

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Department of Film

SILENT AMERICAN FILMS FROM THE ARCHIVE

Dear Colleague:

On Thursday, May 22, beginning at 6:30 p.m., we will show some films from our collection in the small 4th floor projection room.

We will show a group of Biograph films, 1911-1913, directed by D. W. Griffith, Mack Sennett, and others, which we have recently printed from the original negatives, as part of our preservation program.

We will also show one or two features. This part of the program has been left open in order that you may indicate a choice if you wish. We suggest you put a check mark beside the title that interests you. We will show the films that receive the most votes.

- ___ An original tinted print of INTOLERANCE, 1916, directed by D. W. Griffith.
- ___ HOODOO ANN, 1916, supervised and written by D. W. Griffith, directed by Lloyd Ingraham. With Mae Marsh and Robert Harron.
- ___ TWENTY THOUSAND LEAGUES UNDER THE SEA, 1916, directed by Stuart Paton, based on Jules Verne. Underwater photography based on the inventions of Ernest and George Williamson.
- ___ WOMAN, 1918, directed by Maurice Tourneur.
- ___ A KISS FOR CINDERELLA, 1925, directed by Herbert Brenon, with Betty Bronson, Tom Moore, Esther Ralston.
- ___ HANDS UP!, 1926, directed by Clarence Badger, with Raymond Griffith, Montagu Love, Mack Swain, Marion Nixon.
- ___ NIGHT OF LOVE, 1927, produced by Samuel Goldwyn, directed by George Fitzmaurice, with Ronald Colman, Vilma Banky.
- ___ SHOULDER ARMS, 1918, directed by Charles Chaplin.

Please return by Thursday morning to anyone of the staff. If you don't have any preference, please come anyway.

Eileen Bowser

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Department of Film

NEW INDEPENDENT FILMS FROM THE ARCHIVE

Dear Colleague:

On Friday evening, May 23rd, after the screening of the Méliès film in the Museum auditorium, we will show some of the new independent films in our archive.

Program:

A QUESTION FOR MR. HUMPHREY by Edward Lynch
ATMOSFEAR by Tom DeWitt
OH DEM WATERMELONS by Robert Nelson
AIRSHAFT by Ken Jacobs
PERMUTATIONS by John Whitney
FRENCH LUNCH by Nell Cox
BILLABONG by Will Hindle
MOON by Scott Bartlett

-- intermission --

THE BED by James Broughton
THE MAMMAL PALACE by George Kuchar
OFF/ON by Scott Bartlett
SURFACE TENSION by Hollis Frampton
A FILM BY JEAN GENET
PBL#1 by Robert Breer

The program which runs two and a half hours may be subject to change.

If you wish, you may bring guests. We hope you enjoy the program.

Adrienne Mancina
Larry Kardish

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat provisoire

74 Galerie Ravenstein Bruxelles

Téléphone 13 41 53

DRAFT AGENDA OF THE XXV GENERAL MEETING
NEW YORK, 21st to 24th May 1969

FIRST SESSION (OPEN)Wednesday, May 21st - 10.00 to 13.00 a.m.

- 1) Welcoming remarks by the host of the Congress, Mr Willard Van Dyke and Report of the President of F.I.A.F., Mr Jerzy Toeplitz.
- 2) Confirmation of the status and voting power of the members.
- 3) Adoption of the agenda.
- 4) Approval of the Minutes of the preceding General Meeting.
- 5) Report of the Secretary General.
- 6) Report of the Treasurer.
- 7) Report of the Auditors.
- 8) Discharge of the administration of the outgoing Executive Committee.

SECOND SESSION (OPEN)Wednesday, May 21st - 14.00 to 18.00 p.m.

- 9) Projects and publications underway (list herewith).

THIRD SESSION (FULL MEMBERS ONLY)Thursday, May 22nd - 10.00 to 13.00 a.m.

- 10) Questions relating to the status of members / Admission of new members.

FOURTH SESSION (OPEN)Thursday, May 22nd - 14.00 to 18.00 p.m.

- 11) Young and small archives.
- 12) Latin American archives.
- 13) Extension of F.I.A.F. aims and activities (Educational use of archive films)

FIFTH SESSION (MEMBERS ONLY)Friday, May 23rd - 10.00 to 13.00 a.m.

- 14) Office and Executive Secretary.
- 15) Relations between archives and producers.
- 15a) Information letter.

SIXTH SESSION (MEMBERS ONLY)Friday, May 23rd - 14.00 to 18.00 p.m.

- 16) The 1970 budget.
- 17) Election of the new Executive Committee and Auditors.
- 18) Date and place of the next General Meeting.

SEVENTH SESSION (OPEN)Saturday, May 24th - 10.00 to 13.00 a.m.

- 19) Rules for the operation of F.I.A.F. commissions.
- 20) Report of the Commission for Documentation and Cataloguing and Reorganization of the Commission for Documentation and Cataloguing.
- 21) Future projects.

EIGHTH SESSION (OPEN)Saturday, May 24th - 14.00 p.m.

- 22) Any other business.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM
INTERNATIONAL FEDERATION OF FILM ARCHIVES

COMPTE RENDU FINANCIER 1968

FINANCIAL REPORT 1968

et / and

BUDGET 1970

- BILAN AU 31 DECEMBRE 1968
- COMPTE DE GESTION DU 1/1 AU 31/12/1968
 - Etat des Dépenses
 - Etat des Ressources
- ETAT DES COTISATIONS REÇUES EN 1968
- ETAT DES COTISATIONS DUES AU 31/12/68
- BUDGET 1970

B I L A N A U 31

F.S.

Meubles de bureau et équipement au 31/12/67	2255.02	
- Perte sur vente	<u>2036.02</u>	
Balance transférée à la Banque Suisse	219.00	-
Au 31/12/68		
<u>Cotisations restant dues au 31/12/68</u>		
cotisations 1968	12,050.00	
cotisations 1967	<u>1,075.00</u>	13,125.00
<u>Banque SUISSE</u>		
Compte intérêt	41,612.70	
Compte courant	<u>31,910.56</u>	73,523.26
<u>Banque PARIS au 31/12/67</u>		
Moins dépenses - Bureau de Paris	1,916.57	
Balance transférée à la Banque Suisse	<u>1,402.30</u>	
Au 31/12/68	514.27	-
		21.63
<u>A RECEVOIR</u>		
Publications		

86,669.89

D E C E M B R E 1 9 6 8

F.S.

Prêt de Mme WHEATLEY à la Caisse au 31/12/67
Payé à Mme Wheatley de la Banque Paris

77.10
77.10

EXCEDENT COMPTABLE

Antérieur à 1968
1968

62,724.94
17,436.92

80,161.86

Frais à payer

Cinémathèque Royale de Belgique
British Film Institute
Rapid Copy Office

1,992.25
2,857.49
1,658.29

6,508.03

86,669.89

COMPTE DE GESTION DU 1/1 AU 31/13/68

DEPENSES DE LA FIAF EN 1968

Prévues 1968

F.F.

Effectives 1968

F.S.

Chapitre I - Opérations courantes

<u>A. Traitements du personnel</u>			
19.200,00	- Salaires	9.035,51	
192,00	- Indemnité transport		
5.000,00	- Cotisation patronale - Sécurité Soc.		
750,00	- Conseil financier	709,30	
<u>3.000,00</u>	- Travaux extérieurs, ronéotypage, trad.....	<u>1.519,97</u>	
28.142,00			11.264,78
<u>B. Fonctionnement du Secrétariat</u>			
2.000,00	- Electricité, Fournitures	-	
1.500,00	- Téléphone, télégraphe	1.768,11	
200,00	- Révision, matériel bureau	1.112,23	
150,00	- Etrences	4,87	
60,00	- Frais bancaires	489,80	
1.500,00	- Poste	2.215,39	
<u>500,00</u>	- Déplacements	<u>476,95</u>	
5.910,00			6.067,35

Chapitre II - Opérations spéciales

2.500,00	- Congrès	4.641,45	
1.500,00	- Comité directeur	962,38	
1.500,00	- Frais de missions, représentation	1.286,84	
6.000,00	- Publications, catalogues, etc.	3.245,15	
<u>1.000,00</u>	- Imprévus, divers	-	
12.500,00			10.135,82

Chapitre III - Opérations extraordinaires

1.500,00	- Conseil juridique	43,26	
500,00	- Achat meubles, équipement bureau		
	- Perte sur vente de nos actifs	2.036,02	
<u>12.000,00</u>	- Location local Secretariat	<u>3.644,95</u>	
14.000,00			5.724,23

- Pool
Fonds de réserve

60.552,00 F.F.

53.437,14 en Francs suisses

Total des dépenses 33.192,18 F.

ETAT DES RESSOURCES DU 1/1 AU 31/12/68

	F.S.
* Cotisations	47,610.00
Publications	617.01
Produits financiers	
- Différences de change 122.60	
- Intérêts de la banque 1,369.80	
	1,492.40
Remboursement des fonds retenus par les Archives canadiennes des films pour Secrétariat	909.69
	<u>50,629.10</u>

Ressources en 1968	50,629.10
Dépenses en 1968	33,192.18

EXCEDENT COMPTABLE	<u>17,436.92</u>	F.S.
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Cotisations reçue en 1968	48,305.00
- Cotisations dues au 31/13/67 reglées en 1968	<u>8,065.00</u>
	40,240.00
+ Cotisations de 1968 non payées au 31/12/68	<u>12,050.00</u>
<u>Cotisations afférentes à 1968</u>	<u>52,290.00</u>
- Cotisations dues au 31/12/67 qui ne seront jamais versées (membres radiés, etc)	<u>4,680.00</u>
	<u>47,610.00</u>

ETAT DES COTISATIONS RECUES EN 1968

	TOTAUX	1966	1967	1968
Archion Israëli Leseratim	1.550,00			1.550,00
Arhiva Nacionala de Filme	1.550,00			1.550,00
Bulgarska Nacionalna Filмотека	-			-
Canadian Film Archives	1.550,00			1.550,00
Centralne Archiwum Filmowe	1.550,00			1.550,00
Cinematеca de Cuba	1.550,00			1.550,00
Ceshkoslovenska Filmowy Ustav	1.550,00			1.550,00
Cinematеca Nacional	1.550,00			1.550,00
Cinémathèque Canadienne	1.550,00			1.550,00
Cinémathèque Royale de Belgique	1.550,00			1.550,00
Cinémathèque de Toulouse	1.550,00			1.550,00
Cineteca Italiana	2.325,00	1.550,00	775,00	
Cineteca Nazionale	1.550,00			1.550,00
Danske Filmmuseum	1.550,00			1.550,00
Deutsches Institut für Filmkunde	1.550,00			1.550,00
Deutsche Kinemathek	1.550,00			1.550,00
Filmарshiva Shqiperise	2.440,00		1.120,00	1.320,00
Filmhistoriska Samlingarna	1.550,00			1.550,00
Filmmuseum Zürich	-		1.550,00	-
Filmoteca Nacional de España	1.550,00		1.550,00	-
Gosfilmofond	1.550,00			1.550,00
Jugoslovenska Kinoteka	1.550,00			1.550,00
Magyar Filmtudományi	1.550,00			1.550,00
Museum of Modern Art - Dept. of Film	-			-
Museo Nazionale del Cinema	1.550,00			1.550,00
National Film Archive	-			-
National Film Archive of India	2.040,00		920,00	1.120,00
National Library of Australia - Film Div.	1.550,00			1.550,00
Nederlands Filmmuseum	1.550,00			1.550,00
Norsk Filminstitutt	1.550,00			1.550,00
Oesterreichisches Filmarchiv	1.550,00			1.550,00
Oesterreichisches Filmmuseum	1.550,00		1.550,00	-
Sinematek Dernegi	-			-
Staatliches Filmarchiv	1.550,00			1.550,00
Suomen Elokuva-Arkisto	-			-
Turk Film Arisivi	300,00		300,00	-
UCLA - Dept. of Theater Arts	300,00			300,00
Cine Arte del S.O.D.R.E.	600,00		300,00	300,00
F.S.	48.305,00	1.550,00	6.515,00	40.240,00

COTISATIONS A RECEVOIR AU 31/12/1968

Cotisations 1968

F.S.

Membres effectifs

Bulgarska Nationalna	1,550,00		
Cineteca Italiana	1.550,00		
Filmoteca Nacional de España	1.550,00		
Museum of Modern Art *	1.550,00		
National Film Archive *	1.550,00		
Oesterreichisches Filmmuseum *	1.550,00		
Suomen Elokuva-Arkisto *	<u>1.550,00</u>		

10.850,00

Membres correspondants

Cinemateca Universitaria, Peru *	300,00		
Filmmuseum Zürich	300,00		
Korean Federation	300,00		
Türk Sinematek Derneği	<u>300,00</u>		

1.200,00

12.050,00

Cotisations 1967

Membres effectifs

Cineteca Italiana *

775,00

Membres correspondants

Korean Federation **

300,00

1.075,00

F.S. 13.125,00

* reçu en 1969

** 174.20 F.S. reçu en 1969.

DEPENSES PREVUES POUR LE FONCTIONNEMENT DE LA FIAF EN 1970Prévues 1969
F.S.Chapitre I - Operations courantes

A. Traitements du personnel

16.000,00	- Salaire - Sec. Executive.....	16.000,00	F.S.
150,00	- Indemnité transport.....	150,00	
4.000,00	- Cotisation patronale, Sécurité Soc...	4.000,00	
800,00	- Conseil financier.....	850,00	
2.000,00	- Travaux extérieurs, ronéotypage.....	<u>2.000,00</u>	
<u>22.950,00</u>			23.000,00 F.S.

B. Fonctionnement du Secrétariat

2.000,00	- Electricité, fournitures.....	2.000,00
1.600,00	- Téléphone, télégraphe.....	1.700,00
200,00	- Révision, matériel bureau.....	300,00
100,00	- Etrences.....	100,00
50,00	- Frais bancaires.....	500,00
1.500,00	- Poste.....	2.000,00
500,00	- Déplacements.....	400,00
<u>5.950,00</u>		<u>7.000,00</u>

Chapitre II - Opérations spéciales

2.000,00	- Congrès.....	3.000,00	
1.000,00	- Comité directeur.....	1.000,00	
1.000,00	- Frais de missions, représentation....	1.500,00	
5.000,00	- Publications, catalogues, etc.....	5.000,00	
500,00	- Divers.....	<u>500,00</u>	
<u>9.500,00</u>			11.000,00

Chapitre III - Opérations extraordinaires

24.500,00	- Location local Secrétariat.....	8.500,00	
500,00	- Achat meubles, équipement, amortisse- ment..	<u>2.000,00</u>	
<u>25.000,00</u>			10.500,00

-Pool (pour mémoire 1969 F.S. 500)

63.400,00 F.S.TOTAL DES DEPENSES
PREVUES51.500,00 F.S.

REVENUS PREVUS POUR 1970

Cotisations

Membres effectifs	F.S.	48.100,00
Membres provisoires	F.S.	3.000,00
Membres correspondants et associés	F.S.	2.875,00
		<hr/>
		53.975,00

(Approx.) 90% des cotisations prévues

48.500,00 F.S.

Publications

2.000,00

Divers (Intérêts de la banque, etc.)

2.000,00

REVENUS PREVUS

51.5000,00 F.S.



FIAF Projects

108 BERLIN 8, KRONENSTR. 10

A 3.) Completion of films

The Staatliches Filmarchiv der DDR has been working on the completion of the film "Metropolis" by Fritz Lang. This project has not yet been finished, for two reasons,

- the sudden departure of Jay Leyda to the United States
- certain objective difficulties arising through international participation.

Here are some of the experiences resulting from the work on "Metropolis":

1. It seems to be necessary to formulate certain principles concerning the rights and obligations of the archives which carry out the completion of films with cooperation from abroad, such as
 - The right to print extracts of the copies in order to put them together to a complete version;
 - Who takes care of the transport expenses of these films?
 - In how far is the archive which does the completion work obliged to send complete versions to the cooperating archives, and if so, under what conditions?

The newly elected Comité Directeur should be made responsible for the elaboration of such principles.

2. Comparing and completing of films can be accomplished only on the stipulation that all available copies have been received by us at a previously appointed date. (When the project was started at the Staatliches Filmarchiv, we applied the method to examine copies that reached us within a comparatively long space of time from different archives. It was felt that this procedure is not applicable.)

Fernruf:
 Telegrammadresse: Filmarchiv Berlin
 Bankkonto: BSK 6651-26-130012
 Postscheckkonto Berlin 381 11

3. The results of the comparison and of the alterations made should carefully be taken to protocol and should be compiled in a document which shall be at the disposal of all archives.
4. The memories of the creator of a film should not be considered the starting-point to achieve the most complete version.



FIAF Projects

108 BERLIN 8, KRONENSTR. 10

B 8.)

EMBRYO

A second edition of the EMBRYO census was planned for 1969. Jay Leyda agreed that the second edition should be delayed because of two reasons:

- only a very small number of archives acquired the census for their work;
- the number of additions received so far does not yet justify a second edition at the present time.

For the time being, additional cards, suggestions for changes and corrections for a new edition have been received from Amsterdam, West-Berlin, Kopenhagen, Budapest, Prague, and Sofia.

In 1968, Jay Leyda spent some time at the Nederlands Film-museum in order to include their newly acquired collection of early films in EMBRYO.

Continuing the EMBRYO project

1. Jay Leyda has left the Staatliches Filmarchiv for the United States and will stay there for an indefinite period. The data compiled by him for EMBRYO are kept at the Staatliche Film-archiv.
2. A second edition of the census is being prepared by the Staatliches Filmarchiv der DDR and will come out in spring 1970.
3. Deadline for any incoming alterations concerning the second edition of the EMBRYO census will be September 30th, 1969.

We invite all archives to participate, and we ask them to send their contributions to be included in the second edition of EMBRYO to the address of the Staatliches Filmarchiv der DDR before 30th September, 1969.

Fernruf:
Telegraphadresse: Filmarchiv Berlin
Bankkonto: BSK 6651-26-130 012
Postscheckkonto Berlin 381 11



108 BERLIN 8, KRONENSTR. 10

R E P O R T

Inquiry on the collection of non-fiction films in
the member archives of FIAF

Note:

The following proposal was presented by the Staatliches Filmarchiv der DDR to the XXIII FIAF Congress in Berlin and was accepted as a FIAF project.

Study on compiling and cataloguing non-fiction films

The Staatliches Filmarchiv der DDR wants to draw the attention of all archives in FIAF to the great importance of non-fiction films as authentic documents of 20th century history.

Most of the international projects mentioned so far are exclusively devoted to the problems of fiction films. The Staatliches Filmarchiv recommends to compile a study with the help of all affiliated archives by the time of the next congress on:

- a) the importance of collecting non-fiction films, particularly documentary films, in the archives;
- b) the present situation in collecting non-fiction films in the FIAF archives;
- c) general problems of cataloguing non-fiction films.

The Staatliches Filmarchiv is ready to take over the responsibility for analysing the study. Financial support by FIAF is not necessary for the time being.

In the course of 1968 a questionnaire was sent to all archives (see enclosure 1).

Altogether 21 archives answered the questionnaire (see enclosure 2).

Results of the inquiry:

1. Does your archive collect non-fiction films?

21 archives answered with yes;

2. Do you think it necessary for member archives of FIAF to collect non-fiction films?

20 archives think it necessary to collect non-fiction films;

1 archive thinks it desirable,

none of the archives has refused to collect non-fiction films.

3. What categories of non-fiction films do you collect?

(e.g. newsreels, documentary films, scientific-research films, popular-scientific films, educational films, experimental films, publicity films, animation films)

7 archives collect unreservedly any categories of non-fiction films

(Havanna, Kopenhagen, London, New York, Ottawa, Rome, Berlin)

These archives don't commit themselves in theory to any limitation on certain categories, which does not exclude selection as a matter of practice.

Most archives collect certain categories of non-fiction films only. The following tendencies become evident:

- newsreels, documentary films, experimental and animation films are preferably collected;

- less attention goes to the categories of educational films, scientific-research and popular-scientific films (exceptions are the archives in Moscow, Sofia and Berlin, functioning as national archives, they collect such categories only inasmuch as they are national productions or national distribution films);
- scarcely noticed are the categories of publicity films (exceptions are the archives in Stockholm, West-Berlin and the Österreichisches Filmmuseum).

4. According to what principles of selection do you collect non-fiction films?

Only three considerably small archives collect indiscriminately every material that reaches them, (Ottawa, Havana, Österreichisches Filmmuseum)

The majority of archives collects non-fiction films according to the following criteria of selection:

- the complete national production (Sofia, Belgrad, Berlin) ;
- preferably the national production (Oslo, Poona, Österreichisches Filmmuseum);
- historic and artistical value, concerning the national as well as the foreign productions.

Do you collect finished films only or also unedited footage?

10 archives (by way of selection) : yes
8 archives : no

5. How do you collect non-fiction films?

- regular acquisition: 8 archives
- regular acquisition of national productions only: 5 archives
- acquisition by chance: 8 archives
- acquisition by chance concerning foreign productions only: 4 archives

Do you acquire the films free of charge or do you pay for them?

- free of charge: 9 archives
- partly free of charge/
partly against payment: 10 archives

Will those films become the property of your archive or are they only stored by you?

- property: 10 archives
- only for storage: 9 archives

6. How is your collection of non-fiction films organized?

Are your non-fiction films included in the vaults and in the catalogue of the whole collection or are they kept separate in the vaults and in the catalogue?

- included in the vaults and catalogue: 9 archives
(Belgrad, Budapest, Haifa, Havanna, Kopenhagen, London, Montevideo, New York, Ottawa);
- separately in the vaults and catalogue: 8 archives
(Berlin, Moscow, Oslo, Poona, Sofia, Toulouse, Österreichisches Filmmuseum, Rome);
- included in the vaults, separately in the catalogue: 2 archives
(Stockholm, West-Berlin)

Is there a separation into sub-categories?

yes: 13 archives (in the first place, partly
in preparation)

no: 5 archives
(Haifa, Havanna, Oslo, Montevideo, Sofia)

7. Do you use special catalogue cards for non-fiction films?

yes: 6 archives
(Berlin, Belgrad, Oslo, London, Rome,
Österreichisches Filmmuseum)

no: 13 archives

What are the minimum data that should be on a catalogue card for non-fiction films?

Here are the proposals made by the archives that answered the questionnaire:

TITLE
YEAR OF PRODUCTION
DISTRIBUTION
DIRECTOR
AUTHOR
PRODUCER
PRODUCING COMPANY
EDITING
MUSIC
LENGTH
NUMBER OF REELS
SILENT/SOUND
BLACK AND WHITE/COLOUR
POSITIVE/NEGATIVE
SUBJECT
DESCRIPTION OF CONTENTS

concerning newsreels:

TITLE
DATE OF RELEASE
SUBJECTS

Some archives sent us samples of their catalogue cards which will be at the disposal of the commission on film cataloguing for their future work.

8. Does your archive have a subject index for non-fiction films?

yes: 4 archives

(Belgrad, London - UDC, Moscow - about 180 catchwords, Ottawa - UDC)

no: 17 archives

9. How large is your collection of non-fiction films?

	Titles (approx. figures)	Reels (approx. figs.)
Belgrad	6,300	10,000
Berlin	36,000	
Budapest	1,500	25,000
Haifa	103	110
Havana		
Kopenhagen	1,300	
London	12,500	
Montevideo	300	500
Moscow		20,000
New York	500	
Oslo	700	800
Ottawa	900	2,200
Pouma	101	158
Rome	1,900	2,800
Sofia	6,000	9,000
Stockholm	700	
Toulouse	1,600	2,300
West-Berlin	200	300
Vienna (ÖFA)	1,000	2,000
Vienna (ÖFH)		3,000
Wiesbaden	100	150

10. Are there other non-commercial archives in your country that collect non-fiction films?

In what way are you cooperating with them?

- Belgrad - Museum of Revolution
(only films about the Revolution in Yugoslavia)
Cooperation: preservation, cataloguing
- Berlin - no
- Budapest - no
- Haifa - Ministry of Information
National Zionist
Ya'ad Vashem Archive
Axelrod Archive
Geva Films Archive
Cooperation: mainly in documentation and in exchange of copies.
No central indexing has been arranged, though a plan is being discussed at present as to how to organize it.
- Havana - Havana University
(Medios Audiovisuales)
Ministerio de Educacion
Consejo Nacional de Cultura
Cooperation: film and documentation exchange
- Kopenhagen - National Museum's Archive
for Historical Voices and Films
(only Danish material)
Cooperation: exchange

- London - Imperial War Museum
Cooperation: fully
- Montevideo - Institute of Cinematography of
the University
- Moscow - Gosudarstvennij Archiv
Kino-Foto-Fonodokumentov
Cooperation: in collection
- New York - George Eastman House
Library of Congress
Smithsonian Institution
Cooperation: exchange of films
and information
- Oslo - Statens Filmcentral
Cooperation: in collection,
Statens Filmcentral collects
educational and scientific films
- Ottawa - Cinémathèque Canadienne
- Poona - no
- Rome - Cineteca Italiana
Istituto Luce
Cineteca Scolastica
Centro Nazionale per i Sussidi
Audiovisivi
Cineteca del Festival dei Popoli
Cooperation: not organized,
exchange of films
- Sofia - Popular Science Filmstudio
Newsreel and Documentary Filmstudio
- Stockholm - no

Toulouse	-	Cin��math��que Fran��aise Service des Archives du Film
West-Berlin	-	Landesbildstelle Berlin
Vienna	-	no
Wiesbaden	-	Bundesarchiv Koblenz Landesbildstellen

Does the work of your archive and the cooperation with other non-commercial archives guarantee that the film documents are indexed for the political, economical, social and cultural development of your country?

Complete storage of film documents can be accomplished only in countries with the film production and the archives being governmental institutions.

The archives of other countries can only preserve a selection of audio-visual documents of the national development.

11. Does your archive contribute to the film documentation by making films?

yes: 4 archives

(Belgrad, Haifa - occasional financing of documentary films;
Havana - one film about the archive;
  sterreichisches Filmarchiv)

no: 17 archives

(three of which are planning to make their own documents)

12. Is there a cooperation between your archive and the television of your country for permanent storage on non-fiction films and in which form?

no: 10 archives

(Belgrad, Montevideo, Moscow, Ottawa, Poona, Sofia, Toulouse, West-Berlin, Österreichisches Filmmuseum, Wiesbaden)

Relations that are gradually extended:

6 archives

(Budapest, London, New York, Oslo, Stockholm, Österreichisches Filmarchiv)

Close relations:

2 archives

(Havanna - agreement on cooperation concerning preservation and documentation;
Berlin - organization of a joint archive for permanent storage)

Some consequences resulting from the inquiry concerning THE collection of non-fiction film in the member archives of FIAF

1. Conception of collection

Audio-visual information is of growing significance nowadays. The collection conception of the archives which is preferably determined by the film as a work of art - does not reflect the role of the film as a media of audio-visual information and document of historic tradition.

The collection conception of the archives should be based upon the comprehensive evaluation of the films which was made by the International Film and Television Council in its declaration of March 1968:

Such audiovisual media as the film and television provide exceptional new powers of expression for appealing to the heart and minds of ordinary men and women everywhere, for presenting scientific knowledge in new and exciting creative forms, for contributing to educational advancement, and for enriching cultures. These new media are indeed just as precious and vital to the cultural advancement of mankind as are the more traditional forms of expression and merit esteem and treatment no less favourable than that given to the older media.

For this very reason it is felt that the archives should revise the principles of their film collection and to give greater consideration to the non-fiction films.

8. Evaluating principles of selection

The considerable quantity of audio-visual materials produced at the present time forces all archives to apply a scheme of selection, even the ones that aim for the most possible completeness of their collections. There is no point in preserving everything that is produced. The film archives apply certain rules of selection in their practical work.

The evaluation of audio-visual materials proves to be an extremely complicated problem which is of vital importance to the film archives, but so far there are no objective criteria yet.

Based upon the traditions and the rich experiences of its members it should be a task for FIAF to organise an international exchange of opinions on that problem and to elaborate recommendations in order to determine the historical value of audio-visual materials. Such recommendations could represent a valuable orientation for all archives.

3. Cataloguing and indexing of non-fiction films

The fact that there is no cataloguing system that meets the particularities of non-fiction films is far from being satisfactory. The inquiry confirms the urgent necessity of two projects of the commission on film cataloguing:

- the elaboration of suggestions for a maximum and a minimum recording of filmographic data concerning non-fiction films;
- the elaboration of recommendations in order to establish a subject index for non-fiction film materials.

4. Relationship between film archives and television companies

Basing on the experiences that the film archives had for decades and by realizing the historical value of audio-visual materials it seems to be necessary for the member archives to make greater efforts in order to preserve the television productions in permanent storage. When it comes to documentary recording, television plays a much greater part in many countries than cinematography nowadays. The bitter experiences from the history of the film and the fact that certain periods in film history are represented only imperfectly, should make all archives concentrate their work on the permanent preservation of the most important works of television. The measures to be taken might differ from country to country, but the historical responsibility of the member archives of FIAF will remain the same in all countries.

Enclosure 1

Q u e s t i o n n a i r e
o n n o n - f i c t i o n f i l m s i n t h e m e m b e r a r c h i v e s o f F I A F

Name of archive:

1. Does your archive collect non-fiction films? yes / no

2. Do you think it necessary for member archives of FIAF to collect non-fiction films? yes / no
If not, what are the reasons?

3. What categories of non-fiction films do you collect?
(e.g. newsreels, documentary films, scientific-research films, popular-science films, educational films, experimental films, publicity films, trick films etc.)

What categories of non-fiction films are not collected by you?

4. According to what principles of selection do you collect non-fiction films?
(e.g. national or international production, long metrage or short metrage, classics, etc.)

Do you collect finished films only or also unedited footage?

5. How do you collect non-fiction films?
Regularly? By chance?

Do you acquire the films free of charge or do you pay for them?

Will those films become the property of your archive or are they only stored by you?

From: Dr. C. H. Roads, Deputy Director and Assistant Director for the Records Division.



IMPERIAL WAR MUSEUM

Lambeth Road, LONDON S.E.1

Telephone: 01-735 8922

Please address any reply to
THE DIRECTOR GENERAL
and quote: CHR/BAP/B10
Your reference:

24th April, 1969.

Dear Mr Lebow,

..... As to the point of what issues in the field of smaller archives might merit discussion, I would suggest that one point which might be of interest is the question of international recognition of an accepted training for a person who is given responsibilities over the whole audio-visual field. The point I am making is, of course, that in many of the developing countries film collections are so small as not to merit the more orthodox approach; the means of tackling the requirements is to give someone charge of the whole audio-visual range. "

Enclosure 2

Archives that participated in the inquiry

1. Belgrad - Jugoslovensky Kinoteka
2. Berlin - Staatliches Filmarchiv der DDR
3. Budapest - Magyar Filmtudományi Intézet és Filmarchivum
4. Haifa - Israel Film Archiv
5. Havanna - Cinemateca de Cuba
6. Kopenhagen - Det Danske Filmmuseum
7. London - National Film Archive
8. Montevideo - Cine Arte del Sodre
9. Moskau - Gosfilmofond
10. New York - Department of Film, Museum of Modern Art
11. Oslo - Norsk Filminstitutt
12. Ottawa - Canadian Film Institute
13. Poona - National Film Archive of India
14. Rom - Cineteca Nazionale
15. Sofia - Bulgarska Nationalna Filmoteka
16. Stockholm - Filmhistoriska Samlingarna
17. Toulouse - Cinémathèque de Toulouse
18. Westberlin - Deutsche Kinemathek
19. Wien - Österreichisches Filmarchiv
20. Wien - Österreichisches Filmmuseum
21. Wiesbaden - Deutsches Institut für Filmkunde

+ Amsterdam

(de Jaal en f. m.)

FINANCIAL ACCOUNT FIAF MEMBER'S FILMSERVICE

(1-05-1968 up to 30-4-1969)

Credit balance 1-05-1968	Fl. 2.101.73	Clearance-transport and freight expenses	Fl. 494.20
Filmhistoriska Samlingarna	" 200.--	Bank expenses	" 47.76
Deutsche Kinemathek e.V.	" 50.--	Postage- and stationary	" 30.--
Filmliga Delft (Filmmuseum presentation)	" 50.--	Credit balance (30-04-1969)	" 1.929.77
Archive Nationale des Films, Bucarest	" 50.--		
Danish Filmmuseum	" 50.--		
	<u>Fl. 2.501.73</u>		<u>Fl. 2.501.73</u>
	=====		=====

SPECIFICATION CREDIT BALANCE (30-04-1969)

Liquid funds	Fl. 526.94		
Postal cheque account	" 1.302.83		
<u>Debtors</u>		Fl. 1.829.77	
Archive Nationale des Films, Bucarest	Fl. 50.--		
Danish Filmmuseum	" 50.--		
	<u>Fl. 100.--</u>		
	<u>Fl. 1.929.77</u>		
	=====		=====

FIAF MEMBERS' FILMSERVICE

From 21-3-1968 / 30-4-1969 the following films of the FIAF-Pool have been sent to:

- 5-4-1968 Goethe Institut
Paris
(with the agreement of
Cinémathèque de Toulouse).....KUHLE WAMPE

- 5-6-1968 Deutsche Kinemathek
W.Berlin.....VAMPYR

- 14-8-1968 Filmhistoriska Samlingarna
Stockholm.....THE MAKING OF BRONCHO
BILLY
HELL'S HINGES
UNDER WESTERN SKIES
THE LAST OF THE MOHICANS

- 30-10-'68 Archive Nationale des Films
Bucarest.....BEGONE DULL CARE
BLINKITY BLANK
CHAIRY TALE
LITTLE PHANTASY
LE MERLE
NEIGHBOURS
PEN POINT PERCUSSION
LA POULETTE GRISE
STARS AND STRIPES

- 30-10-'68 Filmliga Delft
Delft.....VAMPYR

- 4-11-'68 Filmhistoriska Samlingarna
Stockholm.....VAMPYR

Amsterdam, May 1969

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Annex n° 9

Secrétariat provisoire

74 Galerie Ravenstein Bruxelles 1

Téléphone 13 41 53

XXV GENERAL MEETING

NEW YORK, May 21 - May 24, 1969

* * *

PROBLEMS OF THE SMALL AND YOUNG ARCHIVES

* * *

devlet güzel sanallar akademisi, fındıklı/istanbul

1.

TURK turkish film archive
FILM
ARSIVI

uluslararası film arşivleri federasyonu yazışma üyesidir/corresponding member of FIAF

Mr. Jacques Ledoux,
General Secretary,
Cinematheque Royale de Belgique,
23 Ravenstein, Bruxelles 1

April 9, 1969

Dear Mr. Ledoux,

Your writing, dated April 1, 1969 will put forward the problems which are of great importance for archiving. I will try to explain the problems we confront from time to time, rather than problems in general.

1) To help the development of the newly established archives or archives which are small even if they have been founded long before and thus to make the spreading of the art of cinema possible, is something which both the big archives and the F.I.A.F. could easily do. Till now, the constant word we heard from our colleagues when we asked for a film has been, "copyright". Since, both the F.I.A.F. and the archives have [^]commercial aims it shouldn't be hard to settle this subject, and this subject must be settled. The archive which possesses a certain film, if it has acquired the film by normal procedures, should also get the right of showing the film throughout the world for cultural purposes.

The Türk Film Arşivi has been applying this method since three years. The conditions are written on a donation form and the person or the company who gives the film signs it. This document settles the subject not only within Turkey but also with the foreign companies abroad.

In the last month, negatives of 450 films have been donated to the Türk Film Arşivi. As soon as our printing and processing equipment start to work, we will develop copies from the negatives and circulate them among our colleagues.

2) The big archives should generously give films to the small ones. Because cinema is different from other arts and there is no problem of the original as in painting, sculpture, etc. Both the F.I.A.F. and us, who are assembled around this foundation must exchange films more generously and easily. There must be a unity of thought among the archives. When on one hand, in answer to our asking for a film from one of our colleagues, we get, "How could you ask for such an important film, it is a ridiculous request," on the other hand, another colleague sends the same film

devlet güzel sanallar akademisi, fındıklı/istanbul

TURK
FILM
ARŞIVI
turkish film archive

2.

uluslararası film arşivleri federasyonu yazışma üyesidir/corresponding member of FIAF

and other more important ones easily.

Such occasions may cause soreness. The conception, "to give" or "not to give" must be settled.

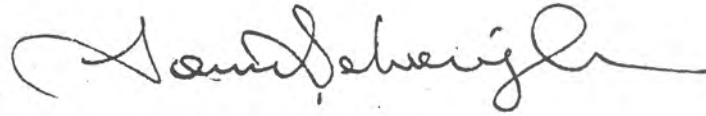
Young archives should know which film is to be asked for and which film is not. Our opinion is that every film should be available to be asked for.

3) The main problem which is outside of both the F.I.A.F. and the archives is the customs. Isn't it possible to make an international agreement?

4) When all these problems are settled the F.I.A.F. will have more importance and realise its aims.

Although we are a small and young archive you must be sure we will gladly do our duties for the settling of the problems.

Yours sincerely,



Sami Şekeroğlu
Director



SERVICIO OFICIAL DE DIFUSION RADIO ELECTRICA

MONTEVIDEO
REPÚBLICA ORIENTAL DEL URUGUAY

N.Y.

251/969

Montevideo, April 15, 1969

M. Jacques Ledoux
Federation Internationale des Archives du Film
74 Galerie Ravenstein
BRUXELLES 1

Dear M. Ledoux:

..... " As for your last circular letter of April 1st. regarding important problems for small film libraries which might be included in the agenda, my personal impression is that the integration of latin american libraries to FIAF, is certainly the main, and I will be quite happy if we can solve that.

In particular, our biggest problem is the fact of having only original prints, without any possibilities of making negatives from them, but I cannot imagine how the Federation can solve that. "

Looking forward to see you in New York, I remain yours very cordially,

Eugenio Hintz
Director of Cine Arte
del SEDRE



Комитет кинематографии при Совете Министров СССР
ВСЕСОЮЗНЫЙ ГОСУДАРСТВЕННЫЙ ФОНД КИНОФИЛЬМОВ

„ГОСФИЛЬМОФОНД“

На в-№ _____ дата _____

„ Le 22 avril _____ 196 9г.

M. Jacques Ledoux
Secrétaire Général de la FIAF
Bruxelles
Belgique

При ответе сослаться на № 88

Cher Monsieur Ledoux,

Je suis bien content que le Congrès de la FIAF aille discuter des problèmes des jeunes Archives et il me semble qu'en premier lieu tous les délégués doivent prendre part à la discussion quant à l'aide qu'à nos collègues peuvent rendre les grandes Archives qui ont une grande expérience du travail.

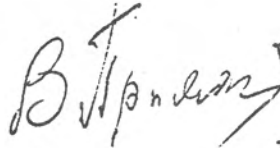
Toute l'activité de la FIAF est dirigée pour contribuer à la diffusion et à la propagande des films dans tous les pays et il faut faire tout le possible pour que le public des pays en marche puisse prendre connaissance des meilleurs films du cinéma mondial. Plusieurs années de travail de notre Institution ont prouvé que le meilleur moyen pour la réalisation de ce problème c'est la formation des Archives nationales qui grâce à la FIAF puissent lier les liens d'amitié et d'affaires avec les Cinémathèques des plusieurs pays du monde.

C'est important aussi parce que les pays de l'Afrique et de l'Amérique Latine ainsi que des autres continents possèdent les matériaux filmiques uniques et bien précieux et seules les Archives peuvent les sauver de la destruction imminente et les conserver pour l'avenir. En même temps ces films serviront comme un bon matériau pour les échanges avec les autres Archives.

De son côté le Gosfilmofond rendra une aide effective aux jeunes Archives comme nous l'avons fait auparavant. Nous sommes prêts de mettre à leur disposition les meilleurs films soviétiques comme en cadre d'échange ainsi que pour la projection et partagerons notre expérience et donnerons toute l'information nécessaire.

Je crois que les autres membres de la FIAF seront de notre opinion parce que notre Fédération gagnera à ce que les Archives paraissent dans les pays nouveaux.

Sincèrement à vous



V. Privato

Directeur du Gosfilmofond
Vice-Président de la FIAF

Gosfilmofond
Stantsia Diktora Stolby
Moskovskaja oblast, USSR

Problems young and small archives.

I am grateful for the initiative taken by the Executive Committee in deciding putting the problems which are faced by the small and young archives on the Agenda for the General Meeting in New York.

As you know the Norwegian archive is both young and small. As far as I know most are national archives given tasks by the authorities in their respective countries without, at the same time, giving them the necessary means and by means I am thinking of: Offices, vaults, personnell and finally the core of the matter - money. I know perfectly well that in principle no archive should reject any film how uninteresting it might be, but at the same time the person responsible will know that the material cannot be properly dealt with. It^{is} always a conflict between what you should do and what you are able to do. I would suggest that the FIAF edited a small handbook stating the basic needs where is described step by step how to build up an archive. This booklet have two aims: Give the unexperienced archivist basic information preventing him or her to start in the wrong end, so to speak, and at the same time the booklet should be a kind of weapon which could be used by the same person when he/she has to fight for better conditions. This means again that the contents ought to be realistic and not a list of wishes which by no means can be achieved.

It should also be a popular book - popular in the sense that the information given is easily understood also by people who are not familiar with film history. In other words: It cannot be simple enough. Trying to get a flying start in this matter I will suggest that there is arranged an ad hoc meeting in New York where one or two representatives from the old and well established archives is present at a meeting and just take good care of the represetatives from the smaller archives where they get the opportunity of getting off their chests all their problems. I am sure we will have an interesting dialogue. We cannot expect, naturally, that those present can give a solution,

-2-

but we get some general impression which in its turn can be dealt with very seriously. I am sure this is of greatest importance to more than one third of the archives represented in New York.

Questions that is of importance:

1. How do you contact the importers of films in your country ?
What kind of agreement do you have ?
2. Are you given the national production
 - a) by law
 - b) by agreement
 - c) do you have to fight for it ?
3. Do you collect everything - featurefilms, documentaries, educational films, PR-films etc.
4. Do you collect stills, programmes, posters etc. ?
5. Do you have a library ? Is it^{an} open or shut library ?
6. Do you have screening facilities for 35 mm, cinemascope etc etc.
7. Do you arrange retrospective showings open to the public.
In your own archive or in a public cinema.[?]
8. Other arrangements for the public.
9. Do you have to take care of activities which are not strictly the task of an archive?
10. Financial status.
11. Possibilities for texting silent feature films.

This list might be made very long indeed, but I stop here. A last question, which I struggle with myself: How to make the archive a living institution without disturbing your main tasks, when you each time have to make a choice ?

I do not know if these lines are of any value at all, but anyhow I have put down some ideas I have which might be sorted out in New York.

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film
3, Rue Roquelaine - Toulouse — CCP : 171-06 — Tél. : 62.24.15

LES PROBLEMES PROPRES AUX JEUNES CINEMATHEQUES.

----->-----

Les problèmes qui se posent aux jeunes Cinémathèques tiennent en général au manque de moyens et au manque d'expérience.

Mais ces problèmes varient en fonction de l'origine et du mode de constitution des petites Archives.

On pourrait, semble-t-il distinguer trois types de "Jeunes Cinémathèques", qui ont chacune leur handicap particulier :

- celles qui sont nées d'une collection privée,
- celles qui sont nées d'un ciné-club,
- celles qui sont nées d'une décision de l'Etat.

I - DIFFERENCIATION DES PROBLEMES EN FONCTION DE L'ORIGINE DES ARCHIVES.

a) Origine : collection privée

Les jeunes Cinémathèques nées d'une collection privée sont animées par la passion de la recherche et par le don de découvrir des films dans les endroits les plus inattendus. Mais si elles ont les qualités de l'entreprise individuelle, elles en ont aussi les faiblesses. Elles sont actives, mais pauvres. Leur existence est souvent liée à la personnalité de leur créateur et elles peuvent disparaître avec lui. Elles ont débuté dans une baignoire, une chambre d'étudiant ou un gale-tas, mais si elles en gardent un certain romantisme, il leur manque la stabilité des musées officiels.

En d'autres termes, leur problème propre est de passer du stade amateur au stade professionnel, c'est-à-dire de trouver des crédits, d'obtenir l'appui de l'Etat, d'assurer des conditions correctes de préservation, d'avoir des blockhaus modernes, un personnel suffisant et de substituer à l'action d'un seul homme une direction collégiale.

Ce problème peut s'exprimer autrement : à un certain moment de leur brève histoire, ces jeunes Cinémathèques sont victimes de l'extension de leurs collections. Outillées pour garder 3 ou 400 films, elles sont quelque peu dépassées

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quand il leur faut en préserver 3 ou 4000. Leurs moyens matériels n'ont pas suivi leur rythme de croissance.

b) Origine : Ciné-Clubs

Ici le problème est très différent. Un ciné-club influent ou une fédération de ciné-clubs constituent une Cinémathèque ou se constituent en Cinémathèque pour élargir leur champ d'action.

Ils ont un seul objectif au départ : montrer des films à leur public. Comme ils sont limités par les catalogues des distributeurs, ils cherchent des sources plus abondantes et plus diversifiées. En créant une Cinémathèque ils peuvent obtenir le prêt de copies rares et organiser des panoramas nationaux.

Mais ces jeunes Archives ont tout naturellement tendance à se spécialiser dans ce rôle immédiat de diffuseurs de la culture. Axées sur la présentation de films récents, elles donnent souvent moins d'importance :

- à la production de leur propre pays,
- et à la recherche des copies anciennes.

Leur problème est de passer de la représentation à la conservation, c'est-à-dire de trouver le point d'équilibre des grandes Cinémathèques, où la collection compte autant que la diffusion.

Mais en contre-partie, ces Jeunes Archives ont l'avantage de s'appuyer sur une structure qui leur donne à la fois des moyens financiers et une assise juridique et, en ce sens, elles sont bien armées pour durer.

c) Origine : décision de l'Etat

Les Archives nationales nées d'un décret d'Etat sont les mieux placées pour accéder d'emblée à ce niveau professionnel qui est le rêve des organisations débutantes. Elles ont résolu la question des crédits, du personnel et des blockhaus, mais elles n'ont pas toujours cette sorte de "flair" qui, né d'une longue passion du cinéma, supplée à l'insuffisance des moyens.

Leur problème propre n'est donc pas d'ordre matériel. Il tient plutôt au manque d'expérience et il s'exprime en termes d'assistance morale et de conseils judicieux.

II - CE QUE LA FIAF OU SES MEMBRES NE PEUVENT PAS APPORTER.

Une fois ventilé ces problèmes --de façon très grossière, répétons-le-- il faut faire la part de ceux qui incombent aux Jeunes Cinémathèques et à elles seules, c'est-à-dire de ceux où ni la FIAF en tant que telle, ni les Archives confirmées, n'ont qualité pour intervenir. Il s'agit :

-- du statut juridique de l'Archive au regard de son droit national
-- de sa reconnaissance par les pouvoirs publics,
-- de ses moyens financiers et des subventions qu'elle peut recevoir,
-- de ses rapports avec les autres Archives du même pays, s'il en existe,
-- de l'état de ses relations avec la profession cinématographique.

D'autre part, l'assistance des grandes Cinémathèques ne doit pas se traduire pour elles par une charge trop lourde. Si on veut qu'elle se réalise, il faut qu'elle démarre dans des limites raisonnables. Quelque soit le rêve à atteindre, qui serait sans doute celui d'une collection mondiale, il faut tenir compte des données concrètes de 1969. Les grandes Cinémathèques sont elles-mêmes tributaires de leurs propres frontières et elles sont limitées, dans leur soutien, par la faiblesse de leurs propres moyens.

III - PROPOSITIONS ET SUGGESTIONS.

C'est donc le souci de réalisme qui a guidé les propositions suivantes :

1°) Constitution d'un fonds de films classiques

Quelle que soit l'origine des petites Archives, leur handicap commun est de ne pas avoir, d'emblée, un fonds de films classiques : les 50 ou les 100 chefs-d'oeuvres qui ont marqué l'histoire du cinéma. Ce sont ces films (Stroheim, Griffith, Vidor, Sjostrom, Stiller, Murnau, Lang, Pabst, Eisenstein, Poudovkine, Gance, Renoir, L'Herbier, Hitchcock, ect...) qu'on leur demande le plus souvent et qui doivent structurer leurs programmes.

Les grandes Archives pourraient peut-être établir d'un commun accord une liste de classiques qu'elles seraient prêtes à faire tirer, en 35 ou en 16, pour les petites Cinémathèques, avec l'indication des frais de tirage. L'idéal serait que la FIAF coordonne ces renseignements et les diffuse à l'intention de ses jeunes membres.

2°) Prêt illimité de copies superflues

Les grandes Archives sont souvent appelées à détruire des copies dont elles n'ont plus l'usage : copies nitrate encore en bon état, copies en surnombre, copies usagées mais projetables, copies doublées. Nous souhaiterions que ces copies soient alors confiées, en prêt illimité, à de petites Cinémathèques. Nous savons qu'il s'agit d'un matériel de qualité inférieure, mais nous y voyons un double avantage : encourager l'esprit de collection et arracher, par de tels gestes, la jeune Archive à son isolement, voire à son désarroi, en lui

donnant l'impression d'être aidée.

Cette proposition pourrait se formuler de la façon suivante : lorsque les clauses de dépôt le permettent, aucune copie, si elle est encore utilisable, ne doit être détruite, sans être proposée aux Cinémathèques débutantes.

3°) Echanges de copies

En raison de leur manque de moyens financiers, les petites Archives ont le plus vif intérêt à procéder à des échanges, ce qui est possible dans deux cas :

-- lorsqu'elles détiennent des films étrangers qui ont, pour elles une valeur secondaire, mais qui peuvent combler des lacunes dans le pays d'origine,

-- lorsqu'elles possèdent des doubles.

Or les échanges ont actuellement un caractère fragmentaire, épisodique, accidentel, généralement lié aux relations d'amitié personnelle entre conservateurs. Il serait extrêmement souhaitable qu'à l'occasion des congrès annuels de la FIAF, les demandes et les offres prennent une plus grande ampleur. Les jeunes Cinémathèques pourraient ainsi savoir ce qui est recherché et ce qu'elles peuvent espérer obtenir.

Il va sans dire qu'il ne s'agit pas de violer le secret nécessaire des catalogues, ni de porter atteinte au Copyright, mais d'encourager, sous une forme qui reste à définir, un type de relations qui convient à merveille aux Archives modestes.

4°) Intervention auprès des distributeurs

Il est notoire que les dépôts de films de la part des distributeurs sont d'autant plus faciles à obtenir que les Cinémathèques sont plus importantes, car elles offrent alors un visage officiel.

Les jeunes Archives se heurtent au contraire à la méfiance de la profession cinématographique et la solution de ce problème dépend de leur sens des "public relations".

Mais la caution morale des grandes Cinémathèques se révélerait utile dans deux cas très précis :

-- Films américains - Les Compagnies américaines ont fréquemment des Directions internationales dont la compétence s'étend à tout un continent (par exemple, l'Europe). Telle ou telle grande Archive, bien placée auprès d'elles, pourrait suggérer à ces Directions de déposer sur place, entre les mains des jeunes Cinémathèques, les copies qui arrivent en fin d'exploitation.

-- Films de l'Est - Une aide du même ordre pourrait aller plus loin encore, en ce qui concerne les films d'origine russe, polonaise, tchèque, hongroise, etc... qui ont été exploités et qui parviennent au terme de leur carrière commerciale.

5°) Constitutions de fonds nationaux

Les jeunes Cinémathèques des pays neufs ont toutes le désir de recueillir les documents filmés sur place --avant l'accession de ces pays à l'indépendance-- par des compagnies étrangères. Mais elles ne peuvent le faire que pour autant qu'elles ont accès à ces documents. Aussi est-il souhaitable que se constituent, avec l'appui des grandes Archives, des fonds nationaux remontant jusqu'au début du siècle.

6°) Contacts directs

Ces suggestions oublient l'essentiel : le contact direct entre conservateurs et les conseils de l'expérience. Rien ne vaut la visite d'un Musée du film bien organisé et la pratique des stages à l'étranger. Toute initiative accroissant les contacts ira au coeur du problème des Jeunes Cinémathèques.



ÖSTERREICHISCHES
FILMMUSEUM

Wien

May 5th, 1969

Mr. Jacques L e d o u x
FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM
Secrétariat provisoire
74 Galerie Ravenstein
B r u x e l l e s 1

Ref.: Your circular letter of April 1st, 1969.

Dear Jacques Ledoux,

In our opinion many problems of young archives depend very much on the special situation in their country. Nevertheless, we think FIAF could support the young archives in several ways.

- 1.) By sending a delegate of FIAF, either the president, the general secretary or another member of the executive committee, to the country, he could help very much by speaking to the government-officials in charge, giving the founders of the new institutions more authority.
- 2.) By providing information on the budget of other archives and museums.
- 3.) In setting up a film collection of classic films, young archives get very much indebted to their bigger colleagues. It is enormously difficult to give an equivalent for their precious films. There will be very few films, which the young archives can supply and the big archives do not possess. Adding to this difficulty is the copyright situation and the fact that new archives will be founded in countries whose film production is very small and unimportant.
It is suggested to the big archives to accept other equivalents than films. These could be books, periodicals, stills, film-technical machines, etc.
- 4.) It is further suggested:
 - a) to publish more information on basic practical problems (i.e. technical problems, cataloguing of films, books, stills, etc.)

-2-

- b) to train staff members of the young archives
 - c) to invite responsible persons of young archives to study the methods of experienced institutions.
- 5.) In order to acquire films, young archives need to know the collections of the other members. It is therefore suggested to prepare catalogues of the collection of all the members and probably to make this a condition of membership in FIAF.
- If there exist films in the collections of members, which could not be put to the disposal of other members, they could be omitted from the catalogue.

Yours sincerely

ÖSTERREICHISCHES FILMMUSEUM

Peter Konlechner *Peter Kubelka*
Peter Konlechner Peter Kubelka

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1. In the established educational organisations (schools, colleges, universities etc.) of many countries, interest is rapidly growing in the serious study of film art and history, and in the establishment of courses on this subject, comparable to the well-established studies of literature, music, drama, painting, and the like. It is in the interest of the development and appreciation of film art that these studies should be encouraged.
2. They are impeded, however, by the fundamental obstacle that copies of the majority of key films required for these studies are completely inaccessible. Students of literature are easily able to read all the works of Tolstoy or Shakespeare or Hemingway. Students of painting can study, in originals or reproductions, virtually any classic picture, old or contemporary, in which they are interested. The whole world of music is open to students in the form of scores and recordings. A student of film, however, wishing to study all the productions of John Ford or Jean Renoir or Federico Fellini will be very lucky indeed if he can manage to obtain even one or two of their films for viewing and analysis.
3. The reasons for this are as follows:
 - (a) The entertainment film industry depends on an exclusive system of renting films to public cinemas for a comparatively brief period of popular demand. When this is exhausted the industry withdraws the films completely from circulation in order to make way for new films. Sometimes, of course, films are reissued for cinema exhibition, or shown on television. In some countries, too, some companies put copies of their films into sub-standard libraries for home-entertainment. Otherwise the industry has no machinery for making large numbers of classic films available to the education user, since the proceeds from such educational distribution would be very small compared to the income from public cinemas or from television.
 - (b) The film industry produces the films which the film student eventually requires, but the industry does not understand the needs of students, and efforts made to meet them by non-industry organisations who do understand these needs frequently encounter suspicion and hostility. The fault is not entirely on the side of the industry, however, Educational organisations fail to recognise the financial and legal problems of film producers and distributors; for example, they are too often unwilling to recognise that making film copies, even on sub-standard stock, and distributing and servicing them, is expensive; they cannot yet be as cheap as books, or reproductions of paintings, or gramophone records.
4. It is easy to state what is required, but difficult to say how it can be provided. What is required is machinery, perhaps operated by a national centre, whereby any student or educational body in a given country can obtain for private viewing and analysis, any major film in the history of the cinema up to the present time, at any time he wishes, subject to reasonable notice being given. Only on this basis is a widespread study of film art, comparable in scope to the study of other arts, possible.

The national centre here envisaged would have two major responsibilities:

- (a) The same responsibility towards the film industry as the Performing Rights Society (in England) has towards the music industry. That is to say, it would control showing rights, and arrange for fees to be paid to the copyright owners.
- (b) A responsibility for maintaining a comprehensive library of film copies in good condition, and for sending them out on loan.

A national centre is not necessarily the only solution of this problem, although at first glance it seems the most feasible. Other possibilities should be explored.

5. In the absence of other machinery, educational film users in some countries look to their national film archives to provide a solution. Film archives are national storehouses of the treasures of film art, and in any system of film education they obviously have an important role. All film archives have a responsibility to provide facilities for the study of their films on their own premises. Whether they should go beyond this, and act as national distributing centres lending film copies to educational users outside, is questionable. In some countries this may happen; in others, it may be considered better for the distribution function to be separate from the archive.

6. In the meantime, it seems clear that film archives, the guardians of film art and history, who stand between the film industry on the one side, and film students on the other, are in a unique position to appreciate the problems on both sides, and have a clear responsibility at least to study the problem and to suggest some answers.

I therefore propose that F.I.A.F. should set up a Commission of representatives of its member archives to examine and to prepare a report on the following question:

How can films of all periods, all countries, and all directors, essential to the study of film art and history, best be made accessible to schools, colleges, universities etc. which are anxious to organise courses of film study comparable to those already organised for literature, drama, music, painting, architecture etc.

Among the various aspects of the question which this Commission would have to consider, one of the most important would be that of film copyright.

Ernest Lindgren.

National Film Archive,
London.

May, 1969.

F.I.A.F. Commission on Cataloguing and DocumentationInterim Report, presented to the 25th Annual Congress, May 1969Introduction

The Commission was set up at the F.I.A.F. Annual Congress in London in May 1968. Members were appointed by the F.I.A.F. Executive but no instructions were given on the purpose of the Commission or its terms of reference. Consequently the Commission spent most of the time during its London meetings working out its aims and objects which were then submitted in a report to the Congress. It might be useful to summarise for the new Congress the main points of that report. These were that the terms of reference for the Commission should be:

1. To consider and analyse current problems of film cataloguing and documentation with special reference to the use of modern electronic and mechanical methods.
2. To decide how the use of such methods may in future facilitate the exchange of information within F.I.A.F..
3. To make one of its chief purposes the guidance of young Archives in the fields of cataloguing and documentation.

The Commission suggested for itself the following programme of work:

1. A detailed study of methods of film cataloguing with a view to the production of a new cataloguing manual.
2. A study of the co-ordinating of the indexing of periodicals.
3. A study of methods of storing, cataloguing and clarifying related materials and periodicals.

The above programme of work is of course a long-term one and the Commission set itself some more immediate tasks which it hoped to fulfil before the present Annual Congress.

These were:

1. To present the results of its discussions on the cataloguing of films and its recommendations on certain cataloguing methods. These recommendations should eventually form the basis of a new cataloguing manual if they are accepted by the F.I.A.F. General Congress.
2. To present a list of agreed abbreviations for the use of indexers and a chart of the periodical holdings in all F.I.A.F. Archives with an indication of the essential journals for the benefit of young Archives.
3. To present recommendations on the acquisition of related material and reports from the Museum of Modern Art and the National Film Archive on experiences in the use of Xerox and microfilm.
4. To present recommendations on the storage and cataloguing of still photographs and negatives, based on the systems used by the Archives in Belgrade and Rome.

General

The Commission has held two further groups of meetings since the London Congress - at Leipzig where it was the guest of the Staatliches Filmarchiv and the Leipzig Festival, and in Brussels where the host Archive was the Cinémathèque Royale de Belgique. On both occasions the Commission's meetings were attended by a number of observers many of whom made interesting and valuable contributions to the discussions. Most members of the Commission felt, however, that in order to concentrate firmly on the work it had set itself it would prefer to hold its meetings in private, and during the Brussels meeting the Chairman sent a Memorandum (Appendix XII) setting out her personal views on this problem to the F.I.A.F. Executive who were preparing to meet in Paris. No reply has been received to this Memorandum, and the Commission therefore seeks the advice and guidance of the Executive and the General Congress on the composition and operation of F.I.A.F. Commissions.

The Commission came to the conclusion, at the end of its Brussels meetings, that it had made all the progress possible on the detailed questions of cataloguing procedure, and that if the Congress approved its interim report and recommendations on this subject it should then either divide the present Commission into two groups - one to proceed to the compilation of a film cataloguing manual and the other to continue its discussions on documentation - or else set up a separate Film Cataloguing Commission. The present Commission favours the first idea and thinks it would be possible for two small groups to meet separately at the same time and place and to hold occasional joint sessions where items of interest to both sides could be discussed. The Commission is, however, firmly of the opinion that any such groups should be small (6 or 8 at most) and should consist of people who are actively and currently engaged in the actual work under discussion. (In the case of a Cataloguing Sub-Commission, for instance, the names of Mr. V. Dimitriev of Gosfilmofond and Mr. Roger Holman of the National Film Archive were put forward.) The Commission therefore submits this conclusion for the advice of the Executive.

The Commission does not propose, in this interim report, to give a detailed account of all its discussions. Its meetings were minuted and copies of the minutes have been sent to the F.I.A.F. Secretariat. Any member of the Congress who wishes to study these can no doubt obtain copies from the Secretariat. In this report we intend to summarise briefly the subjects discussed and to draw Congress's attention to our recommendations which are summarised under the appropriate headings in Appendix I. Where we were not able to arrive at any recommendation but some action was decided upon, this too will be reported. Probably the most convenient method will be to deal with our studies under the headings of the tasks we set ourselves to do for presentation to this Congress. (See Page 1 of this Report).

Discussion and Recommendations on Film Cataloguing

We began in London with a broad examination of the first principles, guided by the paper prepared for us by the Curator of the National Film Archive. Having established that our eventual aim should be to produce a new cataloguing manual, we proceeded at once to examine the problem in detail, and our first decision was that for purposes of our future discussions films would be divided into four main categories:

1. Newsreels
2. Documentaries
3. Compilation Films
4. Fiction

There were also long and interesting discussions on the problems of identification by title and it was agreed that films should always be described by the original title in the language of the country of origin, with a reservation in favour of the "title of the copy" in the case of unidentified films. We have spent a good deal of time examining the possibilities of using modern mechanised methods of cataloguing, and we feel it to be very important that we should keep in touch with developments in the field both within F.I.A.F. and outside it. As we have already stated in our first report, we feel that projects such as the proposed Catalogue of the American Film Institute, the proposed computerisation of the British National Film Catalogue, and the Working Party of the I.F.T.C. are of vital interest and that F.I.A.F. should organise machinery to keep in touch with them. Since we have received no response to our suggestion on this subject in our previous report, we bring it forward again for advice and guidance from the Executive. This time we go a little further and suggest that if it is agreed that this contact is desirable, one member of the Commission's proposed Cataloguing group should be detailed to keep in personal touch with these developments as they apply both to film cataloguing and documentation.

Following the decisions made in London, requests were sent out to all Archives for samples of cataloguing cards and those received were compared and discussed during the meetings at Leipzig. It was decided to concentrate on the cards from the National Film Board, Canada, the Staatliches Filmarchiv, Berlin, the Cinémathèque Royale de Belgique, the Österreichisches Filmarchiv and the Deutsches Institut für Filmkunde. The Commission then turned its attention to compiling a list of the minimum data required for use in cataloguing all four types of film, having regard to the possible future use of computers for data processing. This minimum data list has now been agreed and will be found in Appendix IV.

Compilation of a maximum data list for cataloguing fiction films was begun in Leipzig and continued in Brussels. The resulting recommended list is to be found in Appendix II together with the necessary additions for the complete cataloguing of Animated and Puppet Films (Appendix III). Maximum data lists for Newsreels and Compilation Films have still to be compiled. All of these lists, if approved by the Congress, will eventually form the basis for building up the proposed manual of cataloguing.

The Commission also submits two further papers on Cataloguing which it hopes will be of value to young Archives. One of these is a suggested list of "Genres" (Appendix IX). The Commission's comments on this list, which was drawn up at our Brussels meeting and based on a paper supplied by the Cinémathèque Royale de Belgique, are to be found in Appendix I. The second paper is a report from the National Film Archive, London, on "Subject Classification in Selected British Film Libraries" (Appendix X). The Commission has done very little work yet in this area but it may be useful to make this paper available for study at leisure. Meanwhile the Commission members have undertaken to investigate the situation in this field in their own countries.

Discussions and Recommendations on Documentation

(See items 2-4 on Page 1 of this Report).

As with the section on Cataloguing, the Commission is glad to report that it has completed virtually all the tasks it set itself in London. Appendix V is a list of recommended journals for indexing with alternative suggestions for abbreviations. The Commission's remarks on this list will be found in the Recommendations on Documentation, Appendix I, paras. 6 and 7. Appendix VI is an additional guide for indexers provided by the Deutsches Institut für Filmkunde. We have not included the proposed chart of periodical holdings in all Archives since the response to the questionnaire on this did not provide enough replies to produce a useful result. Appendix VII is an interim report from the National Film Archive, London, on the use of microfilm in its Information Department. Further reports will follow as the new scheme goes into regular use. No report has yet been possible on the use of Xerox in the Museum of Modern Art for recording its collection of newspaper clippings because financial limitations have prevented the adoption of this method until next year. The Commission's recommendations on the acquisition of related materials and on the Storage and Cataloguing of Stills are contained under those heads in Appendix I and the approved paper on the Cataloguing of Stills is Appendix VIII.

In addition to the items above which were part of the agreed scheme of work, the Commission has some other concrete results to report in the field of documentation. During the Brussels meeting a sample paper for the exchange of indexing information, based on a single issue of Sight and Sound (Appendix XI) was produced and examined. As a result it was agreed that similar papers should be prepared regularly for exchange among Archives. Such papers are to be in French or English. They should cover the complete contents of the magazine and they should be produced and circulated quickly. As a beginning, the following Archives promised to provide papers:

Ceskoslovensky Filmoteka <u>on</u>	FILM A DOBA
Cinémathèque Royale de Belgique <u>on</u>	CINEMA 69 POSITIF MIDI-MINUIT FANTASTIQUE
Cinémathèque de Toulouse <u>on</u>	CAHIERS DU CINEMA ETUDES CINEMATOGRAPHIQUES IMAGE ET SON
Nederlands Filmmuseum <u>on</u>	SKOOP
Deutsches Institut für Filmkunde <u>on</u>	ACTION FILMKRITIK FILM
Staatliches Filmarchiv <u>on</u>	FILMWISSENSCHAFTLICHE MITTEILUNGEN
National Film Archive <u>on</u>	FILMS AND FILMING SIGHT AND SOUND

This exchange is already in operation among some of the Archives represented on the Commission, and a circular describing the scheme and asking for further volunteers has been sent to all Archives. Replies have been received from only two at this date.

Another scheme which was discussed in Brussels at the suggestion of M. Ledoux was the provision of indexes for important books which are published without an index. It was provisionally decided that the following books should be indexed by the Archives listed below:

- Two Reels and a Crank by Albert E. Smith. National Film Archive.
- La Grande Aventure du Cinema Suédois by Jean Beranger. Cinémathèque Royale de Belgique.
- The Public is Never Wrong by Adolph Zukor. -----
- When the Movies Were Young by Mrs. D.W. Griffith. Museum of Modern Art.
- La Foi et les Montagnes by Henri Lescounte. Cinémathèque de Toulouse.
- Vom Kintopp zum Tonfilm by Henny Porten. Deutsches Institut für Filmkunde.
- Ten Volumes of Film Kunst. Nederlands Filmmuseum.

An index to Henny Porten's book has already been received, but the Commission would be glad to hear from other Archives whether they know of any indexes already in existence for the above books.

The Commission has already spent some time discussing the indexing of old periodicals (i.e. periodicals published before 1930) and the Museum of Modern Art has produced and circulated an index to Close Up. Pilot projects have been undertaken by both the Museum of Modern Art and the Cinémathèque Royale de Belgique. Eventually the Commission established the following list of priorities for old periodicals to be indexed:

PHOTOPLAY		U.S.A.
NEW YORK DRAMATIC MIRROR		U.S.A.
VITA CINEMATOGRAFICA	}	ITALY
REVISTA CINEMATOGRAFICA		
PENUMBRA	}	GERMANY
KINEMATOGRAPH		
LICHTBILDUNG		GERMANY
BIOSCOPE		ENGLAND

We have also had discussions on the microfilming of journals, but finance is the obvious stumbling block here. PHOTOPLAY, THE NEW YORK DRAMATIC MIRROR and VARIETY are already available in this form and it is hoped that two German journals LICHTBILDUNG and KINEMATOGRAPH will eventually be made available. The Deutsches Institut für Filmkunde also has a project to microfilm the film pages of some German daily newspapers and these will be indexed. Since our Brussels meeting, enquiry in London has revealed that the following film journals are already available in microfilm form: BIOSCOPE, KINEMATOGRAPH WEEKLY, AMATEUR CINE WORLD, AMERICAN CINEMATOGRAPHER, FILM NEWS, BUSINESS SCREEN, EDUCATIONAL SCREEN, FILM QUARTERLY, FILM WORLD, PROJECTIONIST, MOTION PICTURE HERALD, SEE AND HEAR, S.M.P.T.E. JOURNAL.

Two further projects on Documentation have been undertaken for the Commission by Mr. Klaue of the Staatliches Filmarchiv. He has produced a Draft Form for the Exchange of Filmographic Information Between Archives and a Draft Questionnaire on Related Materials. Both have been considered by the Commission and corrected versions are now in preparation.

Conclusion

The Commission feels that it has achieved some useful results during the past year and hopes that Congress will approve its work and have some advice and guidance to offer. We would all like to add that quite apart from any tangible results we may have achieved we have all greatly valued the contacts we have been able to establish as a result of our meetings. These personal contacts and the understanding of each other's problems which they bring, form in our opinion one of the most important aspects of the work of F.I.A.F. and its Commissions.

FIAZ COMMISSION ON CATALOGUING & DOCUMENTATION

Appendices

- I Commission Recommendations on Cataloguing and Documentation.
- II Maximum data list for Cataloguing Fiction Films.
- III Additions to the above for Animated and Puppet films.
- IV Minimum data list for cataloguing all categories of film.
- V List of recommended periodicals for indexing with alternative suggestions for abbreviations.
- VI List of definite and indefinite articles in nineteen languages for the guidance of indexers (from the Deutsches Institut für Filmkunde).
- VII Report by the National Film Archive on the use of microfilm in its Information Department.
- VIII Recommended paper on the cataloguing of Stills and Negatives from the Jugoslovenska Kineteka.
- IX Suggested list of genres (see note in Appendix I)
- X Subject Classification in Selected British Film Libraries from the N.F.A., London.
- XI Sample list for the exchange of indexing information based on one issue of "Sight and Sound", London.
- XII Memorandum on F.I.A.F. Commissions submitted to the F.I.A.F. Executive by the Chairman of the Commission on Cataloguing and Documentation.
- XIII List of members of the Commission on Cataloguing and Documentation.

Recommendations

Appendix I

Documentation

- 1) That Archives should always aim at acquiring the earliest original material - for instance, the original design for a poster as well as the poster itself - the original negative of a production still and so on.
- 2) That Archives should each recognise their special responsibility for the collection of material relating to their own national industries.
- 3) That new Archives starting collections of related material would be well advised to aim at a comprehensive collection in one field (say posters or stills) rather than spreading their limited resources over several small collections.
- 4) That Archives who have acquired duplicate material should, as a matter of principle, offer it for exchange with other Archives or where this is not possible, to libraries or educational bodies in their own countries.
- 5) That all related material whatever, however trivial it might seem, which belonged to the period of the beginnings of cinema history (i.e. up to 1945, or the first fifty years) should be regarded as being in a special category and should always be preserved in its original form however many copies might be made.
- 6) The Commission recommends to the attention of new Archives its list of essential journals for indexing (Appendix IV). It would like it to be understood that this is intended only for general guidance, mainly to European Archives, on the journals most likely to have useful reviews for indexing. It is not intended as an attempt to represent world film production or to select the best film journals.
- 7) The Commission also draws the attention of new Archives to the Abbreviations suggested on the list of essential journals. Those in the first column are in accordance with the principles laid down in British Standard 4148:1967 (Recommendations for the abbreviations of Titles of Periodicals). Those in the second column are the suggestions of the Deutsche Institut Fur Filmkunde. The Commission was not able to arrive at a definite recommendation on these abbreviations at this stage but it offers the two alternatives for the choice of new Archives.
- 8) The Commission offers for the guidance of Indexers in new Archives a list of definite and indefinite articles in nineteen languages (Appendix VI) prepared by the Deutsches Institut Fur Filmkunde.

Recommendations

Stills

Categories

- 9) The Commission agreed on the following as desirable categories into which a collection could be divided.
 - a) Film stills
Production stills } - Identified by original title.
 - b) Portraits - identified by name of individual.
 - c) Festivals and Conferences - identified by name of place.
 - d) Cinemas - identified by place and name.
 - e) Apparatus - identified by name.

Stills10) Preservation and Storage

The first consideration is to make negatives. The recommended size for such negatives is 6 x 9 centimetres. Storage in hanging files in metal filing cabinets is recommended.

11) Identification and Handling

The recommended method for easy identifications is by the use of small contact copies but in view of the expense involved the Commission suggests that this method might be employed initially only for those stills most in demand.

Where stills cannot be identified it is suggested that the Archive in the country of origin be asked to help but it is recognised that this help must be limited by the workload situation in individual Archives.

12) Acquisition and Exchange

In principle it is desirable that all Archives should try to acquire a representative collection of stills from their own national production.

Archives are recommended to prepare lists of duplicate stills for exchange. Lists should be arranged alphabetically by original title, with the year of production where there is more than one film of the same title.

13) Sale and Supply of Stills

The Commission recommends that Archives should restrict the supply of stills to researchers or publishers doing genuine film work. It feels that it is not the purpose of Film Archives to supply stills for work unconnected with the cinema. In most countries there are Picture Libraries which can deal with requests of this sort.

Archives are recommended to make it a rule never to lend or sell original material but always to make duplicates for this purpose.

14) Copyright

Archives are reminded of the difficulties that may arise through carelessness about the laws of copyright. Great care should be taken to ensure that all duplicates lent or sold are clearly marked on the back (preferably by indelible stamp) to indicate that the Archive is not the copyright holder.

15) Treatment and Labelling

Great care is also recommended in handling and marking stills. Paper clips and other metal objects should never be used and labelling is not recommended. Marking with pen or pencil should be done very lightly on the back of the still.

16) Cataloguing

The minimum recommended data are Original Title and release title in the country of origin. Where more than one film exists of the same title, the addition of a year of production is suggested.

Stills

17) General

The Commission recommends the Yugoslav paper on Stills (Appendix VIII) as a useful and satisfactory description of a method of dealing with a Stills Collection which it recommends as a model for young Archives.

Cataloguing

- 18) The Commission recommends the list of "maximum data" (Appendix II) to all Archives. It represents the Commissions' view of the items which Archives should aim at including on their cataloguing records for fiction films.
- 19) The additional recommended data for animated and puppet films are included in Appendix III.
- 20) The list of "minimum data" recommended by the Commission (see page 4 of General Report) is to be found in Appendix IV.
- 21) The Commission offers for the consideration of all Archives the list of "Genres" which it has compiled (Appendix IX). It was however to make it quite clear that the list is only a rough guide put together without reference to cataloguing principles. It was produced under pressure of the necessity to put to some sort of concrete recommendation at this stage. The Commission hopes to return to this subject eventually after more detailed study and preparation.

Maximum Data List.

TITLE

Original title in country of origin

Title on Archive copy

Release title in country of Archive

Title of series

Title of episode

Television title

Literal Translation title

Working/provisional title

Other Titles

DATE

Of production a. shooting began (tournage commence)
 b. shooting completed (tournage termine)

Date of first public showing in country of Archive

Date of first public showing anywhere

COUNTRY OF ORIGIN

Director

Assistant directors

Other unit directors

PRODUCTION CREDITS

Producer

Assistant producer

Production Supervisor (Kunsterische Oberleitung)

Production company

Sponsor

Presented by....

Production designer
(Handwerkliche ausfuhrung der Bauten)

Art director (Architekt)

Assistant art director

Set designer (Drawing)

Costume design

Costume maker

Make up (maquillage) includes transformations

Photography a. Director of photography
 b. Cameraman
 c. Assistant cameraman
 d. Still photographer
 e. Second unit photography

Hairdresser

Sound supervisor

Sound recordist

Sound engineer

Sound editor

Choreographer
 Editor
 Assistant editor
 Cooperation (of outside body in making film)
 Advisor (Beratung)

Location of shooting
 a. exterior locations
 b. location of studios

Animator

Title designer

Special effects
 a. photographic
 b. sound
 c. others

Cast and role played

Voices by

Laboratory (of original print)

SCRIPT AND SOURCES

Author or original source

Adaptation

Scenario

Shooting script (decoupage: drehbuchbearbeitung)

Commentary written by

Commentary spoken by/narrator

Time of action depicted in film

Location of action depicted in film

Synopsis of plot

GENRE

MUSIC

Composer of film music
 (written specially for that film)

Composer

Music arranger

Music performers

Singing Voices

Musical selection

Musical Supervisor

Songwriter

Lyric writer

VARIOUS/REMARKS

DISTRIBUTION

Distribution a) World
 b) Original
 c) National
 d) regional

Duration of distribution rights (in country of Archive)

Censorship: date and number of certificate
 (U.S.A. copyright date.)

Censorship: a) amount of footage cut
 b) description and footage of section deleted
 c) reason for deletion

Censorship of dubbed version; date of certificate

Dubbing: Studio
 Director
 Speakers
 Cutter
 Text

Subtitles

Foreign versions

PHYSICAL DESCRIPTION.

LENGTH: a) Original length
 b) Length of national release cppy
 c) Length of copy in Archive
 d) Length of reel

Gauge

Videotape

Frames per second

Location number in vaults

Number of reels

Base, type of

Emulsion, type of

Colour B and W: colour: tinted: hand coloured: Virage

Colour system used

Silent/Sound/Sonorisé/Reduced Frame

Sound system

Condition of film copy, as per FIAF scale

Type of perforation

Language condition a) language of credit titles
 b) language of titles
 c) language of dialogue
 d) language of subtitles
 e) flash or numbered titles

Print date of new copy (date de tirage)

Source and generation of copy

Direction

Supervising directors additions to "maximum data" list concerning
Directors
Assistant directors Animated films. Continued

Photography

Directors of photography
Cameramen
Assistant cameramen

Music

Musical supervisor
Directors
Composers
Conductors
Song writers (lyrics)
Song titles
Singers
Instrumentalists
Orchestras
Dance bands
Chorus

Art Direction

Art directors
Assistant Art directors

Costume

Make-Up

Hair Styles

Dancing

Choreographers
Directors
Dancers

Editing

Supervising editors
Editors
Assistant editors
Dubbing editors

Sound

Sound supervisors
Recordists (mixers)
Sound system
Sound effects

Animation (cartoons)

Head animator
Supervising animator
(Character designers)
Effects animators
Animators
(Backgrounds)
Layout
Designer
Assistant Designer

F.I.A.F.COMMISSION ON CATALOGUING & DOCUMENTATIONAdditions to the "maximum data" list concerning Puppet films. Appendix IIIVarieties of puppet films

Hand puppet films and Marionette films
 Puppet animations in general
 Puppet animations combined with graphic animations.

Background

Design
 Execution

Sets

Design
 Execution

Puppets

Design
 Execution

Puppet manipulationsPuppet handlers (for hand puppets)Costume design

The following data may be disregarded from the maximum data list for puppet films:

Production designer
 Art director
 Assistant Art director
 Set designer
 Choreographer
 Costume design
 Make-Up
 Animator
 Cast
 Time of action

Additions to "maximum data" list concerning Animated films.TitlesProduction

Production companies
 Producers
 Associate producers
 Production Managers

Screenplay

Authors (novels, stories, characters etc.)
 Authors (Screen writers)
 Script writers
 Dialogue

Additions to "maximum data" list concerning Animated films. ContinuedAnimation (Puppet)

Puppet designers
Puppet makers
Supervising animators
Animators
Effects animators
Backgrounds

CameraLaboratory works

Laboratories
Laboratory processors
Colour processes
Colour consultants

Commentary

Writers
Speakers

Special processesStillsStudiosTechnical advisorsDistributorsCasts

F.I.A.F.COMMISSION ON CATALOGUING & DOCUMENTATIONMinimum DataAppendix IV

- 1) Title of film (using original title in country of origin).
- 2) Country of origin .
- 3) Name of director/co-director.
- 4) Date of production (completion).
- 5) Indication that review exists.
- 6) Length of copy in Archive.
- 7) Gauge.
- 8) Technical system.
- 9) Type of emulsion (neg-pos-lav).
- 10) Type of base.
- 11) Language of titles/sub-titles.
- 12) Number of reels.
- 13) Location number.
- 14) Condition of film as per FIAF code.
- 15) Silent/Sound a. optical b. magnetic c. combined.
- 16) Production company.
- 17) Various / Remarks.

Minimum indexes

- 1) Index by title.
- 2) Index by director.
- 3) Index by country of origin.
- 4) Index by production company.

Periodical AbbreviationsAppendix V

<u>Name of periodical</u>	<u>B.S.I.</u>	<u>Wiesbaden</u>
Action, Vienna (B)	Action	Act
Bianco e Nero, Rome (A)	Bia.Nero	BoN
Cahiers du Cinema, Paris (A)	Cah.Cin.	CdC
Celuloide, Portugal (B)	Celuloide	Cel
Chaplin, Stockholm (A)	Chaplin	Chap
Cine Cubano, Havana (A)	Cine Cub.	CiCu
Cineforum, Venice (B)	Cineforum	Cf
Cinema, Paris (A)	Cinema (Paris)	Cinema
Cinema Nuovo, Milan (B)	Cin.Nuovo	CN
Etudes Cinematographiques, Paris (A)	Etud.Cin.	EtCi
Film, Velber (A)	Film (Velber)	Film
Film, Warsaw (B)	Film (War.)	Film
Film a Doba, Prague (A)	Film Dob.	FiaDo
Film Comment, New York (B)	Film Com.	FiCo
Filmcritica, Rome (B)	Film- critica	Ficri
Film Culture, New York (A)	Film Cult.	FC
Film Daily, New York (B)	Film Dly.	FD
Filmfacts, New York (B)	Filmfacts	Ffac
Filmkritik, Frankfurt/M. (A)	Filmkritik	Fkrit
Film Quarterly, Berkeley (A)	Film Q.	FiQuar
Filma and Filming, London (A)	Films Film.	F&F
Films in Review, New York (B)	Films Rev.	FiR
Film Wissenschaftliche Mitteilungen (B)	Film Wiss. Mitt.	FWM
Ikon (Revue Internationale du Filmologie) (B)	Ikon	Ikon
Image et Son, Paris (B)	Image Son	IeS
Iskusstvo Kino, Moscow (A)	Isk.Kino	Isk
Kino, Warsaw (B)	Kino (War.)	Kino
Kinoizkustvo, Sofia (B)	Kinoiz- kustvo	Kizk
Kosmorama, Copenhagen (A)	Kosmorama	Kos
Midi-Minuit Fantastique, Paris (A)	Mid.Min. Fant.	MMF
Monthly Film Bulletin, London (A)	Mon.Film. Bull.	MFBB
Motion Picture Herald, New York (B)	Mot.Pic. Her.	MPH
Nuestro Cine, Madrid (B)	Nues.Cine	NuCine
Pantallas y escenarios, Zaragoza (B)	Pant.esc.	PyE
Positif, Paris (A)	Positif	Pos
Sight and Sound, London (A)	Sight Sd.	S&S

Periodical Abbreviations - ContinuedAppendix VName of periodicalB.S.I.Wiebaden

Skoop, Amsterdam (A)

Skoop

Sk

Telecine, Paris (B)

Telecine

Tclc

Unijapan Film Quarterly, Tokyo (A)

Unij.Film Q.

Unij

Variety, New York (A)

Variety

V

Yeni Sinema, Istanbul (B)

Yeni Sin.

Ys

* Letters in brackets indicate priority.

Appendix VI

Definite and indefinite articles which in all classifications according to alphabetical order should not be taken into consideration.

Les articles définis et indéfinis qui dans les classifications par ordre alphabétique ne seraient pas à prendre en considération

Bestimmte und unbestimmte Artikel, die bei allen alphabetischen Einordnungen unberücksichtigt bleiben sollten.

Afrikaans	
Afrikaans	die; een ('n)
Afrikaans	
Arabian	
Arabe	al- (ad-, an-, ar-, as-, aš-, at-)
Arabisch	
Danish	
Dancois	den, det, de; en, et
Dänisch	
German	
Allemand	der, die, das; ein, eine
Deutsch	
English	
Anglais	the; a (an)
Englisch	
Netherlandish	
Néerlandais	de, het, des ('s), der; een ('n), eens,
Niederlandisch	eener
French	
Français	le, la, les; un, une
Französisch	
Hebrew	
Hébreu	ha- (he-)
Hebräisch	
Irish	
Irlandais	in, (int), ind, an, na, inna
Irish	
Italian	
Italien	il, lo, la, i, gli, le; uno, una
Italienisch	
Yiddish	
Yiddisch	der, di dos
Jiddisch	
Catalan	
Catalan	el, la, lo, els, las, los; un, una
Katalanisch	

ContinuedAppendix VI

New Greek Grec moderne Neugriechisch	o, i, to, ta; enas, mia, ena
Norwegian Norvégien Norwegisch	den, det, de, (dei); en (ein), ei, et, (eit)
Portuguese Portugais Portugiesisch	o, a, os, as; un, una
Rumanian Roumain Rumanisch	un, o
Swedish Suédois Schwedisch	den (then), det, de; en, ett
Spanish Espagnol Spanisch	el, la, lo, los, las; un, una
Hungarian Hongrois Ungarisch	a, az, egy

Spieß / Filminst. Wiesbaden / Juli 1968

F.I.A.F.COMMISSION ON CATALOGUING & DOCUMENTATIONAppendix VIIINTERIM STATEMENT ON THE USE OF MICROFILM IN THE N.F.A., LONDON

As you know, we are preparing to launch a scheme in the National Film Archive whereby all our films of newspaper clippings and similar material will be filmed on 16mm microfilm and housed in 6" x 4" microseal jackets. Among the many advantages of this system the most important are, space-saving, security (original material need not be handled), ease of reference, quick copying by reader-printer, ease of reproduction. First, as a pilot scheme, we intend to film only those files relating to personalities (i.e. about one tenth of our total holdings). The preparatory work for this scheme has now been completed and it has provided an interesting indication of the amount of work which will be involved when we get to the main bulk of our holdings (i.e. the files on films). We employed an experienced ex-member of our staff for nearly a month to prepare the files. She removed all duplicate material, also all pins, paper-clips etc., re-sorted the clippings into correct chronological order, checked the spelling of all the names and produced a typed alphabetical list of all the files to facilitate the correct labelling of the final jackets.

The entire collection of personality clippings has now been filmed but there has been a hold-up in putting it into operation partly because of financial difficulties at our end but mainly because the Agency who are doing the work for us have been exceptionally hard pressed. It is now nearly two months since the filming was completed and we have built up a considerable backlog of new clippings which have not yet been filmed. These have been carefully (and separately) filed in alphabetical order and will have to be photographed before the films are put into the micro-film jackets. This will of course become a regular updating procedure when the scheme is operating fully. We anticipate a good deal of consumer resistance when the scheme goes into operation - it is obviously less convenient for the user to read from a microfilm reader instead of the original material but we shall be able to report the reaction of our users very shortly. Eventually we hope also to have a machine which will produce cheap copies of entire jackets which will mean that our own jackets need never leave our custody and internal use by departments in different buildings will be much easier.

Meanwhile our other, quite separate, microfilm project is already under way. This is the filming, on 16mm roll film of our entire card index of film titles. This will provide the main production information on about 100,000 films, together with references to reviews and articles in the world's film press over the past thirty years. It is to be offered for sale and there will be a special rate for F.I.A.F members.

The Commission will be glad to have news from the Cinematheque Royale de Belgique in due course on their experience in the use of microfilm for newspaper clippings.

CATALOGUAGE DES PHOTOS ET DES NEGATIFS DE PHOTOSInventaire des photos

Toutes les photos concernant un même film sont enregistrées sous le titre original du film, ou sous un autre titre au cas où le premier ne serait pas connu, mais alors avec un signe précédant le titre et indiquant qu'il s'agit du titre traduit. Pour d'autres titres éventuels, des fiches de rappel seront faites.

Sous le titre principal, les photos sont inscrites dans le livre d'inventaire qui comporte, en plus du numéro d'ordre et du numéro de catalogue, des rubriques concernant le nombre de photos, le format, la couleur, le pays de production et l'année de production, ensuite l'observation disant si la photo est un original ou une reproduction, etc...

Si la photo est endommagée, déchirée, il faut la nettoyer et la recoller. Lors de l'enregistrement, toute photo reçoit un numéro /numéro qui est le numéro d'ordre de l'inventaire/ et le numéro du catalogue /numéro de l'endroit où l'enveloppe du film est classée selon le numéro courant/ ainsi que le cachet de l'institution au dos de la photo.

Tous les artistes figurant sur la photo sont identifiés et leurs noms inscrits au dos, allant de gauche à droite. Il faut également identifier le metteur en scène /réalisateur/ du film. Si des photos supplémentaires d'un film figurant déjà au catalogue sont reçues, ces photos ne reçoivent qu'un nouveau numéro d'inventaire et le numéro du catalogue reste celui des photos déjà existantes du même film.

Toutes les photos d'un film sont classées dans une enveloppe spéciale. Les photos publicitaires étant surtout du format 24X30, ces enveloppes doivent être plus grandes d'un ou deux centimètres pour que toutes les enveloppes soient du même format et faciles à manipuler. Dans la même enveloppe sont classées toutes les photos d'un même film sans égard au format. Les portraits des personnalités du cinéma sont classés dans des enveloppes spéciales et enregistrés sous le nom de la personnalité. Les enveloppes des photos des films comportent le numéro du catalogue, le titre du film et le nom du réalisateur.

Catalogue des photos

La photothèque cinématographique doit avoir les catalogues suivants:

- 1 - catalogue par titre des films
- 2 - catalogue des comédiens et réalisateurs
- 3 - catalogue des portraits des personnalités cinématographiques.

La fiche par titre comporte: le titre original /ou autre/ du film, le pays et l'année de production, le numéro d'inventaire, le numéro du catalogue, les formats éventuels et le nombre de photos ainsi que la couleur. Tout numéro nouveau du même film est inscrit sur la fiche.

Le catalogue des comédiens et réalisateurs du film comporte: les noms et prénoms, les titres des films que la photothèque possède et leurs numéros de classement

Négatifs des photos

Les négatifs des photos demandent un traitement quelque peu différent.

Pour chaque négatif d'un film, il faut tout d'abord établir des copies contacts qu'on colle sur l'enveloppe donnée d'un film, et la bande du négatif est insérée dans des enveloppes transparentes à l'intérieur d'une enveloppe solide afin de les protéger de dégâts éventuels.

Négatifs des photos -continued

Les plaques de verre des négatifs sont conservées dans des enveloppes dures et des boîtes.
Tout négatif de photo d'un film est travaillé selon des copies de contact. Le carré de la copie de contact est marqué du numéro d'ordre suivant l'ordre du négatif.
Le film est classé selon le titre, le réalisateur et les comédiens figurent aux copies-contacts de la même manière que les photos. Le numéro d'inventaire, de catalogue et le nom du réalisateur sont inscrits sur l'enveloppe du négatif. Le catalogue des négatifs par titre et par noms des cinéastes peut être séparé du catalogue des photos ou bien les numéros peuvent être inscrits sur les fiches des photos d'un même film avec indication "N" pour négatif. Les noms des comédiens ont alors aussi le numéro d'ordre de contact-copie en plus du numéro de classement.

(signé) L. Zivkovic.

Suggested list of "Genres" (see Recommendation No.21)

Abstract Films.
Actualities (Newsreels)
Adventure Films
Advertising Films
Animal Films
Animated Films
Art Films (Films on Art)
Biographical Films
Children's Films (Films for Children)
Comedy Films
Compilations
Crime Films
Didactic Films (Instructional)
Documentaries
Drama
Erotic Films
Espionage Films
Ethnographic Films
Experimental Films
Fantasy
Filmed Theatre
Historical Films
Horror Films
Industrial Films
Magazine Films
Musicals
Science Fiction
Scientific Films
Slapstick
Serials
Sketch Films
Spectacles
Television Films
Trailers
War Films
Westerns.

Appendix XSubject Classification In Selected British Film Libraries

This survey of film libraries in London shows that two methods of subject retrieval are employed. The newsfilm libraries favour subject headings while more general film libraries have adopted or are changing over to U.D.C. Each system has its advocates; those using subject headings consider that the time spent in classifying by U.D.C is wasted while those using U.D.C point to the dangers inherent in uncontrolled vocabulary accumulation.

It seems that a small, highly specialized film library may be advised to develop its own tightly controlled vocabulary which will serve its needs better than a section of the U.D.C. A large national collection with films of all types covering the widest range of subjects would be well advised to use U.D.C because of its comprehensiveness and its discipline.

1)

Film Libraries Using Subject Headings

Pathe News: The main headings are very broad subject classes which have been determined as need arose. They have found that sub-headings can be fitted into these broad classes and that in their work they prove sufficient and completely satisfactory.

Movietone News: Subject headings are used, these again being made up as need dictates. The system has been built up over a period of many years and is found to be adequate. Requests are made for very specific items and the material must be located quickly as this library provides to customers over 200,000 feet of film per year. Many headings may be assigned to one news story: a master card with a shot by shot description is duplicated as necessary, that is to provide as many copies as there are subject headings. These multiple cards are then filed alphabetically as are entries made for personalities.

Visnews: A supplier of newsfilm from collections such as Gaumont British News for which they have rights. Entries are made in four categories:-

Date of event - country
Country - location
Subject
Personality.

Imperial War Museum: Subject headings have been used and will continue to be used because of the nature of the material. This is a specialised film collection and 60-70% of the entries are proper names (i.e. Names of individuals, military equipment, place names). The remainder are assigned subject headings from a controlled vocabulary built up to describe this special material. U.D.C was seriously considered but the narrow range of military subjects in the scheme precluded its use.

2)

Film Libraries Using U.D.C.

Central Office of Information: Films are viewed by an indexer who classifies content of the film shot by shot and enters subjects under appropriate U.D.C number on loose leaf ledgers.

National Film Archive: Films are viewed and their subject contents classified according to U.D.C. After viewing

2)

Film Libraries Using U.D.C.~~Central Office of Information:~~ Continued

by reel description is typed onto a main entry card and as many subject cards as considered necessary are made and filed by the U.D.C member in the subject index. Entries are also made for personalities.

Appendix XI

JOURNAL: Sight & Sound. ISSUE NO. Vol. 38. No.2. Spring 1969

Films Reviewed or discussed at length (Alphabetical order of original title)

	<u>Page.</u>
ALICE'S RESTAURANT (Penn)	67/69
L'AMOUR FOU (Rivette) Article by Tom Milne	63/66
ATITHI (the Runaway) (Sinha)	99
BOOM (Losey) Article by Philip Strick, "Mice in the Milk"	77/78
COOGAN'S BLUFF (Siegal)	96/97
FIRES WERE STARTED (Jennings) Article by Daniel Millar	100/104
FUNNY GIRL (Wylor)	95/96
ISADORA (Reisz)	94
la. MARIEE ETAIT EN NOIR (the Bride Wore Black) (Truffaut)	87/88
NIGHT OF THE FOLLOWING DAY (Cornfield)	99
OH! WHAT A LOVELY WAR (Attenborough)	93/94
PRETTY POISON (Black)	99
SECRET CEREMONY (Losey) Article by Philip Strick, "Mice in the Milk"	77/78
SECRET LIFE OF AN AMERICAN WIFE (Axelrod)	94/95
SKAMMEN (the Shame) (Bergman) Article by Jan Dawson	89/92
STALKING MOON, the (Mulligan)	96/97
VOINA I MIR (War and Peace) (Bondarchuk)	97/98

General Subjects

British Film Institute Award 1968: Prize for 1968 to Straub's 74
Chronicle of Anna Magdalena Bach

National Film Archive: Note on proposed legislation in Britain
for statutory deposit of films. 74

Exhibition: Note on difficulty of British Exhibitors and distributors
in recognising potentially successful "art films" 106

Directors and Actors - Articles or Interviews (alphabetical by name)

Balch, Anthony	Note on his activities as film-maker, distributor and exhibitor in London.	106
Bergman, Ingmar	Article by Jan Dawson on SKAMMEN (the Shame)	89/92
CUKOR, George	Note on the making of JUSTINE by Carlos Clarens	75/76
HITCHCOCK, Alfred	Article "If I lose my leg I lose Rosie" discussing Hitchcock as Truffaut sees him and as he is.	
HUSTON, John	Article by John Russell Taylor, "John Huston and the figure in the carpet".	70/73
JENNINGS, Humphrey	Article on FIRES WERE STARTED by Daniel Millar	100/ 104
KULESHOV, Leo	Letter on his experimental films from Jay Leyda and Steven P.Hill.	108
LAKE, Veronica	Interview with, by "Arkadin"	105/6
LOSEY, Joseph	Article "Mice in the Milk" by Philip Strick	77/78
MANDER, Miles	Letter on his work as film-maker, writer and actor from Paul Rotha.	108
PENN, Arthur	Article on ALICE'S RESTAURANT by Lily Van Den Bergh	67/69
SWANSON, Gloria	Interview with Rui Nogueira, "I am not going to write my memoirs".	58/61 and 109.
TRUFFAUT, Francois	See Hitchcock above	82/86

<u>Books reviewed</u>	<u>Page.</u>
With Eisenstein in Hollywood by Ivor Montagu	107
Word and Image, History of the Hungarian Cinema by Istvan Nemeskurty.	107
Michael Balcon Presents...A Lifetime of Films by Michael Balcon	108
Hitchcock by Francois Truffaut and Helen Scott.	82/86
Add (Omitted) - Films - SWEET CHARITY (Fosse)	98

TO: The Secretary General of F.I.A.F.

FROM: Brenda Davies, National Film Archive, London.

MEMORANDUM FOR SUBMISSION TO THE EXECUTIVE

Subject: F.I.A.F. Commissions.

As a result of my very limited experience as Chairman of the F.I.A.F. Commission on Cataloguing and Documentation set up at the Annual Congress in London last year, I would like to submit a few observations on the organisation of such commissions.

I should perhaps begin by explaining my own idea of the function of such a Commission. As I understand it, a Commission is a small group of specialists, appointed by a parent body, to study certain specific problems in some detail. On completion of its studies, it reports its conclusions and recommendations to the parent body which is free to accept or reject them.

When the Commission on Cataloguing and Documentation was set up in London, it was given no specific tasks, no "terms of reference". Consequently, much of the time in London was spent in discussing its aims and deciding what its main work should be. The Commission then reported to the F.I.A.F Executive setting out the programme of work it hoped to accomplish before the next Annual Congress.

The Commission has continued to work towards its stated aims, but at the Leipzig meetings (which I did not attend) I gather that the discussions developed into a sort of Open Forum in which members of the Executive and various observers took part and much the same pattern has developed in Brussels. Please, understand that I am not suggesting that such an "Open Forum" or "Symposium" is a bad thing. On the contrary, it is a most valuable way of exchanging ideas, meeting colleagues and discussing common problems. But in my opinion, it is not possible to organise the work of a Commission satisfactorily within this framework.

My suggestion would therefore be that F.I.A.F should consider setting up occasional meetings or "Symposiums" on some aspects of Archive work (The Gottwaldov meeting on film identification seems to have been of this nature). Any interested parties could be invited to attend (from outside F.I.A.F. too perhaps, in some cases), but the meetings should be conducted by a member of the F.I.A.F Executive. As a result of such general discussions, specific common problems would come to light and these could then be referred by the Executive to small commissions of specialists (i.e. people whose day-to-day work is concerned with the subject in hand). Such Commission should then meet privately and discuss in depth the technical details involved. They would be guided by the Executive. The sort of rules I have in mind are as follows:

- 1) A Commission should consist of a limited number of specialist workers. There should be a stated maximum of SIX or eight members, chosen for their experience rather than as representatives of a particular archive.
- 2) A Commission should be given definite terms of reference, in writing by the F.I.A.F. Executive and instructed to produce a report within a stated time.

MEMORANDUM FOR SUBMISSION TO THE EXECUTIVE - ContinuedSubject: F.I.A.F. Commission

- 3) A Commission should elect a Chairman and a Vice-Chairman and the duties and responsibilities of these two should be clearly laid down by the F.I.A.F Executive.
- 4) A Commission should meet in private but should be empowered to call for evidence or reports from non-members.
- 5) Secretariat assistance should be provided by F.I.A.F at all Commission meetings so that competent minutes can be prepared.
- 6) Commission meetings should preferably be held outside the framework of F.I.A.F.Executive meetings, leaving any Commission members who are also at the Executive free to attend.
- 7) All Commission expenses, including travel, should be a central responsibility of F.I.A.F rather than of individual Archives.

All the foregoing is entirely my own personal view of the matter which may not be shared by all my Colleagues on the Commission. It may well be that the F.I.A.F.Executive has already considered and rejected the kind of system I am proposing. I feel however that if F.I.A.F.Commissions are to be expected to produce serious and concrete results some such organisation will be needed.

Members of the Commission

Mrs.Eileen BOWSER	Museum of Modern Art, New York.
Mrs.Elizabeth COPPENS	Cinémathèque Royale de Belgique Brussels.
Miss.Brenda DAVIES	National Film Archive, London Chairman.
Mr.Myrtil FRIDA	Ceskoslovensky Filmovy Ustav Filmoteka, Prague.
Mr.Roger HOLMAN	National Film Archive, London.
Mr.Wolfgang KLAUE	Staatliches Filmarchive, Berlin.
Dr.Fauste MONTESANTI	Cineta Nazionale, Rome.
Mr.Eberhard SPIESS	Deutsches Institut Fur Filmkunde, Weisbaden.
Miss.Leonora ZIVKOVIC	Yugoslovenska Kinoteka, Belgrade.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat provisoire
74 Galerie Ravenstein Bruxelles
Téléphone 13 41 53

Projet proposé par - JUGOSLOVENSKA KINOTEKA
- CINEMATHEQUE DE TOULOUSE

TIRAGE DE NEGATIFS 35 mm. à partir de copies 9,5 mm, pour des films muets considérés comme disparus.

Il existe encore des copies 9,5 mm, en bon état de conservation, de certains films anciens considérés comme perdus :

- primitifs français ou italiens
- "Films d'Art" de 1908-1914
- Slapstick
- Longs métrages ou documentaires disparus.

Or, il est techniquement possible, en raison de la grande dimension relative de l'image dans les copies 9,5 muet, de tirer des copies 35 mm assez satisfaisantes.

Pour sa part, la JUGOSLOVENSKA KINOTEKA dispose de l'appareillage nécessaire pour transférer le 9,5 en 35 mm.

Par ailleurs, la CINEMATHEQUE DE TOULOUSE peut lui fournir les copies 9,5.

Il est donc proposé que les deux Cinémathèques :

- 1° Recensent les copies 9,5 présumées intéressantes
- 2° S'assurent qu'aucun membre de la FIAF ne possède ces films en 35 mm, afin d'éviter les tirages inutiles.
- 3° Tirent, avec l'aide financière de la FIAF, des négatifs qui seront à la disposition des membres de la FIAF.

R. BORDE

V. POGACIC

+ + + + +



THE NATIONAL FILM ARCHIVE

81 DEAN STREET . LONDON W.1

Telephone: 01-437 4355

Cables and Telegrams: BRIFILINST, LONDON, W1

Telex: 27624

Curator: ERNEST LINDGREN, O.B.E., F.B.K.S.

Deputy Curator: COLIN FORD, M.A.

EHL/LG

22nd April 1969

M. Jacques Ledoux,
Cinémathèque Royale de Belgique,
23 Ravenstein,
Brussels 1, Belgium.

Dear Jacques,

FIAF Congress, New York, 1969

I wish to give notice of a question which my Board of Governors would like FIAF to consider at its forthcoming Congress. It is as follows:

Although a complete and exclusive national specialisation in the preservation of films may never be either possible or desirable, nevertheless the present almost total absence of co-operation which could lead to archives in many countries duplicating the preservation of a comparatively small number of classic films is clearly wasteful of our limited resources. We therefore wish to recommend that FIAF should establish some consultative system between its members so as to ensure that the duplication of preservation is reduced to a minimum.

Yours sincerely,

Curator

ARCHIVE NATIONALE DE FILMS - BUCAREST
PROJETS DE TRAVAUX FIAFFilmographie universelle FIAF

L'importance des filmographies nationales comme instrument essentiel de travail pour les chercheurs dans le domaine du cinéma n'est plus à démontrer. Il est regrettable donc de constater qu'un nombre limité de pays ont publié des ouvrages de ce genre, quelques-uns dans un tirage très réduit, ce qui fait que dans la plupart des cas ils soient pratiquement épuisés. En plus, leur conception d'ailleurs fort variée, vient s'ajouter aux difficultés de langue pour rendre difficile leur consultation. C'est pourquoi nous estimons nécessaire de réexaminer une proposition plus ancienne, celle d'entreprendre dans le cadre de la FIAF une filmographie universelle, depuis les commencements du cinéma jusqu'à présent, dont la réalisation et la mise à jour périodique deviendraient une de nos tâches permanentes. Si estimables qu'elles soient, les rares tentatives individuelles (celle de Jean Mitry, par exemple) ont été au-dessous du volume imposé par une telle tâche, et n'ont pas eu les moyens d'être exhaustifs. Seule une collaboration internationale des organismes spécialisés, bien mise à point, pourra mener à bonne fin une entreprise de ces proportions.

En somme, nous suggérons au XXVe Congrès la formation d'un groupe de travail composé des représentants de 8 à 10 archives (la nécessité de couvrir une aire géographique très vaste jouerait comme un critère important dans cette désignation), groupe qui devrait préparer jusqu'à la prochaine réunion du Comité Directeur une esquisse de plan et des instructions pour la "Filmographie universelle FIAF".

A notre avis, dans une première étape chaque archive devrait élaborer ou mettre à jour d'après des normes lexicographiques unitaires la filmographie nationale pour le film de fiction. Toutes les filmographies ainsi réalisées seraient imprimées dans une seule et même imprimerie désignée par la Fédération, mais dans des volumes différents pour aboutir à une oeuvre en plusieurs volumes standard. Un minimum de données filmographiques devrait être assuré, ainsi que des signale

ments sur l'existence des copies respectives. Chaque volume comprendrait aussi un index des noms, un index des titres originaux et de leurs traductions en anglais ou en français. Des addenda feraient régulièrement la mise à jour de la Filmographie.

Compte tenu de la différence de proportion entre les productions nationales, ainsi que de la diversité dans les possibilités de recherche des membres FIAF, chacun pourra proposer son propre terme final de rédaction de l'ouvrage, dans les limites d'un programme fixé par le Comité Directeur. Aussi, les volumes numérotés par ordre alphabétique des pays - paraîtront-ils à mesure que les travaux de rédaction prennent fin, donc indépendamment des autres. On commencerait par imprimer le volume 18 - Grande Bretagne, par exemple, puis le 28 (disons la Suède) et le 35 (U.R.S.S.) tous concernant le film muet.

Le groupe de travail devrait étudier et faire des suggestions aussi par rapport à l'aspect financier de la publication de ce livre. En principe, la contribution de chaque membre devrait être en rapport direct avec le volume de travail imposé par chaque filmographie nationale. L'Archive Nationale de Films de Bucarest pourrait s'assumer la tâche d'imprimer la "Filmographie FIAF", contre remboursement des frais.

x

Si la réalisation de ce volumineux ouvrage s'avère difficile pour le proche avenir, une solution transitoire serait la parution d'un "Répertoire international des filmographies publiées". Soigné par un groupe de travail (éventuellement par la Commission pour documentation) le "Répertoire" comprendrait les données fournies par les différentes archives. Quant aux travaux d'imprimerie, l'Archive de Bucarest pourrait s'en charger contre remboursement des frais.

THE ROYAL FILM ARCHIVE OF BELGIUM

WORK PROJECT SUBMITTED TO THE GENERAL ASSEMBLY OF F.I.A.F.

NEW YORK 1969

As long as the cinema has existed, numerous articles have been published which are of the greatest possible interest to the film archives. These articles sometimes appear in periodicals which are not necessarily kept by the film archives, especially in the case of those which are only accidentally related to the cinema, as for example the following articles :

- 1^o The critical cataloguing of medical films by Mchtenhauser and Ruhe (Journal of medical education, 1951)
- 2^o Film records management by Hermine M. Baumhofer (American Archivist, 1956)
- 3^o Standardization in film cataloguing by David Greenfill (Journal of documentation, 1959)
- 4^o Zur geschichte des ehemaligen Reichsfilmarchiv by Hans Barkhausen (Archivar, 1960)
- 5^o Der Neubau des Staatlichen Filmarchiv der DDR by Herbert Volkmann (Archivmitteilungen, 1968)

On other occasions, similar articles are published in cinematographic reviews without sufficiently attracting the attention of the archives, e.g.:

Archives, cinémathèques, presse filmée et conservation par Jean Vivié (Technique cinématographique, 1967)

Proposed U.S.A. Standard for archival film on cellulose ester base, by P.Z. Adelstein (Journal of the SMPTE, 1968)

I suggest that F.I.A.F. publishes, in loose-leaf form, which can be easily kept up to date, reproductions of this type of article, for the exclusive use of its members. The archives would file these, according to a methodical and pre-established system (cataloguing, preservation, film vaults, purpose of the archives, copyright, etc.) in a folder which would also be put at their disposal by F.I.A.F. (as is done in the case of organigrams).

The selection of these articles, old or new, would be made by an editing committee of three people, working by correspondance. This same committee could recommend, in the case of brochures or books which have a close connection with the activities of the archives, the purchase of a certain number of copies, to be distributed, free of charge, among members who are not able to acquire them (e.g. Bibliography of film librarianship by Sam Kula, published in London in 1967, or else Standards of the National Board of Fire Underwriters for storage and handling of cellulose nitrate motion picture film, the last edition of which appeared in 1967).

Eventually, these reproductions would constitute a precious and practical source of information for the members of F.I.A.F. and could serve as a basis for the publication of a manual of film archives.

* * * * *

(Texte français au verso)

CINÉMATHEQUE ROYALE DE BELGIQUE

PROJET DE TRAVAIL SOUMIS A L'ASSEMBLEE GENERALE DE LA F.I.A.F.

NEW YORK 1969

Depuis que le cinéma existe, des nombreux articles ont été publiés sur des sujets qui intéressent au plus haut point les cinémathèques. Ces articles paraissent parfois dans des revues que ne collectionnent pas nécessairement les cinémathèques, surtout lorsqu'il s'agit de revues qui n'ont que des rapports accidentels avec le cinéma, comme par exemple les articles suivants :

- 1^o The critical cataloguing of medical films by Mchtenhauser and Ruhe (Journal of medical education, 1951)
- 2^o Film records management by Hermine M. Baumhofer (American Archivist, 1956)
- 3^o Standardization in film cataloguing by David Greenfill (Journal of documentation, 1959)
- 4^o Zur geschichte des ehemaligen Reichsfilmarchiv by Hans Barkhausen (Archivar, 1960)
- 5^o Der Neubau des Staatlichen Filmarchiv der DDR by Herbert Volkmann (Archivmitteilungen, 1968).

D'autres fois, des articles similaires sont publiés dans des revues cinématographiques sans que l'attention des cinémathèques soit suffisamment attirée par eux. Exemple :

Archives, cinémathèques, presse filmée et conservation par Jean Vivié (Technique cinématographique, 1967)

Proposed U.S.A. Standard for archival film on cellulose ester base, by P.Z. Adelstein (Journal of the SMPTE, 1968).

Je suggère que la F.I.A.F. publie, sous forme de feuilles volantes pouvant aisément être mises à jour, et à l'usage exclusif de ses membres, des reproductions de ce genre d'articles, que les cinémathèques classeraient selon un plan méthodique pré-établi (catalogage, conservation, dépôts de films, rôle des cinémathèques, copyright, etc.) dans un classeur qui serait également mis à leur disposition par la FIAF (comme cela s'est fait pour les organigrammes).

La sélection de ces articles, anciens ou nouveaux, se ferait par un comité de rédaction de trois personnes, travaillant par correspondance. Ce même comité pourrait recommander, lorsqu'il s'agit de brochures ou de livres ayant une connexion étroite avec l'activité des cinémathèques, d'en acheter un certain nombre d'exemplaires pour distribution gratuite aux membres qui n'ont pas la possibilité de les acquérir (exemples : Bibliography of film librarianship by Sam Kula, publié en 1967 à Londres, ou bien, Standards of the National Board of Fire Underwriters for storage and handling of cellulose nitrate motion picture film, dont la dernière édition a été publiée en 1967).

Au bout d'un certain temps, ces reproductions constitueraient une précieuse et pratique source de documentation pour les membres de la F.I.A.F. et pourraient servir de base pour la publication d'un Manuel des archives du film.

* * * * * (For English text, please turn over)

BUCAREST

Le Catalogue FIAF des affiches de film

Parmi les documents sur l'histoire du cinéma, une place importante est occupée par les affiches de film. L'intérêt croissant accordé par les archives membres de la FIAF à la conservation et au catalogage des affiches rendrait donc possible à présent la réalisation d'un catalogue collectif des exemplaires existant dans leurs collections. Comme les affiches conservés sont des sources précieuses surtout en ce qui concerne la production et la diffusion du temps des débuts du cinéma, nous pensons qu'une première étape à remplir serait 1896-1918.

A cette fin, un des membres FIAF devrait être chargé des travaux préliminaires (diffusion de fiches-type à remplir) puis de la rédaction de l'ouvrage proprement dit. Le catalogue pourrait être organisé par pays (ordre alphabétique) et à l'intérieur de chacun d'entre eux par titres de films ou thèmes des affiches (ordre chronologique et alphabétique). Les données à recueillir sur fiches devraient être des plus détaillées :

- année de réalisation de l'affiche ;
- titre du film ou thème de l'affiche (pour ce qui est des réclames de maisons productrices, de salles de cinéma, etc.) dans la langue originale et en français ou en anglais ;
- données filmographiques contenues par le texte de l'affiche et les données complémentaires provenant d'autres sources ;
- auteur de l'affiche
- imprimeur
- description de l'affiche (dimensions, caractéristiques polygraphiques, etc.). Les exemplaires les plus importants pourraient être reproduits en n/b ou en couleurs.

x

L'Archive Nationale de Films de Bucarest pourrait s'assumer la tâche d'exécuter cet ouvrage pour et au compte de la Fédération. Les fiches-types qui seront diffusées verront remplies dans un terme fixé de commun accord par les archives

membres. Un devis pourra être établi en fonction du nombre d'affiches relevés et surtout de la quantité de reproductions en couleurs ou non que vont être suggérées. Pour les réaliser, les archives intéressées devront fournir les photos ou les diapositifs en question.

Un catalogue de ce genre pourra faciliter les éventuels échanges de doubles ou de photocopies, les prêts limités aux fins de recherche ou de présentation publique et en général, un ouvrage de cette nature sera un instrument très utile aux chercheurs.



"Filmarchivwissenschaftliche Beiträge"

This year the Staatliches Filmarchiv of the German Democratic Republic will start the publication of a series with the title "Filmarchivwissenschaftliche Beiträge".

This publication will aim to publish contributions on problems concerning film archives - collection, evaluation, cataloguing, archive techniques, etc., so that the staff workers of the Staatliches Filmarchiv as well as interested experts abroad, may find useful suggestions for their work.

Mr. Volkmann has taken over the editorial supervision of this series which will for the time being appear in a limited quantity and at irregular intervals.

We should welcome the participation and contributions of colleagues working in other archives in our series "Filmwissenschaftliche Beiträge".

The Staatliches Filmarchiv will not be in a position to pay the colleagues of other archives for their contributions, but we will make available to the collaborating archives a certain number of free copies.

The series will appear in German, with summaries in English, French and Russian.



108 BERLIN 8, KRONENSTR. 10

1-3-1969

1970 - 75th Anniversary of Cinematography

In 1970 the 75th anniversary of the invention of cinematography will be celebrated all over the world. We think that on this occasion public attention will be drawn to film archives and to FIAF. FIAF should invite all member archives to pay special attention to this event and to exploit it for their work in 1970.

I suggest that this year's FIAF Congress in New York shall appeal to all archives on the following points:

1. An invitation to all archives to arrange special programmes in their archive film theatres on the occasion of the 75th anniversary of cinematography. The programmes planned should be made known to the FIAF secretariat, which will inform all archives so that the programmes may possibly be coordinated or exchanged.
2. An invitation to all member archives to organize retrospectives on the occasion of the anniversary in the frame of international festivals.
(The Staatliches Filmarchiv plans such a programme for 1970, it will be dedicated to the first documentary films from all film producing countries.)
FIAF should coordinate these retrospectives and it should patronize them and show itself as an international organization at these festivals.

-2-

Fernruf:
Telegrammadresse: Filmarchiv Berlin
Bankkonto: BSK 1/1130665/1
Postscheckkonto Berlin 381 11

3. An invitation to the archives to increase their publicity work, to report their work in the press and to appreciate the role of FIAF properly.
4. FIAF could perhaps edit a booklet on its activities, which could be sold at international festivals and other events with FIAF being represented.
5. The members of the Comité Directeur should be invited to use the 75th anniversary of cinematography to organize press conferences in their countries and to make known the role the national archives and FIAF play.

I should like my suggestions to draw the attention of the Comité Directeur to this event of 1970. My suggestions are intended only as an introduction to these possibilities which, I am convinced will be fully realized through the rich experiences of the Comité Directeur members.

K l a u e

UCLA FILM ARCHIVE

Work project submitted to the 25th Annual Congress of FIAF
New York, 1969 - Information center on research projects.

1. FIAF should establish an information service for research.
2. This service would routinely receive from all members a description of all research projects which would include :
 - a) title of project (with description)
 - b) name and identification of researches
 - c) scope of project
 - d) resources available
 - e) resources not available but required
 - f) anticipated outcome (book, article etc.)
3. The service would issue, as often as possible, and no less frequently than twice a year, an announcement of reported projects.
4. Each member of FIAF would be responsible for guaranteeing the completeness of its reports, both as to work in progress and as to completed projects.

Colin YOUNG.
May 23, 1969.

**association internationale des documentaristes
international association of documentary film makers**

le 6 mai 1969

Monsieur Jacques LEDOUX,
Secrétaire Général
de la FEDERATION INTERNATIONALE DES ARCHIVES
DU FILM
c/o CINEMATHEQUE ROYALE DE BELGIQUE,
Palais des Beaux-Arts,
23, rue Ravenstein,
BRUXELLES 1

Monsieur le Secrétaire Général,

L'ASSOCIATION INTERNATIONALE DES DOCUMENTARISTES me prie de vous demander le patronage et la collaboration de la F.I.A.F., pour l'organisation d'un colloque consacré aux matériaux des archives de films à l'époque de la télévision.

1° - Il s'agit principalement d'étudier les possibilités et les dangers de l'utilisation des anciens films par les postes de télévision, et notamment en vue des émissions historiques.

2° - La collection systématique des films faite par les télévisions, en vue des films de compilation dans l'avenir.

3° - Les mêmes questions du point de vue particulier des pays en voie de développement.

Cette proposition dont Monsieur Peter BOKOR, réalisateur de la Télévision Hongroise est l'auteur, a été bien accueillie par la direction du Festival de Leipzig, qui est disposée à réunir les experts en la matière, sans doute l'année prochaine, tout en réunissant encore cette année un petit comité auquel collaboreraient les spécialistes en ce domaine: Monsieur Jay LEYDA et Madame Elisabeth MANTHEY.

Monsieur BOKOR a suggéré ensuite que les personnalités suivantes soient invitées à un tel colloque:

-MM. Michail ROMM (UDSSR)
Roman KARMEN (id.)
Tony ESSEX (Grande Bretagne)

.../...

**association internationale des documentaristes
international association of documentary film makers**

./...

- MM. Annelie et Andrew THORNDIKE (D.D.R.)
- Erwin LEISER (Suède)
- Jerzi BOSSAK (Pologne)
- Henry MORDANT (Belgique)
- Jacques COGNIEUX (id.)
- Frédéric ROSSIF (France)
- Jacques ANJUBAULT (France -ORTF)
- Lino DEL FRA (Italie).

Il faudrait y ajouter des représentants des pays suivants: U.S.A., Japon, Tchécoslovaquie, Canada, Yougoslavie, de la Télé Italienne (RAI) et de la Télé Soviétique.

Vous remerciant à l'avance de la suite que vous voudrez bien réserver à cette proposition, je vous prie de croire, Monsieur le Secrétaire Général, en l'assurance de mes sentiments les plus distingués.

Henri STORCK,
Administrateur.

SURVEY OF MOTION PICTURE HOLDINGS
OF THREE LIBRARIES IN THE LOS ANGELES AREA

Anne G. Schlosser
Theater Arts Librarian
UCLA

May 15, 1969

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES, LIBRARY

1.

Location: Academy of Motion Picture Arts and Sciences, Library
9038 Melrose Avenue
Hollywood, California 90069

Mrs. Mildred Simpson, Librarian

Books and Periodicals:

The open-stack collection contains approximately 8,000 volumes mostly in the English language covering the historical, critical, and biographical aspects of film. Only major technical works are acquired. Foreign language publications are restricted to significant reference books. Since the main emphasis is on the American film, the library has an outstanding collection in this area.

Current periodicals received number almost 75. Included are almost all of the important U.S. film magazines and trade papers, and selected British periodicals. No foreign language titles are received.

Special Collections:

1. Screenplays: over 600 production scripts for U.S. motion pictures.
2. Lux Radio Theater Scripts: a complete set of radio scripts covering the years 1936-1953.
3. Scrapbooks:
 - Richard Barthelmess Scrapbooks of press clippings documenting the actor's motion picture career.
 - Thomas H. Ince Scrapbooks containing stills, cast, credits (and often a synopsis) for all Ince's films.
4. Press Books: a sizable collection of advertising campaign books for U.S. films.
5. Personal Papers: a very small number of personal papers and records from such prominent motion picture individuals as Col. Selig.
6. Clipping Files: Pertinent articles on the film industry in the U.S. and foreign countries are regularly clipped from the major trade magazines (ex. Variety, Hollywood Reporter, Boxoffice) and other general magazines (ex. Life, New Yorker, Saturday Review, Cue, TV Guide, New York Times Sunday Edition, L.A. Times, Hollywood Citizen News). The following describes the numerous and extensive files.
 - a) Biography File: arranged alphabetically by surname, the file covers all persons associated with the motion picture industry, plus television personalities if a major article is written about the person.
 - b) Motion Picture File: arranged alphabetically by film title, this file includes production articles, reviews, casts and credits, programs, and stills.
 - c) General File: arranged alphabetically, this file contains articles on subjects, countries, production companies, location information etc.

d) Other Clipping files include:

- Awards File (excluding Academy Awards)
- Film Festival Awards File
- Guilds and Unions File
- Independent producers and production companies File
- Story Purchases and Title Changes File
- Miscellaneous Information File (provides statistics, answers to frequently asked questions, and other odd facts)

Magazine Index:

A card file indexes film reviews and articles (listed by subject only) appearing in major motion picture magazines (eg. Sight and Sound, American Cinematographer, Film Society Review, Film Quarterly). Arranged alphabetically, this index is regularly kept up to date. An important aspect of the file is that it covers Photoplay from 1914 onward.

Borrowing Privileges:

The non-circulating collection is open to Academy members and others engaged in motion picture research.

3.

UNIVERSITY OF CALIFORNIA AT LOS ANGELES (UCLA), THEATER ARTS LIBRARY

Location: Theater Arts Library
University of California, Los Angeles
405 Hilgard Avenue
Los Angeles, California 90024

Mrs. Anne G. Schlosser, Librarian

Books and Periodicals:

The open stack collection has over 6,000 volumes in English and foreign languages, and covers the historical, critical, biographical and technical aspects of motion pictures and radio-television.

The Library regularly receives 162 periodicals. Included are the major U.S. and foreign film magazines and trade papers, as well as the important English language radio-television journals.

Special Collections:

1. Screenplays: over 1,000 production and release scripts for American and British sound motion pictures. A small number of silent film scripts are included.
2. Jessen Photograph Collection: approximately 2,200 publicity and production photographs documenting the early years (1905-1930) of the motion picture industry in Southern California.
3. Stills: over 10,000 production photographs from American and foreign films from the early 1930's to date.
4. Programs and posters: a large diversified collection of rare and early film posters, programs, and advertising campaign books for American productions from 1915 to the present time.
5. Film Festival Programs: a collection of programs from the major U.S. and foreign film festivals.
6. Stanley Kramer Notebooks: art direction and story board drawings from all of Kramer's films up to 1964.
7. Tape Collection: interviews, lectures, discussions with persons important in the motion picture industry. Many of the tapes were recorded when the individual spoke to UCLA film classes. Other tapes were recorded by the Oral History Department and consist of in depth interviews with famous film personalities. These interviews have been transcribed into bound volumes.
8. Pamphlet File: a sizeable collection of articles and pamphlets on all aspects of motion pictures. Included are Reference Sheets which serve as guides to articles in several un-indexed periodicals such as Films and Filming, Sequence (C.B.), and Penguin Film Review. A smaller file for radio-television is currently being started.
9. Personal Papers and Ephemeral Materials:
Housed in the Department of Special Collections are the personal papers, scripts and other records of such motion picture and radio-television personalities as Albert E. Smith, Kenneth Macgowan, John Houseman, King Vidor, Jack Benny and Irwin Allen.

University of California, Los Angeles (UCLA), Theater Arts Library

The Negro in Motion Pictures collection is an extensive and rare collection of clipping files and other miscellaneous notes on any Negro who has or had any connection with the film industry. Records of early Negro motion picture production companies, film posters and stills are also contained in the files.

The Harold Leonard Film Collection comprises a very large collection of clippings, photographs, and ephemera related to the film and its history. The Collection which was originally intended to provide material for a continuation of The Film Index (ed. by Professor Leonard) generally covers the period up to the early 1960's.

Borrowing Privileges:

The open stack collection is available to anyone undertaking research in film and radio-television. To borrow a book from the Library or to use any of the restricted collections one must be a UCLA student or obtain a Library Card.

UNIVERSITY OF SOUTHERN CALIFORNIA, MOTION PICTURE COLLECTION

5.

Location: Department of Special Collections
University of Southern California
University Park
Los Angeles, California 90007

Dr. Robert Knutson, Librarian (Head, Dept. of Special Collections)

Books and Periodicals:

Housed in the Department of Special Collections, the closed stack collection contains about 5,500 volumes on all aspects of motion pictures. Both English and foreign language titles are included. An outstanding feature of the acquisitions program is the Farmington Plan, a voluntary agreement wherein some 60 American Universities have agreed to collect every new foreign title published. As U.S.C. has the responsibility for film, the Library receives all books published on this subject throughout the world.

Currently received periodicals number almost 130 and include the important historical/critical, technical, and trade publications.

Ethel Barrymore Performing Arts Collection:

(this is the general title applied to all special collections)

1. Screenplays: over 800 production scripts for U.S. sound films. Some television scripts are included.
2. Amos and Andy Scripts and Scrapbooks.
3. Press Books: a sizeable number of advertising books for U.S. motion pictures.
4. Stills: a large collection of stills arranged in alphabetical order by title from American films.
5. Motion Picture File: contains reviews, posters, programs and other articles on mostly U.S. motion pictures.
6. Biography File: an extensive clipping file on American actors/actresses, producers, directors, writers, cameramen, etc. A few important foreign individuals currently working in the industry are included. In addition there are about 15 volumes of mounted clippings. Each volume is devoted to an actor or actress prominent during the 1940-50's, such as Clark Gable.
7. Tape Collection: lectures, interviews, discussions by and with prominent motion picture people. Most tapes were recorded when the person spoke to U.S.C. film students.
8. Personal Papers: a large number of personal collections containing correspondence, records, scripts, contracts and other memorabilia documenting an individual's career in film and radio-television. Included are the papers of Hal Roach, Albert Lewin, Ernest Lehman, Robert Wise, and Louella Parsons.

Indexes:

1. Variety: an alphabetical card file of film reviews from 1961-1964.
2. Film (G.B.): an alphabetical card file of film titles and subjects for the period 1954-1966.

Borrowing Privileges:

The non-circulating collection is open to all U.S.C. students and others interested in film research. A Library Card is necessary to use the collection.

Projet de circulaire à diffuser au sein de la
Fédération International des Archives du Film.

Objet:

Recherche concernant des films écrits, interprétés et pour la plupart réalisés par Joé Hamman. Existe-t-il un négatif, une copie positive, des photos, affiches ou tout autre matériel? (Il est indiqué le titre de la version anglaise ou américaine lorsqu'il en existe).

I. Série LUX

1. Caractéristiques:

Films d'une bobine, produits et tournés en France par la Société des Phonographes LUX, sise 32 Rue Louis Le Grand, Paris 2ème. Cette société avait pour label: la Statue de la Liberté.

2. Titres des films:

A/ Westerns:

- Au Far-West
- Un drame au Far-West
- Feu à la prairie (ne pas confondre avec le film Gaumont de 1912 "La prairie en feu", également dû à J.H.)
- L'enfant du chercheur d'or (The gold digger's son)
- L'attaque d'un train (The attack upon a train)
- Bronco Bill le brave cow boy (Brunco Bill the brave cow boy)
- Amitiés de Cow boy (Cow boy friendship)
- Aventures d'un cow boy à Paris
- Le desperado (A desperado)

B/ Aventures historiques:

- La fiancée du corsaire (The pirate's fiancée)
- Rivaux (The rivals)
- L'honneur du pêcheur (The fisherman's honor)
- La fille du pêcheur (Drama at sea)

C/ Aventures:

- Le diamant volé (The stolen diamond)
L'action est supposée se dérouler dans un camp de mineurs en Afrique du Sud.
- La main coupée
Supposé avoir pour cadre San Francisco et son quartier chinois.
- Dans la tourmente.
- Le coureur des bois (d'après le roman de Gabriel Ferry)

II Série SAFETY BIOSCOPE CO

1. Caractéristiques:

Film produit en 1910 ou 1911 par une société de Londres, mais tourné dans la région de Paris, sous la direction d'un metteur en scène anglais: Meas. Il ne semble pas avoir été diffusé en France.

2. Titre (approximatif)

- Buffalo-Bill (Film en 5 bobines. ou 5 épisodes d'une bobine)

III Série ECLIPSE1. Caractéristiques

Films de métrages divers, produits et tournés en France entre 1912 et mai 1914 par la Société Générale des Cinématographes Eclipse, 23 Rue de la Michodière Paris 2ème (Il s'agissait d'une filiale de la Société anglaise Urban). Ces films ont été distribués aux U.S.A. par Georges Kleine et en Angleterre par Ch. Urban.

2. Titres des filmsA/ Westerns:

- La conscience de cheval rouge (The red man's honor) 2 bob.

B/ Westerns (Série Arizona Bill, du nom du héros)

- Dans les griffes des ours (In the bear's claws) 1 bob.
- Le Mystère de la banque d'Elk-City (Angleterre: The mystery of the Elk-City bank - U.S.A.: The Money-Ton) 2 bob.
- Le l'azur aux ténèbres (Wrecked in mid-air) 3 bob.
- Les diables rouges; 1 bob.
- Une vie pour un autre. 2 bob.
- La dernière minute. 2 bob.
- La ville souterraine (The souterranean city) 3 bob;
- 210 contre 213. 3 bob.
- Le coeur d'un père. 2 bob.
- La niste argentée. 2 bob.

C/ Aventures:

- Les fraudeurs d'Opium (The opium smugglers) 3 bob.
- L'île d'épouvante (The island of terror) 2 bob.
- Aux mains des brigands (U.S.A.: Trapped by wireless) 2 bob.
- L'action est censée se dérouler en Albanie.
- L'oiseau de proie (Bird of prey) 2 bob.
- Face au taureau (The bull trainer's revenge) 2 bob.
L'action se déroule en Camargue.

IV Série ECLAIR1. Caractéristiques:

Film tourné en France au printemps 1914.

L'action est supposée se dérouler en Afrique du Sud pendant la guerre de Transvaal.

2. Titre

- La chevauchée infernale

3. Série NICK CARTER

- Deux films interprétés par J. Hamman et réalisés par lui.

V Série FILMS JOE HAMMAN ET CIE1. Caractéristiques:

Films d'aventures produits par l'auteur en 1920-21. Le premier tourné en Camargue. Le second, dans des studios et extérieurs Italiens.

2. Titres

- Le gardian. 3 bob.
- L'étrange aventure. 6 bob.

REPORT ON THE PROBLEMS BEING FACED
BY THE NATIONAL FILM ARCHIVE OF INDIA.

Indian film production commenced almost at the same period as elsewhere. As per data available at present, more than 10,000 feature films have been produced in the country. Compared to this, our present collection of 500 odd films is too meagre. The reasons for such a poor record are varied. There has never been any concerted attempt to preserve national cinema either by independent producers or by the film industry as a whole. In fact, the first organised attempt at a scientific and systematic preservation commenced only with the establishment of the National Film Archive of India in 1964. The late start has been one of our major disadvantages as, by that time, most of the early Indian films have either been destroyed or damaged beyond repair. Even the very little of early film material left-over, are in advanced stages of decay and disintegration. Their restoration work is causing a heavy burden on the Archive. Apart from salvaging old nitrate material of archival interest, we have to cope up with an increasing annual out-put of over 300 films. Indian film production is one of the largest in the world.

1. LACK OF ADEQUATE RESOURCES:

Our major handicaps have been lack of adequate resources especially funds and technical personnel.

The resources at our disposal at present do not offer enough scope for a speedy growth.

2. COPYRIGHT:

Copyright problems are coming in the way of the restoration of old nitrate negatives that are still available in the country. In most cases, the owners are not traceable either having gone into liquidation or left the country altogether. The laboratories, where the negatives are stored, are only the "bailees" and as per the understanding with the producers, they are not authorised to copy the films without the written consent of the respective owners. We have already approached the Central Copyright Board for obtaining a compulsory license which will entitle us to undertake the transfer work before the negatives get decomposed.

Another easy solution would be to specify the Copyright period for films to 25-years unlike books/publications, which have a 50-year-limit. This would automatically solve number of problems and enable the Archive to restore all archival film material available in the country.

3. SUBTITLING OF INDIAN FILMS:

Films are produced in almost all the major Indian languages. Apart from Hindi, the national language which is understood by the majority, a

considerable number of films are made in the regional languages: Tamil, Telugu, Bengali, Malayalam, Kannada, Marathi, Gujarathi, Assamese, Oriya, Punjabi and others. Even for presentation in the Archive's own theatre to a mixed language group, it would be necessary to have a copy subtitled in a common language. Besides, most of the foreign archives with whom we have negotiated exchange deals, invariably prefer to have ~~the~~ English subtitled copies of Indian films. In fact, we could not make much head-way in our exchange programme due to this handicap. Professional subtitling facilities are still not available in the country. The indigenous methods of subtitling that are available at present, are too slow, time-consuming and leaves much scope for improvement. We have, however, made a modest beginning by subtitling in English some of the important films of Satyajit Ray. We hope to subtitle all Indian films required by foreign archives under the exchange programme in due course. Till such time professional subtitling facilities are available in the country, it would help us immensely, if we are permitted to carry out our exchange programme with the original versions of Indian films. We could, of course, supply the relative English translation of the dialogues. This arrangement would enable us to have a wider exchange programme which should be mutually beneficial.

4. CONSTRUCTION OF AN IDEAL ARCHIVE BUILDING:

We find that this item has been dropped from the list of FIAF Projects now under way. We do feel this is an important project that needs to be taken up by FIAF. It would benefit a great deal young Archives like ours who are housed in temporary constructions and who have yet to set-up their independent buildings complete with film vaults, projection theatres, restoration laboratory, printing department, editing rooms, library, reading room, museum and administrative offices. We would, therefore, impress upon FIAF that this should be included as one of the important projects to be completed on priority basis.

5. SCREEN EDUCATION MATERIAL THROUGH FIAF POOL:

Because of our geographical position and the long overseas distance, we are, in a way, isolated from the main stream of film consciousness centred in Europe. We are always behind time in relation to current movements in cinema elsewhere. The only way to overcome the present impasse would, perhaps, be to encourage a wider flow of films from the Continent, States and elsewhere, either through established archives or through FIAF Pool Service. We would like FIAF Pool Service to help us in getting on loan a selection of contemporary prize-winning films side by side with old film classics. To and fro freight charges (if necessary by air) and other incidental expenses if any, will have

to be borne by the requesting Archive. FIAF Pool Service should also attempt to arrange on loan well-compiled Screen Education programmes available in each country. This would be extremely useful for organising the Screen Education programmes of the borrowing Archive.

6. BIBLIOGRAPHY/RESEARCH DOCUMENTS BROUGHT OUT BY MEMBER ARCHIVES - SUPPLY OF COMPLIMENTARY COPIES:

Very often, we find that some of the bibliography publications and film catalogues brought out by member archives as a part of the FIAF Project, are supplied free only to those archives who have contributed to the project. Young archives like ours, who could not substantially contribute, by the very nature of our limited collection, are being denied the benefit of such valuable reference material. Efforts should be made to distribute such important reference material as far as possible, free to all members of FIAF irrespective of the fact that they have contributed to the project or not.

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F.I.A.F. PROJECTS AND PUBLICATIONS NOW UNDERWAY

A. PRESERVATION AND ACQUISITION

- 1) Manual for preservation of films (Mr Volkmann)
- 2) Reports on vaults by Dutch engineers (Mr de Vaal)
- 3) Metro-Kalvar process (Mr C. Young)
- 4) Completion of films (MM Klaue, Ledoux)
- 5) Methods of conserving sticky reels and fire-proof systems (Mr Volkmann)
- 6) Identification of films (MM Brown, Frida)
- 7) Customs (Secretariat)
- 8) Insurance (Secretariat)
- 9) Embryo (MM Leyda, Frida, Borde)

B. FILMOGRAPHY

- 10) Films on the cinema (Mrs Draskovics)
- 11) Catalogue of animated films produced before 1940 in members' collections (Mme F. Jaubert)
- 12) Enquiry about non-fiction films (cataloguing and use of documentary films in archives) (Mr W. Klaue)
- 13) List of filmographical sources (Mr Toeplitz)

C. BIBLIOGRAPHY

- 14) Bibliography of F.I.A.F. members' publications (Mr Morris)
- 15) Bibliography of books and periodicals published before 1914, including sources in specialized libraries and collections outside F.I.A.F. (Mr Ledoux)
- 16) Annual bibliography of books on the cinema (Mr Fernoaga)

D. MISCELLANEOUS

- 17) Telex (Mr Ledoux)
- 18) The Pool (Mr de Vaal)
- 19) Exchange of personnel amongst archives (Mr Ledoux)
- 20) Organigrams (Mr Ledoux)

The State of Dry Photographic Processes

Various forms of dry photographic materials have been on the market in the United States for several years. Certain of these materials utilize ingenious image formation techniques, while others parallel their "wet" counterparts. One of the most important goals of these new materials is to limit or eliminate the use of silver as an adjunct to or chief ingredient in the image structure. Given the tremendous amounts of money being put into research on these new materials, it is not outside the realm of possibility that cinematographers and still photographers alike may shortly find no longer a need for the traditional darkroom or laboratory with its attendant safelights, chemicals, tanks, etc. Instead, it is probable that the above will be replaced with heat drums, ultra-violet printing devices, air compressors, etc. and/or totally automatic printing and processing equipment requiring but the push of a button to produce high quality, instantaneous, immediately available prints of whatever is desired.

Though the material presently available is limited to black and white image formation, intensive investigation is being conducted into the production of color images utilizing these new techniques. It is not unlikely that before the end of the next decade, all black and white photographic materials will be of the "dry" variety, and that "dry" color photographic materials will be well advanced as a laboratory reality.

To discuss the various materials presently in existence, it is necessary to review photographic image production as it has historically been achieved.

The most common form of photographic imaging is based upon the utilization of a sensitive material forming a latent image upon exposure to light in some form of camera. This image is then subjected to developing agents which reduce exposed silver halides to metallic silver in relative proportion to exposure from point to point throughout the surface of the material. Thus the image created is a negative of the original scene and must be printed upon another material to revert the scenic values to their original sense. In both the case of the negative and the positive photographic material, at least three distinct chemical treatments are required to produce the silver image and permanently fix it within the image bearing binder.

Another form of photographic imaging dispenses with the printing phase of the above discussion by chemically "reversing" the negative image formed during initial development. In this case, the unexposed silver halide is utilized to form an image of correct polarity, within the original camera film. This form of liquid chemical processing is called Reversal processing and requires a minimum of six steps to achieve.

The final form of common photographic imaging depends upon an effect which can best be described as "Super-Solarization." It is a well known fact to technicians working in photography that an ordinary photographic material, if given an exposure well beyond the limits of what is specified for the material to produce a normal negative image, will tend to "reverse" itself. Such an exposure, when developed in conventional negative or positive developing solutions, will produce a "Direct Positive Image." The enormity of such an original exposure can be greatly reduced if the film is given a suitable pre-fog or pre-exposure during manufacture. Such materials, therefore only require the minimum three liquid chemical steps specified for negative-positive photographic image production.

Counterparts to the three "wet" systems described exist. Best known of these materials is the Kalvar family of vesicular dry photographic products.

Kalvar imaging systems are unique in that they contain no silver to absorb light to produce the final image. Rather, Kalvar films depend upon a vesicular refracting plastic surface to cause light scattering, thus creating an image. To achieve this form of image, Kalvar materials have an ultra-violet radiation sensitive "saran" whose active ingredients include diazonium salts which decompose under exposure. The chief constituent of this decomposition is gaseous nitrogen trapped within the saran. If the saran is now heated, the gas will expand and deform the plastic surface. After proper application of heat, the deformation can be frozen with application of low temperatures to the material, which can thence be "fixed" by decomposing the remaining, previously unexposed diazonium salts, by a secondary, intensive application of ultra-violet radiation.

By analysis of the foregoing, one can see that the processing scheme is analagous to that of conventional wet negative-positive techniques. However, eliminated in the Kalvar process is the need

for safelights, chemicals, special handling procedures, etc. Moreover, the image produced is chemically inert, highly resistive to changes in atmospheric conditions, not easily hurt by handling, and most important, archivally without rival for image permanence. Disadvantages of the Kalvar image include a limited scale range - there is not as great a shift between maximum black and maximum white as found in conventional materials; the material can not be spliced with conventional splicers - it must be spliced with tape splicing techniques.

Kalvar materials can be "reversed" in a manner analogous to "wet" reversal processing techniques; however, image quality suffers enormously. Various methods have been advanced for the elimination or reduction of these difficulties though none has yet to be adopted as a commercially available procedure.

The application of Kalvar materials to the motion picture profession today lies chiefly in its use as a workprint material. It can be used for television release prints or, if this low a contrast is acceptable for certain applications, can be used for regular projection release prints. Research has been conducted at UCLA for the application of Kalvar films to the archival storage of color separation positives. The materials offer much promise in this use, providing suitable image retrieval systems can be achieved.

As laboratory experiments, dry-diazo photographic materials exist which promise a satisfactory solution to the problem of producing a direct positive image from an original positive. These systems depend upon the decomposition of a diazonium salt coupling - or catalysing - and dye forming agent to produce dye in the inverse of exposure applied to the material. The coupling action and consequent production of dye is accomplished by the application of heat. Since this is a "completion" form of process, requirements for handling these materials on a commercial basis promise to be even simpler than those for Kalvar materials. Products of this nature will probably be on the market before the end of 1971 and promise distinctly improved image characteristics to those presently attainable with vesicular images.

Dry silver materials also exist in the research laboratories. These materials can produce either a negative or a reversal image by the appropriate application of heat and cold. In either case, however, the amount of silver produced is considerably below that required to produce a conventional wet silver photographic image - the silver in this case is used as a catalyst for production of image forming agents.

Page Four: The State of Dry Photographic Processes

All of these systems, with the exception of Kalvar, depend upon the absorption of light to produce an image. All dry systems - including Kalvar - exhibit certain common properties: extremely high resolution - routinely ten times better than that commonly achievable with the best wet silver techniques; great durability under extreme physical abuse; long-term lack of geometric distortion under extreme environmental conditions.

The future looks more than promising for dry photographic materials. We are in the midst of a revolution in photography as significant as the production of the first modern photograph by Fox Talbot. Indeed, we are faced with the first significant development in photography in one hundred years - a development which shortly will affect everyone concerned with photography, no matter what its application in his work.

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