Core Cataloguing information pack

The Commission is developing a 'core cataloguing' pack to be made available to archives who request assistance in setting up a catalogue. As well as information on the cataloguing rules, it will contain a summary of the computer survey information gathered by Roger Smither and the Glossary of terms for Film Materials. Other suggestions as to the intended contents of the pack are welcome.

6. Illustrated List of Film Logos

This project is to be finalised and presented by Vladimir Opela in Prague in 1998.

7. Bibliography of Filmographies

Rolf Lindfors is hoping to complete the Bibliography of Filmographies for the CD-ROM prior to the 1997 Congress or soon thereafter.

OTHER ISSUES TO REPORT

ASEAN (Association of South East Asian Nations)

Ann Baylis was Course Director for the ASEAN Seminar on Audiovisual Collection Development, Cataloguing and Collection Control held in Canberra in 1996. The workshops on cataloguing of moving image materials were based on the principles set out in the **FIAF Cataloguing Rules** and based on work at the NFSA of Australia.

Courtesy of Kodak Australasia, copies of the **FIAF Cataloguing Rules** were distributed to Seminar participants from archives in Australia, Brunei, Indonesia, Laos, Malaysia, The Philippines, New Zealand, Singapore, Thailand and Vietnam. Archives in Cambodia have already received copies of the French language version.

SEAPAVAA (Southeast Asian and Pacific Association of Audiovisual Archives)

The SEAPAVAA Collections Committee is developing standards for cataloguing of audiovisual materials in ASEAN and Pacific moving image archives. The Committee will

be holding a working group meeting to recommend standards for the region later in 1997. Ann Baylis is a member of this committee.

Cinamateca Brasileira CD ROM

A CD ROM has been issued covering selected Brazilian films.

FIAF Summer School 1996

The National Film and Television Archive, UK, hosted the FIAF Summer School in 1996. The program included a session on cataloguing and indexing as practised at NFTVA together with a film screening to illustrate specific cataloguing problems.

National Film and Television Archive, London

The NFTVA Cataloguing Department launched a series of filmographies detailing the NFTVA's collections of films and television programs on specific events, themes and personalities. Titles published to date include The Boer War, The Spanish Civil War, Early Women Filmmakers, Dennis Potter, Ken Loach.

Ann Baylis
Head, FIAF Cataloguing Commission
April 1997

e-mail: abaylis@nfsa.gov.au

THE FIAF INFORMATION TASK FORCE

Recommendations by Steven Ricci.

- 1) A FIAF calendar of events (similar to the centenary calendar) should be taken up once again in both printed and Internet forms.
- 2) An informational dossier on electronic mail and database technologies should be compiled and made available to FIAF member archives through the Secretariat. Most archives are not yet in a position to deploy e-mail and many are not yet making use of standalone databases either for filmographic or bibliographic information. However, as the time approaches for this to happen, each Archive finds itself in the position of having to research these questions on its own. Such a dossier would prevent them from having the « reinvent the wheel » by providing a set of basic information and recommendations. These recommendations could be generated by the FIAF archives which have already had experience in each of these areas.
- 3) To make the FIAF web site newsworthy, i.e. to encourage repeat visits, it should include a « News From FIAF » section. This section would highlight especially important programs, initiatives, and discoveries from FIAF archives. As a way of indicating the Federation's continual growth, it could also announce the admission of new members.
- 4) If I understand the situation correctly, the FIAF cataloging rules are currently out of print. I strongly recommend that resources be dedicated to reprinting *at least* an abbreviated version.
- 5) The FIAF web site can become an additional venue for the presentation of FIAF information such as the annual reports and occasional papers from our Commissions. In the first case, an often-voiced complaint has been that the reports are read by only a small number of potentially interested archivists. As an experiment, the following U.S. archives have agreed to publish their FIAF annual reports on the web : Library of Congress, Museum of Modern Art, UCLA, American Film Institute. In the second place, the best venue for occasional papers remains the Journal of Film Preservation. However, when such papers don't fit within the editorial design of the Journal (or when they could be usefully reprinted), web publications is an ideal solution.
- 6) A portion of the Symposium (or a series of workshops) at the Prague Congress should be dedicated to the archival use of digital technologies. In the past, we have glimpsed at these technologies in relationship to their use in preservation and restoration. For Prague, I would emphasize their use in information management : scanning, databasing, Internet applications, etc. A number of archives have already expressed a willingness to participate in such presentations.

Dear Members and Observers,

The 54 Congress FIAF will be held in Prague, the capital city of Czech Republic, which is also the seat of the National Film Archive. The General Assembly and Symposium will take place in two different places, however, both of them located in the historic part of the city.

Prague is considered one of the most beautiful and cultural European cities. Thanks to its rich history as well as its cultural and architectonic heritage of immense value Prague belongs to the most beguiling places of the continent. Since the Middle Ages Prague has been attributed adjectives such as "golden", "a stone dream" or "the crown of the world".

TRAVEL

Participants coming to the congress from other continents by plane will find it takes only twenty minutes by the airport bus or taxi to reach the downtown area.

Those coming from closer places or neighbouring countries can use train or bus, which are, no doubt, a more economical way of travel. These means of transport will take you to their respective terminal, located almost in the center of the city but, still, connected with other city areas by subway (metro), tram or bus. Prague being interest of many tourists now, your travel agent will, surely, supply you with necessary information. Those using their own car will find main local highways, traffic rules, and prices of car and refreshment services corresponding to the current European standards. Don't forget you will need a special highway sticker (licence), which you can buy at the border or at the first gas station behind the borderline.

VISA

To enter the Czech Republic, participants must apply for visa if coming from following countries:

Albania	China	Korea (DPRK)	Vietnam
Algeria	Chile	Marocco	Yugoslavia
Angola	Columbia	Mexico	
Argentina	Ecuador	Nicaragua	
Australia	Egypt	Peru	
Bangladesh	Hong Kong	Puerto Rico	
Bolivia	India	Thailand	
Bosnia Herzegovina	Indonesia	Turkey	
Brazil	Iran	Uruguay	
Burkina Faso	Japan	Venezuela	

HOTELS

We are making preliminary reservations in boarding houses and hotels, starting at the economical price level of 45 dollars per person/day. All these hotels are located either in the center of the city or in close vicinity of it, always on metro line or other public means of transport (tram, bus).

All participants pay their hotel and other expenses.

To meet your requirements and avoid any unexpected situations we would appreciate your notifying us about the length of your stay in Prague, and your other preferences in advance.

The electricity voltage is 220 V and the plugs have round sockets.

Bills in hotels and restaurants include all charges. However, should you be satisfied with the service, you can leave a tip of somewhere between 5 to 10 per % of the total amount.

RESTAURANTS/COUISINE

Czech cuisine, full of rich flavours, is typically continental, very close to Austrian-German style. Today there are restaurants of many nationalities in Prague, as well as pubs and wine cellars with special ambience. However, Bohemia is mainly known for its many excellent beers, especially Budweiser and Pilsner.

A vegetarian or health-minded person can find restaurants of this kind as well.

CURRENCY/BANKS

The Currency is the Czech crown. The current exchange rate is 1 dollar to 29,50 Czech crowns.

There are numerous exchange offices to be found at the border, airport, and especially round the downtown area and notorious tourist sites, operating late at night, including Sundays.

SHOPPING

Prague is packed with places where you can buy just about anything, from craftsman and typical Bohemian folklore articles to clothes, perfumes, antiques, gifts or objects of everyday personal use.

Cut-crystal glass and china are still the most sought-after souvenirs because of their traditional high quality.

CLIMATE

Czech Republic has typical continental weather with mild humidity as well as temperature, in early spring averaging between 10 to 15°C, with occasional rain.

PHONE CALLS

The international code for the Czech Republic is 420. The code of Prague is 2.

For further information you can reach us at following numbers:

6973057	fax
864300	phone
894686-9	phone

This information intends to give you the basic guideline about the place where the next congress FIAP will be held.

We are looking forward to welcoming you in Prague. In the meantime we are ready to be of assistance to you as well as to answer any possible questions you may have.

With best regards

Vladimír Opěla
NFA Director and Congress Organizer

Coordinators:
Zdena Cuřínová
Věroslav Hába

Information about the preparation of the 54th Congress FIAF

The 54th Congress FIAF will take place in Prague, the capital city of the Czech Republic.

The Executive Committee sessions and the symposium will be held in the area of Národní filmový archiv in Konvikt, where National Film Archive will open in December 1996 the new cinema, library and studying room. The General Assembly will be held in the new congress city hall (cca 5 minutes walking from Konvikt).

The Executive Committee sessions, the General Assembly and the symposium will be held from April 18 to April 26, 1998.

The programme should be as follows:

- April 18 - April 20, 1998 - The Executive Committee sessions
- April 20 /Monday/ - Arrival of Delegates
- April 21 - April 22 - Opening Evening
- April 23 - General Assembly / ^{2nd} EC Meeting
- April 24 - Excursion - City visit
- April 25 - April 26 - Symposium I: Digitalisation of archive materials
- April 25 - April 26 - Symposium II: Restoration as a common theme between film archives and other cultural institutions: this symposium was meant to convince Unesco that cinema must be protected and enhanced as art.
- April 27 /Monday/ - Departure of Delegates

The Executive Committee:

The Executive Committee sessions will be held at the studying room of National Film Archive, which will be available to the secretariat of FIAF for all the time.

The General Assembly:

The General Assembly will be held in the congress hall of the Czech Academy of Science which is being reconstructed and will be available in the year 1998.

- April 21 9,00 a.m. - 0,30 p.m.
2,30 - 5,00 p.m. meetings
8,00 p.m. screening

April 22 9,00 a.m. - 0,30 p.m. ;
2,30 - 5,00 p.m. meetings
8,00 p.m. screening

Excursion

April 23 City, Film Archive section, The National
Library (according to the interest of
Delegates)

The symposium I

April 24 9,00 a.m. - 0,30 p.m.
2,30 - 5,00 p.m. lectures, discussion
8,00 p.m. screening

The symposium II

April 25 9,00 a.m. - 0,30 p.m. lectures, discussion
2,30 - 5,00 p.m.
8,00 p.m. screening
April 26 9,00 a.m. - 0,30 p.m. lectures, discussion
2,30 - 5,00 p.m.
8,00 p.m. Gala banquet

Symposium will take place in the archive cinema PONREPO
(118 places, projection 35 mm, 16 mm, video).

Hotels

Accommodation for all participants in the Congress will be
reserved at the hotels and pensions.

The price of accommodation:

From 40,- US\$

Transport

Detailed information will be sent to all delegates.

Translation equipment

The translation equipment will be installed in congress hall
of Academy and in archive cinema PONREPO. Translation will be
in English, French and Czech. The proceeding will be tape-
recorded.

The Secretariat

The Secretariat will be in studying room of NFA Library.
In the hall of archive cinema PONREPO will be information
service.

Publicity material

Each delegate will receive a cover for documents, containing basic information, promotion material etc.

Refreshments

At each morning and afternoon session, coffee, tea and mineral water will be served.

Guests

The Národní filmový archiv intends to invite the honorary members of the FIAF to the General Meeting and to the symposium.

The 54th Congress FIAF is the third which the National Film Archive is preparing (1958 Prague, 1980 Karlovy Vary).

The Congress will be modest but very eventful.

HISTORIA DE LA FABRICACIÓN DE PELÍCULA VIRGEN PARA CINEMATOGRAFÍA

Como es sabido, las características fotográficas de cada película e incluso muchas de las técnicas utilizadas en su filmación y montaje o en la explotación comercial se han basado en las posibilidades de las películas vírgenes disponibles para el rodaje, el copiado y la duplicación y en la disponibilidad y posibilidades técnicas que ofrecieran en cada momento los laboratorios cinematográficos existentes en cada país.

A lo largo de estos cien años, el material virgen para la cinematografía ha sido producido por múltiples fabricantes en numerosos países. Por razones técnicas y comerciales la mayoría de los fabricantes de película virgen han desaparecido y tras ellos está desapareciendo toda la documentación sobre sus productos.

Recuperar en lo que todavía sea posible esta documentación es una actividad vital para el correcto desarrollo de los trabajos de reconstrucción y conservación en la Cinematografía.

En el momento presente y desde múltiples iniciativas que se están desarrollando independientemente, se intenta recoger el conjunto de las informaciones que pueden servir para determinar el origen, momento de fabricación y área de difusión, así como las características de uso de los materiales utilizados en la filmación, duplicación y explotación de los filmes.

La FIAF, como Órgano Coordinador del conservacionismo cinematográfico, cubriría una importante tarea convocando un encuentro destinado a coordinar los trabajos que se están desarrollando en esta dirección, estimulando el desarrollo de los mismos y el cruce e intercambio de informaciones.

Dentro de los trabajos preparatorios del taller se podría plantear la realización de inventarios de las empresas fabricantes que existieron en cada país, los tipos y variedades de las películas que produjeron, marcas y logotipos utilizados y años de fabricación e identificaciones utilizadas para la empresa y para cada producto tanto sobre las propias películas como en sus envases. Estos trabajos serían presentados durante el taller durante el cual se podría plantear el desarrollo de un sistema unificado de denominaciones y valoración de los datos.

Igualmente sería de gran importancia coordinar la información sobre las herramientas teóricas de análisis que se están desarrollando para la valoración y uso de estas informaciones en los trabajos de reconstrucción y conservación, así como las posibilidades que ofrecen las nuevas tecnologías para el registro, clasificación y comunicación de las mismas.

A Century of Cinema / A Century in Cinema

Cinema has been, since its beginnings, a mirror for reality. The first films ever made attracted the public's attention due to this specular quality: the screen as a reflection of what was going on in front of the camera. It represented a step forward in the vision of the photographer, as the observation incorporated the element of time -duration through movement. This, as far as imagery goes. On the other hand, the cinema has been linked to the technological advances of its time. Cinema as the synthesis of all arts and crafts.

Now, facing the new millenium, we think that the analysis of the reciprocal influence between cinema and all the fields of human experience can be enormously profitable. Not only an outlook on how cinema has incorporated all the cultural and technical heritage of its time, but, what's more, on how cinema itself has influenced and modified the other arts (literature, fine arts, music, etc.) as well as the other disciplines of human knowledge (exact sciences, physical science, medicine, etc) and the perception of reality itself (philosophy). And, last but not least, the way in which cinema has been the central issue for large debates on different models of cultural policies. Due to its double condition as art and industry at the same time, its defense and survival has promoted controversy about cultural identity and the economical relevance of culture, international cooperation in the field of the sustenance of cultural industries and creative matters.

We can also say that the preservation of the film heritage is possibly one of the more complex fields of archive work not only because of the usual lack of resources -which can be equally harsh for the preservation of other works of art or monuments- but also due to the need of a continuous updating of the aim and object of our efforts (what has to be preserved, in which way, access to the collections, etc.)

Our proposal for the international symposium to be held in Madrid in 1999 on the occasion of FIAF 55th General Meeting is the analysis and debate of these reciprocal influences and of moving images as historical record of the century.

In what is just an outline to be widely discussed, the items could be:

Humanities:

History (In the field of communication and from the perception we have at the end of this century, ours can be defined as the century of cinema and its History cannot be understood without it. Films as historical record. How can recent history be read through films). We think of a panel of historians like Román Gubern or intellectuals like Umberto Eco, Vázquez Montalbán.

Literature (The influence of cinema on new narrative language and techniques) Gabriel García Márquez, Carlos Fuentes, Peter Handke.

Fine Arts (Painting in the cinema and the exact reproduction of reality as starting point for the creation of new realities -hiperrealism in painting, video art, etc.) Antoni Muntadas, Peter Greenaway, Víctor Erice, Miguel Barceló.

Music and theatre. Peter Brook, Carmelo Bernaola, Adolfo Marsillach, Pilar Miró.

Philosophy (The perception of reality, virtual images, the alterations in the idea of space and time, memory and its manipulation) Baudrillard, Paul Virilio, Fernando Savater.



Science and technology :

From anthropology (the study of human conduct through documentary and fiction films and also the new field of experience offered by video recordings for security reasons -banks, stores, airports, etc.), to medicine (new technologies for exploration and diagnosis based on the use of image), physics (the possibility of reproducing and visualizing events based on new technologies), etc.

Nicholas Negrofonte, Jorge Wagensberg, ...

Politics and society:

The definition of cultural policies through cinema. Jack Lang.

Research is necessary in fields which are removed from our experience (specially certain scientific disciplines). Our main concern is the still precarious condition of traditional film preservation but we are also convinced that the consciousness of the relevant influence of moving images on the different fields of human experience can support and enhance our work .

Madrid, April 1997

FIAF2000

Symposium Ideas

- "Preserving the Future"

Major conference-style symposium on the technological future for moving image archives, perhaps in collaboration with the JTC towards a joint FIAF/JTS.

Topics/issues to include: What will we be preserving? How will we preserve it?
 Will the new technologies preserve the old?
 Will digital/electronic restoration be routine and affordable? What will it all cost?

- "Whither Cataloguing in the Computer Age?"

Demonstration/presentation of the changes to cataloguing, retrieval and access brought about by computerisation and their application to the moving image.

- "Chemistry or Archaeology?"

What was film archiving in the 20th Century (the primeval period of the moving image) really all about? A highly visual presentation of archival cinema materials and their technical history from the first 105 years of moving pictures, asking the eponymous question.

- "A Century of Masterpieces"

A programming idea: Ten or twenty of the 20th Century's authentic cinema masterpieces picked by a poll of FIAF members; final selection by a jury (to ensure geo-cultural fairness). Each film with a full dossier of information and a justification of its place in movie history. Only optimum, fully-restored versions and prints can qualify.

- "Capturing the Moment"

A 'Precious Images'-style compilation of (say) the 100 most memorable iconographic moments, images or events captured by the camera in the 20th Century: eg Lumiere baby/train/factory, Kennedy assassination, Tacoma bridge, R101 disaster, first nuclear test, Mao's swim, Munich telegram, Armstrong on the moon, etc, etc, etc. Suggestions to be canvassed from all FIAF and chosen by editorial panel. Rapid-cut compilation linked by appropriate soundtrack. Cost implications as this will need to be produced professionally and properly. Copyrights...?

THESE ARE JUST SOME SUGGESTIONS/IDEAS. OTHERS ARE WELCOME.

Museo de la Palabra y La Imagen. El Salvador

Carlos HENRIQUEZ CONSALVI, Director of the Museo de la Palabra y de la Imagen, de San Salvador, El Salvador, made following statement at the Open Forum section of the General Assembly of FIAF:

En El Salvador, en un período de reconstrucción luego de la guerra, la sociedad realiza diversos esfuerzos por consolidar una cultura de paz. En ese marco se establece la necesidad de una reafirmación de la identidad, las raíces culturales y memoria histórica.

Elementos importantes de la historia y cultura de El Salvador consignada en grabaciones sonoras, fotografía, cine y video, están en peligro de desaparecer.

Ante esta realidad, un grupo de historiadores, museógrafos, cineastas, docentes universitarios e investigadores nos hemos unido para impulsar el MUSEO DE LA PALABRA Y LA IMAGEN, institución independiente, sin fines de lucro, que a dos años de haberse conformado, ha logrado acumular un importante acervo, y realizado actividades que han contado con una masiva receptividad de la sociedad salvadoreña.

Respecto a la parte filmográfica, hemos logrado rescatar hasta el momento un total de mil doscientos rollos en formato 35, 16 y 8 mm, correspondientes a noticieros de los años 50 en El Salvador, registros sobre folklore e historia, así como numerosas filmaciones sobre el período de la guerra. Con la ayuda de la Filmoteca de la UNAM, México, durante este año enviaremos personal a especializarse y a realizar restauraciones de algunos de nuestros films.

En este congreso de la FIAF deseamos solicitarles nos informen sobre los materiales relativos a El Salvador, que se encuentren en los archivos de sus respectivas instituciones, pues estamos preparando lo que será la primera muestra filmográfica salvadoreña.

De la misma manera les hacemos saber que estamos receptivos a los ofrecimientos que vuestras instituciones puedan hacernos en dos temas: a) La copia de algunos films salvadoreños que se encuentran dispersos en varios países. b) Talleres prácticos para la capacitación de personal en preservación.

Finalmente, queremos manifestar, lo importante que ha sido para El Museo de la Palabra y la Imagen, estar en Cartagena, de donde nos llevamos numerosas experiencias e ideas creativas, y una nueva visión sobre lo que significa el cine amateur, en nuestra tarea de fijar la memoria histórica y raíces culturales de El Salvador.

Corporación Cultural Cinemateca Chilena, Santiago de Chile

Juan José ULRIKSEN, President of the Corporación Cultural Cinemateca Chilena, Santiago de Chile, made following statement at the Open Forum section of the General Assembly of FIAF:

Cinemateca Chilena es, creo, la más nueva de todas las instituciones aquí representadas, si bien sus integrantes son profesionales de larga trayectoria en la actividad cinematográfica. Incluso, la creación de Cinemateca Chilena venía gestándose desde hacía muchos años. La institución a partir de la cual nace el proyecto es el Cine Arte Normandie, quizá el único que mantuvo viva la cultura cinematográfica durante los años de « la pesadilla » que sufrió nuestro país, caracterizada por una gran « chatura » cultural.

En 1990, las nuevas autoridades del Ministerio de Educación, que maneja los asuntos culturales internos en Chile, convocaron a un grupo de personas para crear las bases de una Cineteca Nacional con dependencia estatal. La mayoría de esas personas son actuales miembros de Cinemateca Chilena.

También fueron invitados a Chile personajes internacionales - Chema Prado y Guillermo Fernández Jurado, aquí presentes - con el fin de recibir su aporte.

La propuesta concluyó en un Informe Pro Cineteca Nacional que se entregó a las autoridades, pero hasta hoy (siete años después) nada se sabe en Chile acerca del destino de ese estudio.

Esperamos respetuosamente, y durante un tiempo prudencial, la iniciativa gubernamental, antes de comenzar nuestros trámites de creación.

En enero 1997, después de casi dos años de afinar todos los detalles jurídicos y legales, celebramos nuestra semana inaugural.

Instituímos los Jueves de Cinemateca Chilena - muy bien acogidos por el público de Santiago y Viña del Mar - destinados a la difusión de nuestro patrimonio filmico y de aquellas Muestras que circulan por el continente.

También estamos abocados al rescate, restauración y preservación de filmes - con un histórico Acuerdo de colaboración suscrito aquí en estos días-, incrementando nuestro archivo, clasificándolo y procesando la abundante documentación que heredamos del Cine Arte Normandie y de otras fuentes.

Por todo lo escuchado en este Congreso, me permito hacer una solicitud : son muchos los cineastas chilenos dispersos por el mundo; también están dispersas sus películas. Por eso pido a quienes tengan filmes de realizadores chilenos en sus archivos, nos contacten para acordar la forma de rescatar una copia para el país natal. Agradezco desde ya esa colaboración.

Agradezco también a Michelle Aubert por este momento, a Jorge Nieto por la hospitalidad y a Christian Dimitriu por su permanente apoyo.

**Cinemateca Universitaria «Enrique Torres» de la Universidad de San Carlos,
Ciudad de Guatemala**

Genaro COTOM SUM, Director of the Cinemateca Universitaria «Enrique Torres» de la Universidad de San Carlos, Ciudad de Guatemala, Guatemala, made following statement at the Open Forum section of the General Assembly of FIAF:

La Universidad de San Carlos de Guatemala, instituyó, dentro de sus proyectos culturales y académicos, por acuerdo de Rectoría No. 7110, del 09 de marzo de 1970 ; la Cinemateca Universitaria de Guatemala. El objetivo de creación de esta Unidad se fundamenta en promover el rescate, restauración, protección y difusión de las imágenes en movimiento, elemento cultural de formación y captación, del conocimiento científico e histórico-social. Base importante que se viene implementando con la concreción del acervo cinematográfico por medio de la indagación e investigación de la producción guatemalteca. El archivo se conforma con un aproximado de 1600 películas nacionales y 1500 títulos de otros países. Nuestra principal preocupación es la restauración de 500 películas, 35 mm, de Nitrato de Celulosa filmados de 1927 a 1951. Entidades como la FIAF nos ayudarán al propósito de salvaguardar las imágenes de la memoria visual de Guatemala impresa en miles de fotogramas del pletaje nacional y las películas de otros países del único archivo en nuestro país. El nombre de Enrique Torres a la Cinemateca Universitaria de Guatemala, se debe al reconocimiento que la Universidad hiciera a su fundador y primer director-coordinador, quien falleció en el ejercicio de sus labores en 1971.