

**FIAF XXXVI
Karlovy-Vary**

Minutes

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES.

Minutes of the
XXXVI GENERAL MEETING

18 - 20 June 1980

KARLOVY VARY

TABLE OF CONTENTS

Adoption of the agenda	9
Approval of the minutes of the last General Meeting	4
Commissions: report on the Cataloguing Commission	6
report on the Documentation Commission	7
report on the Preservation Commission	8
Confirmation of the status and voting rights of members present and represented. Approval of the voting procedures.	I
Congresses: organisation of the next ones	35
Financial Report and adoption of the budget	4
International Organizations (relations of FIAF with...)	34
Membership questions:	
Admission of new members	13
Other questions pertaining to membership	17
Miscellaneous	37
Observer's status (report on the question)	21
Open Forum:	
Access charges as an obstacle to serious research	22
FIAF technical equipment fact sheets	24
Preservation of classical cinema buildings	24
Washington conference on cold-storage vaults	25
Embryo 3 project	26
Proposals for the circulation of programmes from countries whose film output is lesser-known	27
Proliferation of film archives	27
Publications: A Handbook for Film Archives	10
FIAF Brochure	10
Annual Bibliography of FIAF Members' Publications	10
FIAF Bulletin	II
International Bibliography of Film Litterature	13
Relations with other International Organisations:	34
FIAT	
ICA	
CILECT	
IAMHIST	
Relations with UNESCO:	
UNESCO Programme for 1981-1983	29
UNESCO's recommendation on the safeguarding and preservation of moving images	30
Report of the President on behalf of the Executive Committee	4

TABLE OF APPENDICES

1. List of participants.
2. Report of the Executive Committee (Report of the President).
3. Accounts and balance sheet for 1979.
4. Draft budget for 1981.
5. Report of the Cataloguing Commission.
6. Report of the Documentation Commission.
7. Report of the Preservation Commission.
8. Proposal for a new Embryo.
9. Propositions pour des programmes circulaires à distribuer aux pays membres de la FIAF (Bulgarska N. Filmoteka).

FORMAL OPENING (Mr Klaue in the chair)

After the delegates had been welcomed by Mr Levy of the Ceskoslovensky Filmovy Ustav and by Mr Karicec on behalf of the municipality of Karlovy Vary, Mr Purz, the director-general of the Czeck cinematographic industry, spoke briefly of the importance of cooperation among film archives and wished the delegates a successful congress.

The President of FIAF, Mr Klaue, thanked the speakers for their kind words and said how happy FIAF was to meet once again in Czeckoslovakia.

Mr Klaue went on to express his particular pleasure at the fact that all four of FIAF's honorary members (Messrs Lauritzen, Svoboda, Toeplitz and Volkmann) were reunited for the first time in many years, and to extend a special welcome to the representatives of IAMHIST, ICA, CILECT and UNESCO.

I. CONFIRMATION OF THE STATUS AND VOTING RIGHTS OF THE MEMBERS, PRESENT OR REPRESENTED; APPROVAL OF THE VOTING PROCEDURES.

Mr. Daudelin, the Secretary-General, read out the list of those present (appendix I), indicating in each delegation the name of the voting delegate (underlined).

Members and their delegates

Amsterdam	Nederlands Filmmuseum	<u>J. de Vaal</u>
Beograd	Jugoslovenska Kinoteka	<u>V. Pogacic</u>
Berlin	Staatliches filmarchiv	<u>W. Klaue</u> M. Lichtenstein Mr. Schulz
Berlin (BRD)	Stiftung Deutsche Kinemathek	<u>H. Rathsack</u> E. Orbanz
Bucaresti	Archiva Nationale de Filme	M. Paraiianu (at noon) C. Corciovescu
Budapest	Maghyar Filmtudomanyi Intezet es. Filmarchivum	<u>I. Molnar</u>
Canberra	National Library of Australia	D. Killen (visitor) <u>D. Francis</u> (proxy)
Habana	Cinematca de Cuba	<u>H. Garcia Mesa</u>
Helsinki	Suomen Elokuva-Arkisto	<u>O. Alho</u>
Jerusalem	Archion Israeli Leseratim	<u>L. van Leer</u>
Lausanne	Cinémathèque Suisse	<u>R. Borde</u> (proxy)

London	National Film Archive	<u>D. Francis</u>
		C. Jeavons
Madrid	Filmoteca Nacional de España	<u>F. Soria</u>
		C. Gautier
Mexico	Cineteca Nacional	<u>Raoul Ortiz-Urquidi</u>
Mexico	Filmoteca de la UNAM	<u>M. Gonzalez Casanova</u>
Milano	Cineteca Italiana	<u>G. Cincotti (proxy)</u>
Montréal	Cinémathèque Québécoise	<u>R. Daudelin</u>
Moskva	Gosfilmofond	<u>M. Strotchkov</u>
		V. Tikhonov
New York	Film Department, Museum of Modern Art	<u>E. Bowser</u>
		M. Bandy
Oslo	Norsk Filminstitutt	<u>J. Stenklev</u>
		E. Fonn
Ottawa	National Film Archives	<u>S. Kula</u>
Praha	Ceskoslovenský Filmový Ústav/ Filmový Archiv	<u>J. Levý</u>
Pyong yang	National Film Archives of the DPRK	<u>V. Opela</u>
		<u>PakSun Tae</u>
		Kim Yong Sok
		Choe Go Sang
Rio de Janeiro	Cinemateca do Museo de Arte Moderna	<u>C. Alves Netto</u>
Roma	Cineteca Nazionale	<u>G. Cincotti</u>
Sofia	Bulgarska Nacionalna Filmoteka	<u>T. Andreykov</u>
Stockholm	Cinemateket, Svenska Filminstitutet	<u>A-L. Wibom</u>
		R. Lindfors
Toulouse	Cinémathèque de Toulouse	<u>R. Borde</u>
Warszawa	Filmoteka Polska	<u>R. Witek</u>
		A. Chodnikiewicz
Washington	Motion Picture Division, Library of Congress	<u>H. Harrison</u>
Washington	American Film Institute/Archives	<u>L. Karr</u>
		A. Kupferberg
Wien	Oesterreichisches Filmmuseum	<u>P. Kubelka</u>
Wiesbaden	Deutsches Institut für Filmkunde	<u>U. Pöschke</u>
		E. Spiess

Apologies for absence had been received from Mr. Edmonson (Canberra), Mr Monty (Copenhagen), Mr Buache (Lausanne), Mr Ledoux (Brussels), Mr Comen-
cini (Milan), Mr Kuiper (Rochester) and Mr Ribeiro (Lisbon).
With 34 voting members, the quorum was obtained according to article I4 of
the Statutes.

Observers

Beijing	Film Archive of the P.R. of China	Kong Lian Ho Tseng-Kan Hsu Hu Li
Buenos Aires	Fundacion cinemateca Argentina .	P. Fernandez-Jurado
Koblenz	Bundesarchiv/ Filmarchiv	F. Kahlerberg
London	Imperial War Museum	C. Coultass
Los Angeles	UCLA Filmarchive	R. Rosen
Munchen	Filmmuseum/ Munchner Stadtmuseum	E. Patalas
Reykjavik	Kvikmyndadfn Islands	A. Björnsson
Sydney	Association of the National Film Archive and Television Archive	B.E. King

Apologies for absence had been received from Mr Misbach Y. Biran (Jakarta).

Visitors

Mr Daudelin also welcomed Mrs L. de Almeida from Luanda (Angola) and announced the impending arrival of Mrs van Vliet, a representative of UNESCO. Apologies for absence had been received from the representative of the International Federation of Television Archives (FIAT).

Honorary Members

Stockholm	E. Lauritzen
Praha	M. Svoboda
Warszawa	J. Toeplitz
Berlin	H. Volkmann

The general meeting adopted the voting procedure set out in the appendix of the Statutes and Rules.

2. ADOPTION OF THE AGENDA

The following agenda was adopted unanimously.

FIRST SESSION

Formal opening

1. Confirmation of the status and voting rights of the members present and represented. Approval of the voting procedures.
2. Adoption of the agenda.
3. Approval of the minutes of the last General Meeting.
4. Report of the President on behalf of the Executive Committee.
5. Financial report and adoption of the budget for 1981.

SECOND SESSION

6. Report of the specialised Commissions
7. Projects and publications underway - Proposals for new projects.

THIRD SESSION (members only)

8. Membership questions : Admission of new members
Other questions pertaining to membership
9. Report on the question of Observer' status.

FOURTH SESSION

10. Open Forum.

FIFTH SESSION

- II. Relations with UNESCO
UNESCO recommendation on the preservation of moving images.
12. Relations with other international organisations.
13. Organisation of the next FIAF Congresses.
14. Miscellaneous.

3. APPROVAL OF THE MINUTES OF THE LAST GENERAL MEETING

The minutes of the last general meeting in Lausanne were approved without amendment.

4. REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE.

Mr Klaue read out a detailed report (appendix 2) on the Federation's activities during the past year. No questions were raised.

5. FINANCIAL REPORT AND ADOPTION OF THE BUDGET FOR 1981Accounts for 1979

All the members had received a copy of the accounts for 1979 (appendix 3). There being no questions to the Treasurer, Mr de Vaal, these accounts were formally approved.

Draft budget for 1981 (appendix 4)

The draft budget had been sent out in advance, as had a letter from the Executive Committee explaining the reasons behind the recommendation to in-

crease subscriptions to SF 2.850 and SF 400 for members and observers respectively.

After Mr de Vaal had read out extracts from this circular, Mr Cincotti referred to a number of questions about the budget raised in a letter from Mr. Ledoux, particularly concerning the cost of the secretariat and the anticipated receipts from the sale of FIAF publications, notably the P.I.P. volumes.

Mr Stenklev explained that, as concerned the cost of the Secretariat and its staff, it should be specified that the Executive Committee's intention was to have from now on in Brussels two part-time employees: the Executive Secretary and an assistant (which together made no more than one full-time person) in order mainly to ensure a stable and more permanent character to the Secretariat and also to perform the extra tasks to service a growing Federation. Administrative costs (or current expenses) do not merely cover administration: they mainly represent the costs of preparing the "production" of FIAF's special activities like Congresses, Commission meetings, projects and publications, etc... These administrative costs were proportionally lower than in many film archives or other international organisations.

As for the question of the inflation rate, we may get the impression that the Swiss franc is a stable currency and that FIAF earns money simply by having its subscriptions paid to her in Swiss francs. This was very relative however and Mr Ledoux' argument when he referred to the Belgian Franc was certainly not true everywhere and notably not in England where approximately 50% of FIAF's budget had to be spent for the P.I.P. Mr Stenklev stated that, in spite of the very high inflation rate in England for the last 3 years, it so happened that the Pound had been strengthening against the Swiss franc (from 32p. to 1 Swiss fr. in 1978 down to 24 p. to 1 S.F. in May 1980).

Regarding the P.I.P., Mr Stenklev added that, although the discussion about its organisational methods could be resumed, the deficit of almost 400.000 Belgian francs in its 1979 balance had come principally from the very high inflation rate in the U.K. and from the decision taken in March 1979 to publish ourselves the annual cumulative volume, without yet being in a position to earn income from this publication. This revenue, which had been calculated as carefully as possible, was hopefully expected to start coming in the second semester of 1980.

Mr Cincotti expressed his satisfaction at this reply. Mr Casanova also said he understood the situation, but was worried about the effect the rise in subscriptions would have on archives in developing countries. He acknowledged that a sliding scale of contributions was not feasible, but urged FIAF to look into ways of supporting new archives for otherwise they would be financially unable to join the Federation. He also asked the Executive

to study ways of saving banking costs, for instance by opening different accounts in Belgian francs or in dollars.

Mr Strotchkov suggested that, since FIAF's current financial difficulties were found to recur in the future, a more permanent, structural solution should be sought. We should explore ways of increasing sales of FIAF publications. As for Gosfilmofond, a request needed to be submitted to the Ministry of Finances for money to meet the new subscriptions, and Mr Strotchkov was hopeful that this application would be approved.

Referring to Mr Casanova's earlier proposal for multiple accounts, Mr Stenklev promised to investigate the idea although his initial reaction was to suspect it would create too much work to make it worthwhile.

As for Mr Strotchkov's exhortation to increase sales of FIAF publications, Mr Stenklev doubted strongly whether the Federation's specialist books could ever appeal to a large readership.

Mr de Vaal, having requested the members to pay their contributions on time, informed the meeting of the Executive Committee's decision to present an annotated budget as from next year.

Mr Klaue, summing up, said the Executive Committee would submit a report to Rapallo's General Meeting on FIAF's longer - term financial policy taking into account all the suggestions made from the floor.

The President stressed that this policy document would include an examination of the financing of the P.I.P.

On a formal vote, the draft budget for 1981, including the proposal to increase subscriptions, was approved by 30 votes to 0 with 3 abstentions.

SECOND SESSION (Mr Pogacic in the chair)

June 18 , 2.30 p.m.

6. REPORT OF THE SPECIALISED COMMISSIONS.

a) Report of the Cataloguing Commission

Mrs Harrison, the chairman of the Cataloguing Commission, commented upon the written report of the Commission (appendix 5).

Mr Casanova reported that his archive had completed the Spanish translation of "Film Cataloguing", which was now ready to be printed. He also offered help with the preparation of the Spanish version of the glossary of filmographic terms, stressing the need to take account of the variations in terminology from one Spanish speaking country to another.

Mrs Harrison expressed the Commission's gratitude for this offer of help.

Mr Kula reported that the initiative of the International Film and Television Council to produce a set of standard rules for the cataloguing of audio-visual materials had been to include bodies such as the International Federation of Library Associations and UNESCO. These organisations planned to coordinate their work on the standardisation of film cataloguing, and Mr Kula urged FIAF to join with them for this purpose with a view to participating in the round table tentatively scheduled for 1983 and the concluding international conference due to be held in 1985.

Mrs Harrison said this was what the Commission had in mind, but that to participate effectively it needed to formulate its own recommendations.

Referring to the suggestion in Mrs Harrison's report that a future symposium could be devoted to computerisation, Mrs Bowser said that the 1985 Congress in New York would provide a suitable opportunity if in fact there was enough interest in the topic.

In response to a question from Mr Coultass, Mrs Harrison said that, if FIAF decided to collaborate with IFLA, it would seek to change the condescending title of cataloguing standards for "non-book media".

Mr Kula, who was involved in drawing up the workplan for the standardisation project, added that in fact one of the objectives was to educate IFLA as to the appropriate terminology to be used.

b) Report of the Documentation Commission.

Mrs Bowser expanded on some of the points contained in the report of the Documentation Commission (appendix 6).

As far as the proposed workshop on film literature classification in Madrid was concerned, a preliminary show of hands revealed that four archives were interested in participating in it. Mrs Bowser said that a circular would be sent out soon to establish whether there was sufficient demand for the workshop to be held.

Mrs Bowser thanked the archives in Warsaw, Toulouse and Lausanne for their help with the compilation of the second volume of international directory of set designers, which will cover France and Switzerland.

In response to a question from Mr Kerr, Mrs Bowser said that the International Directory to Dissertations on Cinema would be published by the University Film Association Journal and that each contributor would receive a complimentary copy. In addition, ways would be sought in good time to ensure that the directory was available to other non-American members of FIAF.

Mrs Wibom welcomed Brenda Davies's idea for statistical digest but pointed out that, since she, along with most of the delegates, was not an expert in documentation and librarianship, she would have to report back to her archive about the workshop project and other points contained in the Commission's report.

Mrs Wibom suggested that this lack of specialist knowledge perhaps went some way to explaining the muted responses to Mrs Bowser's promptings.

Mr Pöschke added that statistics on German Cinema had been compiled for the past thirty years.

Mr Daudelin questioned the usefulness of the P.I.P. volumes, in view of the fact that most archives subscribed to the card service. In reply, Mrs Bowser said the annual volume served two purposes: firstly, revenue from the card service alone would never cover the costs of the project, but, with the added sales of the volume, the P.I.P. project was getting closer to the point at which it was self-financing; secondly, the volume carried the work of the commission and FIAF to a much wider audience, as witnessed by the fact that roughly 1,000 copies are sold as compared with just over 50 subscriptions to the card service.

c) Report of the Preservation Commission.

Mr Volkmann, the chairman of the Preservation Commission, introduced his written report (appendix 7). He firmly believed that the extensive scientific work on film preservation which the Commission was completing would enable FIAF to meet the challenge to conserve colour film which Mr Klaue had alluded to in his report. He also urged FIAF to publicise film preservation work more widely, for instance through articles in national newspapers or adverts in journals. In this way, not only would the authorities and the general public become aware of the importance of the archives' work at a time when their budgets were being cut back, but also FIAF would earn money through the sales of its publications which this advertising would generate.

In response to a question from Mr Pogacic, Mr Volkmann said that both the scientific and the popular editions of the Preservation Manual were intended for film archives, but that the former was more suited to the scientist and the latter to the generally-trained archivist. He added that even the popular version called for a fair knowledge of science on the part of the reader.

Mr Pogacic then turned to the problem of supplies of black and white stock, the shortage of which was posing a great threat to archival preservation

work, and the poor quality of black and white processing.

Mr Kula said the obvious though costly solution was for archives to establish their own processing laboratories, and that FIAF should investigate ways of helping those archives for which, for whatever reasons, this was not feasible.

Mr Francis spoke of other, less difficult solutions. He suggested that funds could be made available to expand the capacity of existing archival labs in order to process films from other archives as well. This would also obviate the need to pay hefty surcharges to commercial labs for nitrate processing. Alternatively, an archive could come to an agreement with a commercial lab whereby, in return for a guaranteed annual minimum work order, the lab undertook to follow certain practices when processing the film. This was the arrangement adopted by the NFA in London. Mr Francis mentioned another difficulty, that of recruiting suitably qualified staff for black and white processing, and suggested that the archival laboratories needed to change their image and project themselves more as conservation centres in order to attract skilled personnel.

On a related point, he urged member archives to act quickly to acquire from the dwindling number of commercial labs the equipment they would need in future for their own facilities. Summing up, he thought the whole subject should be given a more thorough airing in a smaller group composed of those members faced with the problem posed by black and white film.

Mr Kula, referring to the problem of obtaining black and white stock, thought FIAF should approach the producers to try to ensure guaranteed supplies, although he acknowledged the difficulties which this course of action would encounter.

Mr Karr was less optimistic about the collective power of the archives to persuade, say, Kodak to continue the production of black and white stocks as a standard item. For such a company, he said, it was purely a matter of economics and they would cease to manufacture as soon as the level of orders made it no longer profitable. If that happened, Mr Karr thought we would have to investigate alternative ways of copying black and white films, perhaps based on specially-adapted colour emulsions.

Mr Francis emphasised the advantages of placing cumulative orders: the discount granted by Kodak for instance was based on the amount of stock bought the previous year. In other words, a centralised FIAF ordering system would not only provide the manufacturers with a guarantee of a sufficiently large order to warrant production but it would also save the archives' money. Savings could also be made, Mr Francis continued, by recovering more silver from films. With a recovery rate of 60%, the NFA had obtained £40,000 worth

of silver last year, and a Japanese machine had been designed which could recover 96%. The money thus saved enabled more film to be preserved, which, Mr Francis said, was the justification for exploring rather more unorthodox ideas such as selling the nitrate base of films for use as fertiliser, recoating films or buying so-called "short ends" from commercial laboratories (at cheaper rates than from the manufacturers) for the reprinting of short films.

Mr Pogacic wound up the discussion by entrusting the Preservation Commission with the examination of all the questions which had been raised.

7. PROJECTS AND PUBLICATIONS UNDERWAY; PROPOSALS FOR NEW PROJECTS.

- A Handbook for Film Archives.

Mrs Bowser, introducing the first, English-language edition of the Handbook, said that, although the book looked nice, she was aware of its weakness and shortcomings. These would be put right in a future edition. The French version had been prepared by the National Film Archives in Ottawa, and Mr Casanova had offered to translate the work into Spanish. Mrs Bowser said that the rather high selling price of \$40 was due to the small print run (300) and that for the same reason it was not worth advertising for the Handbook. Instead, she asked members to try to sell the book directly to any visitors to their archives. In the meantime, the Executive would look into ways of securing reviews and publicising it without cost.

- FIAF Brochure.

Mr Francis explained that he was dissatisfied with the brochure on two counts: firstly, because of the poor quality of the paper and of the printing; and secondly because, in trying to satisfy everyone, the contents of the brochure had become too bland, too general.

Notwithstanding these shortcomings, Mr Francis hoped that the brochure, 3,000 copies of which had been printed in French and in English, would satisfy some of the demands for which it was conceived. The publication would be available for liberal distribution from the Secretariat as from July.

- Annual Bibliography of FIAF Members' Publications.

Mr Kula announced that the new edition of the Annual Bibliography which, though larger, was still not comprehensive due to the lack of response from members, would be on sale at the Secretariat to non-FIAF members who were interested in it.

He also asked every member archive to examine whether it could undertake to bring out FIAF publication in the same way as Ottawa made an extra contribution to the Federation's work by tapping unused funds to publish the Bibliography. He felt that this was one way in which FIAF's finances could be improved.

Mr Daudelin thanked Mr Kula on behalf of FIAF for the admirable work of his archive in producing the Bibliography.

- FIAF Bulletin.

Mr de Vaal, who was responsible for the producing of the Bulletin, said he was unhappy with the recent issues and that the editorial board would strive, on its modest budget, to make a number of technical improvements. This would be to no avail however, stressed Mr de Vall, if members did not contribute more articles and items to make the Bulletin a true journal.

Mrs Bowser said the Bulletin was meant to be a channel of communications between congresses, and urged members to exchange their ideas informally in its columns.

Mr Daudelin repeated the need for more systematically-grouped headings for the Bulletin. He also thought that there were grounds for printing more technical discussion papers, for instance, the comparative reports produced by archival technicians prior to purchases of new equipment would be eminently suited to the Bulletin, and he exhorted members not to shy away from submitting such pieces.

Mr Karr said he was very satisfied with the progress of the Bulletin, but did suggest that judicious editing would help to make some of the longer articles easier and more interesting to read - contributing to the aim of making this publication an informal organ of the Federation. He also asked whether the Bulletin could be distributed outside FIAF and whether more than one copy could be sent to each archive to accelerate circulation among the staff.

Mr Andreykov undertook to provide information for each issue in the progress of the general history of the cinema project.

Mr Klaue said that money could be saved and the importance of the Bulletin boosted if its columns were used to replace some of the circulars sent out by the Secretariat.

Mr de Vaal, agreeing with Mr Karr that the Bulletin should now be circulated more widely, asked the members for their views on the matter.

Mr Alves-Netto supported this proposal wholeheartedly, saying that the technical articles especially were extremely useful for the archives in developing countries.

Mrs Bowser also concurred, but doubted on two counts whether the secretariat's circulars could be dispensed with. Firstly, many of the letters were addressed to the membership alone and would not be suitable for inclusion in a bulletin with wider audience. Secondly, the switch would increase the cost of the Bulletin.

Nevertheless, she was in favour of more general distribution and recommended that the problem be studied by the Executive Committee.

Mr Kula acknowledged the difficulty posed by the fact that the Bulletin carried different types of information, but suggested that it could be overcome by indicating in each issue which items were of general interest and could be reproduced by other institutions in the field, for instance, the Film Archives' Advisory Council in North America.

Mr Rosen asked who the new, broader target audience for the Bulletin would be. He warned of the danger of diluting the contents to the point at which they were meaningless to the archival expert, just in order to appeal to a wider group.

Mr Toeplitz said that the Bulletin had been conceived for internal distribution not on grounds of secrecy but rather as a means of fostering closer contacts between the members and the Secretariat. He was not opposed in principle to wider distribution, but reiterated Mr Rosen's point that the broader group needed to be defined, as did the method of distribution. In this connection, Mr Toeplitz suggested that some organisations might be prepared to subscribe to the Bulletin for a small fee. Other questions would derive from a decision to go public: the financial consequences would have to be assessed, and the layout and presentation of the Bulletin would have to be revised. In view of the importance of the issue, Mr Toeplitz called for a vote to be taken.

Mr Pogacic declined to do so, pointing out that it was purely a consultative discussion.

Mr Karr said that Mr Rosen and Mr Toeplitz had made his original suggestion appear unnecessarily complicated. There was no need to recast the Bulletin or to tailor it to the needs of the others. He repeated that it would simply be a question of making it available to interested bodies in related fields.

Mr Pogacic wound up the discussion by referring the issue to the Executive Committee and the editorial board of the Bulletin.

- International Bibliography of Film Litterature.
 . . . - - - - -

Mrs Corciovescu reported that the National Film Archive of Romania had resumed publication of this bibliography in 1979 after a five year pause. She thanked those archives which had already replied to the questionnaire which had been circulated, but said she still had the impression (which was one reason why publication was halted in 1974) that the book was being spurned by FIAF. For instance, there was regrettably no mention of it in the new FIAF brochure.

Mr Daudelin said this was due to the fact that the text of the brochure had been finalised during the hiatus in publication.

Mr Cincotti reassured Mrs Corciovescu that he found the Bibliography extremely useful and promised to cooperate fully in compiling the Italian Bibliography for the missing period between 1975 and 1979.

Mr Pogacic concluded by urging the members to support the efforts of the Bucharest archive. With the decision to defer discussion of Embryo 3 and the Andreykov project until the Open Forum, Mr Pogacic brought the session to a close.

THIRD SESSION (Mrs Bowser in the chair)

June 19, 9.30 - 12.30

8. MEMBERSHIP QUESTIONS

Having confirmed the number of voting members present, Mr Daudelin outlined the procedure for deciding upon the admission of new members. As a general remark, Mr Daudelin said that the applications of the three current candidates for membership met the requirements of FIAF's statutes and Rules governing admission.

a) Admission of new members
 - - - - -

Cinemateca Argentina: Buenos Aires

Mr Daudelin gave a brief description of the Cinemateca Argentina. Founded in 1949, it had been an active observer in FIAF for a number of years and had even been a member between 1953 and 1964. The comprehensive dossier it

had submitted testified to its extensive preservation work, and its holdings comprised many important Argentinian films as well as a large collection of foreign titles from more than 20 countries. Mr Francis had recently visited Buenos Aires and had been most impressed by the diversity of the C.A.'s activities, the success with which it managed to overcome considerable technical difficulties, the resourcefulness and enthusiasm of its staff and the archive's close links with Argentinian cinema.

Mr Daudelin concluded by stating that the Executive Committee fully endorsed the application of the Cinemateca Argentina.

Mr Toeplitz added his voice to the recommendation of the Executive Committee. He had visited the archive at the beginning of the sixties before it disaffiliated and welcomed the return of a serious, important archive which had persisted in its work in the face of many difficulties.

Mr Casanova also praised the C.A., stressing what a source of strength and support it had been for other archives in Latin America.

Having designated Mr Javons, Mrs Orbanz and Mrs Corciovescu as poll scrutineers, the General Assembly voted by 33 votes for

0 votes against and

1 abstention

to admit the Cinemateca Argentina as a member of FIAF.

Mrs Jurado said briefly how pleased she was that the C.A. was once again a full member of FIAF and looked forward to cooperating fruitfully with the other members.

Imperial War Museum (Department of Film): London.

Mr Daudelin reminded the meeting that the IWM's connection with FIAF was of long standing by virtue of its associate membership until that category was abolished by the Lausanne General Meeting.

The IWM had extensive collections, the majority devoted to the World Wars and other conflicts.

After reading extracts of the IWM's philosophy and policy statements, and elaborating on its preservation work and technical facilities, Mr Daudelin said the Executive Committee had attached great importance to the question of autonomy, insisting that the Department of Film be the member and that the Keeper be the representative to FIAF. This requirement had been met, and with an undertaking to cooperate with the National Film Archive having been given, the only statutory formality which remained was for Mr Francis, as a member of the Executive Committee, to inspect the IWM archive and to deliver a favorable report.

For Mr Cincotti, the IWM Department of Film was an archive which, because

of its specialist nature, fell into the old category of associate member but, since the IWM was not prepared to remain an eternal observer, there was no alternative but to admit it as a full member.

Mr Francis added that the NFA had always enjoyed excellent relations with the Imperial War Museum. He identified three areas where the IWM was very strong: preservation, research facilities and the organisation of historical conferences. He warmly supported their candidature.

On a formal vote, the Department of Film of the Imperial War Museum was admitted as a member by 32 votes for

1 vote against and
2 abstentions

subject to a visit and favorable report by a member of the Executive Committee.

Zhongguo Dianying Ziliaoquan: Beijing

Mr Daudelin said that the Beijing dossier was complete and proceeded to give a short description of the archive. Founded in 1958, it had suffered a long eclipse due to the political situation in China and did not re-emerge until 1978. It had been accepted as an observer by the FIAF Congress in Lausanne last year, and since then had established contact with a number of member archives, among them London (NFA), Bucharest and Belgrade. Although the Chinese filmarchive's holdings were relatively modest, they were of great importance, Mr Daudelin explained. In addition the archive had exemplary technical facilities and was developing its activities at a prodigious pace. Consequently, the Executive Committee recommended that Beijing's candidature be accepted, subject to a favorable report from Mr de Vaal after he has visited the archive in the autumn.

Mrs Corciovescu said she was convinced from the contacts which her archive had enjoyed with Beijing that it was a serious archive which was expanding its holdings very quickly and which was intent on introducing the latest preservation, cataloguing and documentation facilities.

Mr Pak Sun Tae also supported the Chinese archive's application. His archive in Pyong Yang had entertained close relations with Beijing over the years and it was this experience which enabled him to state that the ZDZ was fully qualified to be admitted to FIAF. Its technical facilities were very good, and Mr Pak was sure that its membership would be of considerable benefit both to the ZDZ and to FIAF.

Mr Pogacic recalled that a representative of the ZDZ, Mr Wang Hui had attended a FIAF congress as long ago as 1956, in Dubrovnik. More recently, since

the Lausanne Congress, a very fruitful exchange of films between Belgrade and Beijing had been completed, and Mr Pogacic said that he had been very impressed by the quality of the Chinese prints.

Mrs Bowser added that MOMA in New York was also very pleased with the exchange of films organised with Beijing during the past year.

On a formal vote, the General Meeting decided by 29 votes for

0 votes against and

7 abstentions

to admit the Zhongguo Dianying Ziliaoguan as a full member pending a favorable report by a member of the Executive Committee.

Mrs Kong Lian thanked the General Meeting and promised full cooperation with FIAF and its member archives.

b) Admission of new observers.

Mr Daudelin spoke briefly about the 5 observers which the Executive Committee had admitted to the Federation since the last Congress:

Tainiothiki tis Ellados: Athinai.

In the case of the Athens film archive, which, as a former provisional member itself, was well known to many of the current members of FIAF, Mr Daudelin said the Executive had seen fit to stress the importance which it would attach to the archive's preservation and the collection work, were it eventually to apply for full membership.

Bundesarchiv - Filmarchiv: Koblenz.

Koblenz had been admitted after close consultations with the existing FIAF members in Wiesbaden and West Berlin.

Cinematica Boliviana: La Paz.

The Executive Committee had been particularly happy to be able to receive a new South American archive to the Federation. Founded in 1976, an interesting point about the Cinematica Boliviana is that, although it is not a state institution, it does enjoy the right of legal deposit.

Film Institute and Archive: Dacca

In the documents which the curator of the Dacca archive, Mr Rouf, had sub-

mitted in support of its candidature, the Executive Committee had noted a structural resemblance to the National Film Archive in India. Mr Daudelin added, indeed, that the Poona archive had offered advice at the time the Bangladeshi Film Archive was founded. Since the latter was part of a larger institution, the Secretary-General said that clearer confirmation of its autonomy would be required the day it applied to become a full member.

Film Department of the Library Board of Western Australia: Perth.

The General Meeting heard that Mr King, the director of this archive, was also associated with another FIAF observer, the Association for a National Film and Television Archive in Sydney, but Mr Daudelin said that the Executive Committee in Canberra, had satisfied itself of the regularity of its situation and the seriousness of the new archive in Perth, the need for which was dictated primarily by geographical considerations.

c) Reconfirmation of members and observer.

Mr Daudelin stated that in the course of the year the Executive Committee had reconfirmed the status of the following archives: Washington (Library of Congress), Poona, Habana, Toulouse, Montréal, Jerusalem and Tirana. After thanking these archives for their cooperation in providing all the necessary information, Mr Daudelin said that the reconfirmation procedure had proved to be particularly useful this year in enabling the Executive Committee to reaffirm a number of principles about the role and the operation of the Federation's member archives.

The five archives whose status was due to be reconfirmed by the Executive Committee in the coming year were Lausanne, Istanbul, West Berlin, Pyongyang and Washington(AFI).

d) Proliferation of film archives in Italy.

Mr Daudelin set out the reasons which had led to this subject being discussed at the General Meeting. Several FIAF members had received personal invitations from Mr Lizanni of the Venice Biennale to take part in the two colloquia - one in Bologna and the other in Venice - during the Biennale, devoted to the work of film archives. The Executive Committee had been perplexed by the fact that FIAF had not been asked to participate officially and, more seriously, because the colloquia were being organised without the collaboration of the Federation's existing members in Italy. In response to a request from the E.C. for more information, Mr Comencini of the Cineteca Italiana in Milan said that the Cineteca Nazionale (Rome), the Museo Nazionale de Cinema (Turin) and his own archive had jointly agreed not to

participate in the colloquia unless FIAF were officially involved. A related development had been a move from Ms Mancini, representing the D.W. Griffith Archive in Genoa, to solicit help from number of FIAF's members in North America with a book sponsored by the Venice Biennale and designed to serve as a guide for the establishment of new regional archives in Italy.

The Executive Committee had discussed at length the implications of the putative proliferation of archives in Italy and had made three recommendations:

- 1) To support the recommendation of the Federation's Italian members not to participate in the Venice colloquium.
- 2) Not to cooperate with the Mancini book.
- 3) To ask members not to make any decision which could impinge upon the autonomy of FIAF's members in Italy.

Mr Cincotti confirmed what Mr Comencini had put in his letter. The recently-established coordinating committee of Milan, Rome and Turin archives had decided not to attend the Bologne colloquium for two reasons: firstly, the date clashed with a meeting they had arranged previously among themselves, and, secondly, they feared that the colloquium would promote the spread of regional film archives which, in reality, were purely and simply screening and distribution centres. He re-affirmed that the second meeting in Venice would also be boycotted unless FIAF were officially asked to become involved in its organisation, and that even, Milan, Rome and Turin would abide by the decision of the E.C. or the G.M. on whether or not member archives should attend. Mr Comencini added that he had stated this position by telephone to Mr Lizzani, but that the Biennale had made no move in the meantime to bring the colloquium within the framework of FIAF. He concluded by expressing his support for the Executive's recommendation and thanking the Committee for its concern.

There was some confusion surrounding the strength of the Executive Committee's recommendation not to go to Venice. In response to a call by Mr Pogacic not to take any decision which could be binding upon the members, Mr Daudelin stressed that the E.C.'s stance was flexible and could be modified in accordance with the wishes of the Federation's Italian members if the Venice Biennale responded to our overtures. Besides, FIAF had no power to oblige any of its members to follow a particular course of action.

Mr Kubelka said he had been approached as a film-maker by people in Bologna and Genoa who wanted to buy his films. Upon enquiring, he had learned that there was a great demand in Italy for new films for non-commercial distribution and that some people saw in the establishment of regional cinematheques a means of obtaining more material. The prime movers of this campaign

appeared to be unaware of copyright and related laws, and because of the dangers inherent in the uncontrolled copying and distribution of films, Mr Kubelka had refused to cooperate with them. He stressed, however, that there was a great thirst for film culture in Italy which needed to be satisfied, and that in the long term it might prove better to inform and educate the recent cinemathèques about the proper role and operation of the film archives. In the meantime, he advocated a policy of wait-and-see.

Mr Cincotti agreed with Mr Kubelka's analysis of the situation in Italy. He said the people behind the new cinemathèques failed to understand the technical and legal reasons why the Cineteca Nazionale was unable to distribute more films on its large cultural circuit and so, believing it was simply a question of money, sought to purchase, copy and distribute films themselves without regard to the law. The Cineteca Nazionale was not prejudiced against these cinemathèques. On the contrary, it tried to help them, but within the confines of the Italian law and FIAF's rules. For example, an agreement had been reached with the municipality of Bologna for the copying of films for non-commercial local distribution. Mr Cincotti welcomed the great demand for film culture, but said he was implacably opposed to the uncontrolled proliferation of rogue archives distributing films for semi-commercial or semi-cultural purposes.

Mr Klaue, who had declined an invitation to attend the Bologna meeting, said the priority must be to expound to the organisers of the Venice colloquium (through our Italian members) the goals, the role and the position of FIAF, which were apparently misunderstood at present. In order to do so, however, the Executive Committee needed to know the views of the membership on the issue of proliferation and decentralisation versus the strengthening of central archives. Personally, the President felt that acceptance of proliferation in Italy would be wrong and might necessitate the reformulation of the Federation's aims and a change to its statutes. He thought instead that FIAF's commitment to preservation before cultural activities should be reaffirmed by acting to strengthen the position of the Federation's existing members. This by no means excluded the possibility of cooperation with the organisers of the Venice Colloquium and, if there was a substantial change in attitude on the part of the latter, the Executive would have time to modify its position at its autumn meeting. Mr Klaue said that the developments in Italy could well foreshadow similar trends elsewhere, and he hoped that the broader issues which had been raised - including, for example, the desirability of extending observer status to the new style cinemathèques - would be given a thorough airing at the Open Forum.

Mr Pöschke added that the problem of proliferation existed in the Federal Republic of Germany too and welcomed the opportunity to debate it in depth.

Mr de Vaal, who, like Mr Klaue, had refused a personal invitation to attend the Bologne Colloquium, said that his invitation had specifically mentioned that a Dutch organisation dealing in the non-commercial distribution of films had also been invited. This fact reinforced the general impression that the prime motive was simply to find new ways of obtaining films. If the idea of satisfying a growing demand for film culture was laudable, Mr de Vaal felt the methods employed and the use of the word "cineteca" were on the contrary, absolutely wrong.

Mr Strotchkov said the problem was an important one for all our archives. It was right that FIAF should want to recruit new members, but there was a fundamental danger that proliferation would lead to the dissipation of effort resources and to the conservation and inter-archival cooperation. Mr Strotchkov counselled caution. He agreed with Mr Cincotti. The solution would be for existing FIAF archives to take on the task of diffusing cinematographic culture for, in this way, the distribution and projection of films could be controlled more effectively and copyright laws could be respected. He concluded by expressing support for the recommendation of the Executive Committee.

Mr Pogacic asked for a formal decision to be taken on the Executive Committee's proposals. Mr Daudelin reiterated that the E.C. had merely made a number of recommendations, and consequently he doubted whether a vote was actually necessary. Mr Kubelka felt the E.C.'s stance was correct under the present circumstances, but that the Federation should not shut the door completely on the new cinetecas. He recommended that a member of the Executive should go to Venice in order to explain FIAF's point of view.

Mr Toeplitz pressed for a vote to be taken on the Executive recommendation, for in his opinion they were binding on the membership. Alternatively, the recommendations should be reformulated as "advice". In either case, Mr Kubelka's suggestion to despatch a FIAF envoy contradicted the Executive's proposals.

Mrs Bowser said from the chair that she did not consider the Executive proposals to be binding on the membership.

In reply to Mr Kubelka, Mr Daudelin said he would prefer the FIAF members in Italy to state the Federation's position, unless they specifically asked for FIAF to intervene as a body.

Mr Cincotti agreed with Mr Toeplitz that the Executive recommendations, in order to be of value, needed to be ratified by the General Meeting. He proposed that they be accepted subject to a reexamination of our position by the E.C. should a formal invitation be extended to FIAF to participate in

the organisation of the colloquium. If this is not forthcoming, Mr Cincotti said that no one should accept an invitation and that the Italian archives would undertake to set out, before the event, FIAF's objections and general position.

Vote: 35 votes for
 0 votes against
 1 abstention.

The Executive Committee's proposals were therefore carried.

9. REPORT ON THE QUESTION OF OBSERVER STATUS.

Mr Stenklev briefly recounted the background to this question: after the abolition of associate membership at the Lausanne Congress, the Executive had been charged with examining the obligations and principals of observers and the desirability of any further amendments to the Statutes and Rules. This had been done at some length, and the Committee had concluded that no change was necessary: observers already had substantial rights within FIAF, and the flexibility of the rules enabled each application for observership to be treated on its different merits, which, the Executive felt, was preferable to a set of prescriptive regulations ill-suited to cope with widely-varying circumstances.

Mr Klaue clarified that no concrete proposal to amend the Statutes had been put forward at Lausanne.

Mr Cincotti repeated the proposal he had made at the last congress to create separate categories of observers to distinguish between those archives which are, in effect, candidate members, and those which will permanently remain observers. The present state of affairs was very confusing, said Mr Cincotti.

Mr Kubelka agreed with Mr Cincotti and expressed his belief that FIAF should be open in principle to anybody (including private collectors) interested in the collection and preservation of films. A two-tier system of observers would, for example, allow the new Italian cineteca to come to FIAF congresses and be educated as to the ways of the Federation.

Mr Stenklev said the proposals of Mr Cincotti and Mr Kubelka were built into the existing rules. The Executive was able to decide, on basis of the documents submitted by a new applicant, whether it would be eventually eligible for full membership or not. He saw no need at all to change the present arrangement.

Mr Kubelka replied that psychological factors were involved. The present system assumed every observer was aspiring to become a full member and

that those archives which failed to do so were in some way second-rate bodies. The truth, however, was that some archives had no desire to become full members, and this fact should be reflected accordingly in a new classification.

Mr Karr said this exercise would be pointless unless the rights of each class of affiliate were redefined, and that this would inevitably lead to the status of the observer being downgraded even further. This was neither necessary nor desirable. If, conversely, Mr Kubelka's objection was only semantical, the Executive could no doubt ask whether the applicant intended to remain a real observer or if it would ultimately be a candidate for membership.

Mrs Bowser brought the session to a close by proposing that discussion on this question be continued during the Open Forum.

FOURTH SESSION (Mr Francis in the chair)

June 19, 2.30 - 5.30 pm.

10. OPEN FORUM

Access charges as an obstacle to serious research.

Mr Rosen outlined his preoccupation that some serious film scholars were being deterred from carrying out their research by the high charges made by some archives for granting access to their collections. Some researchers had also voiced their disquiet at the wide range of charges they had come across, sometimes within the same archive. Mr Rosen sympathised with archives which needed to supplement their incomes by every possible means but suggested that, in effectively hampering serious international research, they were negating one of their *raison d'être*: to disseminate film culture. He was unsure what concrete proposals could come out of the present discussion, but urged members to think about the consequences of their charging policies.

Mr Alho shared Mr Roden's concern. He said his archive was currently locked in a battle with the Finnish Ministry of Finance to determine the level of access charges and clearly, if the archive were to lose, film research would suffer a serious blow. He suggested that a solution might be to allow the archive to waive charges in what were deemed exceptional cases.

Mr Kula said the National Film Archives in Ottawa also came under regular pressure from their funding authorities to levy access charges. If the principle of charges had to be accepted, it seemed obvious to Mr Kula that they should be on a sliding scale which reflected the means of the user: a

postgraduate student was clearly unable to afford to pay as much as the researcher of a TV corporation.

Mrs Wibom said the Svenska Filminstitutet, as a foundation and not a state organisation, was confronted daily with the problem of knowing how much to charge for its services. Although the cost of projecting a film amounted to about \$200, the archive tried to waive charges for, say, postgraduates, those engaged in major research projects and individual directors and producers wishing to study the work of other filmmakers. But it was not always possible to decide when and how much to charge, and Mrs Wibom, welcoming advice from other archives, thought FIAF could usefully spread information about the costs of providing archival services so that people would realise the impossibility of arranging unlimited screenings free of charge, to interested scholars.

Mr Cincotti explained that users of the Cineteca Nazionale benefitted from free information and documentation services, and that only "wear-and-tear" charge was levied for viewing a film: 15,000 lire on the moviola, and 200,000 lire in a projection room. Even this fee was waived in the case of Italian students of film who had a letter of introduction from a faculty member.

Mr Francis asked for suggestions on how the Federation could prepare for an eventual recommendation on access charges.

Mr Stenklev said the first step should be for the Secretariat to send out a circular asking members for all the relevant information. He suspected, however, that such a variety of practices would be revealed as to make a common platform impossible. On a related point; Mr Stenklev spoke of the need to define what is a scholar, to every individual who was keen on the cinema. Mr Alves Netto agreed that this distinction was necessary, adding that his archive gave priority to students researching into national Brazilian production.

There was some discussion as to the best way of dealing with outlandish requests from researchers. Mr Rosen said enquirers should be referred to those archives best equipped to meet their needs (thus: someone researching into Italian cinema would normally be advised to turn in the first place to the Italian archives) and Mr Rath sack spoke of the need for scholars to have letters of recommendation as proof of their seriousness. Mr Kula went further, saying that a request from a student addressed to a foreign archive should first be endorsed by the national archive in that student's country. Mr Alho thought that Mr Stenklev's idea of a questionnaire would not solve anything. It would be nice to have the information, but what was really needed was a recommendation from FIAF that the revenue from research charges should not exceed a certain level for otherwise they would become self-

defeating.

Mr Francis felt nevertheless that the first step must be to gather information. To this end, Mrs Bowser undertook, on behalf of the Documentation Commission and with assistance from other members, to prepare a questionnaire in time for it to be approved by the E.C. in October and sent out to members immediately afterwards. Mr Francis thanked Mrs Bowser for her willingness to help.

FIAF technical equipment fact sheets.

Mrs van Leer explained that archives, especially young ones, would find it very useful if FIAF could publish information sheets setting out the merits and demerits of the many similar items of archival equipment on the market.

Mr Toeplitz said the idea was an excellent one, but that we would have to be careful not to be seen favouring one making of equipment instead of another. The information should be limited to the technical data, the list of distributors and the names of the archives using a particular piece of equipment. Mr Volkmann agreed with Mr Toeplitz, adding that a whole section in the popular version of the preservation manual would be given over to the types of equipment available - but that no names of manufacturers would be mentioned and no recommendations made.

Mr Daudelin suggested that more articles should appear in the Bulletin along the lines of Harold Brown's technical review in a recent edition of a new item of equipment proposed to the NFA in London.

Mr Casanova stressed again that archives in developing countries would benefit greatly from the existence of a central file of information on technical equipment and also from direct purchasing facilities. He noted that in Mexico, for example, equipment was considerably more expensive than in more developed countries.

Mr Francis thanked the speakers for their suggestions and proposed that the Preservation Commission, and the Executive Committee at its next meeting, discuss how to carry the idea further.

Preservation of classical cinema buildings

Mr Björnsson asked for FIAF's moral support in persuading his countrymen in Iceland to preserve an old cinema building in Reykjavik. Dating back to 1906, it was one of the oldest in the world, and the Icelandic archive would like to be able to use it eventually as a screening venue. Mr Björnsson said the conservation and acquisition of the building was especially important as it would give his young archive a tremendous psychological boost.

Mr Francis asked Mr Björnsson to write an article in the Bulletin and suggested

that other members could also use its columns to share with their Icelandic colleagues their experience of similar campaigns to save cinema buildings. Mr Klaue said he would write on behalf of the Federation in support of Mr Björnsson's initiative. He emphasised the need for FIAF to do all it could to help the establishment of its new members and observers.

Rounding off discussion on this point, Mr Kula said that such cases offered archives an opportunity to cooperate with various civic groups to campaign for the rehabilitation of classical cinemas which were of architectural and historical value. He quoted the example of an A.F.I. programme which was designed to be screened in such cinemas as a means of focusing public attention on their importance as cultural monuments.

Washington conference on cold-storage vaults

Mr Karr gave a report of the conference on cold-storage vaults held in Washington in April. A similar report had already appeared in Bulletin n° XVIII and Mr Karr said the full proceedings of the meeting would hopefully be sent out to FIAF members within two months.

Mr Volkmann said the Preservation Commission had reached the same basic conclusions as the Washington conference, namely that there was currently no superior alternative to cold storage when it came to the preservation of large quantities of colour film. This method was not perfect, but it did create a breathing space during which time new media (some of which were already in commercial use) with better preservation characteristics could be developed.

Mr Stenklev reported that the cold vaults which the Norsk Filminstitut had recently inaugurated had been designed according to the recommendations of the Preservation Commission and, although tests were still continuing, they had so far functioned very well.

Mr Kubelka deplored the poor-quality material produced by the world's stock-manufacturers. In view of the huge amounts of money spent by film archives on preservation, and considering the growing number of complaints from producers, rights owners and others, Mr Kubelka said the time was ripe for FIAF to join with these other bodies and call for a new, special, highly-stable film stock for use in making pre-print masters.

Mr Volkmann called this wishful thinking. The truth was that the alternative (e.g. the Technicolor and Gasparcolor processes) to the usual method of producing colours during the developing stage were so complicated or costly that producers would not contemplate expanding their production of special stock.

Mr Klaue agreed in principle with Mr Kubelka's idea of addressing a letter to the stock manufacturers, but was afraid that he was overestimating FIAF's power to exert any influence on them. Nor did he think that the producers would share our views.

Mr Kubelka disagreed. Filmmakers and owners both had vested interest in preventing their film from decaying, and it was in fact only Kodak's economic considerations, not scientific limitations, which led to the continued production of non-durable products. But by harnessing the market-strength of the various groups of consumers, Mr Kubelka felt a start could be made on the long process of getting the stock makers to improve their products.

Mr Karr was less optimistic. Filmmakers were only interested in preserving films as long as they retained some commercial value, and this judgment was borne out by the fact that Kodak had so far received no orders for its new long-life low-fade colour emulsion. More pertinently, 6/7 of Kodak's revenue was derived from the home market and there had been no demand from the processing laboratories for new stock. Martin Scorsese was trying to influence opinions on this matter in the U.S.A., but it would clearly be an uphill struggle.

Mrs Wibom said her archive was now using a Kodak emulsion, which, the company claimed, would last for 400 years, if kept at -20° C.

Mr Volkmann concluded a summary of recent technical developments by stating that, if he were still a film archive director, he would transfer all his colour films onto tape and wait until the new video disc technology was refined and cheap enough to enable matrices to be made of the tapes. In this way the archive's current problems of colour fading, storage space requirements and so on would be solved at a stroke and they could devote their efforts to the dissemination of film culture.

Mr Kubelka said bluntly that, if we transferred all our film to electric support media, we would be guilty of destroying the cultural heritage of cinema. If cinema were divorced from the film medium, it ceased to have a separate identity, just as theatre would no longer exist if all stage plays were transferred to film.

Archivists had a duty to preserve film material, not to "improve" it, using electronic supports.

Embryo 3 project.

Mrs Bowser introduced the proposal for a new edition of the Embryo catalogue (appendix 8), which the Department of Film of the Museum of Modern Art in New York had undertaken to prepare. There being no comments or questions to Mrs Bowser, Mr Francis thanked her and MOMA for accepting this valuable task.

Proposals for the circulation of programmes from countries whose film output is lesser-known.

Mr Andreykov, after recalling the genesis of this project at the Lausanne Congress, went over the concrete proposals which had been set out in a paper distributed to the meeting (Appendix 9).

He asked those archives which were interested in either receiving a Bulgarian touring programme or screening a selection of their own countries films in Bulgaria to inform him by September. He hoped to be able to arrange a tour of a dozen European countries over a two-year period.

No comments were forthcoming from the meeting, but Mr de Vaal said the silence should not be interpreted as a lack of interest: for his part, he would first have to consider the financial implications of participation in the project.

Proliferation of film archives

Mr Borde recalled that this issue had been raised originally at Lausanne following a letter from Mr Comencini warning against the trend in Italy for regional authorities to finance new "cinematheques" (which were in reality mere screening organisations) instead of lending their support to the archives which already existed in their regions.

This trend had been confirmed over the past year, not only in Italy, but also in France, at the level of the "Maisons de la Culture".

Mr Borde explained that, typically, a Maison de la Culture began by projecting old films, went on to bring the practice within the law by bestowing upon themselves the name of "Cinémathèques" and sought to justify this by buying a few copies of classic films either in the U.S.A. or on the black market. It could be presumed that the picture was more or less the same in other countries, and indeed Mr Strotchkov had confirmed that he had received requests from a number of spurious organisations.

Mr Borde said there were two main dangers in this proliferation of false archives. First, official subsidies, instead of going towards the preservation of the cultural heritage, were being dissipated and ultimately wasted. Second, the film producers were being presented with a golden opportunity to tar all archives, the genuine no less than the rogue, with the same brush. He made it quite clear that FIAF was not opposed to the establishment of serious regional archives, such as the ones which existed in Great Britain. Nor was FIAF advocating the principle of a single centralised archive to the exclusion of other possibilities: he cited the U.S.A., France, F.R.G. and Mexico as successful examples of countries with several archives. In other words, FIAF was in favour of justified plurality but against uncontrolled proliferation.

Mr Borde concluded his introduction by asking what steps FIAF could take.

It could adopt a defensive posture. The Executive Committee could exercise extreme caution when examining applications for observership in order to sift out the rogue archives. Mr Stenklev had already dwelt that morning on the room for manoeuvre which the Statutes gave the Executive in this respect. Or it could, as Mr Toeplitz advocated, take an aggressive stance by making a firm declaration of principles for the benefit of the public authorities, and the producers to distinguish between genuine film archives committed to preservation and others, pseudo-archives, which abused the name to camouflage their projection activities.

Mr Toeplitz expanded on the need for a declaration.

FIAF had just brought out a leaflet encouraging the establishment of new archives and it was always eager to welcome new members. But, in the light of the dangers outlined by Mr Borde, a supplementary document was now needed to explain concisely the responsibilities of a serious archive and to warn aspiring archivists of what was entailed in terms of space, equipment, money and personnel. He said this "document of warning" was necessary in order to end the current disorder and allow national and international authorities to distinguish between genuine archives and pseudo-archives.

Mr Toeplitz recalled the success of a similar declaration, on autonomy, which the Executive Committee made some years ago in Zagreb at a time when some archives seemed to be in danger of being swallowed up by the larger organisations of which they were part.

Mr Rosen spoke from the point of view of an archive which was formerly a study-centre and which had evolved into a genuine archive with a full preservation programme. Having been on both sides of the fence, he felt a declaration would be useful if it served to distinguish true and false archives, but that it would be destructive if it aroused opposition unnecessarily; in other words, if the statement were a covert way of condemning the activities of study-centres, accusing them of sowing confusion and diverting funds from other archives, then it would be positively harmful to a lot of very useful, non-archival institutions throughout the world. He went on to distinguish three points:

- 1) It would be inappropriate for FIAF to stipulate how many archives there should be in a particular country, as circumstances vary from one country to another.
- 2) The relations between archives and study-centres: in the U.S.A., these relations are very good; for instance, the American archives had shown a genuine concern and understanding for the UCLA centre and had helped it to develop responsibly.
- 3) What should the relationship of archives in one country be towards study-centres and similar institutions in another country? Mr Rosen agreed

that, say, the exchange of films should be conducted between FIAF member archives, but felt that research, cultural exchanges and so on did not necessarily have to come within the framework of the Federation.

Mr Toeplitz said his intention was not to impose restrictions on the work of study-centres or to build a wall around FIAF. On the contrary, he supported their activities. He reiterated that the proposed declaration would be to state the aims and the spirit of the true film archive, not to give FIAF a monopoly by preventing such centres from developing into archives.

Mr Kubelka agreed with Mr Borde and Mr Toeplitz, but said it must nevertheless be admitted that the reason behind the proliferation was a positive one; namely there was a great demand for film culture and neither the film industry with its commercial interests nor the film archives with their legal obligations and preservation interests were able to satisfy this demand. He urged FIAF to investigate ways in which it could help to solve this problem in a positive way.

Mr Cincotti proposed that the Executive Committee be entrusted with the task of drafting a concise, relatively solemn declaration of principles to be submitted to the next General Meeting. This was agreed, although Mr Stenklev pointed out that Articles I-5 of the Statutes already expressed everything that had been raised during the discussion.

Mr Francis formally closed the session at this juncture.

FIFTH SESSION (Mr Klaue in the chair)

June 20, 9.00 - 12.30

II. RELATIONS WITH UNESCO

a) UNESCO Programme for 1981 - 1983.

Mr Klaue, who had already summarised FIAF's relations with UNESCO in the Presidential report, said that in general they were very satisfactory. UNESCO had provided subsidies for the last FIAF summer school in Berlin and for the seminar in Mexico on Latin American archives, FIAF had played a role in drafting the UNESCO recommendation on moving images, and a feasibility study for an international documentation and training centre for moving images had been carried out for UNESCO by the Documentation Commission.

After quoting from UNESCO rules about the rights and duties of an organisation which, like FIAF, has "B" status with UNESCO, Mr Klaue outlined the ways in which FIAF hoped to cooperate with UNESCO on its 1981-83

programme:

- FIAF would help to spread information about the work of film archives by way of UNESCO's regional centres, inviting these to support the activities of archives.
- FIAF would be preparing new training courses, for example, the workshop in Madrid on film and TV documentation, and perhaps more summer schools as well.
- FIAF hoped to ask one of its Asian member to undertake a tour of Asian countries where there are no archives and investigate the possibility of initiating archives there.
- FIAF would ask UNESCO to make use of its publications, especially in order to encourage film archives in developing countries.
- FIAF would look into the possibility of organising regional meetings for potential and actual archives in Africa and Asia, similar to the first Latin American seminar in Mexico recently. Mr Klaue doubted whether anything could be accomplished within the time frame of the 1981 - 83 UNESCO programme, but hoped that at least the groundwork for such meetings could be carried out.
- FIAF would establish a list of addresses of potential archives in developing countries and hopefully establish regular contact with them by means of an annual newsletter on the Federation's activities.

In addition to applying for financial support for these programmes, Mr Klaue said he would be drawing UNESCO's attention to the consequences which could be expected to stem from the resolution on moving images.

b) UNESCO's recommendation on the safeguarding and preservation of moving

 images.

Mr Klaue described the important role FIAF had played at the UNESCO meeting in Paris in March to prepare the final draft of the UNESCO recommendation on moving images. After hard bargaining, a consensus has been reached by the various parties, and the resulting document was by and large satisfactory to FIAF. Indeed on some points, the Federation had achieved more than it had hoped for. Mr Klaue went on to make a comparison on five counts between FIAF's position paper (approved by the E.C. last autumn and sent to the members for their comments) and the final wording of the recommendation:

I) Definition of national production:

FIAF had proposed that this include dubbed and subtitled foreign films, which would consequently be subject to legal deposit. This proposal was not accepted, although the document does strongly recommend and strengthen

the idea of the voluntary deposit of foreign titles and says it would be up to States to take appropriate safeguard measures if the suggested form of voluntary deposit fails (para. 9, II & I2).

2) What should be deposited?

FIAF had argued that pre-print material, not positive material, should be deposited. This was accepted (para. 9a).

3) The expression "mandatory deposit"

as advocated by FIAF, has replaced the phrase "formal deposit" - which was contained in the original draft.

4) The time of the deposit

FIAF had successfully opposed the distinction being made between film and TV production, and the text now states that material should be deposited as soon as possible within a time-limit fixed by national regulations (para. 9e.).

5) Usage of the archives' collections:

FIAF had accepted the relevant definitions (para. 9f) but had also managed to obtain the inclusion of an additional article (para. 20 e.) sanctioning the exchange of films between officially recognised archives.

Mr Klaue said the final draft would be submitted to the forthcoming General Assembly of UNESCO in Belgrade, where, on the decision of the Executive Committee Mr Pogacic would be representing FIAF.

Mrs van Vliet, of UNESCO's Cultural Heritage Division, explained that the recommendation would have no binding force, but that all of UNESCO's member states to which it would be addressed would have a moral obligation to implement it. Paying tribute to the skilled work of Mr Kula and Mr Klaue in chairing the plenary session and the drafting committee at the Paris meeting, Mrs van Vliet said there had been general agreement among the 40 participating countries that such an instrument would be very useful in drawing attention to the need for concerted action at national level to safeguard states' moving image heritage. Consequently, as Mr Klaue had pointed out, a compromise document had to be agreed upon, which took into account the different conditions obtaining from one country to another.

Referring to the main features of the meeting in Paris, Mrs van Vliet said there had been a lot of discussion on what was meant by the moving image heritage of the State; some participants had felt that this could be much wider than just the national production, and this feeling was consequently reflecting in the definition included in the recommendation.

Delegates had also expressed great concern for developing countries and had called for international cooperation to provide training courses and greater access for Third World archivists.

Mrs van Vliet concluded by thanking FIAF for its help over the past few years and expressing the hope that the successful collaboration would continue.

Mr Pogacic, after thanking the UNESCO Secretariat for its work in drafting the recommendation, said FIAF's main aim at the UNESCO General Conference should be to defend the present wording of the instrument. Looking ahead to the use that could be made of the recommendation, he thought FIAF should draw up a plan of action which paid particular attention to the developing countries.

Mr Kahlenberg said the International Council of Archives, too, was preoccupied with what to do after the recommendation had been accepted. He suggested that the best way of promoting the ideas of the instrument would be for the different international organisations concerned to cooperate on a broad front.

Mrs Wibom, expressing her deep gratitude for the document, said it had already proved to be very useful for the archive in its dealings both with the Swedish authorities and with foreign producers.

Mr Borde, who had represented FIAF at the last two meetings to prepare the document, said that, although the final result was not ideal, it was the most that the Federation could have hoped to obtain.

Mr Toeplitz called the document a turning point in the history of FIAF, indeed in the history of cinema, recognising as it does the importance of the national heritage of the cinema. He made a formal proposal that FIAF's next step, immediately after the UNESCO General Conference in Belgrade, should be for member archives to establish close contact with their respective national UNESCO commissions and mobilise those channels to press for the implementation of the recommendation by their governments.

Mr Kula, agreeing with Mr Toeplitz, said there was also scope for action to be taken on the international level.

He suggested that, if UNESCO had the funds to establish an international documentation and training centre on moving images as studied by FIAF, it could serve as a useful source of information for countries without a film archive. A source of expertise in UNESCO's Cultural Heritage Division would also doubtlessly prove to be most valuable.

Mr Alho, remarking that Finland's new law on the cinema had been drafted

in the spirit of the UNESCO recommendation, referred to para.12 of the instrument and the mention of follow-up studies to evaluate the success of the voluntary deposit scheme. He thought it would be very useful if FIAF could in future gather the results of these studies and make them available to the membership.

Mr Kubelka called the document FIAF's greatest achievement to date, but he had a reservation about the fact that it never mentioned the rights of the authors of cinematographic works. Cinema was viewed as an industrial product with no consideration given to its artistic creators. He felt there needed to be a movement in future to protect the rights of the cinema artist and, as a generous acknowledgement of this need, he asked to see included in para.9 of the recommendation a reference to author's rights.

Mr Klaue said that FIAF's representative could take up this point during the General Conference.

Referring to Mr Toeplitz's earlier proposal, Mr Pöschke said that, as a member of his country's UNESCO Commission, he had already taken steps to try to get the document implemented there.

Mrs van Vliet said that, on annual disposable budget of less than one million dollars, the Cultural Heritage Division was unable to sponsor large projects such as the establishment of an international documentation centre. Nevertheless, there would be a lot of follow-up work taking different forms, and she hoped that FIAF would be able to assist UNESCO in this. Dissemination of specialist information was one possibility which came to mind.

Mr Alves-Netto drew attention to a number of serious mistakes in the Spanish text. Mrs van Vliet asked the Spanish-speaking members to give her a list of errors and she would take the matter in Paris and bring out a corrigendum if necessary.

Mr Klaue asked at this point for a vote on Mr Toeplitz's proposal that members and observers mobilise their national UNESCO Commissions after the final adoption of the instrument. The General Meeting Unanimously agreed on this suggestion, and Mr Klaue said the FIAF Secretariat would accordingly inform the membership of the results of the Belgrade General Conference.

12. RELATIONS WITH OTHER INTERNATIONAL ORGANISATIONS

FIAT (Federation International des Archives de Télévision)

Mr Daadelin read to the General Meeting a telegram announcing that Mr Labrada, the FIAT delegate, had been prevented at the last moment from coming to Karlovy Vary. FIAF's relations with FIAT, however, continued to be good, and Mr Francis, who had attended a FIAT seminar last summer in Santander, would be representing FIAF at their congress in Canada in the autumn. Mr Kula added that all those interested may attend what was to be an open meeting.

ICA (International Council of Archives)

With ICA's representative at the Congress, Dr Kahlenberg, himself the director of a FIAF observing archive (Koblenz), Mr Daudelin said it should be easier for FIAF to maintain good working links with the International Council of Archives.

FICC (Fédération Internationale des Ciné-Clubs).

Our relations with FICC were principally characterised at present by informal contacts on the national level, but Mr Daudelin said that, with both organisations aware of each other's positions, there was nothing to prevent closer cooperation in future.

CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision)

Mr Casanova, representing CILECT, said the film schools were still very interested in establishing good relations with the archives in the interest of the development of film culture and research.

Mr Pogacic felt it was time for FIAF to draw up a charter of principles for its collaboration with the film schools. Mr Cincotti agreed. In view of the unity of interests in many respects between film archives and schools, he thought that CILECT should benefit from closer cooperation with FIAF. Mr Cincotti said a time and date should be fixed for a meeting to determine the modalities of this cooperation. Mr Klaue said this was a good proposal which would be discussed on a bilateral basis after the meeting.

IAMHIST (International Association for Audiovisual Media in Historical Research and Education).

Mr Coultass reported that IAMHIST, whose secretariat was now more firmly established in Britain, would be holding its next conference in Vienna in September 1981. The Association also hoped to start publishing a journal next year.

Mr Kula asked if anyone had information about a proposal to set up a new international organisation of film institutes. Mr Jeavons said this could be referring to a document which the NFA (London) had received concerning a proposal to set up a Commonwealth Film and TV Institute. In the light of its aims, the NFA considered it had expressed its opposition to the proposal, and Mr Jeavons invited other archives to do the same if they were approached.

13. ORGANISATION OF THE NEXT FIAF CONGRESSES.

- Rapallo 1981

Mr Cincotti gave details of the next Congress, which will be organised by the Cineteca Nazionale in Rapallo from 4-9 May 1981. The topic of the film history symposium had been fixed as "The European bourgeois film comedy in the years 1935 - 1940". Mr Cincotti repeated that the municipality of Rapallo which would be providing a substantial subsidy would meet the full costs of 1 delegate per archive.

Mr Klaue thanked Mr Cincotti for his generous invitation and the efforts he was undertaking. As far as the second symposium was concerned, Mr Klaue said it would be on one or several aspects of colour fading to be defined forthwith by the Executive Committee.

Referring to the films which would be screened in connection with the film history symposium, Mr Cincotti said he would be asking all the members to submit a list of suitable titles, and the final choice of around 15 films would be made either by the Cineteca Nazionale or a small committee of film historians. He added that his archive would also undertake to publish the proceedings of the symposium in a special issue of its magazine, Bianco e Nero.

- Future Congresses

Mr Klaue recalled the invitation made by Mrs Mitropoulos in Lausanne to host the 1982 Congress in Athens. Since then, however, no offers had been heard, but in the meantime two firm offers had been received from the Filmoteca de la UNAM in Mexico and the Svenska Filminstitutet in Stockholm.

After Mrs Mitropoulos had formally confirmed her offer, for which the Greek

Archive had already obtained the promise of official funds, Mr Casanova explained that it was important for FIAF to hold another Congress in Latin America as a sign of the importance it attached to the development of film archives in this continent.

Mrs Wibom said there had been no Congress in Sweden since 1959. She had proposed 1982 because the year after, the Swedish Film Institute was due to change its legal structure and the event provided a good opportunity to hold a symposium on the relations between film archives and the outside world. She added that it would be impossible for Stockholm to host the Congress in 1983.

Faced with what Mr Cincotti termed "a happy problem", Mr Klaue stated that the Executive's initial response to Filmoteca de la UNAM's invitation had been favourable because, at that time, it was the only firm offer.

Mr Daudelin reminded the meeting of the need to maintain a geographical balance as far as congress venues were concerned. Seen from this angle, and in view of the Federation's stated policy to aid archives in developing countries, Mexico would be a sensible choice. Mrs Bowser added that, since New York had already promised an invitation for 1985, a fair spread of travel costs would be ensured by holding the 1982 Congress in Mexico and the next two on other continents.

Mr Garcia Mesa suggested that it could also be possible to organise the second meeting of Latin American archives to coincide with the congress in Mexico.

At this point, Mr Klaue asked for an indicative show of hands to guide the Executive Committee in its deliberations on this matter :

21 for Mexico

7 for Stockholm

0 for Athens.

The other members abstained. Mr Klaue promised that the Executive would seek an equitable solution.

Dr Fritz said the Austrian Film Archive, which was already hosting the Executive Committee's next meeting in Vienna, would be glad to organise a FIAF Congress in either 1984 or 1986.

Mrs Killen, on behalf of the National Library of Australia, offered Canberra as the venue for the 1983 or 1984 Congress.

Referring to Mr Daudelin's remarks about the need for a good geographical spread, she pointed out that this would be FIAF's first Congress in Australia.

Mr Kubelka said the Osterreichisches Filmmuseum would gladly join with the Osterreichisches Filmarchiv to organise the 1984 Congress in Vienna, as this would mark the 20th anniversary of his archive.

Mr Rathsack said the Stiftung Deutsche Kinemathek would be honoured to hold either the 1984 or 1986 Congress.

15 MISCELLANEOUS.

Mr Strotchkov, the new director of Gosfilmofond, took the opportunity to stress the importance that the filmarchive of Soviet Union attaches to its relations with FIAF. With the close cooperation of FIAF members, it had organised a large exchange of films last year to mark the 60th anniversary of Soviet film making.

Having expressed his support for a general effort to enhance the Bulletin, Mr Strotchkov suggested two themes for future symposiums: "Literature and the Cinema" (a comparison of screen adaptations of literary works), and "Women and the Cinema" (restricted to specific periods).

Finally noting that there had been a lot of discussion on preservation, he said that we must not lose sight of the problems posed by the restoration of films.

- World History of the Cinema Project.

Mr Andreykov made a brief progress report on the project. Editorial teams had already been formed in 50 countries, 21 other countries had indicated their readiness to join the project in due course, and preparations for the first two volumes were at an advanced stage.

Mr Andreykov then made an appeal to FIAF on behalf of the General Assembly of historians participating in the project. First, he urged those archives which had not yet replied to the letters of the initiating committee to do so by October. Second, he asked FIAF member archives to help the historians by facilitating access to film and documentation collections. Third, he called for closer cooperation between FIAF and the participating historians when choosing the subjects for film history symposiums; he said it would be very beneficial for everyone concerned if the symposium topics tied in with the periods dealt with by the successive volumes of the world history project.

Mr Klaue regretted that further discussion was impossible for want of time.

He said the project would be taken up again at Rapallo, and that in the meantime progress reports should be made in the Bulletin.

- Closure of the Meeting .

Mr Klaue mourned the absence of Dr Ondroucek, who was the initiator of this congress, and paid tribute to the memory of two eminent Polish archivists who had died since the last General Meeting - Dr Banskiewicz, a founder of the Polish Film Archive, and Leszek Armatys, a member of the Cataloguing Commission.

Mr Klaue formally closed the XXXVI General Meeting of FIAF by warmly thanking Mr Levy and his staff at the Ceskoslovensky Filmovy Ustav for the efficient organisation of this General Meeting.

He then invited all the participants to meet on the next day for the second part of the Congress: the symposium on "PROBLEMS OF SELECTION IN THE FILM ARCHIVES", and, on June 22-23 for the symposium on : "ANIMATED FILMS 1945-1959".

APPENDIX I.-

KARLOVY VARY XXXVI GENERAL MEETING

ALHO Olli, Suomen Elokuva - Arkisto,	Helsinki
ALVES NETTO Cosme, Cinemateca de Museu de Arte Moderna	Rio de Janeiro
ANDREYKOV Todor, Bulgarska Nacionalna Filmoteka	Sofia
BANDY Mary-Lea, Film Department, Museum of Modern Art	New York
BIENERT Rudolf, Oesterreichisches Filmarchiv	Wien
BJORNSSON Arni, Kvikmyndasafn Islands	Reykjavik
BORDE Raymond, Cinémathèque de Toulouse	Toulouse
BOWSER Eileen, Film Department, Museum of Modern Art	New York
CHODNIKIEWICZ Anna, Filmoteka Polska	Warszawa
CINCOTTI Guido, Cineteca Nazionale	Roma
CORCIOVESCU Cristina, Archiva Nationala de Film	Bucharest
COULTASS Clive, Imperial War Museum	London
D'ALMEIDA Luisa, Instituto Angolano de Cinema	Luanda
DAUDELIN Robert, Cinémathèque Québécoise	Montréal
DE VAAL Jan, Nederlands Filmmuseum	Amsterdam
FERNANDEZ-JURADO Pauline, Cinemateca Argentina	Buenos Aires
FONN Egil, Norsk Filminstitutt	Oslo
FRANCIS David, National Film Archive	London
FRITZ Walter, Oesterreichisches Filmarchiv	Wien
GARCIA-MESA Hector, Cinemateca de Cuba	Habana
GAUTIER Catherine, Filmoteca Nacional de la UNAM	Mexico
HARRISON Harriet, Motion Picture Division, Library of Congress	Washington
HO TSEN KAN, Filmarchive of the P.R. of China	Beijing
HSU HOU-LI, Filmarchive of the P.R. of China	Beijing
JEAVON Clyde, National Film Archive	London
KAHLENBERG Peter Friedrich, Bundesrrchiv	Koblenz
KARECHE Boudjemaa, Cinémathèque Algérienne	Alger
KARR Lawrence, American Film Institute / Archives	Washington
KILLEN Diana, National Library of Australia	Canberra
KIM YONG SOK, National Film Archives of the DPRK	Pyeong Yang
KING Barrie Ernest, Association of the National Film Archive and Television Archive	Sydney
KLAUE Wolfgang, Staatliches Filmarchiv der DDR	Berlin
KONG LIAN, Film Archive of the P.R. of China	Beijing
KUBELKA Peter, Oesterreichisches Filmmuseum	Wien
KULA Sam, National Film Archives	Ottawa
KUPFERBERG Audrey, American Film Unstitute/ Archives	Washington
LAURITZEN Einar, Honorary Member	Stockholm
LEVY Jiri, Ceskoslovenský Filmový Ustav/ Filmový Archiv	Praha
LICHTENSTEIN Manfred, Staatliches Filmarchiv der DDR	Berlin
LINDFORS Rolf, Svenska Cinemateket	Stockholm

MALTHETE-MELIES Madeline,	Paris
MITROPOULOS Aglaya, Tainiothiki tis Ellados	Athinai
MOLNAR Istvan, Filmarchivum/ Magyar Filmtudományi Intézet	Budapest
OPELA Vladimir, Ceskoslovenský Filmový Ústav/ Filmový Archiv	Praha
ORBANZ Eva, Stiftung Deutsche Kinemathek	Berlin-West
ORTIZ-URQUIDI Raul, Cineteca Nacional	Mexico
PAK SUN TAE, National Film Archives of the DPRK	Pyong Yang
PARANAIU Marin, Archiva Nationala de Film	Bucharest
PATALAS Enno, Münchner Stadtmuseum	München
POESCHKE Ulrich, Deutsches Institut für Filmkunde	Wiesbaden
POGACIC Vladimir, Jugoslovenska Kinoteka	Beograd
RATHSACK Heinz, Stiftung Deutsche Kinemathek	Berlin-West
ROSEN Robert, UCLA Filmarchive	Los Angeles
SCHOU Henning, Det Danske Film Museum	Copenhagen
SORIA Florentino, Filmoteca Nacional de España	Madrid
SPIESS Eberhard, Deutsches Institut für Filmkunde	Wiesbaden
STENKLEV Jon, Norsk Filminstitutt	Oslo
STROTCHKOV Mark, Gosfilmofond	Moskva
SVOBODA Miroslav, Honorary member	Praha
TCHE KO SON, National Film Archives of DPRK	Pyong Yang
TIKHONOV Vitaly, Gosfilmofond	Moskva
TOEPLITZ Jerzy, Honorary member	Warszawa
VAN DER ELST Brigitte, Secretariat FIAF	Bruxelles
VAN LEER Lia, Archion Israeli Leseratim	Jerusalem
VAN VLIET M., UNESCO	Paris
VOLKMANN Herbert, Honorary Member	Berlin
WIBOM Anna-Lena, Cinemateket, Svenska Filminstitutet	Stockholm
WITEK Roman, Filmoteka Polska	Warszawa

APPENDIX 2.-

REPORT OF THE EXECUTIVE COMMITTEE OF FIAF

KARLOVY VARY 1980

It is for the first time that the Executive Committee of FIAF has had to implement the new Article 20 h of the Statutes, namely "to submit to the General Meeting in writing an annual report of the activities of the Federation. The difficulty of giving this report for the first time is evident. There does not yet exist any model for it and expectations of members and observers of the organization have still not yet been explored. Therefore a few experiences are needed to provide these reports of our activities with a content and a form that meets with general approval.

I.

The Federation founded in 1983 now has 44 members and 21 observers from 49 countries, representing all the continents of the world.

The first part of the report deals with a few major aspects of the work of our organization and with the activities of the Executive Committee.

The development of FIAF was, during the past year, characterized by a considerable increase in its international reputation. On our application UNESCO decided to grant the B-Status to the Fédération Internationale des Archives du Film. We value that decision not as a mere administrative act but as an expression of high recognition for the work performed for decades by the film archives toward preserving an essential part of the cultural heritage of the nations. B-Status gave FIAF the opportunity to establish closer and direct contacts with UNESCO. During the period between the last two assemblies the first active relations developed between UNESCO and FIAF. At the request of an international documentation and training centre for moving images. Thanks to a subsidy granted by UNESCO for the 4th FIAF Summer School, it was, for the first time, possible to invite a number of participants from developing countries. FIAF, as an organization, but also represented through its individual members, was a welcomed and highly-esteemed partner in the preparation of the UNESCO-Recommendation on the Safeguarding and Preservation of Moving Images. One of the tasks of this General Assembly will be to look for additional ways and means of cooperation which serve to implement the objectives of UNESCO while at the same time benefitting FIAF.

The growing reputation and attraction of our organization may be gathered by the increase in the number of members. In the course of the past year the Executive Committee admitted five new observers, two from countries which had so far not been linked with our organization, namely Bolivia and Bangladesh. Enquiries from many other countries arrived at the Secretariat of the Organization. We are in touch with institutions in Angola,

Australia, Italy, Japan, Latin America, Mozambique, Pakistan, Vietnam and United States, which have shown their interest in FIAF.

The growing interest in FIAF, especially in the developing countries, is the outcome of the active relations between our organization and the film archives in Asia, Africa and Latin America. As already mentioned, a UNESCO-subsidy made it for the first time possible to invite participants from developing countries to attend a FIAF Summer School. This enables us to establish new contacts with institutions in Tanzania, Kenya, Senegal, Pakistan, Malaysia and Guatemala. Thanks to an invitation of FIAF by the Filmoteca de la U.N.A.M., a representative of FIAF was able to attend the first seminar of Latin-American film archives held in Mexico in the spring of 1980. That meeting with representatives of film archives from more than 20 Latin-American countries offered an excellent opportunity for disseminating information about our organization, for passing on experiences and learning the basic problems confronting film archives in developing countries. The invitation sent by the Cinemateca Argentina for participation in its 30th Anniversary enabled a member of the Executive Committee to study the problems of a few Latin American archives at first hand. In the future we will make a special effort to keep in contact with developing archives and promote their establishment and growth in the countries of Asia, Africa and Latin America.

During the past year FIAF paid great attention to the drafting of the UNESCO-Recommendation for the Safeguarding and Preservation of Moving Images. For the first time since the invention of cinematography an international instrument directs the attention of all countries and governments toward the need to preserve the moving image heritage. All efforts of FIAF to promote that recommendation were determined by the conviction that it is our historical task to contribute with all our means and experience to ending the massdestruction of moving images as works of art and historic documents of our epoch. The decades-long experience made by the members and observers of FIAF in the safeguarding and preservation of hundreds of thousands of films justifies them in raising their voices. The Executive Committee tried to obtain a legally-based position toward the draft submitted last year by UNESCO. That document, after a discussion in the Executive Committee, was made available to all members and observers as an orientation for the formulation of their comments. A large number of our suggestions were taken into consideration in the first place in the comments made by governments regarding the UNESCO-draft. Other positions raised by us played an important role at the conference of representatives of governments which was held in Paris in March 1980. FIAF was represented at that conference by an observer. Representatives of FIAF-archives belonged to 14 national delegations. The document exposing our position was made available to every participant in this conference by the UNESCO-Secretariat. The draft recommendation, that resulted from the Paris Conference, which will be distributed during the General Assembly, although

a compromise, contains all essential demands made by FIAF. The thoroughgoing discussion of the present text, the acceptance of which is recommended to the General Conference of UNESCO, will be the topic of a separate item of our agenda at Karlovy Vary.

The entire activity of the organization since the 1979 General Assembly has been continuous. Two long awaited publications, The Handbook for Film Archives and the Leaflet on FIAF have been published. The commissions for documentation, preservation and cataloguing continued their work. The manual for Film Cataloguing and a study on the usage of computers for film cataloguing have been published. A manuscript on the preservation of videotapes has been concluded and will be available in the autumn.

On recommendation of the chairman of the Legal and Copyright Commission, the Executive Committee decided that the commission itself should be dissolved and its work carried out on an ad hoc basis. The specialized nature of intional and international copyright law makes it necessary to deal with each problem in a different way and may require consultation with professional advisers.

Since most of the goals pursued by the Commission for developing countries have been achieved; that is the assistance to developing archives in these countries and the dissemination of information has become the concern of other commissions and of the Secretariat of the Federation; and the question of assisting the establishment of film archives in the developing countries has to become a part of the general policy of FIAF; it is proposed to dessolve the Commission for developing countries and to transfer its functions to the Executive Committee which shall find appropriate means of meeting these objectives.

Among the projects successfully carried out is the Fourth FIAF Summer School on which a detailed report was published within the Bulletin of the organization.

Loose contacts have again been established to a few international organizations, such as FICC, CILECT and ICA.

The FIAF Bulletin is being published in regular intervals. Between the General Assemblies in 1979 and 1980 the E.C. met twice in Oslo and in New York. Special thanks may be expressed for the invitation and hospitality to the Norsk Filminstitutt and the Museum of Modern Art. At its meetings the E.C. dealt with all aspects of the work done by the organization, listened to reports given by the Commissions and checked the projects and results achieved. Increasingly more time has been given to problems of preparing symposia which have been carried out for several years within the framework of the General Assembly. For the sake of maintaining a solid scientific level in the symposia it is necessary to establish themes longer in advance.

After last year's election the E.C. and the FIAF Secretariat found themselves in a new situation. Neither the Secretariat General nor the President were at the seat of the Organization. Fears concerning communica-

tion problems and other difficulties concerning cooperation proved to be unfounded. Thanks to the excellent work done by Mrs van der Elst, the Executive Secretary of FIAF, the Secretariat functioned efficiently and ensured that information on important problems was quickly transmitted and technical-organizational activities were reliably accomplished. Nor has that new situation given any rise to any major additional financial burden.

As is generally known, the Secretariat has moved to new premises in Brussels. We should like to express our gratitude to the Cinemathèque royale de Belgique which enabled FIAF for many years to use the rooms in the Galerie Ravenstein and has helped the Secretariat to find new and larger premises which now make possible meetings of the E.C. or of Commissions at the seat of the Organization.

The rate of inflation in many countries has also had effects on the activities and budget of FIAF. In order to be able to carry on work to the same extent as before it is vital that we increase the fees for members and observers. This will be coupled with economy measures such as the reduction of the number of meetings of the E.C. and more active attempts to boost income.

II.

The activity of FIAF is not expressed only by the work performed by its elected or salaried apparatus but by the achievements of its members and observers. The annual reports convey an imposing and impressive picture of the accomplishments achieved in 49 countries. In the overwhelming majority of cases not only in the wellknown film centres but also in other countries the film archives have become an important and generally recognized factor within the cultural life of the country concerned. There do not exist any indications that the efforts for the International Recommendation of UNESCO for the Safeguarding and Preservation of Moving Images might have had in any way an unfavourable effect on the development of film archives. Continually rising numbers of the users of film collections, libraries and documentation centres, the most varied cultural activities of the archives themselves as well as the publicity organized on the occasion of certain anniversaries of archives, have increased their public reputation and have resulted in a broader understanding for the need to preserve moving images. When all is said and done, it was work performed by the members and observers which has contributed toward the international reputation of FIAF.

The annual reports are a fascinating reflection of the activities of film archives. Approximately 40,000 feature and documentary films have, in the course of the past year, enriched the collections. Hundreds of thousands of stills, many thousands of posters, books and periodicals have been acquired by libraries and documentation centres. The above in-

cluded numerous discoveries, rare pieces and items formerly thought to be lost.

Many millions of metres of film have been examined in the archives and their conditions assessed. The annual reports contain data on about 15 million metres which were printed in the FIAF-archives for preservation purposes. In this regard great efforts have been made to accord priority to salvaging nitrate films which were particularly endangered. Twenty-one archives write in their reports that they have put into operation new vaults for the storing of films or that such vaults are being constructed or planned. Many archives have acquired new technical equipment for the examination or restoration of films. Some of them have obtained new buildings or are still engaged in equipping new offices. Six additional archives have joined the still somewhat small circle of those which use for the cataloguing of their holdings electronic data-processing methods or are preparing programmes for that purpose.

Screening films, holding exhibitions, issuing publications demonstrate the very wide variety of cultural activities of the archives. The forgotten has again been brought to the light of public knowledge, unknown cinematographies have become known and in many archives great scientific activities have been carried out to make available complete retrospectives on film-makers, national schools, styles or production companies. The reports do not contain complete data on the number of films shown, but certainly extend to the tens of thousands. More than one million viewers obtained through the archives the possibilities of becoming acquainted with historically and culturally valuable works of film-art. Many projects of the archive film theatres have resulted from genuine cooperation between the members and observers of our organization.

A satisfying phenomenon is the tendency of numerous film archives to allocate an important role to collecting, preserving, documenting and making accessible the national production. During the past year many archives have produced documentation, filmographies and reference books on the national development of cinematography.

Many archives draw attention to the critical economic and financial development in their countries. The inflationary tendencies, above all the increases in the price of film stock and of processing costs in the laboratories have been bound to limit measures for preservation and also bring about a reduction in the number of personnel. These problems will be further discussed in connection with the report of the Preservation Commission. The public should be informed of the negative effects of such a policy on the preservation of the moving images heritage and the cultural activities of the archives. Whenever required, FIAF is willing to lend its moral support.

We are at the beginning of the eighties. The best decade has led to a great upsurge in our organization, to a world-wide spread of the idea

and mission of film archives. At the beginning of this new decade there exist some signals which give rise to hope that this fruitful development will continue and that during the eighties the family of film archives will increase in numbers and will continue to gain in importance and influence. Yet there are also indications that film will become an ever more expensive medium, a phenomenon which might also render the function of the archives more difficult. Despite the increased reputation of the film archives, we must ^{not} relax in our endeavour to keep alive the public awareness of our objectives, since the tasks facing the archives during the present decade will require even greater expense than the case in the past. Although major collections have not yet mastered the problem of nitrate duplication, many of the smaller archives will achieve this end in the eighties.

If we are determined to prove ourselves before future generations, then we must, during the present decade, face a new and greater task: the preservation of the colour film. The impressing activities which were described in the annual reports of the members and observers of FIAF, do not actually leave room for any doubt that this task will be mastered.

What we require for this and our other goals is a peaceful world, a world of cooperation and understanding, to which we are able to contribute in our modest way.

APPENDIX 3.-

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

BALANCE PER 31 DECEMBER 1979

ASSETS

Current assets

Debtors

367.310,- B.F.

Quick assets

Banks

363.342,-
Cash 2.708,-

Reserve Fund

Interest account in
Brussels (101.642,04 Sw.irs)

366.050,- B.F.

p.m.
733.360,- B.F.
=====

LIABILITIES

Creditors

191.661,- B.F.

Balance

Accumulated balance at
31 December 1978 1.162.296,-
less excess of expenditure
over income for 1979 620.597,-

541.699,- B.F.
733.360,- B.F.
=====

PROFIT AND LOSS ACCOUNT PER 31 DECEMBER 1979

DEBIT

Expenditure

3.736.193,- B.F.

CREDIT

Income

3.115.596,- B.F.

Excess of expenditure over
income for the year

620.597,- B.F.

3.736.193,- B.F.

DETAILED BALANCE SHEET PER DECEMBER 31, 1979.

ASSETS

Debtors

FIAF subscriptions unpaid for 1978 & 1979	132.753,-	B.F.
P.I.P. subscriptions unpaid for 1979	118.557,-	
Bulgarian grant for 1979 (\$ 4000)	116.000,-	

367.310,-

Banks

S.G.B. Brussels : current account	210.420,-
S.G.B. Brussels : interest account	100.000,-
S.G.B. Brussels : account in Swiss Frs (1.197,03)	20.948,-
Lloyds Bank London (£510,45)	31.974,-

363.342,-

Cash.

At the Secretariat Brussels	108,-
At London office (£41,51)	2.600,-

2.708,-

733.360,- B.F.
=====

LIABILITIES

Creditors :

Social Sec. & taxes December	36.247,-
Special Publications	95.000,-
Trainee Summer School	50.000,-
Balance Unesco contract	10.414,-

191.661,-

Balance

Accumulated surplus from previous years less excess of expenses over income for 1979	541.699,-
---	-----------

733.360,- B.F.
=====

DETAILED PROFIT AND LOSS ACCOUNT PER 31 DECEMBER 1979

DEBITEXPENSES

	B.F.	
<u>Current expenses in Brussels</u>		
Staff salaries	322.450,-	
External work fees	88.885,-	
Social Security, Ins., Taxes	217.089,-	
Office rent and charges	252.824,-	
Office supplies & equipment	189.256,-	
Postage & telephone	120.421,-	
Miscellaneous	<u>15.890,-</u>	
		1.206.815,-
<u>Special expenses</u>		
Congress	299.523,-	
Executive Committee	128.210,-	
Commissions	123.174,-	
Special missions	59.899,-	
Administr. publications & bulletin	86.880,-	
Special publications	180.832,-	
Trainee Summer School	50.000,-	
Unesco contract	42.000,-	
Miscellaneous	<u>55.529,-</u>	
		1.026.047,-
<u>Periodical Indexing Project</u>		
Wages, taxes & External Work fees	937.410,-	
Office rent & costs	317.954,-	
Office supplies	144.054,-	
Postage	67.701,-	
Travel & sundries	26.764,-	
Publication of annual volume	<u>9.448,-</u>	
		<u>1.503.331,-</u>
		3.736.193,-
		+++++

CREDITINCOME

a) <u>FIAF as such</u>		
Members' subscriptions for 1979	1.970.723,-	
FIAF publications	3.945,-	
Bank interests & diff. on exchange rates	46.035,-	
b) <u>P.I.P.</u>		
Subscriptions for 1979	934.073,-	
Bulgarian grant	116.000,-	
Sales of annual volume 79 (f 45)	2.820,-	
c) <u>Unesco contract</u>		
	<u>42.000,-</u>	
		3.115.596,-
Excess of expenditure over income for the year 1979		
		<u>620.597,-</u>
		3.736.193,-
		+++++

BUDGET COMPARISON FOR THE YEAR 1979

EXPENSES (in Belgian francs)

<u>Current expenses</u>	<u>Budgeted amount</u>	<u>Expenses paid</u>
Staff salaries	320.000,-	322.450,-
External work fees	100.000,-	88.885,-
Social Security, Ins., Taxes	200.000,-	217.089,-
Office rent and charges	210.000,-	252.824,-
Office supplies and equipment	115.000,-	189.256,-
Postage & telephone	130.000,-	120.421,-
Miscellaneous & bank costs	20.000,-	15.890,-
	<u>1.095.000,-</u>	<u>1.206.815,-</u>
 <u>Special expenses</u>		
Congress	300.000,-	299.523,-
Executive Committee	75.000,-	128.210,-
Commissions	120.000,-	123.174,-
Special missions	65.000,-	59.899,-
Administrative publications & bulletin	80.000,-	86.880,-
Special publications	190.000,-	180.832,-
Trainee Summer School	50.000,-	50.000,-
Unesco contract	42.000,-	42.000,-
Miscellaneous & except. fees	20.000,-	55.529,-
	<u>942.000,-</u>	<u>1.026.047,-</u>
 <u>Periodical Indexing Project</u>		
Wages, taxes & Soc. Security	919.000,-	937.410,-
Office rent & costs	157.000,-	317.954,-
Office supplies	120.000,-	144.054,-
Postage	70.000,-	67.701,-
Travel & Sundries	70.000,-	26.764,-
Publication of annual volume	10.000,-	9.448,-
	<u>1.346.000,-</u>	<u>1.503.331,-</u>
	<u>3.383.000,-</u>	<u>3.736.193,-</u>
 <u>INCOME</u>		
a) <u>FIAF as such</u>		
Subscriptions	1.750.000,-	1.970.723,-
Selling of FIAF publications	25.000,-	3.945,-
Bank interests	43.000,-	46.035,-
Unesco contract	42.000,-	42.000,-
b) <u>P.I.P.</u>		
Subscriptions	635.000,-	934.073,-
Bulgarian grant	116.000,-	116.000,-
Sales of annual volume	10.000,-	2.820,-
	<u>2.621.000,-</u>	<u>3.115.596,-</u>

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1979.

FIAP MEMBERSHIP FEES (in Swiss francs)

	<u>1978</u>	<u>1979</u>
Mexico/UNAM		
+ Torino		2.500,- S.F.
+ Beijing (paid in May 79 but lost in Bank - now received)		2.500,-
Brazzaville		350,-
Caracas		350,-
+ Paris - Cinémathèque Universitaire	350,-	350,-
Sydney	350,-	350,-
Tehran		350,-
	700,-	7.100,- Sw.Frs
		(=132.753,- B.F.)

P.I.P. SUBSCRIPTIONS

U.C. Los Angeles		190,-
+ Ottawa / NFA		1.250,-
Washington/L.C.		1.550,-
+ Washington/AFI		1.460,-
N.I.B./Firenze		1.000,-
+ Lund Studenters Filmstudio		1.000,-
+ University of Sydney		500,-
		6.950,- Sw.Frs
		(=118.557,- B.F.)

+ The payment of those archives reached us in the first weeks of 1980.

APPENDIX 4.

KARLOVY-VARY / XXXVI GENERAL MEETING

BUDGET PROPOSAL FOR 1981

EXPENSES (in Belgian francs)

<u>Current expenses</u>	<u>Expenses 1979</u>	<u>1980</u>	<u>1981</u>	
Staff salaries	322.450,-	345.000	490.000	*
External work fees	80.885,-	110.000	40.000	
Social security, Insur., Taxes	217.089,-	225.000	255.000	
Office rent & charges	252.824,-	225.000	240.000	
Office supplies & equipment	189.356,-	130.000	190.000	
Postage & telephone	120.421,-	135.000	145.000	
Miscellaneous	15.890,-	20.000	15.000	
	<u>1.206.815,-</u>	<u>1.190.000</u>	<u>1.375.000</u>	
 <u>Special expenses</u>				
Congress	299.523,-	300.000	315.000	
Executive Committee	128.210,-	75.000	130.000	
Commissions	123.174,-	150.000	150.000	
Special missions	59.899,-	65.000	65.000	
Administ. public. & Bulletin	86.880,-	85.000	95.000	
Special publications	180.832,-	190.000	250.000	
Summer School	50.000,-	50.000	50.000	
Miscellaneous	55.529,-	20.000	20.000	
	<u>984.047,-</u>	<u>935.000</u>	<u>1.075.000</u>	
 <u>Periodical Indexing Project</u>				
Wages & taxes	937.410,-	1.005.000	1.650.000	
Office rent & costs	317.954,-	320.000	415.000	
Supplies	144.054,-	130.000	150.000	
Postage	67.701,-	80.000	84.000	
Travel & sundries	26.764,-	40.000	50.000	
Publication annual volume	9.448,-	904.000 (2 Yrs)	475.000	
	<u>1.503.331,-</u>	<u>2.479.000</u>	<u>2.824.000</u>	
			<u>5.274.000 BF</u>	
			=====	

* 2 people instead of 1

INCOME FORESEEN IN 1981

FIAF as such

Subscriptions : 46 members à SF 2.850 (131.100 SF)	2.228.800 BF	
24 observers à SF 400 (9.600 SF)	163.200	
	<u> </u>	2.392.000
Bank interests		40.000
Sale of FIAF publications		60.000
		<u> </u>
		2.492.000

Periodical Indexing Project

Subscriptions to film cards	700.000	
Subscriptions to TV cards	300.000	
	<u> </u>	1.000.000
Sale of 1979 & 1980 volumes		1.782.000
		<u> </u>
		2.782.000
		<u> </u>
		5.274.000 BF
		=====

APPENDIX 5.-

REPORT FROM THE FIAF CATALOGUING COMMISSION

FIAF CONGRESS - JUNE 1980 - KARLOVY VARY

1. Film Cataloging.

We are happy to announce that the manual Film Cataloging was published in late 1979 by Burt Franklin, inc. The manual, a compendium of cataloging and control practices from FIAF member archives, is now available from the publisher:

Burt Franklin, inc.
235 East 44th Street
New York, New York 10017
USA

The cost is \$17.95 (US) per copy. All members and observers should by now have received a complimentary copy from the FIAF Secretariat.

The reviews of our publication appearing in the American press have thusfar been quite favorable. They describe the book as "easy-to-read and well-organized" and cite the bibliography and appendices, including examples and articles from various archives, as especially valuable. "They [the FIAF Cataloging Commission] have produced a treasury of information . . . that will be most useful to beginning and experienced catalogers alike. . . . Film Cataloging will undoubtedly prove to be an aid to the International Federation of Film Archives in furthering its aim toward a common approach to film cataloging."

2. Study on the Usage of Computers for Filmcataloguing.

This work, containing the experiences of seven member archives in this area, has now (1979) been published by FIAF and is available from the Secretariat at a cost of \$ 4 (US) per copy. All members and observers should have already received a complimentary copy from the Secretariat. Of the 200-250 copies which were originally printed, about 150 copies remain

for sale. The Commission intends to prepare press releases for both publications and asks for the help of every member and observer in publicizing them and making them known to interested parties in your countries. We would be very pleased if sales are high, for we would thereby not only share our knowledge and publicize FIAF, but might also earn some income for the FIAF treasury as well.

3. Glossary of Filmographic Terms.

Unfortunately the difficulties in preparing translations for this work, mentioned in last year's report at Lausanne, remain to be solved. Direct translations of terms are often difficult if not impossible to achieve, and the work progresses slowly. We have not yet completed the final drafts of the French and German versions, and are still seeking means of providing the Russian and Spanish language versions. Recently, the American Film Institute promised that a member of their staff, who is Spanish speaking, will provide the first draft translation for that language, and we hope to be able to report a more positive result next year in Rapallo. Once we complete work on the five languages, we will publish the glossary, and then work toward the inclusion of the remaining FIAF member languages for future editions.

4. Bibliography of Filmographic Sources.

Thanks to the cooperation of members and observers, and most especially to the work of Mrs. Gebauer of the Deutsches Institut für Filmkunde, work on this important publication is proceeding more rapidly, and we hope to distribute a final draft for your review and comment at next year's meeting in Rapallo. After our request at last year's meeting, Mrs. Gebauer received 24 responses which she has now incorporated into her draft. We still lack, however, responses from several countries, and we ask again for your cooperation, requesting that replies be sent, as soon as possible, but before October 1, 1980, to:

Deutsches Institut für Filmkunde
Department FILMARCHIV/Dorothea Gebauer
Schloss Biebrich
6200 Wiesbaden
Federal Republic of Germany

We ask this even though we know that the preparation of responses is a difficult task, for we believe that a knowledge of filmographic sources is essential to the work of cataloging and to many other functions within an archive. Thus the more complete the work becomes, the more useful it will ultimately be to FIAF members and observers.

In compiling this international filmography list, the Commission has decided that "national filmography" should be defined

broadly enough to include any source which contains sufficient filmographic data to be useful as a source of information about a country's national production. Pamphlets, trade catalogues, periodicals, and unpublished files may all be included when considered valuable by a member or observer. A copy of a letter from Mrs. Gebauer, which gives the questions she would like you to answer, is attached. For those of you who have already answered, and have included unpublished files in your responses, please let Mrs. Gebauer know by October 1, 1980 if you do not want her to include reference to these materials in our published work. We want to comply with your wishes in these matters, but hope that we can assume you would like this information included if you do not respond.

5. Proposed International Standards for Film Cataloguing.

The Commission foresees as its next major task the preparation of rules which can be recommended as an international standard for film cataloguing. Although we might wish to delay this difficult work, we believe that standards, recognized and sanctioned by FIAF, are urgently needed for several reasons:

(1) Computerization, which requires extreme standardization is coming more and more within the reach of archives, and with it comes greatly increased possibilities for effective international cooperation and communication.

(2) Unesco, with whom we now have a formal B Status relationship, has charged us with this responsibility in its 1980 recommendations for the preservation and safeguarding of moving images.

(3) Developing countries which are just beginning cataloguing work are begging us to provide them with rules which they can rely upon to be practical, useful, and conforming to internationally agreed upon standards.

(4) In the absence of action in this area by FIAF, other organizations, including IFLA, have produced internationally sanctioned sets of rules for film cataloguing which do not meet our needs, and which we believe will cause grave problems for archives and other institutions who, without experience but with good intentions, attempt to follow their precepts. It is not enough for us to point out the weaknesses of these rules. We must work for standards which are both acceptable to us, and, if possible, build upon and supplement the work of IFLA and others.

At our recent meeting in Stockholm, the members outlined the work ahead, and began dividing tasks amongst themselves. We hope to be able to report substantial progress by next year's Annual Congress.

6. Other work.

This year the Commission had the sad duty of discussing a replacement for Mr. Armatys who died tragically last year. A list of possibilities was prepared and will be submitted to the Executive Committee for their suggestions and advice.

The Commission has noticed an important increase in the use of computers by member archives and has therefore decided to offer the topic "Computerization in Archives" as a possible subject for an upcoming symposium. Areas within this general theme which could be discussed include: budget and administrative/management controls, shipping and location controls, booking/loan controls, preservation controls, cataloguing controls, and printing/publishing activities, including the production of filmographies and catalogues.

The Commission wishes to thank Svenska Filminstitutet/Cinemateket for their generous hospitality in hosting the recent meeting of the Cataloguing Commission held in Stockholm, June 3-8, 1980.

Currently the Commission consists of the following members:

Harriet Harrison, Chairman, Library of Congress, Motion Picture,
Broadcasting and Recorded Sound Division
Filip Acimovic, Vice Chairman, Jugoslovenska Kinoteka
Dorothea Gebauer, Deutsches Institut für Filmkunde
Roger Holman, National Film Archive, London
Wolfgang Klaue, Staatliches Filmarchiv der DDR
Rolf Lindfors, Svenska Filminstitutet
Marta Luttor, Magyar Filmtudományi Intézet
Roger Smither, Imperial War Museum

Deutsches
Institut
für Filmkunde

Mitglied der Fédération Internationale
des Archives du Film (FIAF)

6200 Wiesbaden-Biebrich, Schloß
Postanschrift:
Postfach 5129, 6200 Wiesbaden 1
Telefon: 061 21/6 90 74-75
Fernschreiber: 4-186 639
Telegramme:
Filminstitut Wiesbadenbiebrich
Wiesbadener Volksbank EG 3
(BLZ: 510 900 00) Kto.-Nr. 891 703
Postscheckamt Frankfurt/Main
(BLZ: 500 100 60) Kto.-Nr. 18661-601

May 1980

RE: NATIONAL FILMOGRAPHIC SOURCES

Moving images are an expression of the cultural identity of peoples and, because of their educational, cultural, scientific and historical value, form an integral part of a nation's cultural heritage. After WORLD WAR II in more than 40 countries of the world film archives have been established to safeguard the moving images not only of national origin but also international film classics. Most of them are linked together in the INTERNATIONAL FEDERATION OF FILM ARCHIVES (FIAF/FEDERATION INTERNATIONALE DES ARCHIVES DU FILM, Bruxelles).

Since archives grew and grew cataloguing of the preserved film material becomes more and more a necessity. FIAF formed special commissions for preservation, documentation, copyright, cataloguing etc. and that is the main point of our letter.

We, that means members of the CATALOGUING COMMISSION of FIAF of different countries undertook the task to elaborate a HANDBOOK FOR FILM-CATALOGUING, which will be published in the nearest future, as a practical guide.

Among others the COMMISSION decided that it is necessary for cataloguing of a film to know something about filmographic sources of the different countries. It is not only a recommendation of FIAF to all countries but also of UNESCO to States to make the necessary arrangements to ensure that the institutions responsible for safeguarding and preserving the moving image heritage take the following measures

- a) to establish and make available NATIONAL FILMOGRAPHIES AND CATALOGUES OF ALL CATEGORIES OF MOVING IMAGES AND DESCRIPTIONS OF THEIR HOLDINGS, seeking, where possible, the standardization of cataloguing systems; these documentary materials would together form an inventory of the country's moving image heritage
- b) to collect, preserve and make available for research purposes institutional records, personal papers and other material that document the origin, production, distribution and projection of moving images.

The FIAF-CATALOGUING COMMISSION tries to collect all available information about national filmographies of as many countries as possible to publish them for international use.

For this reason we ask for your support:

Please answer our following questions:

Do you know anything about the existence of filmographies of your country? Title of publication, publisher/editor, year of publishing?

What categories of filmographies exist? (Silent films, sound films, documentary films, newsreels, genre etc.)

Which times do the filmographies cover? (From 19 - to 19 ?)

Do the filmographies contain detailed or short credits!

Is it a general filmography with film historical aspects?

Do the filmographies contain check-lists, description of contents?

What is the language of the filmographies?

Is it a trade paper or a year book?

Are PERIODICALS available in your country which give filmographic informations and who publishes them?

We know we ask a lot of you but we consider it as desirable to get as many informations as possible on this subject. We thank you for all kind of information you are able to provide for us. Please send your answer as early as possible to

Deutsches Institut fuer Filmkunde
Department FILMARCHIV/Dorothea Gebauer
Schloss Biebrich
6200 Wiesbaden, Federal Republic of Germany.

With kind regards

(Dorothea Gebauer)
Member of FIAF-CATALOGUING-COMMISSION

APPENDIX 6.-

REPORT FROM THE FIAF DOCUMENTATION COMMISSION

FIAF CONGRESS - JUNE 1980 - KARLOVY VARY

1. Meetings. The commission met in Sofia in June 1979, immediately after the FIAF Congress, and held one joint session with the initiating committee for the General History of Cinema. The P.I.P. subcommission met in Amsterdam in November 1979 and in Bruges in May 1980. The set designers subcommission met in Berlin in August 1979. The full commission plans to meet again in the spring of 1981.

2. Projects under way:

a) The Classification of Film and Television Literature by Michael Moulds was published by Aslib in April 1980. It is available at a special price for FIAF members, £7.00 in the UK and £8.75 overseas, from Aslib Publications Division, 3 Belgrave Square, London SW1X 8PL. An earlier version was distributed to FIAF members as a recommendation of the commission. The scheme is already being applied at the Nederlands Filmmuseum, the Filmoteca Nacional de Espana, the television collection of the Dansk Filmmuseum and the Australian Film Institute. The commission believes it is time to hold a workshop for the librarians and documentation workers who are interested in the special problems in the classification of film and television literature. We are considering plans to hold the workshop in the spring or summer of 1981. We envision a five day session at a cost of \$300 US per participant, including fees and staying costs. An inquiry is being sent to our members to determine the degree of interest, but meanwhile we'd be glad to get an indication at the Congress.

b) FIAF Directory of film and television documentation sources. The revised second edition, edited by Brenda Davies, has been completed and will be published by FIAF in the near future. It will be available for sale to nonFIAF institutions as well as being sent to our members.

c) UNESCO feasibility study for an international documentation center. Under a FIAF/UNESCO contract, the feasibility study was completed by Karen Jones and Frances Thorpe and was submitted by the deadline of October 15. Although it was well received, we are still waiting to find out whether UNESCO has the intention to follow it up.

d) International directory of cinematographers, set- and costume designers. The manuscript for the volume covering GDR (1946-1978) and Poland (1908-1978) was turned over to the publishers in Munich in October 1979, and is expected for publication in 1980. Meanwhile, the incomplete material for volume 2 of the internal FIAF publication on the designers of Finland and France was sent to the members, lacking the information which was lost in the post. This material will be reconstructed and will appear in the second volume to be published by the Munich house.

e) International directory to dissertations on cinema. Our members have responded very well to the request to collaborate with this project. A deadline has now been set for the end of 1980. Information about dissertations whose authors have received their academic degree by the end of the year should be sent to Eileen Bowser in New York, who will collate it and hand it over to Raymond Fielding for his use in the next edition of the directory. All contributors will receive free copies. Please continue to collect the information after the end of the year, for future editions.

f) International index to film and television periodicals. The 1978 volume of the International index to film periodicals has been published for the first time by FIAF itself, in May 1980. Our members have received an invoice for it at cost price. Sales of the volume are being handled by our London office for the UK and Europe, by St. Martin's in New York for the U.S., and by our FIAF colleagues, the National Film Archive in Canberra, for Australia. The 1979 volume will be distributed in the U.S. by the American Film Institute. The help of our FIAF members is very greatly appreciated, and will surely make possible higher sales than we could hope to achieve without it. The member archives have agreed to do it at no more than their handling and advertising costs. Preparations are well advanced for the 1979 volume, and FIAF expects to be able to publish it by September 1980. However, it was decided to delay the publication of a volume of the television index until we can determine our success at self-publishing. When it is published, it will combine two or more years in one volume. Additional space has been taken in our London office to accommodate the work of the television index project and the publication of the annual volumes. At the recent meeting of the P.I.P. subcommission, the subject headings for television were revised. Subscriptions to the card service are currently as follows: 31 subscriptions to film series A, 5 subscriptions to film series B, and 26 subscriptions to television.

3. New projects:

The Documentation Department of the British Film Institute has begun to prepare and issue on a regular basis fact sheets covering two topics: current British cinema statistics and current British cinema legislation. It has been suggested that other archives should undertake this work for their own countries if it is not already being done. If enough archives were able to produce such material, it might be the basis of a very useful small annual publication. The commission is studying the questions of methodology for this project. It would be of interest to find out whether our members would find this kind of information useful on an international basis.

The commission would welcome comments and proposals for its work.

4. Commission membership:

We regret to announce the resignation of Brenda Davies, one of the founding members of the commission and its first president, elected at the combined documentation-cataloguing commission founded in London in 1968. The commission would like to express its appreciation for her many years of dedicated service. The Executive Committee has appointed Jana Vosikovska, of the documentation department of the National Film, Television and Sound Archives of Canada (Ottawa) to the vacant position in the commission.

Eileen Bowser

APPENDIX 7.-

R e p o r t

of the activities of the Preservation Commission of FIAF in 1979/80

In October 1979 the Preservation Commission discussed in Bruges the manuscript of a compendium of conservation and restauration of all audiovisual media of the 9 chapters of the book. 3 were okay and 6 have to be changed, especially of some formulations which are not understandable for laymen. Final discussion will take place in France, perhaps in October of this year and the book may be ready for printing we hope in spring next year. The problem is a very long time which is needed for translation and correction of the english version of the book which is written in four languages. It is a popular version of the scientific publications which were distributed during last years - except the Preservation of Magnetic Tapes. This popular version is destined for archives which have no trained staff for preservation, especially young archives in developing countries.

We had hoped that we could distribute the Tape Manual (scientific version) to the members of the General Assembly in Carlovy Vary. Unfortunately 1/2 pages have now to be translated, respectively corrected. The book will be distributed in autumn of this year to all archives. The Commission has seven members as usual, but we cannot work without the assistance of scientists of many countries which helped us. The book is written by fourteen authors. Five of them are members of the Commission, the others are scientists which worked for FIAF without any payment. Therefore the sessions of the Commission, especially in this stage, cannot be restricted to the members of the Commission only, but must include at least the authors which come from scientific institutions. In these days it is a problem for the archives and the FIAF to finance this, but I hope the Executive Committee may find a way to enable the Commission to finish this important work.

Volkmann

APPENDIX 8.-

PROPOSAL FOR A NEW EDITION OF EMBRYO

Last year FIAF conducted an inquiry among the contributors to "Embryo" asking whether they would be willing to make it available to observers and to film scholars. As not all of the original contributors were willing to agree to this, it cannot be made available.

As a result of this inquiry, we would like to propose a new edition. It is needed for other reasons as well. Our members have acquired more films, new members have joined FIAF since the earlier edition was printed, and the research work of recent years has greatly improved our identification of the early films. The new edition would be compiled with the understanding that the information it contains would be made available to all FIAF members and observers and to the public as well. It will cover our holdings of the short silent fiction film.

It will not include information that an archive does not wish to make public. There would be nothing to indicate what other archive might have been the source of the material, and no indication of the kind of material held. The introduction would explain the work and the goals of the FIAF archives, leading to better understanding of our problems for the film scholars who use our holdings. The user would be asked to write to the individual archive to find out whether viewing copies were available on a specific title.

Since the last edition of "Embryo," the Motion Picture Section of the Library of Congress in Washington became a member. Their enormous holdings in the paper print collection would make a new edition of "Embryo" an extraordinary size, but since Kemp Niver's Motion Pictures from The Library of Congress Paper Print Collection 1894-1912 already exists as a reference, we would propose to leave them out and refer the user to this publication. There are other films in the Library of Congress which are not part of the Paper Print Collection, and they could be included in "Embryo."

The Department of Film of The Museum of Modern Art in New York is willing to take on this task if enough FIAF members are interested in the project. If sufficient interest is expressed at this congress, we will follow it up with a letter of inquiry asking who will cooperate and what are the estimated number of films to be listed by each archive. We would then send out forms for listing films in the appropriate quantity to each participating archive. The information would be collated and checked and prepared for publication by the Department of Film. Free copies would be sent to all contributors.

We believe that the new "Embryo" would be useful to our members, and even more, it would be a valuable contribution to the work of film history and research. We welcome your comments and advice.

Eileen Bowser

APPENDIX 9.-

PROPOSITIONS POUR DES PROGRAMMES CIRCULAIRES A DISTRIBUER
AUX PAYS MEMBRES DE LA FIAF

1. A l'occasion de 1300 anniversaire de la fondation de l'état bulgare la Cinémathèque nationale bulgare propose divers programmes de films. Les programmes peuvent être prévus pour une durée d'une semaine, d'une décade et de deux semaines. Les programmes seront accompagnés par des listes des dialogues en langue étrangère. Les films seront sous-titrés si possible. On enverra des prospectus et des photos pour assurer la publicité.

PROJET DE PROGRAMMES:

1. Rétrospective du film bulgare.
2. Succès remarquables du film bulgare, les années soixante et soixante-dix.
3. Programme "Roses d'or" - films primés aux festivals nationaux
4. Films bulgares primés aux festivals internationaux
5. Des court-métrages bulgares primés à l'étranger
6. Rétrospective du film d'animation bulgare
7. Rétrospective du documentaire bulgare
8. Programme composé de court-métrages de fiction
9. Rétrospective de l'oeuvre de:
 - a/ réalisateurs
 - b/ acteurs
 - c/ jeunes réalisateurs
 - d/ jeunes acteurs
10. Films pour les enfants
11. Les sujets historico-révolutionnaires dans le film bulgare
12. La migration dans le cinéma bulgare

Remarque:

Les programmes de long-métrages seront accompagnés de court-métrages convenables.

La Cinémathèque nationale bulgare pourrait assumer la tâche d'organisateur et de coordinateur de la distribution des programmes des films bulgares en Europe, ainsi qu'en d'autres continents en coopération avec les cinémathèques respectives.

II. La Cinémathèque nationale bulgare désirerait présenter aux spectateurs bulgares des films de cinématographies peu connues chez nous - comme par exemple Belgique, Hollande, Suisse, Autriche, Danemark, Suède, Finlande, Norvège, Grèce, Turquie, RFA, Canada, Australie, Amérique Latine, Asie, Afrique.

On s'intéresse à:

1. Rétrospectives représentatives
2. Périodes dans le développement du cinéma national/décennies ou autres/
3. Rétrospectives de l'oeuvre de cinéastes célèbres
4. Films primés aux festivals nationaux et internationaux
5. Ecoles nationales et tendances
6. Programmes de court-métrages
7. Perspectives - films de jeunes réalisateurs
8. Cinéma expérimental

La Cinémathèque nationale bulgare est prête pour collaborer avec une ou plusieurs cinémathèques, ainsi qu'avec le Secrétariat de la FIAF pour l'organisation et la distribution des programmes