

OTTAWA-MONTREAL XXX GENERAL MEETING OF FIAF

LIST OF PARTICIPANTS

AARON, Chloe, Observer, National Endowment for the Arts, Washington
AKERMARK, Margareta, Museum of Modern Art, Department of Film, New York
ALVES, Netto, Cosme, Observer, Cinemateca do Museo de Arte Moderna, Rio de Janeiro
BEAUDIN, Michèle, Observer, Cinémathèque québécoise, Montreal
BOWSER, Eileen, Museum of Modern Art, Dept of Film, New York
BRIND'AMOUR, Claude, Canadian Film Archives, Ottawa
COULTASS, Clive, Imperial War Museum, London
DAUDELIN, Robert, Cinémathèque québécoise, Montreal
de VAAL, Jan, Nederlands Filmmuseum, Amsterdam
DIMITRIEV, Vladimir, Gosfilmofond, Moskva
DONNER, Jorn, Cinemateket/Svenska Filminstitutet, Stockholm
DUNN, Linwood, Observer, Film Effects of Hollywood
FAULKNER, Chris, Observer, Carleton University
FERNANDEZ JURADO, Guillermo, Cinemateca Argentina, Buenos Aires
FLECK, Glenn, Observer, Film Technology Inc., Los Angeles
GAFFARY, Farrokh, Filmkhaneh Melli Iran, Tehran
GARCIA-BORJA, Hiram, Cineteca Nacional, Mexico
GESEK, Ludwig, Oesterreichs Filmarchiv, Wien
GLASBERG, Roxanne, Canadian Film Archives, Ottawa
GOUGH-YATES, Kevin, The National Film Archive, London
HANDLING, Piers, Canadian Film Archives, Ottawa
IH, Charles, Observer, CBS Labs, Stamford (Con.)
KARR, Larry, Archives/American Film Institute, Washington
KIM BONG CHUN, Choson Minchuchui Inmin Kongwhakug Kugkha Ingwha Mun-Heng-Go
KLAUE, Wolfgang, Staatliches Filmarchiv der DDR, Berlin
KUBELKA, Peter, Oesterreichisches Filmmuseum, Wien
KUIPER, John, Motion Picture Section/Library of Congress, Washington
KULA, Sam, Observer, Public Archives of Canada, Ottawa
KUSTRA, Jozef, Observer, Polish Embassy, Ottawa
LAURITZEN, Einar, Honorary Member, Stockholm
LEDOUX, Jacques, Cinémathèque Royale de Belgique, Bruxelles
LEHR, Alfred, Oesterreichisches Filmarchiv, Wien
LEUNG, Annette, Observer, Algonquin College, Ottawa
LI YONG CHIL, National Film Archive of the D.P.R.K., Pyong Yang
LUCAS, Keith, Observer, British Film Institute, London
MOLNAR, Istvan, Filmarchivum/Magyar Filmtudományi Intézet, Budapest
MONTY, Ib, Det Danske Filmmuseum, København
MORRIS, Peter, Canadian Film Archives, Ottawa
MOORE, James, Observer, National Archives and Records Service
NATH, R., National Film Archive of India, Poona
NOBLE, Gordon, The Canadian Film Institute, Ottawa
ONDROUSEK, Slavoj, The Czechoslovak Film Archives, Praha
ORBANZ, Eva, Stiftung Deutsche Kinemathek, Berlin (West)
OWEN, Clyde, National Film Board, Montreal, Observer
PATALAS, Enno, Observer, Münchner Stadtmuseum, München

PARKER, David L., Observer, Library of Congress, Washington
PASTUSZKO, Jan Zbigniew, Filmoteka Polska, Warszawa
POESCHKE, Ulrich, Filmarchiv/Deutsches Institut für Filmkunde, Wiesbaden
POGACIC, Vladimir, Jugoslovenska Kinoteka, Beograd
POOLE, David, Observer, Carleton University
PRIVATO, Victor, Gosfilmofond, Moskva
RAZLOGOV, Kirill, Gosfilmofond, Moskva
REIF, Tony, Observer, Pacific Cinematheque, Vancouver
RIPEANU, Bujor, Arhiva Nationala de Filme, Bucharest
RUBIN, Philip, Observer, Corporation for Public Broadcasting, Washington
SARGENT, Ralph Observer, Film Technology Co. Inc., Los Angeles
SCHIEMAN, A., Observer, National Film Board, Montreal
SORIA, Florentino, Filmoteca Nacional de España, Madrid
SPEHR, Paul, Motion Picture Section/Library of Congress, Washington
STENKLEV, Jon, Norsk Filminstitutt, Oslo
STEVENS, Pierre, Observer, National Museum of Man, Ottawa
STOYANOV-BIGOR, Georgui, Bulgarska Nacionalna Filmoteka, Sofia
SUBER, Howard, Dept. of Theater Arts-Film Archive-U.C.L.A., Los Angeles
VAN DER ELST, Brigitte, Executive Secretary, FIAF, Brussels
VAN LEER, Lia, Archion Israeli Leseratim, Haifa
VELLACOTT, Edward, National Library of Australia, Canberra
VERONNEAU, P., Observer, Cinémathèque Québécoise, Montreal
VOLKMANN, Herbert, Honorary member, Staatliches Filmarchiv der DDR, Berlin
VON BAGH, Peter, Suomen Elokuva-Arkisto, Helsinki
VOSIKOVSKA, Jana, Canadian Film Archives, Ottawa
WIBOM, Anna-Lena, Cinemateket/Svenska Filminstitutet, Stockholm
YELIN, Saul, Cinemateca de Cuba, Habana

OTTAWA-MONTREAL / XXXth CONGRESS

DRAFT AGENDA

FIRST SESSION

Monday, May 20, 9:30 a.m.-1 p.m.

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
5. Report of the Secretary-General
6. Report of the Treasurer
7. Report of the Auditors
8. Approval of the accounts for 1973 and discharge of the administration of the outgoing Executive Committee.

SECOND SESSION

Monday, May 20, 3 p.m.- 6 p.m.

9. Report of the Cataloguing Commission
10. Report of the Documentation Commission
11. Report of the Preservation Commission
12. Report of the Legal and Copyright Commission
13. Relations with Latin-American archives

THIRD AND FOURTH SESSIONS

Tuesday, May 21

Symposium on Film Archives and New Audio-Visual Techniques

FIFTH SESSION (Members only)

Wednesday May 22, 9:30 a.m.-1p.m.

14. Modifications of Statutes and Rules
15. Relations between FIAF and other international organizations
16. Budget proposal for 1975

SIXTH SESSION (Full members only)

Wednesday May 22, 3 p.m.-6 p.m.

17. Status of members. Admission of new members. Renewal of the membership of provisional members and correspondents.

SEVENTH SESSION

Thursday May 23, 9:30 a.m.-1p.m.

18. Open Forum

EIGHTH SESSION

Thursday May 23, 3 p.m. - 6 p.m.

19. Election of the new Executive Committee and Auditors
20. Projects and publications under way
21. New projects
22. Date and place of the next General Meeting
23. Points on the agenda of which the discussion is not closed and any other business.

On Friday May 24, the Congress leaves for Montreal where a visit will be organized to the National Film Board of Canada and a Symposium in Methodology of Film History held on Saturday, May 25.

ORDRE DU JOUR

PREMIERE SESSION

Lundi 20 mai, 9.30 - 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
6. Rapport du Trésorier
7. Rapport des Commissaires aux comptes
8. Approbation des comptes de l'année 1973 et décharge de gestion au Comité directeur sortant.

DEUXIEME SESSION

Lundi 20 mai, 15 - 18 h.

9. Rapport de la Commission de Catalogage
10. Rapport de la Commission de Documentation
11. Rapport de la Commission de Préservation
12. Rapport de la Commission légale et du droit d'auteur
13. Relations avec les cinémathèques d'Amérique Latine.

TROISIEME ET QUATRIEME SESSIONS

Mardi 21 mai

Symposium : Cinémathèques et nouvelles techniques audio-visuelles.

CINQUIEME SESSION (réservée aux membres)

Mercredi 22 mai, 9.30 - 13 h.

14. Propositions de modification des Statuts et Règlements
15. Relations entre la FIAF et d'autres organisations internationales
16. Proposition de budget pour 1975

SIXIEME SESSION (réservée aux membres effectifs) Mercredi 22 mai, 15 - 18 h.

17. Statut des membres. Admission de nouveaux membres. Renouvellement de la qualité de membre provisoire et de correspondant.

SEPTIEME SESSION

Jeudi 23 mai, 9.30 h. - 13 h.

18. Open Forum

HUITIEME SESSION

Jeudi 23 mai, 15 - 18 h.

19. Election du nouveau Comité directeur et des Commissaires aux comptes
20. Projets et publications en cours
21. Projets à l'étude
22. Date et lieu de la prochaine Assemblée Générale
23. Problèmes à l'ordre du jour dont la discussion n'est pas terminée et questions diverses.

A partir du vendredi 24 mai, le Congrès continue à Montréal. où seront organisés un Symposium sur la Méthodologie de l'histoire du cinéma (samedi 25 mai) et une visite de l'Office National du Film.

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Mesdames et Messieurs,

Une année s'est écoulée depuis notre Congrès de Moscou. Je dirai tout de suite qu'elle fut, pour notre Fédération, fertile en succès de tout ordre. Permettez-moi d'ailleurs de souligner dès le début deux faits importants: grâce à Monsieur Klaue et à ses collaborateurs de la Staatliches Filmarchiv de la République Démocratique Allemande (RDA), c'est pour la première fois dans l'histoire de la FIAF que s'est tenue une école d'été réservée exclusivement aux Archivistes du Film. Je considère cet évènement, dont vous serez informés en détail, tellement important, que je le place d'office au premier plan. A mon avis, il est très caractéristique pour l'orientation fondamentale de notre Fédération, ce qui veut dire: aider par des actions concrètes tous les membres à faire avancer ce travail dans les termes et les intentions qui nous sont communes.

La Commission statutaire, sous la présidence de M. STENKLEV, a mis définitivement au point le projet de nouveau statut dont nous discuterons ici. Par ses idées nouvelles, ce statut résume un certain nombre de réflexions concernant la qualité de membre de la FIAF et donne une dimension plus large à cette autre que nous intitulez ASSOCIES. De plus j'espère que nos Assemblées Générales seront à l'avenir débarrassées d'une administration que je juge tout à fait superflue.

Ce qui est caractéristique pour notre Fédération dans cette dernière décade de consolidation et de développement accéléré, c'est le désir très net de ne réunir que les cinémathèques et les archives du film qui sont indépendantes dans leurs actions et ayant deux buts ~~équivalents et~~ indivisibles: réunir, conserver et classer leurs

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collections, et les rendre plus vivantes, plus présentes pour la vie culturelle du milieu où elles agissent. Donc, que nous ne devenions pas une Fédération d'archives poussiéreuses, de consignes et de dépôts, ni d'ailleurs une association rassemblant des salles de type "cinéma d'essai", intéressée uniquement par la projection des films, mais non par leur conservation. Je pense que tout ceci est défini clairement dans le nouveau projet de statut.

Dans cette voie, les résultats obtenus par nos membres l'année dernière sont impressionnants. D'après les données incomplètes de notre "livre jaune", dans nos archives ont été déposés l'an dernier 27.844 films, ~~de fiction et de court métrage~~. Une quantité très importante de films ont été soit restaurés, soit copiés: au total, 32.218.279 mètres, dont plus de la moitié au Gosfilmofond. Plus de 23.100 titres ont été catalogués, et il faut ajouter que le Musée d'Art Moderne de New York et le Staatliches Filmarchiv ont déjà commencé les préparations nécessaires au classement des films par ordinateurs.

Plus d'un million de spectateurs ont assisté à nos programmes dans les salles de nos archives et plus d'une centaine d'historiens et de chercheurs ont utilisé nos projections privées.

Tous ces succès ont été obtenus dans des conditions de financement faibles ou insuffisantes. En consultant les rapports présentés on peut le constater au premier coup d'oeil, même si ce n'est par particulièrement souligné.

Le rapport de notre hôte, CANADIAN FILM ARCHIVES, commence en ces termes: "ce fut une année de crise très grave, car des difficultés financières sérieuses menaçaient le développement continu des Archives. D'autre part, ce fut également une année où les collections se multiplièrent à une cadence beaucoup plus rapide que précédemment et où les Archives obtinrent des succès considérables. Ce fut aussi

celle du dixième anniversaire de notre participation à la FIAF à titre de membre, et, chose curieuse, celle au cours de laquelle on a noté le taux de croissance le plus élevé de cette décennie, mais également où s'est fait jour la plus grande vulnérabilité financière

Dans une analyse impressionnante, le NEDERLANDS FILMMUSEUM, précise en conclusion que "en ce qui concerne le financement de la conservation des films, il n'a hélas! pas été constaté d'évolution!

C'est presque dans les mêmes termes que s'exprime le NORSK FILMINSTITUTT: "nous ne sommes malheureusement pas en mesure d'annoncer un progrès en matière de budget".

D'identiques constatations sont valables pour d'autres, et surtout pour les petites Cinémathèques et, par exemple, les informations en provenance de Toulouse sont particulièrement dramatiques: "L'augmentation des subventions d'état et des subsides municipaux est extrêmement lente, et le drame de la Cinémathèque de Toulouse réside dans le décalage entre ses ressources et ses besoins réels".

Si nous prenons le cas de la Cinémathèque Yugoslave on constate qu'elle reçoit pour la préservation des films dans ses Archives un p moins de la moitié de la somme allouée en dotation aux Archives d'ét classiques, c'est-à-dire aux archives de papier. Quelle est l'origine de ces inégalités et quelle en est la cause? suit une constatation tirée des rapports de Téhéran, que "malgré la bonne volonté des Autorités, il semble que les besoins réels de la Cinémathèque ne soient pas encore très pris au sérieux". J'ajouterai que les difficultés financières ressenties par presque toutes les archives ont leur origine dans le fait particulièrement important que l'archive cinématographique est une branche nouvelle spécifique de l'archivisme. De quelle façon expliquer tout ceci à la bureaucratie responsable, identique dans tous les pays? Comment arriver à infiltrer des

conceptions neuves et modernes à travers les barrages de tabous d'une société et d'une culture établie depuis des siècles? Car, je dirai, que les conceptions culturelles et l'ordre d'importance de certaines activités se fondent aujourd'hui encore sur celles du XIXe siècle.

C'est un fait que le film en tant qu'art, par rapport par exemple à la peinture, la littérature ou le théâtre est dans une grande mesure sous-estimé, ce qui se transmet naturellement aux cinémathèques et aux archives. En fait, notre tâche commune est fondée sur une lutte constante visant à la mise en lumière d'un certain nombre d'évidences: --que l'art cinématographique a dépassé le stade maudit de son dualisme primaire d'Art-Industrie et est devenu secteur de recherches intensives dans le domaine des nouvelles images de synthèse, de mots et de sons. Ce n'est pas par hasard que de nombreux romanciers (ROBBE-GRILLET, NATHALIE SARRAUTE, PASOLINI) et un certain nombre de peintres (WARHOL, par ex.) abandonnent leurs recherches primaires en littérature ou en art et tentent de les transposer dans les nouvelles synthèses de l'expression cinématographique. Le film, en tant que médium, devient le nouveau champ de lutte pour une nouvelle expression artistique de notre époque.

Le film, en tant que document, dès les premières images des frères Lumière, nous a permis de mettre à jour de nouvelles possibilités historiques, sociologiques, politiques et autres recherches du domaine des sciences sociales. Quel document peut être à la fois plus durable et plus réel que celui enregistré sur une bande? A l'heure actuelle, le film symbolise les yeux ouverts de notre monde. Rien ne peut être plus authentique que l'objectif sans pitié de la caméra. Et non seulement le document filmé en tant que tel. Tout film, bon ou mauvais témoigne d'une époque, de ses goûts, de ses habitudes, de la mode, de la civilisation en général, de l'état des

Des films comme "LE CUIRASSE POTESKINE" ou "LA RUEE VERS L'OR" l'un et l'autre tournés en 1925 peuvent-ils être refaits? Et ceux de Veit HARLAN sont aussi documentés sur le nazieme que ceux de Leni Riefenstahl.

"Il n'y a pas de cinématographie nationale sans cinémathèque nationale" a déclaré une fois quelque part en Amérique du Sud, André Malraux. Notre connaissance du film s'acquiert par la vision d'un large éventail de créations allant de Méliès à Bergman ou Godard. Et de même que les écrivains ne se forment pas dans les écoles et les peintres dans les Académies, mais dans les bibliothèques et les galeries, les créateurs du septième Art font leurs classes dans les salles des cinémathèques.

C'est pourquoi les cinémathèques et les Archives ne sont et ne peuvent devenir un dépotoir de vieux films, ou se mettre au service d'autres organisations, mais doivent être au contraire des institutions vivantes et actives d'où rayonnent de nouvelles connaissances, de nouvelles inspirations et qui stimulent avant tout la création.

-De même qu'à l'heure actuelle on ne peut dire d'un individu qu'il possède un minimum de culture s'il est incapable de faire la différence entre Bach et Beethoven, ou s'il ignore jusqu'aux noms de Rembrandt et de Picasso, ou s'il n'a jamais entendu parler de Shakespeare ou de Kafka, de même on ne peut considérer comme un intellectuel celui qui ignore tout du septième Art et pour qui les noms de Griffith, Keaton ou Renoir ne signifient rien. La culture cinématographique fait partie intégrante de celle de notre époque. Les centres de cette part de culture spécifique de notre temps sont les cinémathèques. Peut-on imaginer Orson Welles sans l'existence du Department of Film du Musée d'Art Moderne de New York? Godard et Renais sont sorties de la Cinémathèque française. Et c'est presque la même chose dans tous les pays.

De même, dans les salles de cinémathèques s'est créé un type de spectateur qui a accepté ces films comme faisant partie intégrante de son univers spirituel.

-L'histoire du cinéma (comme celle du Septième Art) n'est pas condensée dans les ouvrages écrits par Georges Sadoul ou Charles Ford mais dans les films qui se trouvent dans nos Archives ou que l'on découvre à nouveau. Et, à l'heure actuelle, alors que nous devenons de jour en jour de plus en plus conscients du fait qu'il faudrait ré-écrire l'histoire du film et qu'il serait nécessaire de ré-estimer toutes les valeurs, il nous est facile de deviner par où nous devons commencer et ce qu'il faudrait faire. Si vous êtes d'accord avec moi l'époque des écoles de copistes, de la fabrication de livres sur un fond de valorisations existantes dans d'autres ouvrages, est passée. Les nouveaux livres ne seront pas écrits dans les bibliothèques et les cabinets, mais dans les Archives cinématographiques.

Permettez-moi d'illustrer ma pensée par des exemples: Si les collaborateurs du Gosfilmofond n'avaient pas estimé que le film de Medvedkin "LE BONHEUR" était un chef-d'oeuvre oublié et s'ils ne l'avaient pas présenté pour la première fois au cours du Congrès de l'FIAF à Belgrade, et ne l'avaient ensuite inclus dans la merveilleuse rétrospective du Film Soviétique muet à la Cinémathèque belge un an plus tard, le monde aurait été privé d'un grand nom et d'un chef-d'oeuvre, capable de changer radicalement notre opinion non seulement sur la grandeur du film russe, mais sur celle du Septième Art en général. Prenons un autre exemple: en mettant à leur programme les "Séries" "Films à épisodes", les cinémathèques ont réhabilité un genre sous-estimé et un auteur qui ne l'est pas moins (Louis Feuillade).

Je répèterai donc une fois de plus que notre travail ne peut se

borner à celui de magasiniers ou de dépositaires ou à celui d'un service technique. Notre objectif, tel que je le conçois vise à un effort pour que la conservation des films puisse servir à l'épanouissement de la culture cinématographique, à stimuler les recherches sur le plan historique, esthétique, et à l'étude de notre époque sous tous ses aspects - culturels, sociaux et politiques. Dans ce but, notre rôle doit être encore plus actif et plus créatif. Et il est de notre devoir d'autoriser les réalisateurs, les historiens et les étudiants et tous ceux qui aiment le film comme nous, d'avoir accès facilement à nos collections.

Il me semble que c'est la seule voie valable pour l'affirmation de nos intentions et de nos activités. Voie, grâce à laquelle nous pourrons, j'en suis persuadé, résoudre au mieux nos problèmes, dont les plus graves sont, bien entendu, d'ordre financier.

En même temps, il me semble que nous devons nous opposer à ce que les difficultés financières et d'organisation se résolvent dans certains pays par la fusion des cinémathèques avec des organismes plus traditionnels ou financièrement plus puissants.

L'expérience nous prouve que de telles solutions "pratiques" ont ramené l'activité des cinémathèques au minimum, tant dans un cadre national qu'international. Il nous est aisé de constater que les cinémathèques, ayant vu le jour sur la scène des activités internationales dans le cadre de notre Fédération, et dont le rôle se borne désormais à celui de dépôt ou de service technique, ont perdu leur indépendance et le droit de décider de leurs activités, ainsi que celui d'avoir des responsabilités au sein de la FIAF.

C'est pour ces raisons qu'est née la résolution de Zagreb, confirmée par l'Assemblée Générale de notre Fédération qui s'est tenue à Lyon. Cette résolution, il est nécessaire de le souligner,

ne précise pas de quelle façon ou par quels moyens, un pays ou une organisation résoudra la question de ses cinémathèques ou de ses archives. La résolution de Zagreb se contente de définir qui, et sous quelles conditions, peut devenir membre de la FIAF.

Or, si la ligne politique paraît clairement définie, une autre question importante reste ouverte à long terme: comment mettre au point l'universalité véritable et complète de notre Fédération: De 48 membres que compte la FIAF, 30 viennent d'Europe, 6 d'Amérique du Nord, 6 d'Amérique Latine, et seulement 1 d'Afrique et 5 d'Asie et d'Australie.

Comment, et par quelles voies, nous orienter pour expliquer à ces nombreux pays l'importance de la collection et de la conservation des films et des documents cinématographiques existants dans leur pays et le concernant en premier lieu. Il est peu probable que ce sera quelqu'un d'autre qui le fera, s'ils ne le font pas eux-mêmes. Comment s'infiltrer jusqu'à eux et comment le leur expliquer? Cette question ne se pose pas à nous pour la première fois. Définie comme l'un des points cruciaux de notre politique future, elle n'a cependant jamais occupé suffisamment de place dans nos esprits. Découragés par l'insuccès de notre projet africain, qui a disparu dans les labyrinthes de l'administration de l'UNESCO, nous avons, il me semble, perdu ~~notre~~ l'intérêt pour cette question clé. Pourquoi est-elle donc si importante?

A l'époque de la naissance du cinéma, il y a près de 80 ans, il existait dans le monde une tradition séculaires de conservation d'archives, des bibliothèques, des galeries, des musées et des collections allant de celles des timbre-postes à celles des armes anciennes. Ce n'est que 40 ans plus tard que l'on a commencé à collectionner des films de façon organisée sans cependant passer au

stade d'une conservation systématique. Notre organisation n'a été fondée qu'en 1938, et elle ne comptait alors que 4 membres. Aujourd'hui, nous pouvons constater qu'il n'existe pas un seul pays ayant réussi à conserver complètement tous les documentaires et films de long métrage de sa production nationale. Même la plus riche, ~~la plus riche~~, la plus vaste ~~et la plus importante~~ cinématographie du monde, l'américaine, n'a commencé que ces dernières années à réunir systématiquement tout ce qui a pu être filmé pendant ces quatre-vingts dernières années aux U.S.A.

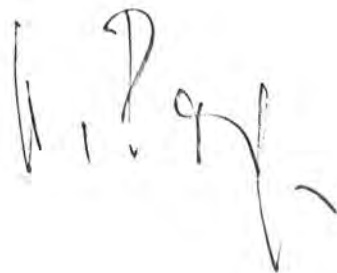
Pourrons-nous à la veille du 30e Congrès de notre Fédération rester passifs devant le fait que cette situation se renouvelle dans les nouveaux états et avec la jeune cinématographie de la plus grande partie du monde?

Préoccupés le plus souvent par des problèmes d'ordre ~~statutaire~~ ~~et~~ administratifs, nous n'avons pas le temps de nous soucier des questions les plus importantes. Une possibilité nous est cependant offerte par cet exemple unique : celui du STAATLICHES FILMARCHIVES de la R.D.A., qui collectionne tous les films sur le Viet-Nam afin de pouvoir, une fois la tragédie vietnamienne terminée, en faire cadeau à la future cinémathèque de ce malheureux pays. Je suis sûr qu'il existe bien d'autres possibilités auxquelles nous n'avons pas réfléchi suffisamment. ~~comme l'une d'entre elles, je citerai l'action énergique entreprise pour soulever cette question devant l'Assemblée Générale de l'UNESCO, malgré le barrage de son administration.~~ J'estime que le moment est venu de tenter une action sérieuse dans l'intérêt de ces pays et de l'universalité de notre Fédération. ^{Pour-êta à travers} UNESCO ?

Dans cette âpre lutte, qui, ces dix dernières années ressembla parfois à une guerre, notre Fédération a défini le profil des archives de films, des cinémathèques. Nous avons pris nos distances et nous sommes détournés d'une politique erronée qui se limitait à la projection des films, à des manifestations de prestige et à des expositions, alors que derrière de brillantes façades on assistait à la destruction de copies uniques, et que le dépôt de ces films abandonnés et humides était en fait un repaire de champignons proliférant sur les copies.

En insistant une fois de plus sur l'importance de la politique visant à réunir, à conserver et à classer les films et les documents nous prenons position en même temps pour une plus large éventualité d'utilisation de ces fonds qui devraient être mis au service des recherches historiques, esthétiques, sociologiques et autres. La signification à accorder à nos travaux concernant la conservation des films n'a jamais changé: avant tout le désir que ces films soient vus dans les meilleures versions possibles et bien après notre mort, dans cinquante ou cent ans.

L'exactitude de cette politique est confirmée de jour en jour par un nombre de plus en plus important de membres de la FIAF. Je suis persuadé qu'il en sera de même dans l'avenir.

A handwritten signature in dark ink, appearing to be 'H. P. G.' followed by a long, sweeping flourish.

INTERNATIONAL CONFERENCE OF THE RED CROSS

COMMISSION INTERNATIONALE DU ROUGE CRISTIANO

CONFERENCE INTERNATIONALE

1965 - 1970

CONFERENCE INTERNATIONALE

1965 - 1970

CONFERENCE INTERNATIONALE

1965 - 1970

CONFERENCE INTERNATIONALE

1965 - 1970

INTERNATIONAL FEDERATION OF FILM ARCHIVES

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

FINANCIAL REPORT
1/1 - 31/12 1973

COMPTE RENDU FINANCIER
1/1 - 31/12 1973

Meeting of the Congress in Ottawa
May 1974

Reunion du Congrès à Ottawa
Mai 1974

TOTAL FUNDS OF FIAF
per December 31, 1973

Current account in Bruxelles	BF	116.345
Interest account in Bruxelles	BF	200.000
Interest account in Zürich (UBS - SF 7.779.94, rate of exchange per 31.12 1973 SF 100 = BF 1.270)	BF	98.805
Reserve Fund (UBS - SF 80.630, rate of exchange per 31.12 1973)	BF	1.024.001
Cash at the Secretariate	BF	5.360
		1.444.511
		: : : : : : : : : : : : : : : : : :

Subscriptions to be received:

for 1971	SF	450	BF	5.715
	1972	SF 2.560	BF	32.512
	1973	SF 9.376.95	BF	119.087
				157.314
		SF 12.386.95	BF	157.314
				: : : : : : : : : : : : : : : : : :

Loan to Periodical Indexing Project	BF	201.637
		: : : : : : : : : : : : : : : : : :

Main Account
 Societe Generale de Banque, Brussels
 1/1 - 31/12 1973

RECEIPTS.

Subscriptions (1970-1971-1972-1973)	984.392
Receipts of sale of FIAF publications	1.506
Balance forward of current account 1/1 1973	523.898
Bank interests	2.516
Balance forward of cash at the Secretariate 1/1 1973	3.302
Reimbursement of personal telephone calls	907
Unesco: First payment as per contract - Canadian Film Archives	15.000
Periodical Indexing Project: Subscriptions, advance Bowker, transf. Copenhagen up to May 28. 1973	296.589

 1.828.110
 ::::::::::::::

EXPENSES.

Current expenses	441.210
Special operations	385.308
Unesco: Transf. of first payment - Canadian Film Archives	15.059
Reimbursement subscriptions: Münchner Stadt Museum and Anthology Film Archive	5.636
Guarantee for bank loan - 24 months	40.000
Guarantee for bank loan - 12 months	40.000
Expenses Periodical Indexing Project up to May 28. 1973	260.381
Loan to Periodical Indexing Project	201.637
Transfers from FIAF account to new Periodical Indexing Project account	117.174
Cash at the Secretariate 31/12 1973	5.360

 1.511.765
 116.345
 200.000

Current account per December 31. 1973
 Interest account " "

1.828.110
 ::::::::::::::

BUDGET COMPARISON 1/1 - 31/12 1973

CURRENT EXPENSES.

	Budget 1973	Expenses 1973
	BF	BF
A. <u>Cost of staff</u>		
Staff salaries	140.000	111.510
Social security expenses	15.000	10.598
Auditors expenditures	5.500	2.565
External work fees	<u>34.000</u>	<u>73.686</u>
	194.500	198.359

B. <u>Secretariate costs</u>		
Office rent and charges	115.000	106.299
Transport of material	3.000	3.516
Representation, local travelling	7.000	2.578
Office supplies, printing, publication	60.000	52.126
Telephone, telex, telegrammes	39.000	27.313
Mail	56.500	41.301
Bank charges	2.000	128
Miscellaneous	<u>1.500</u>	<u>9.590</u>
	284.000	242.851

<u>SPECIAL OPERATIONS.</u>		
Congress	60.000	31.850
Congress Minutes	38.500	25.246
Executive Committee	55.000	11.410
Executive Committee Minutes	11.000	9.626
Commissions:		
Copyright commission	} 80.000	4.535
Catalogueing "		10.065
Documentation "		40.560
Preservation "		27.395
Special missions	22.500	42.903
Book of Archive Reports	16.500	6.784
Organigrammes	5.500	7.446
Special publications	55.000	40.382
F.I.A.F. Bulletin	30.000	38.892
Office equipment	40.000	88.214
Miscellaneous	<u>18.110</u>	<u>0</u>
	432.110	385.308

TOTAL	910.610	826.518

SUBSCRIPTIONS RECEIVED FROM JANUAR 1. TO DECEMBER 31. 1973.

	1970	1971	1972	1973
1. Amsterdam				2.000
2. Berlin DDR				2.000
3. Berlin DK				700
4. Bruxelles				2.000
5. Beograd				2.000
6. Budapest				2.000
7. Bucuresti				2.000
8. Buenos Aires				.
9. Cairo				1.015
10. Canberra				2.000
11. Habana				2.000
12. Haifa				2.000
13. Helsinki			2.000	
14. Istanbul (Arsivi)				1.220
15. Istanbul (Dernegi)				
16. København				2.000
17. Lausanne				700
18. Lima				500
19. Lisboa				2.000
20. London (Imp. War. M.)				1.000
21. London (N.F.A.)			2.000	2.000
22. Los Angeles				300
23. Lyon				
24. Madrid				4.000
25. Mexico				300
26. Milano	560.45	2.000		
27. Montevideo (Sodre)				
28. Montevideo (Cine)		300		
29. Montreal				2.000
30. Moskva				2.000
31. New York				2.000
32. Oslo				2.000
33. Ottawa				2.000
34. Poona				
35. Praha				2.000
36. Pyong Yang				300
37. Roma				2.000
38. Sofia			2.000	2.000

2.000
for 1974

	1970	1971	1972	1973
39. Stockholm				2.000
40. Tirana				2.000
41. Torino			2.000	
42. Toulouse				2.000
43. Warszawa				2.000
44. Washington (AFI)				2.000
45. Washington (LoC)				2.000
46. Wien Oe. F.A.				2.000
47. Wien Oe. F.M.				2.000
48. Wiesbaden				2.000
49. Teheran (Iran F.A.)				700
50. München (Application subsc. corresp.)				300
51. Anthology Film Archive - New York - application subsc				100
52. Mrs Novitch (Israel) Advance for application corresp.				490

SF 560.45	SF 2.300	SF 8.000	SF 69.625
BF 7.117	BF 29.210	BF 101.600	BF 884.237

UNPAID SUBSCRIPTIONS BY DECEMBER 31. 1973.

	1971	1972	1973
8. Buenos Aires (C.A.)			300
9. Cairo		260	205
13. Helsinki			2.000
22. Los Angeles (UCLA)			300
24. Madrid	450		
26. Milano		2.000	2.000
27. Montevideo (SODRE)			271.95
28. Montevideo (Cin Urg)		300	300
34. Poona			2.000
41. Torino			2.000

SF 450 SF 2.560 SF 9.376.95
 ::

The amounts in BF can not be given exactly due to different exchange rates at the time of payment.

Estimated amounts in BF: 1971: 5.700, 1972: 32.500, 1973: 119.087.

PERIODICAL INDEXING PROJECT

1973

RECEIPTS.

Opening of new account - transfer from FIAF account	BF	42.282
Transfer from FIAF account - Doc. Committee	"	40.560
Transfer from Copenhagen account	"	51.259
Subsc. Metropol. Library Toronto	"	12.413
Subscr. Filmotheca de Espana	"	11.220
Subscr. Türk Film Arsivi	"	9.316
Subscr. Swiss Film Archive	"	16.816
Subscr. Iranian Film Archive	"	16.816
Subscr. Library of Congress, Washington	"	12.536
Subscr. Türk Film Arsivi	"	3.691
Subscr. Cinematheque de Toulouse	"	11.191
Subscr. Archion Israële Leseratim	"	12.446
Subscr. Cineteca Nazionale, Roma	"	11.191
	<hr/>	
	BF	251.737
+ loan from main account - FIAF	"	201.637
	<hr/>	
Total		BF 453.374
	

EXPENSES.

Editorial fee	BF	170.320
Salary and taxes office clerk in Bruxelles	"	124.624
Office supplies	"	79.007
Mail	"	53.500
Travel	"	3.494
Advertisement Monthly Film Bulletin	"	3.651
Sundry Expenses	"	2.484
	<hr/>	
	BF	437.387
Current account in Bruxelles- 31.December 1973	"	15.987
	<hr/>	
		BF 453.374
	

ANNEX 5. THE ANNEX

ANNEX 5. THE ANNEX

The first part of the report contains a brief summary of the main findings of the study. It is followed by a detailed description of the methodology used in the study. The methodology section is divided into two parts: the first part describes the data collection and the second part describes the data analysis.

The second part of the report contains a detailed description of the methodology used in the study. It is divided into two parts: the first part describes the data collection and the second part describes the data analysis.

The third part of the report contains a detailed description of the methodology used in the study. It is divided into two parts: the first part describes the data collection and the second part describes the data analysis.

The fourth part of the report contains a detailed description of the methodology used in the study. It is divided into two parts: the first part describes the data collection and the second part describes the data analysis.

The fifth part of the report contains a detailed description of the methodology used in the study. It is divided into two parts: the first part describes the data collection and the second part describes the data analysis.

The sixth part of the report contains a detailed description of the methodology used in the study. It is divided into two parts: the first part describes the data collection and the second part describes the data analysis.



108 Berlin
Hausvogteiplatz 3-4

Report on the activity
of the FIAF Film Cataloguing Commission

The FIAF Film Cataloguing Commission submitted a Draft Manual on Film Cataloguing to the 1973 Congress held in Moscow. The members had been invited to deliver their opinions and views on the publication by 31st October, 1973.

Suggestions and proposals on the Manual on Film Cataloguing were received from the following archives:

- Nederlands Filmmuseum
- Cinémathèque Royale de Belgique
- National Film Archive
- Imperial War Museum
- Gosfilmofond
- Museum of Modern Art, Film Department
- Library of Congress, Motion Picture Section

On behalf of the commission members I would like to thank these archives for their efforts on producing suggestions, advice and critical remarks.

A commission meeting held between the XX and the XXI FIAF Congress was mainly concerned with the following two items:

1. Revision of the Manual on Film Cataloguing

All proposals received were carefully noted and examined for their feasible incorporation into the final version of the publication. The manuscript of the publication will be revised by the end of May. In October it will be revised stylistically by those members of the commission that speak English as their mother tongue.

The typing of the manuscript will be completed and prepared for mimeographing by the end of this year. There is every possibility that the publication will appear in print at the beginning of 1975.

2. Discussion of the commission's future tasks

After the completion of the Manual on Film Cataloguing the commission members intend to tackle the following tasks the realisation of which will have to be decided upon at the next meeting.

- Organising an exchange of filmographic information between members;
- National filmographies, inventory of available publications, circulating information thereof among the members, stimulating these projects;
- Bibliography of the most important filmographic sources;
- Recommending internationally valid abbreviations of filmographic terms;
- Definition of filmographic terms;
- Dictionary of filmographic terms (about 25 languages);
- Problems of cataloguing TV material;
- Exchange of information on the level of preparation to apply computer programmes in different archives.

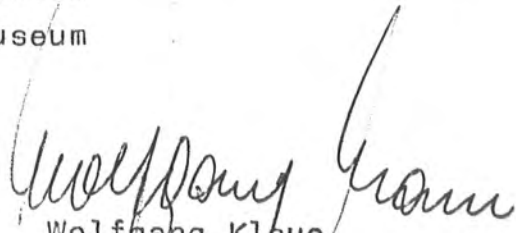
Several members of the FIAF Film Cataloguing Commission attended the Conference of the International Film and Television Council that was held in London in October/November 1973.

A summary of the conference was published in the FIAF Bulletin.

Dr. Montesanti withdrew from the commission in the course of last year. Mrs. Aveney, Library of Congress, Motion Picture Section, Washington, was appointed new member of the commission in Dr. Montesanti's place.

At present, the Film Cataloguing Commission is composed of the following members:

- Mr. Klaue - Chairman, Staatliches Filmarchiv der DDR
- Mr. Acimovic - Vice-Chairman, Jugoslovenska Kinoteka
- Mrs. Aveney - Library of Congress, Motion Picture Section
- Mrs. Gebauer - Deutsches Institut für Filmkunde
- Mr. Holman - National Film Archive
- Mr. Ledoux - Cinémathèque Royale de Belgique
- Mrs. Luttor - Magyar Filmtudományi Intézet, Filmarchivum
- Mr. Penn - Imperial War Museum
- Dr. Roads - Imperial War Museum


Wolfgang Klaue
- Chairman -

OTTAWA - MONTREAL / XXXth CONGRESS

Agenda item 10

REPORT OF THE FIAF DOCUMENTATION COMMISSION

The Commission met in London in October, 1973, and in Amsterdam in February, 1974, and discussed the following projects :

COMPLETED PROJECTS :

1. Basic Manual . The commission completed the draft chapter on documentation for the proposed Basic Manual.
2. International Guidelines for Describing Unpublished Scripts. The work on this project was completed, and is expected to be published and distributed to FIAF members during the summer of 1974, as a recommendation of the Commission.

PROJECTS IN PROCESS :

1. International Index to Film Periodicals.

The 1972 annual volume was published by R.R. Bowker in September 1973, and distributed free to all FIAF members. The editor of the 1973 volume, Michael Moulds, completed the work on the index cards and turned them over to the publisher in March. Publication is expected by mid-summer 1974. An author index will be added to this year's volume.

The division of the project between London (editorial work) and Brussels (typing, printing and distribution) during 1973 was found to be impractical, and plans were made to move the work from the Secretariat to a London office, where the project will be under the supervision of Kevin Gough-Yates of the National Film Archive, acting on behalf of FIAF. The move will take place by the end of April.

Karen Jones has replaced Michael Moulds as Editor as of May 1, and has moved to London, taking a year's leave from her position at the Danish Filmmuseum. The Commission wishes to express its thanks to Michael Moulds for his work during this very difficult first year that the project began to stand on its own feet, to the Secretariat for taking on the enormous task of overseeing the work in Brussels during 1973, to the Danish Filmmuseum for granting leave to Karen Jones, and to Kevin Gough-Yates for undertaking the supervision of the London office.

The number of periodicals to be indexed in 1974 was increased to 77, including filmographic periodicals such as Variety (film reviews), Monthly Film Bulletin, and Film Facts. The Commission decided to offer a reduced subscription to the card index for the English-language periodicals only, beginning in 1974, for those libraries in English-speaking countries with insufficient need for the index to foreign-language periodicals. A questionnaire is being prepared to be sent to subscribing FIAF members to investigate the usefulness of the cards in the archives.

The year 1973 was completed with a small surplus, but it is anticipated that there may be a deficit for 1974, especially with the extra expenses of setting up an office in London. The financial report and the proposed budget will be presented at the 1974 Congress. Up-to-date figures were not available in time for inclusion with the present report.

2. The Classification of Film Literature. The sub-committee for this project has worked on two draft classification systems which it will submit to experts for their comments during 1974. Reports on this study are expected to be received by the Commission at its next meeting.
3. Directory of Documentation Resources in FIAF archives. Questionnaires were sent out to FIAF members during 1973, and 26 replies were received. A draft of the directory will be in preparation during the coming year.

FUTURE WORK OF THE COMMISSION

1. International Filmography. The Commission is studying the question of an exchange of filmographic information which could lead to the international filmography. We are discussing a joint meeting with the cataloguing Commission in order to combine our efforts for the project, a meeting which will probably take place during 1975.
2. Television Documentation. The Commission has investigated the current state of television documentation in several countries. It is planned to invite experts in this area to a future meeting of the Commission, in order to discuss the problems of the field and to decide the Commission's role in helping to find some solutions.
3. Data Processing. The future of data processing in film documentation is under study.
4. International Directory of Set Designers. The Commission has under consideration a proposal for this project.

We invite comments on the work of the Commission, and proposals for its future work.

Commission members :

Eileen Bowser, President
Brenda Davies, The National Film Archive
Karen Jones, Editor of the International Index
to Film Periodicals
Alfred Krautz, Staatliches Filmarchiv
John Luijckx, Nederlands Filmmuseum
Bujor Ripeanu, Arhiva Nationala de Filme
Anne Schlosser, The American Film Institute
Eberhard Spiess, Deutsches Institut f. Filmkunde
Vladimir Vimr, Cesky filmovy ustav.

Minutes of the Legal and Copyright Commission,
FIAP, Helsinki, Finland

18 February 1974

The Commission met in Helsinki for the first time since the untimely death of its previous chairman, Ernest Lindgren. The following members were confirmed by the Executive Committee during its Helsinki meeting:

Chairman, John B. Kuiper, Washington
Kevin Gough-Yates, London
Wolfgang Klaue, Berlin
Jacques Ledoux, Brussels

N. March Hunnings attended the Helsinki meeting as an invited advisor and the President of the Federation, Vladimir Pogacic, although he was unable to attend the Helsinki meeting, has indicated his willingness to serve in the future.

The chairman opened the meeting by reading the following summary of the work of the Committee prepared in August 1972:

"After preliminary work in London and discussions at the Oslo Executive Committee Meeting, the Commission succeeded in presenting its first report to the membership at the Bucharest Congress. The reaction of the members was somewhat opaque and I believe many of them will need active support by correspondence to fulfill the recommendations of the Commission. The Congress gave the Commission another assignment: to prepare a careful statement about FIAP's stand vis a vis FIAPF and to participate in discussions about this statement and the policy matters that relate to it during the next meetings of the Executive Committee."

The chairman then pointed out that since 1972 two archives have prepared and submitted excellent reports. These archives are the Deutsches Institut für Filmkunde and the Filmkhaneh Melli Iran. Other reports are in preparation by the Österreichisches Filmarchiv and the Motion Picture Section of the Library of Congress. The German report was circulated to all members with a letter of encouragement asking again for help from the members. The letter suggested either the preparation of a national report, or, if the preparation of a report was impractical, a letter commenting on the differences between the law of the FRG and the law of the member's own country.

The discussion then turned to a review of the list of participants in the M.I.F.E.D. International Meeting on Motion Picture Copyright held in October 1972. Several members of FIAP took part in this meeting and the Commission has copies of several of the Italian papers. Mr. Hunnings noted that some of the papers had already been published. The Commission suggested that the papers it has might provide a good indication of the Italian position and would be useful for that purpose.

The Commission then turned to a discussion of a draft article prepared by Mr. Lindgren and Mr. Kuiper for the Basic Manual of Film

Archives. The members suggested that the initial paragraphs did not suggest enough of the flexibility of the law and that the article should end with arguments for the reform of copyright law and also for copying for preservation purposes and for a wide definition of the concept of fair use. Some members suggested that the Manual might profit from an additional article on the legal arrangements necessary to maintain a film archive (i.e., forms of deposit, gift, requests for permissions, etc.). It was also suggested that what was proper notice of copyright for films in Europe ought to be investigated.

The Commission then discussed the goals to be followed in the future. March Hunnings pointed out that there was a committee in Britain being set up to work out a reform of the copyright act. Similar reforms are also being worked out in Denmark and in the USA. He suggested that the Commission might submit evidence for the consideration of these committees with special emphasis being placed on a definition of the concept of "fair use" to include preservation copying and a limited use in schools. Other members of the Commission suggested the creation of a registry of copyright owners and information in each country. Such a registry could not become a systematic file of every film available in the collection of an archive but it would be a simple way to record appropriate information about the ownership and rights of every film that the archive became involved with on a legal level. The Commission feels that the members of the Federation ought to be encouraged to keep working on their national copyright reports and that as soon as a sufficient number of them are completed that these ought to be reviewed by the Commission and its advisors. Points of similarity and agreement ought to be stressed. The Commission agreed that it ought to promote and encourage the right to show films on its own premises, the right to make preservation copies, and it ought to try to clarify the differences in problems between the rights of small and large archives.

Respectfully submitted,

John B. Kuiper

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Section 1. Faint, illegible text, possibly a section heading.

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Section 2. Faint, illegible text, possibly a section heading.

Section 3. Faint, illegible text, possibly a section heading.

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FIAF XXXth GENERAL MEETING / OTTAWA

PROPOSAL FOR THE MODIFICATION OF FIAF STATUTES

CHAPTER I - TITLE AND AIMS

Article 1

The name of the association shall be THE INTERNATIONAL FEDERATION OF FILM ARCHIVES (F.I.A.F.) herein after referred to as "the Federation".

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 :

- a) to promote the preservation of film as art and historical document and to bring together all organizations devoted to this end;
- b) to facilitate the collection and the international exchange of films and documents relating to cinematographic history and art, for the purpose of making them as widely accessible as possible;
- c) to develop co-operation between its members;
- d) to promote the development of cinema art and culture.

Article 2

The headquarters of the Federation shall be in Brussels.

CHAPTER II - STRUCTURE

Article 3

The Federation shall be composed of :

- a) members
- b) associates
- c) observers.

Article 4

Members shall be autonomous, non-profit, national film archives whether governmental or non-governmental, devoted to the history and aesthetics of the cinema, and accessible to the public.

The members of the Federation shall have as main object of their activity, to collect, preserve and catalogue films and all documentation related to the film medium.

Members may and should additionally organize the projection and the viewing of films, provide facilities for consulting documentation, collect and present film museum exhibits, publish film literature and, in general, develop all non-commercial activities related to the promotion and dissemination of film culture, in a historic, educational and artistic perspective.

No institutions or organizations whatsoever which, under a cover of archive activity, make use of their collections for commercial purposes (the proceeds and profits being utilised for the benefit of their officers and members) shall be admitted to the Federation.

The members shall enjoy an exclusive right throughout the territories of their country.

Article 5

Organizations engaged in film preservation within a specialized subject interest which touches only incidentally on the history and the aesthetics of the cinema may be admitted as associates.

Article 6

Organizations whose interest is in supporting the preservation of film or the aims of the Federation but which are not eligible for membership or associateship may apply for admission as observer.

Article 7

Film archives intending to apply for membership or associateship must first be observers for at least one year.

Article 8

The members, associates and observers shall pay an annual subscription to the Federation

Article 9

Members, associates and observers shall be admitted by the Executive Committee by a majority of two-thirds. The Executive Committee accepts or rejects candidatures bearing in mind the interests of the Federation.

The status of member or associate must be confirmed by the General Meeting. The status of observer shall be subject to confirmation each year by the Executive Committee. The status of members and associates shall be subject to confirmation every five years by the Executive Committee.

Article 10

The status of member, associate or observer may be lost by resignation, by deletion, by expulsion or by non-confirmation, in the following circumstances:

- a) members, associates and observers can resign provided that they have fulfilled all obligations which they have undertaken towards the Federation and its members;
- b) the deletion of a member, associate or observer shall be pronounced by the Executive Committee for non-payment of its subscription during two consecutive years;
- c) the expulsion of a member or associate may be pronounced in respect of any activity prejudicial to the Federation. A proposal for expulsion, voted by the Executive Committee acting either on its own initiative or on the

- recommendation of the Arbitration Jury, shall be ratified in a General Meeting by a majority of two-thirds of the members participating therein;
- d) Non-confirmation of the status of member or associate may be appealed to the General Meeting.

Article 11

The status of members, associates and observers may be suspended, for a limited period, under the following conditions :

- a) the decision of suspension may be taken by the Executive Committee for any infringement of the Statutes or Rules of the Federation or for any other grave misdemeanour, on the recommendation of the Arbitration Jury or on the initiative of the Executive Committee itself;
- b) such decision of the Executive Committee, when it concerns members or associates, shall be submitted to the next General Meeting, which can either reinstate the member or associate, or confirm its suspension for a limited period, or vote its expulsion.

CHAPTER III - GOVERNING BODIES

Article 12

The governing bodies of the Federation shall be as follows :

- a) General Meeting
- b) Executive Committee

Article 13

The sovereign governing body of the Federation is the General Meeting. An ordinary General Meeting shall be convened by the Executive Committee at least once every two years. The calling notices shall be sent to the members at least three months in advance. The agenda of the General Meeting shall be prepared by the Executive Committee. The Federation working year shall comprise the period between one ordinary General Meeting and the next, but its financial year may be different and is defined in the Rules.

Article 14

A General Meeting shall be valid if at least one half of the members of the Federation are present or represented. If the required quorum is not achieved within 24 hours from the fixed time for the discussion to begin, the Executive Committee shall appoint a date for the calling of a new General Meeting whose proceedings shall be valid irrespective of the number of members present. This new General Meeting may not take place less than 48 hours or more than 3 months after the date of the first. The proceedings of any General Meeting convened in accordance with these provisions shall be valid in all matters save those provided for in article 10, 11 and 27 of these Statutes.

Article 15.

The General Meeting shall have the following duties :

- a) to approve the reports of the outgoing Executive Committee;
- b) to approve the budget submitted by the Executive Committee for the following financial years and to fix the amounts of the annual membership subscriptions;
- c) to approve the purchase of property proposed by the Executive Committee;
- d) to take all decisions concerning alterations to the Statutes, the admission of the Federation to other international organizations and the dissolution of the Federation;
- e) to approve rules prepared by the Executive Committee;
- f) to create, to control the activity of, and to dissolve offices, commissions and any other working bodies of the Federation;
- g) to approve proposals for admission, expulsion or suspension of members and associates;
- h) to hear appeals from the decisions of the Arbitration Jury or from the decisions of the Executive Committee about non-confirmation of the quality of members or associates;
- i) to elect the Executive Committee;
- j) to nominate honorary members in recognition of their services to the Federation;
- k) to give directives for the future activities of the Federation and, in general, to legislate on all matters relating to it.

Article 16

An extraordinary General Meeting may be called by a simple decision of the Executive Committee or at the request of at least half of the members of the Federation, subject to an advance notice of at least one month.

Article 17

Each member of the Federation shall have the right to a vote in the proceedings of the General Meeting.

A member may delegate his vote to another member, but no member shall vote on behalf of more than two absent members.

Each associate has the right to participate in all open sessions of the General Meeting and to vote on all matters except those arising from the application of Statutes and Rules.

Observers may participate in all open sessions of the General Meeting but they do not have the right to vote.

Only members shall have the right to nominate candidates for election and to have their representatives elected to membership of the Executive Committee.

Article 18

Each ordinary General Meeting shall elect a new Executive Committee, to comprise 11 ordinary members and 3 reserve members. Membership of the Executive Committee shall not carry with it the right to any remuneration.

The Executive Committee shall consist of a President, one or more Vice-Presidents, a Secretary General, a Treasurer, ordinary and reserve members. Honorary members may take part in meetings of the General Meeting and of the Executive Committee.

The President represents the Federation. He shall be responsible for the observance of the Statutes and Rules and for the implementation of the decisions of the Executive Committee. He shall take all urgent initiatives necessary for the activities of the Federation between the meetings of the Executive Committee. The Secretary-General supervises the work of all the administrative machinery of the Federation. The Treasurer is responsible for the financial management of the Federation. All officers act according to the directives of the Executive Committee.

Article 19

Meetings of the Executive Committee shall be valid if at least 6 ordinary or reserve members are present.

Article 20

The functions of the Executive Committee shall include the following :

- a) to direct the business of the Federation between General Meetings;
- b) to convene General Meetings and all other meetings of the Federation and to prepare their agendas;
- c) to carry out the decisions of the General Meeting;
- d) to appoint the Executive Secretary;
- e) to admit all new members, associates and observers, to confirm every five years the status of existing members and associates and, every year, the status of observers;
- f) to accept resignations, to pronounce deletions, expulsions and suspensions of members, associates or observers;
- g) to approve the accounts of the Federation;
- h) to make all necessary decisions, especially to safeguard the integrity of the Federation.

Article 21

The Executive Committee shall be convened by the President or the Secretary-General, either on their own initiative or at the request of a simple majority of its members. It shall meet at least twice a year.

Article 22

The Federation is represented by its President. The President shall be able, in specific cases and with the agreement of the Executive Committee, to delegate his powers to one of the Vice-Presidents, or to another member of the Executive Committee. This delegation must always be effected in writing.

CHAPTER IV - ARBITRATION JURY

Article 23

To judge alleged infringements of the Statutes and Rules of the Federation, an Arbitration Jury shall be set up each time a complaint of such infringement is received. This Jury shall be composed of three persons qualified to represent the members of the Federation as defined in the Rules.

CHAPTER V - FINANCE

Article 24

The expenses of the Federation shall be met in principle by the annual subscriptions, the amount of which shall be fixed by the General Meeting. Contributions in the form of reimbursement of expenses or of supplementary subscriptions may be requested for special purposes determined by the General Meeting. The Federation may also receive gifts, legacies or subsidies from its members or from other sources.

Article 25

The resources of the Federation may in addition benefit from the following :

- a) sums which it may receive in the form of reimbursement of expenses by third parties in recognition of services rendered;
- b) proceeds derived from exhibitions organized for its benefit;
- c) resources of its own created within the scope of its activities.

CHAPTER VI - JOINING OTHER INTERNATIONAL ORGANIZATIONS

Article 26

The affiliation of the Federation to another international organization can only be decided by a General Meeting at which at least one half of the members are present or represented, and by a majority of two-thirds of the members participating therein.

CHAPTER VII - MODIFICATIONS OF THE STATUTES

Article 27

The Statutes of the Federation may only be modified by a General Meeting. Proposals for modification of the Statutes may be made by the Executive Committee or by any member of the Federation with the support of at least 5 other members. Such proposals must be sent to the Secretariat at least 6 months before the General Meeting. The Secretariat shall circulate these proposals to all the members of the Federation so that they receive them at least 30 days before the date of the General Meeting. No General Meeting shall have power to approve modifications to the Statutes unless at least two-thirds of the members of the Federation are present or represented, and unless the vote is carried by a majority of two-thirds of the members participating therein.

CHAPTER VIII - DISSOLUTIONArticle 28

The dissolution of the Federation may only be decided by an Extraordinary General Meeting convened especially for this purpose by not less than three months' advance notice, and at which at least two-thirds of the members are present or represented. The decision must be voted by a majority of two-thirds of the members taking part in this meeting. In the event of such voluntary dissolution, the General Meeting shall designate one or more Receivers to be responsible for liquidating the assets of the Federation, the net proceeds of which shall be assigned to an international film organization pursuing aims similar to those of the Federation.

CHAPTER IX - OFFICIAL LANGUAGESArticle 29

The official languages of the Federation shall be French, English and Russian, and any other language chosen by the General Meeting as an official language. For the present Statutes, the English text shall constitute the official text.

CHAPTER X - RULESArticle 30

For all details and forms of operation and procedure not provided for in the present Statutes, reference shall be made to the Rules of the Federation.

PARTIAL BALANCE SHEET		
	1997	1998
ASSETS		
Current assets	10,000	10,000
Investments	20,000	20,000
Property, plant and equipment	30,000	30,000
Intangible assets	40,000	40,000
Other assets	50,000	50,000
Total Assets	150,000	150,000
LIABILITIES AND EQUITY		
Current liabilities	10,000	10,000
Long-term liabilities	20,000	20,000
Equity	120,000	120,000
Total Liabilities and Equity	150,000	150,000

PARTIAL BALANCE SHEET		
	1997	1998
ASSETS		
Current assets	10,000	10,000
Investments	20,000	20,000
Property, plant and equipment	30,000	30,000
Intangible assets	40,000	40,000
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Total Assets	150,000	150,000
LIABILITIES AND EQUITY		
Current liabilities	10,000	10,000
Long-term liabilities	20,000	20,000
Equity	120,000	120,000
Total Liabilities and Equity	150,000	150,000

BUDGET PROPOSAL FOR 1975

	<u>Expenses</u>	<u>Budget</u>	<u>Budget proposal</u>
	<u>1973</u>	<u>1974</u>	<u>1975</u>
	<u>BF</u>	<u>BF</u>	<u>BF</u>
<u>Cost of Staff</u>			
Staff salaries	111,510	140,000	150,000
Social security expenses	10,598	10,000	60,000
External work fees	76,251	44,500	60,000
	<u>198,359</u>	<u>194,500</u>	<u>270,000</u>
<u>Secretariat costs</u>			
Office rent and charges	106,299	115,000	130,000
Office supplies	52,126	60,000	65,000
Postage, telephone, telegr.	68,614	95,500	75,000
Miscellaneous	15,812	15,000	20,000
	<u>242,851</u>	<u>285,500</u>	<u>290,000</u>
<u>Special operations</u>			
Congress	57,096	98,500	80,000
Executive Committee	21,036	66,000	60,000
Commissions	82,555	80,000	120,000
Periodical indexing project	715,397	940,000	1,312,000
Administrative publications	53,122	52,500	60,000
Special publications	40,382	55,000	55,000
Special missions	42,903	22,500	30,000
Office equipment	88,214	40,000	30,000
Miscellaneous	0	6,770	8,810
	<u>1,100,701</u>	<u>1,361,270</u>	<u>1,755,810</u>
TOTAL	<u>1,541,911</u> =====	<u>1,841,270</u> =====	<u>2,315,810</u> =====

EXPECTED RECEIPTS 1975

37 full members	SF 74,000	BF 939,800
3 provisional members	" 3,200	" 40,640
1 associate member	" 1,000	" 12,700
7 correspondents	" 2,100	" 26,670
	<u>SF 80,300</u>	<u>BF 1,019,810</u>
Receipts Periodical Indexing Project		" 1,250,000
Publications		" 2,000
Interests		" 44,000
TOTAL		<u>BF 2,315,810</u> =====

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THE "S 35 M" SYSTEM OF PRESERVING THE MOVING IMAGE

Linwood G. Dunn, ASC President, Film Effects of Hollywood

My past two days of attendance at the FIAF Conference, here in Ottawa, have revealed to me much that I was unaware of about your world of motion picture film archival preservation. I would like to now give you gentlemen and ladies, for what it may be worth to your studies and activities in this most important aspect of our existence, my present reaction to what I have just learned here of the real problems facing this worthy organization.

I have been contemplating all of the various aspects that are within my scope of understanding, such as the near future techniques, the more distant technology (which can surely exceed our wildest dreams), the particular limitations of each nation and the overwhelming problem of immediacy - to attempt to catch up on the vast amount of footage from the past as well as the film continually pouring in to be archivally stored.

Although I highly recommend the study of new systems for the future, such as those proposed here, and for the present - the 70 mm System which I have submitted, I wish to bring to the attention of this Congress another idea that has just surfaced from my past experiences, and which now seems to fit into this serious and immediate situation. I now see what I feel is the order of importance in the features that a System should encompass. As we all realize that we cannot have everything ... there must be a compromise in whatever System we choose to use that will get us started as soon as possible with the tremendous job that engulfs us. So, I respectfully submit my further views on the subject, for whatever they may be worth.

1. I see that the need is vitally immediate, and although there will always be a better System on the horizon to study, progressive action must be taken now.
2. The System adopted should be such that manufacture of archival storage materials by the laboratory of your choice can be done anywhere in the world - even with limited facilities - and as economically as possible while giving due consideration to the retention of good quality in its retrieval years hence.

To achieve this, I lay aside for the moment my 70 mm separation proposal. This is only because that System was based on the primary importance of preserving optimum quality of the image - with its due respect to cost and use of existing standards where logical. I now see this picture differently, and feel that getting the project started all over the world now, in the best way under all the circumstances, is of foremost importance. I therefore now propose an alternate System, which I sincerely believe is worth the serious consideration of this organization.

This System is the concurrent transfer of sound and picture to the "tried and true" three-separation images - except that now it should be to the standard 35 mm format. The picture format would carry four frame areas of equal size, where 3 separations and a non-separated black and white image would be printed thru a somewhat conventional beam-splitter. The black and white record, although non-essential, has its particular value - and the space is there for it.

We now have made the whole System simpler, more economical by far, more efficient in every respect, more readily available to everyone, and its product requires no more storage space than a standard 35 mm composite theater print and substantially less, when the apparent fears of polyester base are overcome and accepted. We have now lost not one of the advantages I have mentioned in my 70 mm System - except for a small percentage of picture quality - and none of the sound.

You are all familiar with whatever, if any, visual loss there is in 35 mm to 16 mm reduction - which, if properly done, seems imperceptible in normal usage. The 35 mm System I am now proposing would have inherently as good or better quality than the 16 mm reduced, as the image would be slightly larger. I, personally, discount any such loss, as it is really theoretical, and should not be compared with the 35 mm film blown up from 16 mm - as our films were 35 mm to start with.

Assuming that there was a perceptible loss in direct comparison, with use of the 70 mm System, I do not subscribe to this being a factor that would concern the retrievers many years from now. First, let us consider our own reaction to films which we presently view retrieved from our past. I do not see that quality concerns us - up to the point where the transfer is done obviously poorly, in the light of our present technology. Many years hence, when our present films are reconstructed using their then current methods, the results surely would not begin to compare to the advanced quality of films being made in that age - regardless of how well we do our job now. I, therefore, subjugate the aspect of optimum quality to all of the other advantages of the 35 mm approach I present now.

The question, which has arisen here, of immediate checking of the archival transfer now becomes a relatively simple matter. As you recall, it was mentioned that an immediate retrieval be made from the storage film, to be assured that the job was properly done, which aspect I covered in the less expensive test strip way. In this "single-strip 35 mm master" (which I will now call "S35M" for the present want of a better term), all that is required is a special lens which can be fitted to your 35 mm standard projector, and now the separated images can be re-assembled additively to check results on the spot.

Another feature is that an inexpensive black and white reversal duplicate can be made on simple laboratory equipment, for use as a reference by those concerned with the subject, and not the quality, at that time, thus saving the wear-and-tear on your valuable 35mm print. To go further, all of this can be done even cheaper by printing to 16mm, with its particular handling advantages.

As more ideas come to my mind, I will mention one more worthy advantage. An inexpensive, conventional fine-grain black and white duplicate can be made at any time from the storage master, without the need of going through the separation process again, if additional use or storage of the subject is required elsewhere. This black and white duplicate should have a minimal loss.

Of course, all the 35mm handling facilities are available most anywhere, while the 70mm requires special equipment - which can easily be obtained however. As more benefits from this "S35M" system flash thru my mind, I will grab two more at this time, and then conclude this rather rambling report, roughly written today in the hope of having it included in the Conference in whatever way your management chooses to handle it. I wish to again exemplify all the economical advantages, in addition to the utilization of existing standards, as follows: A modification of the System can also be used to preserve 16mm in 35mm form, with little, if any, change in image size - and an improved sound track. The same applies to storing 70mm or 35mm - or any other format - with straightforward modification of certain facilities.

Also, it is quite possible to install the special separation lens on many existing optical printers, although a special machine would be recommended which would work more efficiently in the light of the particular requirements.

I will close with one more encouraging aspect of adopting this System. Such an idea as I propose now was developed to a point many years ago - but, as it was really ahead of its time, it lacked the necessary support. I am most familiar with this past effort and was somewhat involved with its development over a period of time. I am therefore in a position to take full advantage of these past efforts, I know that what I say here is true and not subjective, and thus can hurdle much of the development time that some other worthy approach would require, with accompanying economic benefits.

ANNEX 11.

OTTAWA/MONTREAL XXX GENERAL MEETING

PROJECTS AND PUBLICATIONS UNDER WAY (Agenda item 20)

1. Annual bibliography of books on the cinema (Bucharest)
2. List of filmographical sources classified by countries (Bucharest)
3. List of important films considered as lost (Amsterdam)
4. Basic Manual for film archives (Belgrade)
5. Summer school for archive personnel
6. 2d catalogue of silent films (Brussels)
7. Bibliography of publications by members of FIAF (Ottawa)

All the other FIAF projects and publications under way will not be reported on at this General Meeting. They are :

- Study on the copying of optical sound tracks
- Atlas for the identification of slapstick actors (Prague)
- List of filmographical sources classified by personalities (Prague)
- List of filmographical sources classified by genre (Sofia)
- Anthology of serious film criticism published before 1914 (Brussels)
- Bibliography of publications dealing with the work of film archives (Brussels)
- Internal list of continuities and dialogue lists (Secretariat)
- A collection of instruction books and technical manuals (LC Washington)
- Information center on research projects (Brussels)
- Compilation and translation of legal texts concerning the activities of the film archives : legal deposit, facilities enjoyed, ways of financing, etc... (Belgrade)

OTTAWA/MONTREAL XXX ASSEMBLEE GENERALE

PROJETS ET PUBLICATIONS EN COURS (Agenda point 20)

1. Bibliographie annuelle des livres sur le cinema (Bucarest)
2. Liste des sources filmographiques classées par pays (Bucarest)
3. Liste des films importants considérés comme perdus (Amsterdam)
4. Manuel de base pour les cinémathèques (Belgrade)
6. 2e catalogue de films muets (Bruxelles)
5. Cours d'été pour le personnel des cinémathèques
7. Bibliographie des ouvrages publiés par les membres de la FIAF (Ottawa)

Tous les autres projets et publications en cours à la FIAF ne feront pas l'objet d'un rapport à cette Assemblée Générale. Il s'agit de :

- Etude sur le contretypage des pistes sonores optiques
- Atlas pour l'identification des acteurs de films burlesques (Prague)
- Liste des sources filmographiques classées par personnalités (Prague)
- Anthologie de critiques de films sérieuses, publiées avant 1914 (Bruxelles)
- Bibliographie de publications concernant le travail des cinémathèques (id.)
- Liste des continuités et dialogues dans les collections des membres (Secrétariat)
- Collection de livrets d'instruction et de manuels techniques (LC Washington)
- Centre d'information sur les recherches en cours (Bruxelles)
- Compilation et traduction des textes légaux et administratifs concernant les activités des cinémathèques : dépôt légal, facilités obtenues, manière de financement, etc... (Belgrade)

ANNEX 12. (continued)

ANNEX 12. (continued)

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ANNEX 12. (continued)

- 1. National Library of Medicine
- 2. National Library of Health
- 3. National Library of Science
- 4. National Library of Education
- 5. National Library of Congress
- 6. National Library of Agriculture
- 7. National Library of Arts
- 8. National Library of Music
- 9. National Library of Social Sciences
- 10. National Library of Economics
- 11. National Library of Law
- 12. National Library of History
- 13. National Library of Geography
- 14. National Library of Anthropology
- 15. National Library of Linguistics
- 16. National Library of Psychology
- 17. National Library of Sociology
- 18. National Library of Political Science
- 19. National Library of International Law
- 20. National Library of International Relations

ANNEX 12. (continued)

- 1. National Library of Medicine
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- 3. National Library of Science
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- 20. National Library of International Relations

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ARCHIVE NATIONALE DE FILMS

BUGAREST

R A P P O R T

SUR LES PROJETS F.I.A.F. EXECUTES PAR
L'ARCHIVE NATIONALE DE FILMS

I. Bibliographie Internationale Cinéma.

La 8-e édition est en cours de rédaction, sa parution étant prévue pour le mois de juillet. Tout comme les volumes antérieurs, la Bibliographie 1973 sera elle-aussi un reflet de la manière dont les membres F.I.A.F. y ont collaboré. Quelques données là-dessus:

- 52 lettres-circulaires ont été envoyées aux archives de films et aux institutions spécialisées (dont 40 aux membres)

- 36 réponses en ont été reçues (dont 32 de la part des membres)

- Pas de réponse:

1. Imperial War Museum
2. Cinemathèque Suisse
3. Suomen Elokuva Arkisto
4. Cinémathèque de Toulouse
5. Cineteca Nazionale
6. Canadian Film Archive
7. Cinemateca Universitaria (Peru)
8. Cin Arte del Sodre

- Fiches incomplètes (sans fournir les données demandées: nombre de pages, illustrations, filmographies, etc.)

1. National Library of Australia
2. Cinemateca Argentina
3. Cinemateca Mexicana I.N.A.H.
4. Turk Film Arsivi
5. American Film Institute

- Pas de parution 1973 à signaler:

1. Archive de la R.P.d'Albanie
2. Cinemateca de Cuba

En base des suggestions reçues lors de l'enquête organisée en 1973 quant au contenu de la Bibliographie, et des discussions à ce sujet à la Commission de Documentation on espère pouvoir apporter à l'ouvrage d'autres améliorations.

II. Liste des sources filmographiques classées par pays.

Pour la réalisation de ce projet dont la finalisation est prévue pour le deuxième trimestre 1975, l'Archive Nationale de Films a en considération non seulement une mise à jour de la première édition (parue en 1970), mais aussi une révision de celle-ci aux fins d'en faire un instrument de travail pratique et complet, muni de toutes les données nécessaires (index, etc.). Au mois de septembre prochain un questionnaire sera envoyé à tous les membres F.I.A.F. sollicités à contribuer à la réalisation de l'ouvrage. Simultanément sera envoyée à chacun, pour corrections et éclaircissements, la section nationale respective de la première édition.

Avant de décider sur la structure définitive de l'ouvrage, les réalisateurs se proposent à la soumettre à la discussion de la Commission de Documentation F.I.A.F.

x

La source principale des inadvertences rencontrées dans les ouvrages de la catégorie de ces deux mentionnés plus haut, la constitue d'habitude leur rédaction en base seulement de références, sans un contact direct avec le livre.

Etant donné que les possibilités de l'Archive Nationale de Films de se procurer les livres bibliographiés sont limitées, nous considérons que pour la réalisation de ces deux projets utiles à tous, que l'appui des collègues de la F.I.A.F. manifesté aussi par l'envoi des volumes (disponibles en double dans les bibliothèques des archives) serait très opportun.

CIRCULATING FILM SERIES: ANTHROPOLOGICAL CINEMA

The International Council of The Museum of Modern Art proposes to circulate an abbreviated version of the highly successful film series held at the Museum in 1973, Anthropological Cinema, selected by Emilie de Brigard. There will be about twelve programs available in 16mm prints, by January 1975. Program notes will accompany the series.

The International Council wishes first of all to distribute the series in Latin America. If the costs are not too high, we hope to make two sets of prints, in order that they could be available in Europe and elsewhere at the same time that they are in Latin America. However, if the Council finds that this is too expensive, the series will not be available for Europe until at least 1976.

We would like to know whether FIAF is sufficiently interested in the series to be willing to distribute it, through the FIAF Secretariat, under the same conditions as the Silent American Film series previously distributed. We would also like to know if UCAL would be interested for the FIAF pool, under the conditions that the films are lent for a limited period of time, which could be agreed upon between us. Or if there are other suggestions for a method of distribution in Latin American countries, which would meet the same conditions as films shown in FIAF archives, we would like to be informed of them.

Although we have not yet received authorizations from the owners of some of these films, the tentative program is listed below to give an idea of the kind of series it is intended to be. Please regard this list as tentative only.

Programs #1 and #2: Films of and by native Americans: IN THE LAND OF THE WAR CANOES, 1914, Edward S. Curtis (sound version 1973 by George Quimby). THE SUCKING DOCTOR, 1964, William R. Heick. THE EXILES, 1961, Kent Mackenzie. Films from the "Navajo Film Themselves" series, 1966: INTREPID SHADOWS, Al Clah; NAVAJO WEAVER, Susie Benally; SECOND WEAVER, Alta Kahn.

Program #3: It was fully realized by the first anthropological filmmakers that the cultures that they were filming would soon be drastically changed. Here are three films of salvage ethnography of Austrian Aborigines, using reporting and reconstruction techniques. ABORIGINES OF CENTRAL AND NORTHERN AUSTRALIA, 1901-1912, Sir Walter Baldwin Spencer. DESERT PEOPLE, 1969, Ian Dunlop. GUNABITHI, 1971, Roger Sandall.

Program #4: Two classics of anthropological documentary: the exploration film and the interpretive approach. GRASS, 1925, Merian C. Cooper, Ernest B. Schoedsack. DEAD BIRDS, 1963, Robert Gardner.

Program #5: The mechanical objectivity of the motion picture camera is altered by the subjectivity of the cameraman; film is both objective and subjective, a state of affairs which makes some scientists uncomfortable. Technical, political and theoretical development of cinéma-vérité. KINO PRAVDA, 1922, Dziga Vertov. CHRONIQUE D'UN ETE, 1961, Jean Rouch, Edgar Morin.

Program #6: Credit for originating the anthropological documentary is accorded to Robert Flaherty, despite the questionable ethnographic content of his films. MOANA, 1926, Robert Flaherty. Films of Polynesia from the ENCYCLOPAEDIA CINEMATOGRAFICA.

(continued)

Program #7: Views of aboriginal life and culture contact in South America. Films from the "Yanomamo" series, including DEDEHEIWA TELLS THE MYTH OF NARO and THE FEAST, 1970-1972, Napoleon Chagnon, Timothy Asch. LOS ONAS: VIDA Y MUERTE EN TIERRA DEL FUEGO, 1973, Jorge Preloran.

Program #8: Glimpses of changing Africa. Films from the "Bushman" series, including A GROUP OF WOMEN and AN ARGUMENT ABOUT A MARRIAGE, 1968, John Marshall. TO LIVE WITH HERDS, 1972, David MacDougall.

Program #9: Films from the Ethnological Survey of India.

Program #10: Ethnomusicology and cultural renewal. ZEM SPIEVA, 1933, Karel Plicka. SIA CHORUS, 1967, Adrian Gerbrands. LE MVET, 1972, Moise Ze Lecourt.

Program #11: Some examples of research film use in anthropology. LEARNING TO DANCE IN BALI, 1936-1938, Gregory Bateson, Margaret Mead. HITLERJUNGE QUEX, 1933, Hans Steinhoff, with analysis by Gregory Bateson.

Program #12: Idea and event in the American urban film. THE CITY, 1939, Willard Van Dyke, Ralph Steiner. HAPPY MOTHER'S DAY, 1963, Richard Leacock, Joyce Chopra. INVESTIGATION OF A HIT AND RUN, 1972, John Marshall.

- by Emilie de Brigard for
The Museum of Modern Art

Department of Film
The Museum of Modern Art
New York, May, 1974

ANNEX 14.1 THE 1988 CONSTITUTION

1.1 THE 1988 CONSTITUTION

The 1988 Constitution was approved by the members of the Association of...

It is the first time that the most distinguished members of the...

1.2 THE 1988 CONSTITUTION

The 1988 Constitution was approved by the members of the Association of...

1.3 THE 1988 CONSTITUTION

The 1988 Constitution was approved by the members of the Association of...



108 Berlin
Hausvogteiplatz 3-4

Proposal for a new FIAF PROJECT

- Dictionary of Documentary Film Makers -

The Staatliches Filmarchiv der DDR proposes to publish a reference book of the members of the Association Internationale des Documentaristes (AID).

At the time being, about 150 of the most distinguished personalities in the field of international documentary film making are members of AID. Due to the lack of information on contemporary documentarists the AID and the Staatliches Filmarchiv felt urged to make some considerations on the elaboration of a reference book on the members of the organization.

Contents

The publication shall contain biographic, filmographic and bibliographic data of all AID members, including a picture of each documentary film maker.

Editorial work

The data are to be ascertained from the members by means of an inquiry. Editing and revision will be undertaken by the Staatliches Filmarchiv. It is felt that the active cooperation of the FIAF members would be of valuable help particularly as far as the completion and checking of the ascertained data is concerned.

-2-

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



108 Berlin
Hausvogteiplatz 3-4

- Dictionary of Documentary Film Makers -

- 2 -

Language version

The reference book will be an English language publication with the film titles given in their respective original languages or official transliterations.

Manufacture and cost

Manufacture and distribution are to be organized by AID. It is intended to find a publisher for the project.

Cost for editorial work involved will be borne by the Staatliches Filmarchiv.

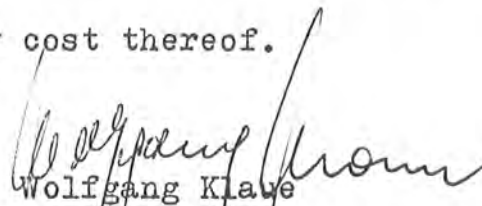
Any profit gained from the project will be used to cover the cost spent on its revision and manufacture.

Deadline

It is intended to complete the project within 2 years' time.

Why a FIAF project?

- FIAF will emerge as co-editor.
- This will enable FIAF to emphasize its efficiency as the centre of information and documentation in the field of film making.
- It is felt that the project can hardly be realized without the cooperation of the archives.
- The information substance of the publication will serve the needs of FIAF members.
- FIAF will not be involved in any cost thereof.


Wolfgang Klau
- Director -

Fernruf:

Telegrammadresse: Filmarchiv Berlin

Bankkonto: BSK 6651-26-130012



SYMPOSIUM

METHODOLOGY OF FILM HISTORY

Saturday, May 25th, 1974, from 9:30 a.m. to 6:00 p.m.

Salle Papineau, Maison Radio-Canada, 1425 Dorchester St. W., Montreal

PRELIMINARY PROGRAMME

9:30 a.m. Introduction by Eileen Bowser, Associate Curator, Museum of Modern Art, Department of Film who will chair the discussions.

YON BARNA (Professor, New York University School of the Arts)
"What Next? Developing Further the Methodology of Research in Film History".

GOSTA WERNER (Professor of Motion Picture Arts & Sciences, University of Stockholm, Sweden) "A Method of 'Reconstructing' Lost Films".

TED PERRY (Chairman, Department of Cinema Studies, New York University) "Formal Strategies as an Index to the Evaluation of Film History".

GEORGE PRATT (George Eastman House, Rochester, New York)
"Early Stage and Screen: A Two Way Street".

RON MOTTRAM (Department of Cinema Studies, New York University)
"Identifying and Evaluating Influences between National Cinemas: Denmark and United States, 1907 - 1913".

VLADIMIR PETRIC (Professor, Harvard University)
"From a Written Film History to a Visual Film History".

THOMAS CRIPPS (Professor, Morgan State College)
"The Most Important Current Tasks for Film Historians".

1:00 p.m. Lunch. All participants will be the guests of Radio-Canada.

3:00 p.m. General discussion.

5:45 p.m. Closing of the Symposium.

6:00 p.m. Closing of the FIAF Congress.

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