

ANNEX 1.

BUCHAREST XXVIII GENERAL MEETING OF FIAF
May 31st - June 3d, 1972

PROGRAMME

Tuesday May 30th		Arrival of delegates; accomodation ; free time.
Wednesday May 31st	9.30 -	First session
	11.30 -	Official opening. Speech of the Vice-President of the Socialist Council for Culture and Education. Speech of the President of FIAF.
	13.00 -	Lunch
	15.00 -	Second session
	18.30 -	Visit of the Rumanian Archive at Jilava
Thursday June 1st	9.30 -	Third session
	13.00 -	Lunch
	15.00 -	Fourth session
	20.00 -	Meeting with Rumanian film makers at the House of the Rumanian Film makers Association
Friday June 2d	9.30 -	Fifth session
	13.00 -	Lunch
	15.00 -	Sixth session
	20.30 -	Special showing of films for the members of FIAF (with the special contribution of some of the delegates).
Saturday June 3d	9.30 -	Symposium on the Methodology of the History of Cinema in Rumania.
	13.00 -	Lunch
	15.00 -	Close of the Congress
	20.30 -	Dinner offered by the Rumanian Archive
Sunday June 4th		Departure of the delegates.

BUCAREST XXVIII^e ASSEMBLEE GENERALE
31 Mai - 3 Juin 1972

PROGRAMME DU CONGRES

- Mardi 30 mai Arrivée des délégués. Hotel.
Programme libre
- Mercredi 31 mai 9.30 h - Première séance
11.30 h - Ouverture officielle. Discours du Vice-Président
du Conseil pour la Culture et l'Education
Socialiste. Discours du Président de la FIAF
15.00 h - Deuxième séance
18.30 h - Visite du siège de l'Archive roumaine à Jilava
- Jeudi 1^{er} juin 9.30 h - Troisième séance
13.00 h - Déjeuner
15.00 h - Quatrième séance
20.00 h - Rencontre avec des cinéastes roumains à la
Maison de l'Association des Cinéastes roumains
- Vendredi 2 juin 9.30 h - Cinquième séance
13.00 h - Déjeuner
15.00 h - Sixième séance
20.30 h - Projection spéciale pour les membres de FIAF
(avec la contribution extraordinaire de quelques
délégués).
- Samedi 3 juin 9.30 h - Symposium dédié aux problèmes de l'histoire
du cinéma roumain.
13.00 h - Déjeuner
15.00 h - Travaux de cloture du Congrès.
20.30 h - Dîner offert par l'Archive Roumaine.
- Dimanche 4 juin Départ des délégués.

ANNEX 2 .

BUCHAREST XXVIII GENERAL MEETING OF FIAF

LIST OF PARTICIPANTS

ACIMOVIC, Filip, Jugoslovenska Kinoteka, Beograd
ALVES NETO, Cosme, Observer, Cinemateca do Museo de Arte Moderna, Rio de Janeiro
BAHADUR, Satish, National Film Archive of India, Poona
BALDI, Alfredo, Cineteca Nazionale, Roma
BORDE, Raymond, Cinémathèque de Toulouse, Toulouse
BOWSER, Eileen, Department of Film/Museum of Modern Art, New York
BUACHE, Freddy, Cinémathèque Suisse, Lausanne
CLAVEL, Jean, Canadian Film Archives, Ottawa
COULTASS, Clive, Imperial War Museum, London
DAUDELIN, Robert, Cinémathèque Québécoise, Montréal
DE VAAL, Jan, Nederlands Filmmuseum, Amsterdam
DI GIAMMATTEO, Fernaldo, Cineteca Nazionale, Roma
FERNOAGA, Dumitru, Arhiva Nationala de Filme, Bucuresti
FRANO, A.J., Czechoslovak Film Archive, Praha
FRITZ, Walter, Oesterreichisches Filmarchiv, Wien
GANDERT, Gero, Deutsche Kinemathek, Berlin
GARCIA MESA, Hector, Cinemateca de Cuba, Habana
GEBER, Nils-Hugo, Cinemateket/Svenska Filminstitutet, Stockholm
GESEK, Ludwig, Oesterreichisches Filmarchiv, Wien
HACKL, Alfons, Oesterreichisches Filmarchiv, Wien
JEAVONS, Clyde, National Film Archive, London
KLAUE, Wolfgang, Staatliches Filmarchiv der DDR, Berlin
KONLECHNER, Peter, Oesterreichisches Filmmuseum, Wien
KUBELKA, Peter, Oesterreichisches Filmmuseum, Wien
KUIPER, John, Motion Picture Section/Library of Congress, Washington
KULA, Sam, American Film Institute Archives, Washington
LAURITZEN, Einar, Honorary Member, Stockholm
LEDOUX, Jacques, Cinémathèque Royale de Belgique, Bruxelles
LEHR, Alfred, Oesterreichisches Filmarchiv, Wien
MARTINEZ, F. Itamar, observer, Cinemateca de Venezuela
MICHALEWICZ, Kazimierz, Filmoteka Polska, Warszawa
MOLNAR, Istvan, Magyar Filmtudományi Intézet és Filmarchívum, Budapest
MORRIS, Peter, Canadian Film Archives, Ottawa
POGACIC, Vladimir, Jugoslovenska Kinoteka, Beograd
POSCHKE, Ulrich, Deutsches Institut für Filmkunde, Wiesbaden
RATHSACK, Heinz, Deutsche Kinemathek, Berlin
RAZLOGOV, Kirill, Gosfilmofond, Moskva
REZZONICO, Cesar, observer, Embajada de Argentina, Bucuresti
RIPEANU, Bujor, Arhiva Nationala de Filme, Bucuresti
ROADS, C.H., Imperial War Museum, London
SITNEY, P. Adams, observer, Anthology Film Archives, New York
SORIA, Florentino, Filmoteca Nacional de España, Madrid
SPIESS, Eberhard, Deutsches Institut für Filmkunde, Wiesbaden

STENKLEV, Jon, Norsk Filminstitutt, Oslo
STOJANOV-BIGOR, Gueorgui, Bulgarska Nacionalna Filmoteka, Sofia
SUOMELA, Helena, Suomen Elokuva-Arkisto, Helsinki
SZILAGY, Gabor, Magyar Filmtudományi Intézet és Filmarchivum, Budapest
TCHOUN, Kim Bong, Korean Federation of Film Archives, Pyong Yang
TCEUP, Kim Ion, Korean Federation of Film Archives, Pyong Yang
TOEPLITZ, Jerzy, Filmoteka Polska, Warszawa
VAN LEER, Lia, Archion Israëli Leseratim, Haïfa
YELIN, Saul, Cinemateca de Cuba, Habana
YEUNG, Kim Taik, Korean Federation of Film Archives, Pyong Yang
ZVONICEK, Stefan, Czechoslovak Film Archives, Praha

VAN DER ELST, Brigitte, Secrétaire exécutive, Bruxelles

Secrétariat du Congrès :

PURAN, Mrs Aura, Executive Officer
CORCIOVESCU, Mrs Cristina, Technical Secretary

ANNEX 3.

BUCAREST XXVIII GENERAL MEETING OF FIAF / DRAFT AGENDA

FIRST SESSION

Wednesday 31st May, 9.30 am - 1.00 pm

1. Confirmation of the status and voting rights of the members present or represented.
2. Adoption of the agenda
3. Approval of the minutes of the preceding General Meeting
4. Report of the President - Formal opening of the General Meeting
5. Report of the Secretary-General

SECOND SESSION

Wednesday 31st May, 3.00 pm - 6.00pm

6. Reports from the archives
7. Report of the Preservation Commission
8. Report of the Documentation Commission
9. Report of the Cataloguing Commission
10. Report of the Copyright Commission
11. Projects and publications under way

THIRD SESSION

Thursday 1st June, 9.30 am - 1.00 pm

12. Future policy of FIAF

FOURTH SESSION

Thursday 1st June, 3.00 pm - 6.00 pm

13. Relations between FIAF and other international organizations
14. Planned projects
15. Report of the Treasurer
16. Report of the Auditors
17. Approval of the accounts for 1971 and discharge of the administration of the outgoing Executive Committee
18. The 1973 Budget

FIFTH SESSION

Friday 2d June, 9.30 am - 1.00 pm

19. Proposals of modifications of Statutes and Rules
20. Status of members. Admission of new members. Renewal of the membership of provisional members and correspondents (Reserved to full members).

SIXTH SESSION

Friday 2d June, 1.00 pm - 6.00 pm

21. Election of the new Executive Committee and Auditors

SEVENTH SESSION

Saturday 3d June, 9.30 am - 1.00 pm

22. Symposium on the Methodology of the History of Cinema in Rumania, presented by the Rumanian Archive and the Rumanian Institute of Arts.

EIGHT SESSION

Saturday 3d June, 3.00 pm - ...

23. Date and place of the next General Meeting
24. Points on the agenda of which the discussion is not closed and any other business.

BUCAREST XXVIII ASSEMBLEE GENERALE DE LA FIAF / PROJET D'ORDRE DU JOUR.

PREMIERE SESSION

Mercredi 31 mai, 9.30 h. - 13 h.

1. Confirmation du statut et du droit de vote des membres présents ou représentés
2. Adoption de l'ordre du jour
3. Approbation du procès-verbal de l'Assemblée Générale précédente
4. Rapport du Président
5. Rapport du Secrétaire Général

DEUXIEME SESSION

Mercredi 31 mai, 15 h. - 18 h.

6. Rapports des cinémathèques
7. Rapport de la Commission de Conservation
8. Rapport de la Commission de Documentation
9. Rapport de la Commission de Catalogage
10. Rapport de la Commission de Droit d'auteur
11. Projets et publications en cours

TROISIEME SESSION

Jeudi 1er Juin, 9.30 h. - 13 h.

12. Politique future de la FIAF

QUATRIEME SESSION

Jeudi 1er Juin, 15 h. - 18 h.

13. Relations entre la FIAF et d'autres organisations internationales
14. Projets à l'étude
15. Rapport du Trésorier
16. Rapport des Commissaires aux comptes
17. Approbation des comptes de l'année 1971 et décharge de gestion au Comité directeur sortant
18. Budget pour 1973

CINQUIEME SESSION

Vendredi 2 Juin, 9.30 h. - 13 h.

19. Propositions de modification des Statuts et Règlement
20. Statut des membres. Admission de nouveaux membres. Renouvellement de la qualité de membre provisoire et correspondant (Réservé aux membres effectifs)

SIXIEME SESSION

Vendredi 2 Juin, 15 h. - 18 h.

21. Election du nouveau Comité Directeur et des Commissaires aux comptes

SEPTIEME SESSION

Samedi 3 Juin, 9.30 h. - 13 h.

22. Symposium sur la Methodologie de l'Histoire du Cinéma en Roumanie, présenté par la Cinémathèque Roumaine et l'Institut Roumain des Arts

HUITIEME SESSION

Samedi 3 Juin, 15 h. - ...

23. Date et lieu de la prochaine Assemblée générale
24. Problèmes à l'ordre du jour dont la discussion n'est pas terminée et questions diverses.

FOR ENGLISH TEXT, PLEASE TURN OVER.

ANNEX 4.

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REPORT OF THE FIAF DOCUMENTATION COMMISSION

The Commission met in Prague, October 19-21, 1971, and in New York, April 11-13, 1972.

The International Index to Film Periodicals began operating in January, 1972, with an exchange of cards among FIAF archives, and the contract for an annual publication in book form by the R. R. Bowker Company was signed in February, 1972. The following decisions were taken at the New York meeting:

- 1) To sell a limited number of subscriptions to the cards to institutions outside FIAF,
- 2) That those FIAF members who neither pay the subscription nor participate in the indexing should no longer receive the cards after June, 1972. There are five archives affected by this decision: Rome, Turin, The Imperial War Museum of London, and the two Istanbul archives.

It was further agreed to call to the attention of the General Meeting the fact that four archives promising to pay subscriptions at the Wiesbaden Congress have not yet done so, as this will have an effect on the 1972 budget. These archives are Toulouse, Helsinki, and the two Istanbul archives.

Proposals of the Sub-Committee for a FIAF Scheme for the Classification of Film Literature were considered. It was agreed that the scheme shall be completed in time to apply to the subject classification of the first annual book publication of the International Index. It was further proposed to publish the classification scheme, together with the Commission's rules for indexing, as a useful tool for libraries and library schools outside FIAF. This publication is expected to be ready in 1973.

The first issue of the Commission on Documentation Newsletter was published in April, 1972. It has been decided to proceed with issue # 2, as Wiesbaden had promised to support the first two issues. However, following that, the Commission will try to utilize the FIAF Newsletter as a means of disseminating documentation news, in order to avoid duplication of effort.

Other proposals now in the planning stage are:

- 1) The establishment of an International Filmography, along similar lines to the International Index to Film Periodicals;
- 2) Standard cataloguing rules for script holdings, leading to a more useful exchange of checklists;
- 3) A directory to documentation resources in FIAF archives, enlarging the concept of the Documentation Newsletter, to take the form of a semi-permanent loose-leaf volume;
- 4) Investigation of computer techniques applied to film documentation.

-- Eberhard Spiess
Chairman

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108 Berlin
Hausvogteiplatz 3-4

Report of the FIAF Film Cataloguing Commission

The film cataloguing commission continued its work on the film cataloguing manual in 1971/1972 according to schedule.

The first draft of the manual on film cataloguing was completed in August 1971.

In October 1971 an editing commission assembled in London in order to revise and re-examine the first draft of the manual on film cataloguing. The members of the editing commission were:

Mr. Wolfgang Klaue, Staatliches Filmarchiv der DDR
Mr. Jacques Ledoux, Cinémathèque Royale de Belgique
Dr. H. C. Roads, Imperial War Museum
Mr. David Penn, Imperial War Museum
Mr. Roger Holman, National Film Archive

In March 1972 the revision of the first draft of the manual on film cataloguing was completed.

The cataloguing commission met at Kleinmachnow near Berlin in May 1972. In the course of the meetings the draft manual was discussed and accepted on condition that minor changes in the text be made.

To continue working on the manual on film cataloguing the following measures have been agreed upon:

- The manuscript confirmed by the commission will be supplied to all FIAF members by August or September of this year.
- FIAF members will be invited to contribute any additions, proposals for changes and their opinions on the draft manual within one month.
- By the end of 1972 there will be another meeting of the film cataloguing commission to revise the suggestions made by the members and to establish the final version of the manual.

Fernruf:
Telegrammadresse: Filmarchiv Berlin
Bankkonto: BSK 6651-26-130012

The type-written manuscript of the present draft comprises about 160 pages and is divided into the following chapters:

1. INTRODUCTION
 - 1.1 The origin and the purpose of the manual
 - 1.2 The scope and function of a catalogue
 - 1.3 The purpose of the catalogue
 - 1.4 Initial decision on catalogue design
 - 1.5 Sources of information
 - 1.6 Filmography and catalogue
 - 1.7 Qualification of a cataloguer

2. SAFEGUARDING THE ARCHIVES COLLECTION
 - 2.1 Structure of the film collection
 - 2.2 Numbering system
 - 2.3 Film handling

3. PRE - CATALOGUING
 - 3.1 Recording a newly - acquired item

4. CATALOGUING
 - 4.1 Cataloguing systems
 - 4.2 Basic information
 - 4.3 Detailed information
 - 4.4 Indexing of filmographic data
 - 4.5 Description of film content
 - 4.6 Subject classification

5. POST - CATALOGUING
 - 5.1 The physical deterioration file
 - 5.2 The recording of film movements

6. PRACTICAL METHODS OF CATALOGUING FILM
 - 6.1 Systems and machines
 - 6.2 Classes of archival data
 - 6.2.1 Film technical data and stock control records
 - 6.2.2 Filmographic or catalogue entries
 - 6.2.3 Subject indexes

- 6.3 Methods and systems of holding data
- 6.3.1 Traditional card files
- 6.3.2 Manually punched cards
- 6.3.3 Electronic methods
- 6.4 Summary

7. SOME PRACTICAL RECOMMENDATIONS

- 7.1 Location of a catalogue
- 7.2 Filmcatalogue - catalogue on documentation material
- 7.3 Card material
- 7.4 Card size
- 7.5 Storage of catalogues
- 7.6 Security of catalogues
- 7.7 Use of the catalogues

APPENDIX 1 - RECOMMENDATIONS

- 1. Bibliography - Cataloguing rules
- 2. Detailed list of technical data
- 3. Definite and indefinite articles to be omitted
- 4. Detailed information on feature films, documentaries, compilationfilms
- 5. Detailed information on cartoons
- 6. Detailed information on puppet films
- 7. Detailed information on newsreels and magazines
- 8. Data on anthologies
- 9. Recommended list of "Genre"
- 10. Short description of Universal Decimal Classification
- 11. Bibliography - Filmcataloguing
- 12. Bibliography - Usage of computers in Archives and Libraries

APPENDIX 2 - EXAMPLES

- 1. Numbering systems
- 2. Acquisition lists
- 3. Acquisition book
- 4. Narrative methods of describing the content of a film
- 5. Subject method of describing the content of a film

7. Further examples for genre
8. Datas on physical deterioration file
9. Expedition card
10. Classification-systems
11. V. Opéla : Description of our new cataloguing system

FIAF COPYRIGHT COMMISSION

FILM COPYRIGHT AND FILM ARCHIVES

(Draft Report prepared by Neville March Hunnings and Ernest Lindgren and revised at the Copyright Commission Meeting in Oslo, on 25th February, 1972)

WHAT COPYRIGHT IS

I. National

Copyright is a protection legislated by governments primarily for the benefit of their own nationals in their own countries, to enable them to have the exclusive right to use, to lease and to receive payment for the use of, any original ideas which they have created and expressed in any identifiable form, and to enable them to take legal action for the recovery of damages against anyone infringing this right. The term copyright (or author's right) covers both copying and performing rights.

2. International

By agreement between national governments, e.g. in the form of international conventions, this protection can be partially or wholly extended to countries beyond the copyright-owner's own country. The major international copyright conventions are the Berne Convention (1886), the Pan American Copyright Conventions, and the Universal Copyright Convention (1952).

FORM OF COPYRIGHT

3. A national government can determine for its own country :

- (a) the forms of expression of an original idea to which copyright shall apply.
- (b) the duration of copyright.
- (c) the dealings or acts which shall be covered by copyright.
- (d) exemptions from copyright which are not to be regarded as infringements (e.g. privileges given to universities, to research workers and students, to libraries and archives, etc...)

These decisions are embodied in its Copyright Law.

It can also determine :

- (e) the international copyright conventions to which it shall adhere.

COPYRIGHT IN RECORDING

4. Certain forms of mechanical recording (e.g. photography, soundrecording) can also be the subject of copyright.

COPYRIGHT IN THE MOVING PICTURES (FILMS, TV)

5. Films and television productions, both as the expression of original ideas and as forms of recording, are covered by copyright. Furthermore, because they are normally co-operative productions, to which many people contribute, the copyright can sometimes be complex.

6. Different concepts of copyright protection of films.

Certain basic differences of approach exist between continental Europe, U.K. and U.S.A.

A. Authorship

Anglo-American doctrine places authorship in the producer of a film (company or person). Continental law emphasises the creative authors, e.g. the director, script-writer, musical composer.

B. Moral rights

Continental law (and the Berne Union) recognises that the author (who must be an actual person) has certain rights which cannot be alienated, e.g. right to acknowledgement of his authorship, right not to have his work mutilated. Anglo-American law does not have such a separate principle.

C. Formalities.

U.S. law requires certain formalities, e.g. registration, as a precondition for copyright protection. Continental and English law grant automatic protection without any formalities.

7. How to determine a Copyright.

In order to determine the copyright position of a film or TV production, it is necessary to know :

A. The creative and contractual history of the production

This requires an answer to such questions as :

- (a) Who and of what nationality were the persons whose copyrightable creative and technical contributions enabled the production to be made, and in what countries, and at what time did these contributions originate, and where was the work first published ?
- (b) Did any of them work from material already in copyright (e.g. a script-writer adapting from someone else's published novel), and if so under what conditions, and for how long, were they permitted to use the previously existing work ?
- (c) As far as their own original creative or technical contributions were concerned, did they agree to co-operate as employees, or sell their rights by contract, and if the second, for how long did they sell them, and under what conditions ?

- (d) Who was the principal producer, what right did he acquire, and what rights (if any) did he eventually dispose of, for how long and under what conditions?
- (e) What has been the history of the ownership of the production from its origin to the present day, and to what legal agreements, leases, assignments, etc., has it been subject ?

Obtaining all this information is a question of historical research, not primarily of law. It is often the most difficult part of a copyright investigation, requiring examination not only of public records (e.g. copyright registration, etc., commercial registration, etc.), but also documents and correspondence in the files of private companies or individuals, and it can be greatly impeded if these papers have been lost, or if the companies and individuals refuse to make them available for inspection.

If such information is difficult to obtain in one's own country, it is immeasurably more difficult to obtain from other countries. This is a matter in which FIAF members must be willing to help each other.

B. The Copyright Law or Laws under which it falls

In the main, this will be not only the copyright law of the country in which the production is made or published, but also that of any country in which it is sought to copy or show the film.

Where the production includes copyright elements of foreign origin, (as, for example, where a British film has been made from a script adapted from an American novel), it may be necessary to refer also to the copyright law of such countries.

It is impossible within the limits of this Report to provide a complete guide to copyright laws throughout the world, or in the countries of FIAF members. The standard text-book on British copyright law, for example, is a large volume of 836 pages, and even this cannot avoid the necessity to consult legal experts on difficult questions of interpretations. To attempt to provide a very brief guide to copyright law in all countries could be misleading.

The best FIAF solution is for each FIAF member to become as familiar as possible with its own national copyright law, and to have access to its own legal experts, so that it can advise other FIAF members in case of necessity.

B. Archival and Research Privileges

If national film archives and other approved film archives were allowed the privileges already accorded to book libraries, to make use without infringing copyright of the films in their collections for preservation, showing on the premises, research and study, most of the legal difficulties which they face at present would disappear, and the necessity to ascertain the copyright position of each film would not arise. These privileges do not exist at present because hitherto film copyright legislation has been influenced by predominantly commercial interests. There has been no one to fight for the interests of the archives, the research worker and student. Under English law, (and the same is doubtless true in other countries), for an archive even to replace a decaying nitrate film in its collection with a new acetate copy made from it solely in order to continue its preservation is technically a breach of copyright. By contrast,

an approved book library can under certain conditions make a duplicate copy of a copyright work even for sale to a student for private research, without infringing copyright.

9. FIAF should therefore take every possible opportunity to urge governments to introduce into their national copyright legislation, and into international copyright conventions, certain agreed uses of films in approved film archives, to be accepted as permissible without infringing copyright. These uses might include any or all of the following :

- (a) the copying of a film for preservation purposes ;
- (b) the making of copies for showing on the premises of the archive ;
- (c) the exchange of copies between approved film archives, and the making of copies for such exchanges ;
- (d) the supplying of an extract from any film for use outside the archive for purposes of study and research ;
- (e) the supplying of a copy to an approved university or other institution of learning for private study and research on its premises ;
- (f) in addition, legislation provisions should be devised to clear old films from copyright restrictions where the present copyright holder cannot be traced, even after reasonable search and inquiring has been made.

10. In order to allow FIAF to urge the reforms set out in paragraph 9, it is desirable that it should have available an overall survey of the present national copyright laws as they affect the work of the member archives. FIAF members are asked therefore, in extension of the proposals in paragraph 7, each to prepare a report, as and when they are able to do so, setting out the existing copyright laws in their respective countries, using the attached scheme for guidance (Appendix I). These reports will in due course be coordinated by this commission and made available to all members.

- II. Reforms of copyright laws will not suffice on their own to effect all the changes that are desirable. Archives may achieve such ends through other means, such as contractual or tacit arrangements with film companies, or the use of administrative rules and practices such as those related to film registers or national film catalogues. Statutory deposit of films may be linked to branches of legislation other than copyright. Film aid systems and even censorship systems, when operated primarily for classification purposes, may also have possible relevance. It is therefore desirable that the present Commission extends its interest to all these other areas, and that its name be changed to the legal and copyright Commission.

CONCLUSION.

12. To summarise, we suggest :

- (a) That FIAF should work to secure the enactment of provisions to enable film archives to use the films in their collections for their own legitimate purposes without infringement.

- (b) That pending such legislation, individual FIAF members should equip themselves to assist each other on questions concerning their own copyright law, and the contractual history of films produced in their own countries.
- (c) That individual FIAF members should try to prepare national reports on their respective copyright laws for co-ordination by this Copyright Commission. (See Appendix I).
- (d) That individual FIAF members should explore and contact other groups in each country - librarians, historians, general archives, museums - already interested in greater access to copyright works.
- (e) That , while the present copyright Commission continues to have as its main task the study of problems relating to acquisition and use of films by film archives and the recommendation of reforms, it should expand its field of concern to cover the critical examination of national and international laws and administrative practices relating to the cinema, with particular reference to copyright laws, registration rules, legal deposit, film aid systems, standard-form contracts and censorship administration.

February 1972.

FILM COPYRIGHT AND FILM ARCHIVES : Draft Report

APPENDIX I.

Suggestions for national reports by all members of
FIAF on Film Copyright Laws.

It is almost certainly essential that the report be drafted by a legally qualified expert. Since it will usually not be feasible to offer anything more than a nominal fee, if any at all, for the work the most likely source to approach will be the universities ; scholars are accustomed to writing papers for publication or for conferences without fee; and it may be possible to persuade such a one to prepare a report simultaneously for the archive and for publication in an appropriate law review. The main task of the archive would then be to make suitable contacts and exercise persuasion. If desired, the writer may contact the FIA Copyright Commission directly if he needs technical guidance. It will be helpful if reports are submitted in French or English, but any language will be acceptable, so long as the reports are written.

I. FILM COPYRIGHT IN GENERAL

The following scheme is given as an aid to the writers. It is not a questionnaire, and reports are best written in the form of an article. The points which need covering include the following :

1. If the film is a copyrightable form in itself, who is regarded as its author(s) ? What separate additional copyright co-exists in the film ? Do they have independent existence during the copyright life of the film ? and after the film has fallen into the public domain ? To what extent are companies permitted to be authors or to hold copyrights ?
2. To what extent are non nationals of your country able to hold and protect copyrights in works of their authorship ? To what extent are films first published outside your country subject to copyright protection inside it ? What constitutes publication for this purpose ? To what international copyright unions is your country a party ? Apart from these, are there any other provisions in your law permitting works first published in another country to be protected ?
3. Are the various contracts assigning copyrights to the producer to enable him to make and exploit the film subject to any legal reservations (e. g. droit moral)?
4. What is the copyright life of a film ? What happens on expiry ? What is the copyright life of the additional copyrights ? What happens to them on expiry ? What formalities are required (if any) before copyright protection in a film can be brought into existence ?

II. FILM COPYRIGHTS AND FILM ARCHIVES.

- I. What permissions are required in order to strike a print of a film or of a still from a film (frame enlargement or otherwise) ?
What permissions are required in order to exhibit the film in public, on television, in semi-private (e.g. film societies, schools, factories), in private (e.g. in the home, in a hired hall to friends, neighbours or likeminded people, in a research institution to students or to scholars) ?
 2. What is the positions with regard to the actions listed in paragraph 9 of the Report ?
-

RAPPORT SUR LE PROJET "BASIC MANUAL FOR FILM ARCHIVES"

L'année dernière au Congrès de Wiesbaden, la Cinémathèque yougoslave a d'abord présenté le chapitre d'épreuve de Manuel qui est écrit par M. Petar Dragosavljević, le collaborateur de la Cinémathèque yougoslave.

Sur 60 pages on a essayé pour la première fois, de systématiser le travail des archives de film et d'expliquer tout simplement et d'une manière compréhensible d'abord à celui qui ne sait rien ce que c'est ce qu'il faut faire avec un film qui doit être introduit dans les archives et y conservé selon les possibilités.

Le but primordial de la publication de ce chapitre était de montrer la façon qui devrait servir d'exemple, de l'avis de notre institution, pour écrire et systématiser les autres chapitres d'un manuel futur.

Étant donné que le Comité directeur et puis l'Assemblée Générale ont accepté le style et la forme de ce chapitre, aujourd'hui, puisque nous nous sommes engagés, nous soumettons les chapitres suivants à votre autorisation:

1. THE CATALOGUING OF FILMS
2. THE LIBRARY OF A FILM ARCHIVE
3. PHOTO LIBRARY
4. DIVISION FOR DOCUMENTS

Il est évident qu'il s'agit à peu près de tous les chapitres essentiels du manuel tels qu'ils étaient prévus dans la proposition de notre ébauche adoptée au Congrès de Lyon en 1970. Donc, le manuel est devant nous, le manuel tout entier sans chapitres qui ne peuvent être contestables et qui ne peuvent essentiellement avoir de l'influence sur l'arrangement définitif des matériaux et sur la physionomie totale du livre:

Ce sont les chapitres suivants:

1. Pourquoi faut-il constituer des archives de film?
2. Quels sont les films et les matériels qu'il faut conserver?

Je me suis chargé d'écrire ces deux chapitres. D'une côté je n'ai pas agit ainsi pour la bonne raison que j'avais l'impression qu'il faut écrire ces chapitres à la fin, dès que la phisionomie du manuel sera connue, et de l'autre côté, j'estime qu'il soit nécessaire de formuler définitivement le texte " CHARTES DES PRINCIPES FONDAMENTAUX DE LA FIAF " pour que les memes principes se trouvent meme dans ces chapitres d'introduction.

Il lui manquent les chapitres suivants:

3. Les questions des droits d'auteur que M. Ernest Lingren n'a pas écrit pour des raisons déjà connues. Nous proposons que M. Filip Aćimović écrit ce chapitres avec les simples explications des problemes dans les cadres nationaux et internationaux et s'il fallait, M. March HUNNINGS, notre expert juridique se joindrait.

4. Le chapitre de docteur John Kuiper n'est pas achevé ainsi que

5. Le chapitre sur la collection des affiches de M. Jan De Val.

6. Le chapitre "Objekts" manque aussi.

La Cinémathèque yougoslave qui possède la collection de plus de 100 objets techniques n'a pas malheureusement un expert qui pourrait écrire cet article compétemment.

C'est pour cette raison que nous proposons, avec l'accord de Dr Zvoniček bien sûr, de demander un spécialiste du Musée Technique de Prague qui possède la plus grande et la plus connue collection des appareils et des machines de l'histoire du film, d'écrire ce chapitre.

7. M. Aćimović écrira les chapitres "Film showings" et "General Remarks".

Notre proposition, aussi bien que la promesse que le délai suivant sera strictement respecté, serait, que tous les chapitres qui manquent seront achevés pour la prochaine réunion du Comité directeur cette année en novembre.

La question qui s'impose logiquement, c'est, quoi faire après ?

Primo: les travaux de quatre auteurs dont les chapitres sont devant vous ne sont conformes à cause de la brièveté du temps dont nous disposons pour la traduction et la multiplication de leurs travaux.

Il se peut que certains morceaux sont trop courts et les autres, par contre, trop longs, il est possibles que quel-que chose se répète dans les travaux de deux ou trois auteurs, et qu'une autre chose n'est que mentionnée, ou bien, oubliée. Plus tard, lorsqu'ils ont relu ses ouvrages, les auteurs m'ont fait remarquer qu'ils voudraient corriger certaines parties et mieux éclaircir les autres.

A ce propos je vous prie d'accepter ces chapitres en totalité et de donner par écrit vos avis sur les détails, après un examen attentif chez vous, dès que le congrès sera fini, en s'adressant directement à la Cinémathèque yougoslave afin de pouvoir utiliser vos observations précieuses lors d'une correction future.

Je profite cette occasion pour exprimer ma reconnaissance à M. Herbert Volkmann qui est le seul qui nous a envoyé jusqu'à présent par écrit ses objections sur la première partie du manuel publié pour le Congrès de Wiesbaden. Elles seront complètement utilisées à l'occasion de la correction de ce chapitre.

Secundo: lorsque les auteurs des chapitres auront fini leurs corrections en vertu de vos et de leurs observations, le comité de rédaction de la Cinémathèque yougoslaves accordera et rédigera le texte entier.

Il faudrait qu'à ce moment le comité de rédaction des membres de FIAF entre en scène. D'après notre proposition, il donnerait l'aspect définitif

du manuel, il ferait la rédaction terminologique et technique des chapitres, déterminerait définitivement la structure et le nombre des documents graphiques et photographiques, ainsi que la forme de la publication, et puis, il préciserait le pays dans lequel elle sera publiée.

Ce comité de rédaction de FIAF pour des raisons pratiques, à notre avis, devrait être constitué d'un nombre de cinq membres au maximum. Nous proposons d'élire immédiatement ce comité.

La langue à laquelle sera publié ce manuel nous proposons, pour des raisons pratiques, que la première édition soit en anglais, et en plus, dans une variante américaine, ce qui implique le docteur Kuiper dans le futur comité de rédaction. Pour les deux autres membres, nous proposons M. Herbert Volkmann, le président de notre Commission pour la préservation des films, et M. Jacques Ledoux bien sûr, et encore un ou deux représentants de notre institution, toujours pour des raisons pratiques.

En troisième lieu, et c'est en même temps la dernière question, c'est la question du financement de ce projet.

Jusqu'à présent, la Cinémathèque yougoslave avait de grandes obligations financières: nous avons payé des rétributions d'auteur et particulièrement les traductions en anglais.

Nous estimons qu'il faudrait mettre de côté dans le budget de cette année les ressources pour le manuel, puisque, malheureusement, nous ne sommes plus capables de créditer cet exploit.

VLADIMIR POGAČIĆ

REPORT ON SUMMER SCHOOL

I received not too many answers to my circular letter re Summer School for film archivists sent in February 1972. The following film archives answered the letter:

Nederlands Filmmuseum
Jugoslovenska Kinoteka
Staatliches Filmarchiv der DDR
Suomen Elokuva-Arkisto
Det Danske Filmmuseum
Department of Film /The Museum of Modern Art
Norsk Filminstitutt
Cinemathek / Svenska Film Institutet
Cinémathèque de Toulouse
Motion Picture Section / Library of Congress
Oesterreichisches Filmmuseum.

The honorary member Mr. Einar Lauritzen informed me about his point of view concerning this question.

On the basis of the received answers I am able to draw some general conclusions and to suggest to you the practical steps to be taken.

The general conclusions

1. Almost all film archives are in favour to of
 - a/ the preservation of films
 - b/ the cataloguing of filmsas the subject of the Summer School.

In most of the answers these two subjects appear together, so the Summer School should have the double specialisation, perhaps with the division of time: the first half dedicated to the problems of preservation, the second one to the cataloguing.

On the third place as a subject for Summer School we find conservation of non-film materials /6 archives/, on the fourth - library /5 archives/.

Two archives suggested as the possibility of Summer School - copyright problems.

2. There is no marked preference as to the formula of a Summer School. The same ~~number~~^{number} of film archives spoke in favour of a School organized by FIAF, and in favour of School organized by a FIAF member, with the help of FIAF. The majority of archives is for the opening of a Summer School to archivists from non-members of FIAF. Some of the archives make the additional reservations here, such as:
a/ only perspective members of FIAF should be admitted, or
b/ the non-members should pay more than members etc.
3. The net majority spoke in favour of splitting cost between: FIAF, organising member and attending members.
4. One archive is willing to organize Summer School in 1973, two archives - possibly - from 1974 on. Two American archives said that they would be able to do it sometimes later.

The practical steps

I believe that we should not postpone indefinitely the organization of a Summer School but to adopt the "try-out" system, accepting with due thanks the offers of film archives wishing and able to organize a Summer School in next future.

1. I suggest therefore that the General Meeting accepts for 1973 the offer of the Staatliches Film Archiv der DDR to organize under the supervision of FIAF the Summer School having as subject: the preservation of films and the cataloguing of films.

The splitting of costs will be as follows:

- a/ the organizer /Staatliches Filmarchiv der DDR/ will pay
 - part of meals for all attending the school,
 - meeting rooms, technical facilities and additionally
 - all costs /hotel and meals/ for two to four filmarchivists,
 - all costs /hotel and meals/ for lectures^{v/} from other archives or institutions;
- b/ the attending filmarchivists will pay
 - travel expenses
 - hotel
 - part of the meals

altoger around z 15.00 per day;

- c/ FIAF will pay the expenses for teachers coming from abroad /if necessary/;
 - d/ the duration of the School - about 14 days /in Summer of 1973/;
 - e/ the language - English;
 - f/ the number of film archivists attending - around 15;
 - g/ may be admitted archivists coming from prospective members of the FIAF.
2. I suggest that the General Meeting accepts the offer of Danske Filmmuseum to organise a Summer Film School in 1974 having as the subject the library of a film archive on a self supporting basis.

The details and arrangements to be discussed later.

Warsaw, 18th March 1972.

Jerzy Toeplitz

(The following table contains extremely faint text that is illegible due to the quality of the scan. It appears to be a list or index of items.)

Item No.	Description	Quantity	Unit	Value
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A

PROJECT / TO ESTABLISH A LIST OF FILM CLASSICS OF WHICH DUPE NEGATIVES
ARE AVAILABLE IN THE FIAF MEMBER ARCHIVES. (Einar Lauritzen)

List of Film Classics

Answers received before
February 26, 1972

AM	Amsterdam	Nederlands Filmmuseum
	* Berlin	Staatliches Filmarchiv der DDR
BUD	Budapest	Filmarchivum / Magyar Filmtudományi Intezet
COP	Copenhagen	Danske Filmmuseum
LON	London	National Film Archive
MAD	Madrid	Filmoteca Nacional de Espana
Montreal	Montreal	Cinémathèque Québécoise
MOS	Moskva	Gosfilmofond
OSLO	Oslo	Norsk Filminstitutt
OT	Ottawa	Canadian Film Archives
PO	Poona	National Film Archive of India
	* Prague	Filmoteka / Ceskoslovensky Filmovy Ustav
ROM	Rome	Cineteca Nazionale
STO	Stockholm	Cinematket - Svenska Filminstitute
	* Toulouse	Cinémathèque de Toulouse
WAS	Washington	Motion Picture Section / Library of Congress
	* Wien	Oesterrëichisches Filmmuseum
MONT (CV)	Montevideo	Cinematca Uruguay

* No negatives listed

A list of
FILM CLASSICS

Compiled by Einar Lauritzen,
Stockholm

- | | | | |
|---------|---------------------------------|-----|--------------|
| 1895 | The first Lumière films | ROM | |
| 1902 | The Life of an American Fireman | | |
| | Le voyage dans la lune | LON | |
| 1902-08 | A Zecca film | LON | |
| 1903 | The Great Train Robbery | COP | ROM |
| 1905 | Rescued by Rover | LON | |
| 1908 | L'assassinat du Duc de Guise | LON | |
| 1908-10 | An early Griffith film | LON | WAS |
| 1908-12 | An André Deed short | LON | |
| 1910 | Afgrunden | COP | |
| 1910-14 | A Prince short | | |
| | A Max Linder short | COP | LON |
| 1912 | Quo Vadis? | | |
| 1912-14 | A Mack Sennett short | | |
| 1913 | Ingeborg Holm | | STO |
| 1914 | Cabiria | ROM | LON |
| | Golem | LON | |
| 1915 | Birth of a Nation | MAD | |
| 1916 | Intolerance | COP | MAD |
| | Hell's Hinges | LON | |
| | Judex | | |
| 1916-17 | A Chaplin Mutual short | COP | ROM (12) LON |

1918	Shoulder Arms	COP	LON		
	Otets Sergdi	MOS			
1919	Broken Blossoms				
	Male and Female				
	His Majesty, the American	COP			
	Das Kabinett des Dr Caligari	COP	ROM	OT	
	Madame Du Barry	COP			
	Herr Arnes pengar	COP	LON	STO	
1920	Way Down East	COP			
	The Mark of Zorro				
	Pollyanna				
	Körkarlen	ROM	LON	STO	
	Erotikon				
1921	The Four Horsemen of the Apocalypse			LON	
	La roue				
	Häxan	COP	STO		
1922	Nanook of the North		ROM	OT	WAS
1923	The Covered Wagon	COP			
	The Marriage Circle				
	Our Hospitality				
	The Hunchback of Notre Dame				
	The Ten Commandments			WAS	
	Safety Last		LON	OT	
	A Woman of Paris				
1924	Greed		LON		
	The Iron Horse				
	The Thief of Bagdad	COP	LON		
	The Navigator				

1924 Entr'acte COP AM
 Der letzte Mann OT
 Die Nibelungen COP LON (PART I) MAD
 Gösta Berlings saga
 Kino-glaz MCS

1925 The Gold Rush
 The Big Parade
 The Merry Widow COP
 The Freshman ROM
 Nana COP
 Feu Mathias Pascal MAD
 Varieté
 Die freudlose Gasse LON MAD
 Bronenosets Potyomkin COP LON MOS OT

1926 Ben Hur
 The General OT
 The Strong Man
 The Flesh and the Devil
 Faust COP MONT (CU) LON
 Metropolis
 Mat COP MOS

1927 Underworld
 The Crowd COP
 The Wedding March
 Sunrise
 Chang WAS
 Napoléon ROM LON MAD
 Un chapeau de paille d'Italie COP AM LON OT
 Oktyabr COP LON MOS

1927 Konyets Sankt-Peterburga COP LON MOS
 Tretya meshchanskaya COP MOS

1928 The Patriot
 The Storm Wind MONT (CU)
 La passion de Jeanne d'Arc COP AM ROM MAD
 Potomok Zhingis-Khana MOS

1929 Drifters
 Un chien andalou COP AM MAD
 Mutter Krausens Fahrt ins Glück COP
 Die Büchse der Pandora COP LON
 Staroye i novoye MOS
 Novyi Vavilon COP MOS
 Goluboi ekspress COP MOS

1930 Zemlya COP LON MONTREAL

1927 The Jazz Singer MAD

1929 Hallelujah ROM
 Blackmail
 Rotaie ROM

1929-33 A Laurel & Hardy sound short OT

1930 All Quiet on the Western Front
 Little Caesar
 Sous les toits de Paris COP
 Le sang d'un poète COP
 L'age d'or
 Der blaue Engel ROM

1931 City Lights
 Trader Horn
 Frankenstein
 Public Enemy
 Le million ROM OT
 A nous la liberté ROM
 M
 Die Dreigroschenoper
 Kameradschaft ROM
 Der Kongress tanzt OSLO
 Putyovka v zhizn MOS
 1932 Trouble in Paradise COP
 Scarface ROM
 Love Me Tonight
 Dr. Jekyll and Mr. Hyde
 The Shanghai Express
 I am a Fugitive from a Chain Gang
 1933 Lady for a Day
 King Kong ROM
 42nd Street
 Duck Soup
 Roman Scandals
 I'm No Angel
 The Private Life of Henry VIII ROM
 Zéro de conduite COP AM
 Das Testament des Doktor Mabuse ROM
 Extase AM

1934	It Happened One Night		
	The Thin Man		
	Man of Aran	ROM	MAD
	Maskerade	MAD	
	Chapayev	MOS	
1935	The Informer		
	Top Hat		
	Ruggles of Red Gap		
	The 39 Steps		
	La kermesse héroïque		
	Triumph des Willens		
1936	Modern Times		
	Mr. Deeds Goes to Town		
	The Great Ziegfeld		
	The Story of Louis Pasteur	ROM	
	Night Mail	OT	
	Les bas-fonds		
	Le roman d'un tricheur		
	My iz Kronstadt	MOS	
1937	Dead End		
	Captains Courageous		
	They Won't Forget		
	100 Men and a Girl		
	Un carnet de bal	ROM	
	La grande illusion		
	Drôle de drame	ROM	
1938	Bringing up Baby		
	The Lady Vanishes		

1938	Pygmalion	
	Quai des brumes	ROM MAD
	La bête humaine	
	Olympia I	
	Detsvo Gorkovo	MOS
	Permission auf Ehrenwort	
1939	Gone with the Wind	
	Snow White and the Seven Dwarfs	
	Stagecoach	
	Ninotchka	
	Union Pacific	
	La règle du jeu	
	Le jour se lève	ROM
1940	Grapes of Wrath	
	Foreign Correspondent	
	Fantasia	
	Go West	
	The Stars Look Down	
1941	Citizen Kane	
	The Little Foxes	
	Pimpernel Smith	
1941-51	A Norman MacLaren short	
1942	To Be or Not to Be	AM OT
	Sullivan's Travels	
	In Which We Serve	
	Ossessione	ROM
1943	The Ox-Bow Incident	

1943	Shadow of a Doubt	
	Vredens Dag	
	Maria Candelaria	MAD
1944	Henry V	
	Hets	STO
	Ivan Grozny	ROM MOS
1944-48	A Sucksdorff short	STO
1945	A Walk in the Sun	
	Les enfants du paradis	
	Roma, città aperta	ROM
	Unter den Brücken	
1946	The Best Years of Our Lives	AM
	My Darling Clementine	
	Le diable au coeur	
	Farrebique	AM
	Paisà	COP ROM
	Sciuscia	
	Die Mörder sind unter uns	
	Kamenni tsvetok	MOS
1946-54	A Trnka short	
1947	Red River	
	The Treasure of Sierra Madre	
	The Secret Life of Walter Mitty	
	Valahól Európában	BUD
1948	Louisiana Story	
	Hamlet	
	Oliver Twist	

1948	The Red Shoes		
	Ladri di biciclette	LON	MAD
	La terra trema	ROM	
	Banshun		
1949	Intruder in the Dust	LON	
	Samson and Delilah		
	The Third Man		
	A Passport to Pimlico		
	Orphée	COP	LON
1950	Sunset Boulevard	LON	
	A Place in the Sun		
	Born Yesterday	LON	
	La ronde		
	Miracolo a Milano	OSLO	
	Los olvidados		
	Rashomon		
1951	An American in Paris		
	Fröken Julie	LON	STO
	Umberto D		
1952	Limelight		
	High Noon		
	Viva Zapata		
	The Quiet Man		
	Casque d'or		
	Jeux interdits		
	Crin blanc	LON	
	Ikiru		

- 1953 From Here to Eternity
Shane
Le salaire de la peur
Viaggio in Italia
O Cangaceiro LON
Shichi-nin no samurai COP
Ugetsu monogatari
- 1954 On the Waterfront
La Strada
Ordet MAD
- 1955 The Blackboard Jungle
A Rebel without a Cause
Sommarnattens leende
- 1956 Gervaise
Otello MOS
Hannibál tanár úr BUD
Páter Páncsali PO
- 1957 12 Angry Men
Paths of Glory
Un condamné à mort s'échappé
Smultronstället
Det sjunde inseglet MONT (CU)
Tikhi Don MOS
Bacaruhában BUD
- 1958 Mon oncle
Wynález zkázy
- 1959 Rio Bravo

- 1959 Les quatre cents coups
 Les cousins
 Hiroshima, mon amour
 Popiół i diament
 Nobi
- 1960 A bout de souffle
 La dolce vita
 L'avventura ROM LON
 La notte
 Krzyzacy
 Matka Joanna od Aniolów
- 1961 West Side Story
 Jules et Jim
 Viridiana
 Dama s sobachkoy MOS
- 1962 Lawrence of Arabia
 8½
 Nóż w wodzie
- 1963 The Birds
 Dr. Strangelove
 La jetée
 El angel exterminador
- 1964 Démanty noci
 Každý den odvahy
- 1965 Szegénylegények BUD
- 1966 Apa BUD
 Ostře sledované vlaky

1967 Bonnie and Clyde
Belle de jour
Horf, ma panenka

1968 Bullitt
Rosemary's Baby
Weekend
Romeo and Juliet
Teorema
Voina i mir
Antonio das Mortes

1969 Midnight Cowboy
The Wild Bunch
La femme infidèle
Ma nuit chez Maud
Z

MOS

ADDITION TO THE LIST OF FILM CLASSICS

1914	Det hemmelighedsfulde X	Cop
1915	The Coward	Cop
1919	Die Puppe	Mad
1920	Der Golem	Mad
1921	Tol'able David	Cop
"	Nosferatu	Mad
"	Der müde Tod	Cop
1923	Schatten	Mad
1924	Ballet mécanique	Cop
1925	Tartüff	Mont (CU)
1926	Rien que les heures	Cop
1927	Berlin	Cop
"	La coquille et le clergyman	Am
"	Trollelgen	Oslo
1928	La chute de la Maison Usher	Mad
1929	Tagebuch einer Verlorenen	Cop
"	A propos de Nice	Cop
"	Chelovek s kinoapparatom	Cop
"	La aldea maldita	Mad
1927	The Jazz Singer	Mad
1929-60	A Joris Ivens film	Am
1931	Terra madre	Mad
"	Ze soboty na nedeli	Mad
"	Smiling Lieutenant	Cop
1932	Vampyr	Cop Mad
"	Don Quichotte	Mad
1933	Liebelei	Mad
"	Paquebot Tenacity	Mad
1934	L'Atalante	Am
1936	The Ghost Goes West	Mad
"	Secret Agent	Mad
"	The Robber Symphony	Am
1938	North Sea	Mad
1942	Romeo und Julia auf dem Dorfe	Mont (CU)

1945	The True Glory	Mad
1948	Oliver Twist	Mad
1952	Bienvenido Mister Marshall	Mad
1953	Barabbas	Mont (CU)
"	Hiroshima	Mont (CU)
1960	The Young One	Mont (CU)
1965	Ya Kuba	Mont (CU)

ANNEX 10.

FINANCIAL REPORT 1/1 - 31/12 1971
COMPTÉ RENDU FINANCIER 1/1 - 31/12 1971

TOTAL FUNDS OF FIAF

Main account - Brussels

Interest account - Zurich

Reserve Fund - Zurich

TOTAL FUNDS of FIAF

per December 31, 1971

Current account in Brussels		BF	310.853.--
Interest account in Zurich (UBS - SF 3.267.54, rate of exchange per 31.12.1971 SF 100.-- = BF 11.933.--)		BF	38.992.--
Reserve fund (UBS - SF 80.000.--, rate of exchange 31.12.1971)		BF	954.640.--
Total funds of FIAF		BF	1,304,485.--

=====

Subscriptions to be received:

for 1969	SF	225.--	BF	2.685.--
1970	SF	1.118.35	BF	13.345.--
1971	SF	9.744.--	BF	116.275.--
	SF	11.087.35	BF	132.305.--

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Main Account

Société Générale de Banque, Brussels

1/1 - 31/12 1971

RECEIPTS:

Subscriptions	1969	BF	7.365.--	
	1970	BF	60.884.--	
	1971	BF	662.439.--	
	1972	BF	21.939.--	
				BF 752.627.--
Receipts of the sale of FIAF publications				BF 1.803.--
Transfer from the FIAF account at Union Bank of Switzerland				BF 172.576.--
Difference Executive Committee 22 - 26/10/71				BF 100.--
Transfer of the unused amount put to the disposition of the Preservation Commission Copenhagen 1971				BF 23.430.--
Memo Codec - (Credit)				BF 6.076.--
				BF 956.612.--

EXPENSES:

I. Current expenses	BF	324.514.--		
II. Special expenses	BF	250.444.--		
III. Extraord. expenses	BF	46.400.--		
IV. Reserve fund	BF	24.401.--		
				- BF 645.759.--
Current account per December 31, 1971			BF 310.853.--	

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Interest Account

Union Bank of Switzerland, Zurich

1/1 - 31/12 1971

RECEIPTS:

Subscriptions	1970	SF	1.850.--		
	1971	SF	5.850.--		
	1972	SF	22.05		
				SF	7.722.05
Receipts of the sale of FIAF publications (1970)				SF	83.85
Interests January 1 - December 31, 1971				SF	1.920.65
Transfer from Société Générale de Banque				SF	2.000.--
				SF	11.726.55
Balance forward of current account per January 1, 1971				SF	28.000.34
				SF	39.726.89

EXPENSES:

I. Current expenses	SF	19.199.10			
II. Special expenses	SF	2.260.25			
IV. Reserve fund	SF	15.000.--			
				-	SF 36.459.35

Current account per December 31, 1971					
				SF	3.267.54
=====					
				BF	38.992.--
=====					

Reserve Fund

Union Bank of Switzerland, Zurich

1/1 - 31/12 1971

RECEIPTS:

Interest account, UBS, 1/1 1971	SF	65.000.--	
Interest account, UBS, 30/6 1971	SF	15.000.--	
Bank interests, 1/1 - 31/12 1971	SF	2.743.80	
			SF 82.743.80

EXPENSES:

Bank tax	SF	823.15	
Transfer to current account UBS	SF	1.920.65	
			- SF 2.743.80
			SF 80.000.--
			=====
			BF 954.640.--
			=====

INCOME AND EXPENDITURES 1971

DEBTORS AND CREDITORS PER DECEMBER 31, 1971

BUDGET COMPARISON 1971

INCOME 1/1 - 31/12 1971

Subscriptions 1971	BF	731.924.--	
Subscriptions 1969 and 1970	BF	89.734.--	
Publications 1971	BF	1.433.--	
Publications 1970	BF	1.371.--	
Interests (Union Bank of Switzerland)	BF	22.919.--	
Credit Memo Codec	BF	6.076.--	
			<hr/>
	BF	853.457.--	-----

EXPENDITURES 1/1 - 31/12 1971

Current expenses

Cost of staff	BF	135.792.--	
Secretariate costs	BF	248.042.50	BF 383.834.50

Special expenses

Congress	BF	87.141.--	
Executive Committee	BF	65.648.--	
Commissions	BF	22.029.--	
Special missions	BF	21.232.--	
Administrative publications	BF	57.936.--	BF 253.986.--

Extraordinary expenses

Special publications	BF	7.359.--	
Office equipment	BF	38.365.--	
Miscellaneous	BF	676.--	BF 46.400.--

Reserve Fund

BF 183.500.--

BF 867.720.50

DEBTORS PER DECEMBER 31, 1971

Subscriptions 1971	BF	116.275.--
Subscriptions 1969 and 1970	BF	16.030.--
Martinus Nijnhoff, N. V. 5/19/71	BF	30.--
Library of Congress 11/27/70	BF	1.405.--
Interests (Société Générale de Banque, Brussels)	BF	1.262.--
		135.002.--

CREDITORS PER DECEMBER 31, 1971

Commitments of 1971 (Unpaid invoices by 31/12/1971)		
Services Sociaux et Fiscaux pour Employeurs, 9/12/71	BF	449.--
Imprimerie Wellens Pay 30/11/71	BF	2.006.--
Mrs. Van der Elst 12/12/71	BF	7.240.--
Mail - Société Générale de Banque	BF	321.--
Imprimerie Wellens Pay 24/12/71	BF	1.003.--
Henricx-Roneo S. A. 29/12/71	BF	1.140.--
M. Leonce Faure, Paris 8/12/71	BF	7.007.--
Copyton 28/12/71	BF	7.216.--
Etablissements Lardinois 22/12/71	BF	11.676.--
Cinémathèque Royale de Belgique 15/12/71	BF	14.350.--
Vitreclair 30/11/71 and 31/12/71	BF	684.--
Immobilière Electrobel 7/10/71	BF	17.004.--
Mr. Volkmann, Preservation Commission	BF	5.685.--
		75.781.--

Income 1971	+ BF	853.457.--
Expenditures 1971	- BF	867.720.50
		14.263.50
Debtors per 31/12 1971	+ BF	135.002.--
Creditors per 31/12 1971	- BF	75.781.--
		44.957.50
Surplus 1971	+ BF	44.957.50

BUDGET COMPARISON 1/1 - 31/12 1971

	Budget 1971	Expenses 1971
<u>CHAPTER I: Current expenses</u>		
<u>A: Cost of staff</u>		
Staff salaries	BF 90,400.--	BF 82,616.--
Social security expenses	BF 45,200.--	BF 10,103.--
Auditors fees	BF 5,650.--	BF - - -
External work fees	BF 33,900.--	BF 25,182.--
Commitments of 1971 (Unpaid invoices by 31/12 1971)	BF - - -	BF 7,689.--
	BF 175,150.-	BF 125,590.--
	=====	
<u>B: Secretariate costs</u>		
Office rent and charges	BF 96,050.--	BF 98,097.--
Transport of material	BF - - -	BF 2,529.--
Representation, gifts	BF 5,650.--	BF 7,165.--
Office supplies, printing and publications	BF 56,500.--	BF 41,297.50
Telegraph, telephone	BF 64,410.--	BF 18,108.--
Mail	BF 56,500.--	BF 36,659.--
Bank charges	BF 1,695.--	BF 1,580.--
Bank tax	BF 8,475.--	BF 9,823.--
Miscellaneous	BF 1,130.--	BF 3,261.--
Commitments of 1971 (Unpaid invoices by 31/12 1971)	BF - - -	BF 33,586.--
	BF 290,410.--	BF 252,105.50
	=====	

	Budget 1971		Expenses 1971
--	-------------	--	---------------

CHAPTER II: Special expenses

A: Congress

Special fees, staff salaries	BF - - -		BF 16.937.--
Travel costs, hotels	BF - - -		BF 20.968.--
Interpretation system	BF - - -		BF 39.896.--
Transport of material	BF - - -		BF 612.--
Printing and publication	BF - - -		BF 2.006.--
Miscellaneous	BF - - -		BF 1.950.--
			<hr/>
	BF 56.500.--		BF 82.369.--
			=====

B: Executive Committee

Cost of taping and transferring	BF - - -		BF 34.645.--
Travel costs, hotels	BF - - -		BF 23.490.--
Transport of material	BF - - -		BF 562.--
Telephone, telegraph	BF - - -		BF 683.--
Printing and publication	BF - - -		BF 3.738.--
Miscellaneous	BF - - -		BF 345.--
			<hr/>
	BF 33.900.--		BF 63.463.--
			=====

C: Commissions

Cataloguing Commission	BF - - -		BF 15.868.--
Documentation Commission	BF - - -		BF 5.725.--
Preservation Commission	BF - - -		BF 436.--
Commitments of 1971 (Unpaid invoices by 31/12 1971)	BF - - -		BF 5.685.--
			<hr/>
	BF 59.325.--		BF 27.714.--
			=====

	Budget 1971	Expenses 1971
<u>D: Special missions</u>		
Special publications	BF - - -	BF 13,882.--
Miscellaneous	BF - - -	BF 7,350.--
	BF 33,900.--	BF 21,232.--

<u>E: Administrative publications</u>		
Congress Minutes	BF 39,550.--	BF 23,702.--
Book of Archives Report	BF 16,950.--	BF 12,790.--
Executive Committee Minutes	BF 11,300.--	BF 11,883.--
Organigrammes	BF - - -	BF 6,455.--
Commitments of 1971 (Unpaid invoices by 31/12 1971)	BF - - -	BF 21,901.--
	BF 67,800.--	BF 76,731.--

<u>CHAPTER III: Extraordinary expenses</u>		
Special publications	BF - - -	BF 7,359.--
Commitments of 1971 (Unpaid invoices by 31/12 1971)	BF - - -	BF 6,920.--
	BF 56,500.--	BF 14,279.--

Office equipment	BF - - -	BF 31,251.--
	BF 14,125.--	BF 31,251.--

Miscellaneous	BF - - -	BF 676.--
	BF - - -	BF 676.--

<u>CHAPTER IV:</u>		
Reserve fund	BF 45,200.--	BF 183,500.--

TOTAL	BF 832,810.--	BF 878,910.50

SUBSCRIPTIONS RECEIVED FROM JANUARY 1 to DECEMBER 31, 1971

	1969	1970	1971	1972	1971
1. Nederlands Filmmuseum				2.000.--/15.	2.
2. Staatliches Filmmarchiv der DDR				2.000.--/16.	6.
3. Deutsche Kinemathek				2.000.--/7.	8. u.
				12.	5.
4. Jugoslovenska Kinoteka				2.000.--/29.	5.
5. Cinémathèque Royale de Belgique				2.000.--/29.	6.
6. Arhiva Nacionala de Filme				2.000.--/21.	4.
7. Magyar Filmtudományi Intézet es Filmmarchivum		1.550.--/22.	1.	2.000.--/3.	4.
8. Cinemateca Argentina				300.--/4.	8.
10. National Library of Australia				2.000.--/15.	4.
11. Cinemateca de Cuba		1.550.--/3.	3.	1.550.--/20.	3.
12. Archion Israeli Leseratim				2.000.--/31.	7.
13. Suomen Elokuva-Arkisto		1.550.--/13.	4.		
14. Türk Film Arsivi	310.--/22.	1.		700.--/27.	9.
15. Türk Sinematek Dernegi	300.--/11.	6.			
16. Det Danske Filmmuseum					
18. Cinemateca Nacional				2.000.--/14.	4.
19. Imperial War Museum				2.000.--/5.	8.
20. National Film Archive, London				1.000.--/9.	4.
21. University of California L. A.				2.000.--/27.	4.
23. Filmoteca Nacional de Espana		300.--/14.	4.		
24. Cinemateca Mexicana				2.000.--/28.	4.
25. Cineteca Italiana		989.55/9.	6.	300.--/27.	5.
26. Cine Arte del S. O. D. R. E.	10.45/				
27. Cinemateca Uruguaya		300.--/19.	5.	300.--/29.	3.
28. Cinémathèque Canadienne				2.000.--/24.	9.

Continued

SF 620.45 SF 7.059.55 SF 32.150.-- SF 1.832.05

	1969	1970	1971	1972
Carried forward	SF 620.45	SF 7.059.55	SF 32.150.--	SF 1.832.05
29. Gosfilmofond			2.000.--/25. 3.	
30. Museum of Modern Art			332.--/20. 4.	
31. Norsk Filminstitut			2.000.--/23. 3.	
32. Canadian Film Archives			2.000.--/22. 4.	
33. National Film Archive of India			2.000.--/11. 8.	
34. The Czechoslovak Film Archive			2.000.--/30. 3.	
36. Cineteca Nazionale			2.000.--/7. 4.	
37. Bulgarska Nacionalna Filmoteka			2.000.--/20. 9.	
38. Svenska Film Institutet Cinemateket			2.000.--/22. 2.	
39. Filmarshiva e Republikës Popullore te Shqipërisë			2.000.--/29. 3.	
40. Museo Nazionale del Cinema			2.000.--/16. 11.	
42. Filmoteka Polska			2.000.--/3. 3. u.	
44. Library of Congress			2.000.--/27. 4. u.	
45. Österreichisches Filmarchiv			29.10.	
46. Österreichisches Filmmuseum			2.000.--/19. 7.	
47. Deutsches Institut für Filmkunde			2.000.--/30. 7.	
			2.000.--/14. 4.	
	SF 620.45	SF 7.059.55	SF 62.482.--	SF 1.832.05
=	BF 7.365.--	BF 82.369.--	BF 731.924.--	BF 22.199.--

=====

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1971

	1969	1970	1971
5. Al Archive El Kwamy Lilfilm		57.90	700.--
11. Cinemateca de Cuba			450.--
13. Suomen Elokuva Arkisto			2,000.--
15. Türk Sinematek Dernegi			300.--
17. Cinemateca Universitaria del Peru		200.--	300.--
21. University of California L.A.			300.--
22. Comité de Fondation du Musée du Cinema de Lyon			300.--
25. Cineteca Italiana		560.45	300.--
27. Cinemateca Uruguaya			2,000.--
30. Museum of Modern Art - Department of Film			300.--
35. Korean Federation of Film Archives	225.--	300.--	94.--
41. Cinémathèque de Toulouse			300.--
43. American Film Institute			2,000.--
			700.--
	SF 225.--	SF 1,118.35	SF 9,744.--
	BF 2,685.--	BF 13,345.--	BF 116,275.--
	=====	=====	=====

ANNEX. 11.

BUDGET PROPOSAL FOR 1973

	Expenses 1971 for 1971	Budget 1972	Budget proposal 1973
<u>CURRENT EXPENSES</u>			
<u>A: Cost of staff</u>			
Staff salaries	BF 89,856.--	BF 115,000.--	BF 140,000.--
Social security expenses	BF 10,552.--	BF 34,000.--	BF 15,000.--
Auditors expenditures	BF - - -	BF 5,500.--	BF 5,500.--
External work fees	BF 25,182.--	BF 34,000.--	BF 34,000.--
	BF 125,590.--	BF 188,500.--	BF 194,500.--
=====			
<u>Secretariate costs</u>			
Office rent and charges	BF 115,785.--	BF 96,000.--	BF 115,000.--
Transport of material	BF 2,529.--	BF 2,500.--	BF 3,000.--
Representation, local travelling	BF 7,165.--	BF 5,500.--	BF 7,000.--
Office supplies, printing and publications	BF 46,293.50	BF 79,000.--	BF 60,000.--
Telephone, telex, telegrammes	BF 19,764.--	BF 64,500.--	BF 39,000.--
Mail	BF 45,818.--	BF 56,500.--	BF 56,500.--
Bank charges	BF 1,667.--	BF 1,700.--	BF 2,000.--
Bank tax	BF 9,823.--	BF - - -	BF - - -
Miscellaneous	BF 3,261.--	BF 1,350.--	BF 1,500.--
	BF 252,105.50	BF 307,050.--	BF 284,000.--
=====			

	Expenses 1971 for 1971	Budget 1972	Budget proposal 1973
<u>SPECIAL OPERATIONS</u>			
Congress	BF 82,369.--	BF 56,500.--	BF 60,000.--
Executive Committee	BF 63,463.--	BF 45,200.--	BF 55,000.--
Commissions	BF 27,714.--	BF 67,800.--	BF 80,000.--
Special missions	BF 21,232.--	BF 22,600.--	BF 22,500.--
Administrative publications			
Congress Minutes	38,500.--		
Book of Archives			
Report	16,500.--		
Executive Committee			
Minutes	11,000.--		
Organigrammes	<u>5,500.--</u>	BF 76,731.--	BF 71,500.--
Special publications	BF 14,279.--	BF 56,500.--	BF 55,000.--
FIAF Bulletin	BF - - -	BF - - -	BF 30,000.--
Office equipment	BF 31,251.--	BF 18,000.--	BF 40,000.--
Miscellaneous	BF 676.--	BF - - -	BF - - -
Reserve fund	BF 183,500.--	BF 34,250.--	BF 18,110.--
	BF 501,215.--	BF 368,650.--	BF 432,110.--
	=====	=====	=====
TOTAL	BF 878,910.50	BF 864,200.--	BF 910,610.--
	=====	=====	=====

EXPECTED RECEIPTS 1973

33 Full members	SF	66.000.--	BF	787.580.--
1 Associated member	SF	1.000.--	BF	11.933.--
4 Provisional members	SF	4.360.--	BF	52.027.--
9 Correspondents	SF	2.700.--	BF	32.220.--
				=====
	SF	74.060.--	BF	883.760.--
				=====
Publications	SF	250.--	BF	2.983.--
				=====
Interests	SF	2.000.--	BF	23.867.--
				=====
TOTAL	SF	76.310.--	BF	910.610.--
				=====

ANNEX. 12.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

BUCHAREST XXVIII GENERAL MEETING OF FIAF

General Meeting agenda, item 19

PROPOSALS TO MODIFY THE STATUTES AND RULES OF FIAF
PRESENTED BY THE EXECUTIVE COMMITTEE .

Secrétariat

74 Galerie Ravenstein

1000 Bruxelles Belgique

Adresse télégraphique FIAFILM

Téléphone 13 41 53

I. On the honorary members.

Statutes : Art. 16

The General Meeting shall have the following duties, amongst others :
" a-b-c-d-e-f-g-h-i-j-k " remain unchanged.

- l) to elect honorary members in recognition of their outstanding service to the Federation ;
- m) in general, to legislate on all matters relating to the Federation.

Art. 19

Change (3d paragraph) : Honorary members may take part in meetings of the General Meeting and Executive Committee.

Rules : Art. 73

The composition of the Executive Committee is laid down in art. 19 of the Statutes.

Delete : the rest of the article.

Art .76

- a) Proposals for the election of honorary members must first be submitted to the Executive Committee which considers them at its next meeting but votes at the following one by secret ballot on a two third majority.
- b) Honorary members are elected by the General Meeting by secret ballot vote and by majority of two thirds.
- c) Honorary members may attend meetings of the General Meeting and of the E.C. and may take part in the discussion, but they shall not have the right to vote.
- d) Honorary members may be asked to fulfill certain missions for the Federation or represent it, on the condition that they receive a definite mandate from the General Meeting or the Executive Committee.

II. On deleted members.

Art. 30 of the Rules.

During a period not exceeding two years, the deleted member or correspondent can rejoin the Federation under following conditions :

- a) that it has paid the subscriptions the non-payment of which gave rise to its deletion ;
- b) that it has paid its subscriptions for the period which has elapsed between the decision of deletion and the date of its written request to rejoin, addressed to the Executive Committee.

In this case the Executive Committee may agree to re-instatement after having heard the Treasurer's report confirming the payment of the subscriptions. The Secretary-General shall inform all the members and correspondents of the Federation accordingly within a period not exceeding two weeks.

After the expiry of two years from the date of deletion, the deleted member or correspondent shall be considered to have ceased all connection with the Federation, and shall not be able to rejoin the Federation otherwise than in the capacity of a new applicant.

BUCAREST XXVIII ASSEMBLEE GENERALE DE LA FIAF.

Ordre du jour de l'Assemblée Générale, point 19.

PROPOSITION DE MODIFICATION DU REGLEMENT DE LA FIAF
PRESENTEE PAR LE COMITE DIRECTEUR

I. Au sujet des membres honoraires.

STATUTS : Art. 16

L'Assemblée Générale a pour attributions, entr'autres :

"a-b-c-d-e-f-g-h-i-j-k " restent inchangés ;

l) d'élire les membres honoraires, en reconnaissance des services éminents qu'ils ont rendus à la Fédération ;

m) en général, de statuer sur toutes les questions relatives à la Fédération.

Art. 19

Change : (3ème paragraphe) : les membres honoraires peuvent prendre part aux réunions du Comité Directeur, et de l'Assemblée Générale .

REGLEMENT INTERIEUR : Art. 73

La composition du Comité Directeur est réglée par l'art. 19 des Statuts.

Supprimé : le reste de l'article.

Art. 76

a) Les propositions de nomination des membres honoraires sont soumises au Comité Directeur qui examine la proposition à sa plus prochaine réunion, mais ne vote qu'à la réunion suivante. La majorité des deux tiers doit être obtenue au vote secret.

b) Les membres honoraires sont nommés par l'Assemblée Générale au vote secret et à la majorité des deux tiers des voix.

c) Les membres honoraires peuvent assister aux réunions de l'Assemblée Générale et du Comité Directeur et intervenir dans les débats, mais ils n'ont pas le droit de vote.

d) Les membres honoraires peuvent être chargés de missions ou représenter la Fédération moyennant un mandat précis donné soit par l'Assemblée Générale soit par le Comité Directeur.

II. Sur les membres radiés.

REGLEMENT INTERIEUR : Art. 30

Durant un délai de deux ans maximum, le membre ou correspondant radié peut réintégrer la Fédération aux conditions suivantes ;

a) qu'il ait réglé les cotisations dont le non-paiement a provoqué sa radiation ;

b) qu'il ait payé les cotisations pour la période qui s'est écoulée entre la décision de radiation et la date de la demande écrite de réintégration, adressée au Comité Directeur.

Dans ce cas, le Comité Directeur prononce la réintégration, après avoir entendu le rapport du Trésorier, constatant le paiement des cotisations. Le Secrétaire Général en informe tous les membres et correspondants de la Fédération dans un délai maximum de deux semaines.

Après un délai de deux ans calculé depuis la date de radiation, le membre ou correspondant radié sera considéré comme ayant perdu tout lien avec la Fédération et ne sera autorisé à la réintégrer qu'en tant que nouveau candidat.

BUCHAREST XXVIII GENERAL MEETING OF FIAF /
BUCAREST XXVIII ASSEMBLEE GENERALE DE LA FIAF

Agenda item 19 / Ordre du jour, point 19

ADDITION TO THE PROPOSALS TO MODIFY THE STATUTES AND RULES OF FIAF PRESENTED BY
THE EXECUTIVE COMMITTEE.

III. Enlarged definition of the word FILM, as used in the name of FIAF.

Statutes : Art. 1

The name of the Association, founded in 1938, shall be the INTERNATIONAL FEDERATION OF FILM ARCHIVES (F.I.A.F.) herein referred to as "the Federation".

Add: By film is meant a recording of moving images, with or without accompanying sounds, registered on motion picture film, video-tape, video-disc, or any other medium now known or to be invented.

Its aims shall be as follows : etc.....

COMPLEMENT A LA PROPOSITION DE MODIFICATION DU REGLEMENT DE LA FIAF PRESENTEE
PAR LE COMITE DIRECTEUR.

III. Définition élargie du terme FILM utilisé dans la dénomination " F.I.A.F. "

Statuts : Art. I

Il a été fondé en 1938 une Association dite FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (F.I.A.F.), appelée dans les paragraphes suivants "la Fédération".

Ajouter : Par film il faut entendre tout enregistrement d'images animées, avec ou sans accompagnement sonore, quelqu'en soit le support : pellicule cinématographique, video-tape, video-disque, ou tout autre procédé connu actuellement ou dans l'avenir.

Elle a pour buts : etc. ...

București C.P. 126
Bd. Gheorghe Gheorghiu Dej nr. 65
Telex: 011144 Romcniofilm
Telefon: 13.34.85

PROPOSITION DE LA CINÉMATHEQUE YOUGOSLAVE

REGLEMENT RELATIF

A L'ATTRIBUTION DE LA MÉDAILLE DE LA FIAF

1. La médaille de la FIAF peut être attribuée aux personnalités qui ont acquis des mérites exceptionnels pour :
 - leur contribution au développement des archives cinématographiques;
 - leur travaux personnels d'études et de recherches dans tous les domaines qui concernent les cinémathèques;
 - leur activité au sein de la FIAF;
 - leur participation à l'art cinématographique.
2. Tous les membres effectifs de la FIAF peuvent soumettre au Comité Directeur des propositions écrites et motivées, pour l'attribution de cette médaille.
3. Le Comité Directeur fait, à son tour, des propositions à l'Assemblée Générale qui décide. La remise de la décoration s'accomplit au cours du Congrès.
4. Cette médaille est attribuée d'office aux membres d'honneur de la FIAF, lorsque l'honorariat leur est conféré.
5. Tous les membres honoraires élus avant la publication du présent règlement ont droit à l'attribution de la médaille de la FIAF.

București 31.5 - 3.6 1972

București C.P. 126
Bd. Gheorghe Gheorghiu Dej nr. 65
Telex: 011144 Romaniafilm
Telefon: 13.34.85

Concernant :

CINEMATOGRAFIA IN PRESA

Etant donné la création récente du "Centre pour l'information et la documentation" auprès du Conseil de la Culture et de l'Education Socialistes, avec la tâche d'assurer sur le plan national toute la documentation dans le domaine de l'art, donc du cinéma aussi;

étant donné que l'"Index FIAF des périodiques" vient doubler en grande partie l'aire des activités destinées à la réalisation de CINEMATOGRAFIA IN PRESA en bénéficiant cependant de conditions d'opérativité et de précision supérieures (les périodiques étant dépouillés dans leur pays d'origine et immédiatement après leur parution);

afin de ne pas doubler les deux activités et poursuivant l'idée de nous adapter à ces conditions nouvelles de la manière la plus efficiente et économique à la fois;

l'Archive Nationale de Films - Bucarest a décidé de renoncer à son bulletin bibliographique CINEMATOGRAFIA IN PRESA à partir du 1 janvier 1972.

Concernant cette décision, nous voulons ajouter quelques précisions :

1/ l'Archive Roumaine poursuivra le dépouillement de la presse nécessaire à la documentation interne et au catalogage de la collection de films, à la documentation des spécialistes et des étudiants qui fréquentent la bibliothèque. L'indexation se fera par fiches;

.../...

2/ la liste des périodiques dépouillés par l'Archive Roumaine sera modifiée de façon substantielle : tout en continuant d'y garder la presse roumaine en son entier, on va renoncer à ceux des périodiques étrangers dont le dépouillement par l'Index FIAF se révèle satisfaisant, va continuer l'indexation des périodiques à caractère "filmographique" ignorés pour le moment par l'Index FIAF;

3/ l'Archive Roumaine, consciente de l'importance de l'Index FIAF continuera à aider à la réalisation et au perfectionnement de celui-ci, par sa contribution directe (fiches de la revue "Cinéma") et par des propositions visant son amélioration;

4/ l'Archive Roumaine sera prête à n'importe quel moment de reprendre - si nécessaire - la publication du bulletin bibliographique CINEMATOGRAFIA IN PRESA, soit dans l'ancienne forme (bimestriel) soit comme un volume annuel.

" BIJOUX DE CINEMATHEQUE "

Programme réalisé
avec la collaboration des
membres FIAF

Les projections auront
lieu dans la salle "Ci-
nematca", 21, rue 13
Décembre, tel. 13-49-04.

30 mai 1972, 21 h

Présentés par Arhiva Națională de Filme -
București :

1. A DOUA PREMIERA
/ UNE SECONDE VIE /
R : Alexandru Gaspar, Roumanie, 1970
2. O NOAPTE FURTUNOASA
/ UNE NUIT ORAGEUSE /
R : Jean Georgescu, Roumanie, 1942

31 mai 1972, 21 h

Présenté par Filmoteka / Československy
Filmovy Ustav :

1. LYSISTRATA
R : Louis Feuillade, France, 1910

Présenté par Filmarchivum / Magyar Filmtudo-
manyi Intezet :

2. MEG KER A NEP
R : Miklos Jancso, Hongrie, 1972

1^{er} juin 1972, 21 h

Présentés par Norsk Filminstitutt :

1. MARY AND DOUG VISIT KRISTIANIA
Pr: Ottar Gladvedt, Norvège, 1924
2. WITH MAUD THROUGH THE POLAR ICE
Pr: Bio-film, Norvège, 1921-1925

Présenté par National Film Archive-London :

3. MARIA ROSA

R : Cecil B. De Mille, U.S.A., 1915

2 juin 1972, 21 h

Présenté par Arhiva Națională de Filme -
București :

1. BUCURESTII

R : Paul Călinescu, Kurt Wesse, Roumanie-
Allemagne, 1957

Présenté par Det Danske Filmmuseum :

2. HIS PEOPLE

R : Edward Sloman, U.S.A., 1925

3 juin 1972, 21 h

Présenté par la Cinémathèque Royale de
Belgique :

1. HET AFSCHIED

R : Roland Verhavert, Belgique, 1966

Présenté par Svenska Filminstitutet /
Cinemateket :

2. MINNS DU ?

R : Knut Martin, Suède, 1935

4 juin, 21 h

Présenté par Arhiva Națională de Filme -
București :

1. TARA MOTILOR

/ LE PAYS DES MOTZI /

R : Paul Călinescu, Roumanie, 1939

Présenté par Bulgarska Nationalna Filmoteka :

2. SLED POJARA NA ROSSIA

R : Boris Grejov, Bulgarie, 1929