

FIAF XXXVII
Rapallo
Minutes

TABLE OF CONTENTS

Approval of the agenda	FEDERATION INTERNATIONALE DES ARCHIVES DU FILM
Approval of the minutes of the last General Meeting	
Report of the Secretary of the Federation for the year 1980	
Report of the Treasurer of the Federation	INTERNATIONAL FEDERATION OF FILM ARCHIVES
Report of the Administration Committee	
Report of the Preservation Committee	
Discussion of the agenda and voting rights of the members present	
Agenda for the year 1981	
1981	
1982	
1983	
1984	
1985	
1986	
1987	
1988	
1989	
1990	
1991	
1992	
1993	
1994	
1995	
1996	
1997	
1998	
1999	
2000	
2001	
2002	
2003	
2004	
2005	
2006	
2007	
2008	
2009	
2010	
2011	
2012	
2013	
2014	
2015	
2016	
2017	
2018	
2019	
2020	
2021	
2022	
2023	
2024	
2025	
2026	
2027	
2028	
2029	
2030	
2031	
2032	
2033	
2034	
2035	
2036	
2037	
2038	
2039	
2040	
2041	
2042	
2043	
2044	
2045	
2046	
2047	
2048	
2049	
2050	
2051	
2052	
2053	
2054	
2055	
2056	
2057	
2058	
2059	
2060	
2061	
2062	
2063	
2064	
2065	
2066	
2067	
2068	
2069	
2070	
2071	
2072	
2073	
2074	
2075	
2076	
2077	
2078	
2079	
2080	
2081	
2082	
2083	
2084	
2085	
2086	
2087	
2088	
2089	
2090	
2091	
2092	
2093	
2094	
2095	
2096	
2097	
2098	
2099	
2100	

Minutes of the
XXXVII GENERAL MEETING

3-4 may 1981

RAPALLO

TABLE OF CONTENTS

Adoption of the agenda	3
Approval of the minutes of the last General Meeting	4
Budget: adoption of the budget for the year 1982	29
Commissions: report of the Cataloguing Commission	6
report of the Documentation Commission	7
report of the Preservation Commission	5
Confirmation of the status and voting rights of the members present or represented.	1
Congresses: the next ones: 1982	20
1983	21
1984	24
Discharge of the administration of the outgoing Executive Committee	30
Election of the new Executive Committee	30
Exclusivity Right (art. 104)	27
Financial report of the year 1980	5
Membership questions:	24
Admission of new members	24
Admission of new observers	25
Statement on the role of film archives	25
New Projects: proposals	13
Open Forum:	
Enquiry on viewing facilities for research in film archives	32
FIAF Bulletin	33
Diffusion outside of FIAF of the publication from the Symposium on Selection in Film Archives	34
Methods of preparing films for shipment between archives	35
Problem of travel costs to FIAF congresses in distant countries	35
Projects and Publications underway:	
Embryo 3	11
International Bibliography on the Cinema	11
Spanish version of the Handbook for Film Archives	12
Brighton Symposium	12
Atlas for identification of slapstick actors	12
Summer School on Film Documentation	13
Relations with archives in developing countries	17
Relations with other international organisations	18
Relations with UNESCO	15
Report of the President on behalf of the Executive Committee	4
World film history project: report	14

TABLE OF APPENDICES

1. List of participants.
2. Report of the Executive Committee.
3. FIAF accounts and balance sheet for the year 1980.
4. Report of the Preservation Commission.
5. Report of the Cataloguing Commission.
6. Report of the Documentation Commission.
7. Proposal to establish a group of "sponsoring" members for the P.I.P.
8. B.F.I. proposal to take over the International Indexes to Film and T.V. periodicals.
9. Enquiry on viewing facilities for research in FIAF archives.
Enquête sur les facilités d'accès aux collections des membres de la FIAF dans des buts de recherche et d'étude.
10. Projet: Nouvelle édition du catalogue des films muets de long métrage (C.R.B. Bruxelles).
11. List of deleted or postponed projects, submitted for re-examination.
12. Communication relative au projet de l'Histoire Générale du Cinéma.
13. Statement on the role of film archives.
Déclaration sur le rôle des archives du film.
14. Budget proposal for 1982.

Formal opening (Mr Klaue in the chair)

Dr Cincotti, host of the Congress, started by welcoming all the present delegates to FIAF's 37th Congress. He was very happy that so many archives (all the members but one) had accepted the Cineteca Nazionale's invitation and he regretted all the more that one member - the National Film Archive of DPRK - was still having difficulties to receive a visa to enter Italy, in spite of all its efforts, and of course those of the Cineteca Nazionale and the FIAF Executive Committee. Mr Cincotti said this very unfortunate and frustrating incident (due to bureaucratic slowness) would hopefully be settled in the next few hours.

He then warmly thanked the Mayor of Rapallo for the generous hospitality that was offered to FIAF in this town and wished everyone a pleasant stay and a fruitful meeting.

Dr Cordanno, Mayor of Rapallo, also addressed a few words of welcome to all the delegates, to which President Wolfgang Klaue replied by thanking him in the name of FIAF. He underlined that this was the 4th Congress in its history the Federation was holding in Italy, with the biggest ever participation (more than 100 delegates from about 60 film archives). He ended by reading a telegram of welcome from the Italian Minister of "Turismo & Spetacollo" to the FIAF General Assembly.

1. CONFIRMATION OF THE STATUS & VOTING RIGHTS OF THE MEMBERS,
PRESENT OR REPRESENTED

Mr Daudelin, the Secretary-General, read out the list of those present (annex 1) indicating in each delegation the name of the voting delegate (underlined):

Amsterdam	Nederlands Filmmuseum	<u>J. de Vaal</u>
Beijing	Film Archive of the P.R. of China	<u>Kong Lian</u> Hsu Hou-Li Ho Tsen Kan <u>V. Pogacic</u> <u>W. Klaue</u> <u>E. Orbanz</u> H. Prinzler <u>H. Paraianu</u>
Beograd	Jugoslovenska Kinoteka	<u>I. Molnar</u>
Berlin (DDR)	Staatliches Filmarchiv der DDR	<u>P. Fernandes-Jurado</u>
Berlin (DDR)	Stiftung Deutsche Kinemathek	<u>R. Edmondson + H. Schou</u>
Bucuresti	Arhiva Nationala de Filme	<u>H. Garcia Mesa</u>
Budapest	Magyar Filmtudomanyi Intezet es Filmarchivum	Pastor Vega <u>O. Alho</u>
Buenos Aires	Fundacion Cinemateca Argentina	<u>J. Mannerkorpi</u>
Canberra	National Film Archive of Australia	<u>L. van Leer</u>
Habana	Cinemateca de Cuba	<u>D. Aldor</u>
Helsinki	Suomen Elokuva-Arkisto	<u>I. Monty</u>
Jerusalem	Archion Israeli Leseratim	
København	Det Danske Filmmuseum	

Lausanne	Cinémathèque Suisse	<u>F. Buache</u>
Lisboa	Cinemateca Portuguesa	<u>J.M. Costa</u>
London	The National Film Archive	<u>D. Francis</u>
London	Film Department / Imperial War Museum	<u>A. Fleming</u>
Madrid	Filmoteca Nacional de España	<u>F. Soria</u>
		<u>C. Gautier</u>
Mexico	Cineteca Nacional	<u>F. del Moral Gonzales</u>
Mexico	Filmoteca de la UNAM	<u>M. Gonzales Casanova</u>
Milano	Cineteca Italiana	<u>G. Comencini</u>
Montréal	Cinémathèque Québécoise	<u>R. Daudelin</u>
Moskva	Gosfilmofond	<u>M. Strotchkov</u>
		<u>V. Tikhonov</u>
		<u>S. Khomutov</u>
New York	Department of Film / Museum of Modern Art	<u>E. Bowser</u>
		<u>J. Gartenberg</u>
		<u>J. Stenklev</u>
Oslo	Norsk Filminstitutt	<u>S. Kula</u>
Ottawa	National Film, Television and Sound Archives	<u>P.K. Nair</u>
Poona	National Film Archive of India	<u>J. Levy</u>
Praha	Ceskoslovensky Filmovy Ustav / Filmovy Archiv	<u>C. Alves Netto</u>
Rio de Janeiro	Cinemateca do Museu de Arte Moderna	<u>J. Kuiper</u>
Rochester	Dept. of Film / International Museum of Photography at George Eastman House	<u>G. Pratt</u>
		<u>G. Cincotti</u>
Roma	Cineteca Nazionale	<u>A. Baldi</u>
Sofia	Bulgarska Nacionalna Filmoteka	<u>T. Andreykov</u>
Stockholm	Cinemateket / Svenska Filminstitutet	<u>A.L. Wibom</u>
		<u>R. Lindfors</u>
Tirana	State Film Archive of Albania	<u>A. Hoxa</u>
		<u>S. Pone</u>
Torino	Museo Nazionale del Cinema	<u>M.A. Prolo</u>
Toulouse	Cinémathèque de Toulouse	<u>A. Borde</u>
Warszawa	Filmoteka Polska	<u>R. Witek</u>
		<u>T. Pacewicz</u>
Washington	Motion Picture, Broadcasting & Recorded Sound Division / Library of Congress	<u>P. Spehr</u>
		<u>H. Harrison</u>
Washington	Archives / American Film Institute	<u>L. Karr</u>
		<u>A. Kupferberg</u>
Wien	Oesterreichisches Filmarchiv	<u>W. Fritz</u>
		<u>R. Bienert</u>
Wien	Oesterreichisches Filmmuseum	<u>P. Konlechner</u>
		<u>P. Kubelka</u>
Wiesbaden	Deutsches Institut für Filmkunde	<u>U. Pöschke</u>
		<u>E. Spiess</u>

The delegation from the National Film Archives of the D.P.R.K. (Pyong Yang) was expected to arrive very soon.

Apologies for absence had been received from Mr J. Ledoux (Cinémathèque Royale de Belgique).

With 42 voting members, the quorum was obtained according to article 14 of the Statutes.

Observers

Athens	Tainiothiki tis Ellados	A. Mitropoulos
Bois d'Arcy	Service des Archives du Film du CNC	F. Schmitt
		N. Schmitt
Dacca	Film Institute and Archive of Bangladesh	A. Rouf
Koblenz	Bundesarchiv - Filmarchiv	F. Kahlenberg
Montevideo	Cinematca Uruguay	C. Ferrari
München	Filmuseum / Münchner Stadtmuseum	E. Patalas
Paris	Cinémathèque Universitaire	C. Beylie
Reykjavik	Kvikmyndasafn Islands	E. Sveinsson
São Paulo	Fundacion Cinematca Brasileira	M.R. Galvão
		C.R. Rodrigues de Souza

Apologies for absence had been received from the representatives of Brazzaville, La Paz, Montevideo (SODRE) and Jakarta.

Honorary Members

Three honorary members of FIAF attended the General Meeting: they were Mr H.Volkman, E.Lauritzen and J.Toeplitz.

Visitors

Mr Daudelin also welcomed the representative of Unesco, Mrs M. van Vliet, M. Moulds, editor of the International Index to Film Periodicals (FIAF), H. Schwanda, Bundesministerium für Unterricht und Kunst (Wien), T. Balio and M. Fleckner, Wisconsin Center for Film & Theater Research, C. Cook, Chicago Art Institute / Film Center, B. Karèche, Cinémathèque Algérienne, P. Pimenta, Cinematca de Moçambique.

Finally, the General Meeting adopted the voting procedure set out in the appendix of the Statutes & Rules.

2. ADOPTION OF THE AGENDA

The following agenda was adopted unanimously:

1st session:

1. Confirmation of the status and voting rights of the members present or represented
2. Adoption of the agenda
3. Approval of the minutes of the preceding General Meeting
4. Report of the President
5. Financial report for the year 1980
6. Report of the Preservation Commission
7. Report of the Cataloguing Commission

2d session:

8. Report of the Documentation Commission, including the International Index to Film and Television Periodicals project
9. Projects and publications underway
10. Proposals for new projects
11. Report on the World Film History project (T.Andreykov)

3d session:

12. Relations with UNESCO
13. FIAF's activities in relation with archives in developing countries
14. Relations with other international organisations (FIAT, FIAPF, ICA,...)
15. Future Congresses
16. Adoption of the budget for the year 1982

4th session (reserved to members only):

17. Membership questions
18. Proposal for modification of the FIAF Rules (art.104)
19. Discharge of the administration of the outgoing Executive Committee

5th session (Members and Observers only):

20. Election of the new Executive Committee
21. Open Forum

3. APPROVAL OF THE MINUTES OF THE LAST GENERAL MEETING

The minutes of the 36th General Meeting in Karlovy-Vary were approved, with the following amendments:

- p.17 : The exact name of the Observer archive in Perth is: State Film Archives of Western Australia; and Mr King is not the director but the Chairman of the Film Archives Committee.
- p.18 : Middle of the page, middle of the paragraph:
Read: Mr Cincotti, instead of Mr Comencini.
- p.23 : 3d paragraph, 4th line:
Read: 20.000 instead of 200.000 Lire.

4. REPORT OF THE PRESIDENT ON BEHALF OF THE E.C.

Mr Klaue read out a detailed report (annex 2) on the Federation's Activities during the past year. No discussion on this report was held at this stage because most of the points raised in it would come up for discussion later on the agenda.

5. FINANCIAL REPORT FOR THE YEAR 1980

All the members had received a copy of the accounts and balance-sheet for 1980 (annex 3).

The Treasurer, Mr de Vaal, underlined that, this year, informative notes had been added for a better understanding of the various items quoted. The main financial problem in 1980 was "cash-flow" but this was only temporary and would be solved by a small loan from our own Reserve Fund, approved by the Executive Committee, and thanks to the help of many members who paid their 1981 subscription very early this year. In order to avoid the recurrence of these difficulties, and further to the increase in subscription which is now effective, the Executive Committee tried to effectuate savings wherever possible in the new budget which will be discussed under pt.17.

Another financial problem was caused by the difficulty of the Periodical Indexing Project to establish itself as a self-supporting project/ After serious discussions, the Executive Committee took the important decision that, from 1982 onwards, the deficits in the P.I.P. would no longer be covered by FIAF funds. However, the Documentation Commission will present some alternative proposals for the continuation of this project, under pt.9 of the agenda.

There being no questions from the members on the financial report, the President asked for a formal approval from the General Meeting for both the reports of the Executive Committee and of the Treasurer.

They were approved unanimously.

6. REPORT OF THE PRESERVATION COMMISSION

The Chairman of this Commission, Mr Herbert Volkmann had prepared a written report (annex 4) which had been distributed. The President asked for comments and questions on this report.

Mr Karr asked whether Mr Volkmann could comment on the results of the transfer test from film to electronic media and back to film which the Commission had initiated with Philips Cy in Holland, but Mr Volkmann was unable to do this because, he said, the tests were still running. However, with the help of Philips, demonstrations of the results would be organised as soon as possible in some projection rooms which had the necessary technical facilities (i.e. triple screen, etc...), possibly in various big cities.

Mr Spehr asked if FIAF planned to have prepared a standard test reel, with examples of the full range of different kinds of film from archives, so that this could be used in evaluation of the image quality provided by the different new technologies. He felt that we in FIAF should provide the yardstick of what was acceptable to archivists rather than rely on the manufacturers or other organisations (e.g. Eastman Kodak or SMPTE).

Mr Francis reported that a large range of archive material, illustrating several colour processes including hand-coloured film, had been put through the transfer tests from tape to disc, that had been demonstrated at the Brighton Symposium. He agreed that results for the archive film were different from those of test films.

Mr F.Kahlenberg supported Mr Spehr's request.

Preservation of film as film

Mr Kubelka formally protested against the idea of preserving film by transfer to other media as the job of FIAF, and therefore the main research effort of the Preservation Commission should be the preservation of film as film.

Mr Volkmann replied that no recommendation had been made; they were simply exploring different possibilities in the race against time.

Practical handbook on preservation of film

Mr Daudelin asked the Commission to produce practical recommendations for daily operations, covering such topics as:

- choice of plastic or metal boxes (economic factors, depolymerisation)
- bagging
- hypotests

Mr Klaue asked for help from individual archives as the Commission itself had limited time and finances.

7. REPORT OF THE CATALOGUING COMMISSION

Mrs Harrison, Chairperson of the Commission, had distributed a written report (annex 5) which she summarized verbally. She then asked for questions from the members.

Mr Konlechner asked whether it would not be possible to have the glossary of cataloguing terms published already now in its 3-language (English - French - German) version. He felt this publication would be extremely useful to all those archives who were in the process of computerizing their catalogue.

Having asked for the permission of the archives who are presently working on the Russian and Spanish versions of this glossary, Mrs Harrison agreed that this could be done, hopefully within this year.

Speaking about the Cataloguing Commission of the International Film and Television Council, Mr Kula asked whether the FIAF Cataloguing Commission would not contact them to coordinate its efforts at international standardization with them, but Mrs Harrison said she would first have to refer to the Executive Committee on this move, because all the contacts of the Commission with other international organisations had always been made through the Executive Committee.

Mr Gartenberg, supported by Mr Edmondson, asked whether the Commission planned to update, in the near future, its study on the usage of computers for film cataloguing. Mrs Harrison replied that they would do so eventually but that the Commission felt it was more urgent for FIAF to work on its own rules standardization and come out with these as soon as possible; FIAF members would then have a possibility to create compatible records and try to coordinate their computerization systems.

SECOND SESSION (Mr Pogacic in the chair)

8. REPORT OF THE DOCUMENTATION COMMISSION

Mrs Bowser, the Chairman of the Documentation Commission, commented upon the written report of the Commission (annex 6). She introduced Michael Moulds, the new editor of the International Index to Film Periodicals. She added some details on item II: "Workshop for the Classification of Film Literature" due to be held in Madrid next October, whereupon Mr Soria concluded that Filmoteca Nacional de España was looking forward to receiving the participants of the workshop, and also the members of the Documentation Commission for their next meeting.

Mr Pogacic then asked to come to the most important point of this report: "The International Index to Film & Television Periodicals".

Mr Daudelin, on behalf of the Executive Committee, introduced the discussion as follows:

" The survival of the Periodical Indexing Project (P.I.P.) has been for
" many years the subject of frequent discussions on the Executive Committee
" and also at General Meetings.
" The successive Treasurers of FIAF have always closely followed the economic life of the project and have kept us very precisely informed.
" The Documentation Commission has of course dedicated much time and energy
" to the PIP and its efforts have twice succeeded in saving it almost miraculously, thanks to the generous subventions granted by the National
" Endowment for the Arts in the USA and later by the Bulgarian Government.
" But in spite of these transfusions and (is it necessary to add) the
" exceptional value of the PIP, this big project is very costly and the permanent deficit which follows it now appears too heavy a burden for FIAF.
" Confronted with this situation (i.e. new deficit, sales of cards and
" volumes which seem to have reached a ceiling, inflation, etc...) the
" Executive Committee Meeting in Vienna last October, has once again taken
" stock of the question and, after long discussion, has come to the following decision: "The PIP should not be subsidized by FIAF any more from
" 1982 onwards. The printing of the 1980 volume will be deleted until the
" Congress of Rapallo. The Documentation Commission will prepare a detailed
" report on the various alternatives for the continuation of the project to
" present to the General Meeting".
" The Documentation Commission was of course immediately informed of this
" decision and Mrs Bowser will now present you with the results of all the
" ideas both of the Commission and the Executive Committee.
" Thank you.

Mrs Bowser explained that the Documentation Commission had studied several proposals for the survival of the P.I.P. and had submitted them to the Executive Committee for discussion. The result was that we now had at least 2 alternatives to present.

However, the Executive Committee had agreed that the solution most recommended by the Documentation Commission should be presented first and discussed thoroughly to find what support was for it before going on to the 2d possibility.

All the delegates had therefore received in their boxes a set of papers concerned with the proposal for a "cooperative" or "Group of sponsoring members" of the P.I.P. (annex 7). Mrs Bowser underlined some of the details of this proposal and added that the Documentation Commission recommended it especially in the light of its economy, the continuance of the service and the necessity to keep control of the service for the benefit of its most interested users. She added that already 10 member archives had indicated their wish to participate in the Group of Sponsors, i.e. the archives of Copenhagen, Berlin (SDK), Helsinki, New-York, Oslo, Ottawa, Stockholm, Rome, Wien (F.M.) and Wiesbaden.

This was very encouraging and sufficient to start with, but all additional sponsors were welcome now or later.

Mrs Bowser also said that the Commission had considered raising, for a smaller amount, the subscription fee of all the P.I.P.'s present subscribers, but they had come to a conclusion that some members really could not afford any substantial raise on this, and would then have cancelled their subscription altogether, and this was even worse for the project.

Mr Stenklev then explained why he was strongly in favour of this "cooperative" solution for the P.I.P. They were mainly economical reasons. He stressed that, for small archives, the extra sum they were prepared to set aside as a reserve in case of possible deficit on the project was a small amount to pay for the security of guaranteeing the continuation of the project. Without P.I.P., they would have to find another 1/2 time job in each archive and for most of them it was more difficult to get extra staff than to get extra money. He underlined that the extra sum involved was in fact no more than the cost of copying one and a half black & white film: "on the verge of being petty cash".

Mr Monty also gave his full support to the proposed cooperative, although he said he was disappointed that FIAF as such had decided to stop backing up the P.I.P. which everybody agreed was one of the most useful project of the Federation.

Mr Klaue recalled Mr Daudelin's introduction to this discussion which explained why the Executive Committee had made, in Vienna, the decision that FIAF could no longer subsidize the project from 1982 onwards. Further subsidy to the P.I.P. would mean a cutback for other FIAF activities. He thought this decision should perhaps be ratified by the General Meeting.

Mr Comencini also felt that the General Meeting should vote on this decision which, for him, was a wise decision.

The Secretary-General, referring to art.20 of the Statutes, explained that the Executive Committee had the right to have made this decision which was founded on several serious reasons, but of course the General Meeting was sovereign and could reverse it if the members wished to do so.

Coming back to the proposed "cooperative", Mrs Wibom said her archive wanted to join it because they considered P.I.P. as an extremely valuable project and were not afraid of having to pay more for it, but she was more afraid of the very small budget of the P.I.P. which did not allow for any expansion or investment, e.g. microfilming or other means to make the increasing number of cards more accessible to the users.

Repeating how increasingly valuable this service had become to all the subscribing archives, she therefore urged the still non-subscribing archives to reconsider their decision.

Answering a question from Mr Pogacic to know what would now be the situation of the 8 archives which until now received the cards without payment, Mrs Bowser said this was something to be decided by the cooperative, but the Documentation Commission wished to continue serving them as before because P.I.P. certainly had an obligation to those indexers who did their work without any other recompense, and most of all to the Bulgarian archive which had obtained for us the very large grant from the Bulgarian government.

Mr Spehr objected legal problems to his archive's ability to join the group of "guarantors". He could not formally commit his institution, the Library of Congress, to underwrite the future possible deficit of the P.I.P. for more than his current budget's year. He could however pay a higher fee for the cards.

Mr Edmondson, for the Australian Film Archive, was exactly in the same position.

Prof. Toeplitz took this opportunity to clarify the legal aspects of the proposed solution to save the P.I.P.

Rejecting the word "cooperative" which has a very precise legal meaning, he underlined that the group of film archives willing to guarantee this project could have no legal responsibility. This responsibility remained fully with FIAF which was asked to have enough confidence in the members of the group to believe that they could and would carry the necessary expense and that it would not fall back on FIAF.

The Chairman, Mr Pogacic, then asked Mrs Bowser to present to the Assembly the second alternative solution which was an offer from the Library Service Division of the British Film Institute to take over the project. A document (annex 8) which clearly outlined this proposal had been distributed during the meeting.

Mrs Bowser commented on it by saying that this was certainly a very generous offer from the British Film Institute, which had the advantage of taking all financial worry away from FIAF. Nevertheless, the Documentation Commission wanted to point out the following disadvantages:

- It would no longer be a FIAF project, as it would be run by the BFI Documentation Department (not the NFA).
- The BFI proposal suggests that if the deficit should ever exceed £ 5000, they would have the right to abandon the project, which means there is loss of security.
- There is insufficient control of the project by its users.
- The BFI Documentation Dept. are subscribers to the P.I.P. cards but not users because they have their own system. It is possible that they will want to change both systems to produce a single system which would mean in effect that the 37 subscribers would have to introduce changes for the benefit of a single user.

Finally, it should not be discounted the loss for FIAF of a project that has brought us a lot of prestige in the outside world, and also has brought the members of the Federation to work daily in cooperation with each other. The Documentation Commission is extremely interested in keeping it in that spirit.

Mr Daudelin added however that the document which had been distributed here was only a working document, which could and should be discussed with the BFI, if the members should consider this proposal as interesting. The transfer of the P.I.P. in the hands of the BFI should be the object of a contract, containing at least the 3 following clauses:

- that the BFI cannot stop the project without informing FIAF at least 2 years in advance;
- that the BFI should not modify the present system of indexing without consulting FIAF;
- that a joint committee FIAF-BFI be established to supervise the project.

The problem of FIAF indexers who would still be asked to contribute their work even though the Index is no more a FIAF project, should be negotiated with the BFI, and FIAF could set forth this voluntary contribution.

Mr Toeplitz added a 4th clause which, in his mind, should also be included in a possible agreement with the BFI, i.e. that in all documents published by the BFI in the frame of the P.I.P., it should be mentioned that FIAF was the initiator of the project.

Mr Karr then asked Mr Francis if, to his knowledge, the BFI had some plans to computerize their indexing system, and Mr Francis answered he thought they would as soon as they could raise the funds for it.

Mr Nair, underlining that this was a project of great interest to all FIAF archives, felt that it should remain a FIAF project even if some agreement was made with the BFI, and he urged more members to subscribe to it.

To conclude the discussion, Mr Pogacic said it was time to come to a vote and decide on one of the two proposals presently on the table.

The 1st, as summarized by Mr Toeplitz, read as follows:

" In view of the declaration of the following 10 archives willing to do their utmost to cover the possible deficit of P.I.P. in 5 years to come, based on the budget presented here in Rapallo at the 37th FIAF Congress, the General Meeting decides to continue the P.I.P. as a FIAF project. "

The 2d proposal to be submitted to vote was drafted as follows:

" The General Meeting authorizes the Executive Committee to negotiate with the BFI the transfer of the Periodical Indexing Project under the following conditions:

- The system of indexing should remain unchanged (or subject to consultation with FIAF).
- If the BFI intends to abandon the P.I.P., it should inform FIAF at least 2 years before the intended date of abandon.

- FIAF will participate in the editing committee of the P.I.P.
- In future editions of the P.I.P. it will always be stated that the project was initiated by FIAF. "

The chairman said he would first submit proposal 1 to the votes of the Assembly, because it was recommended by the Documentation Commission. Proposal 2 would only be voted upon if the first one did not obtain the majority of votes.

Results of the vote for proposal 1 were:

Yes	25
No	--
Abstentions	8

Proposal 1 (the P.I.P. to remain a FIAF project with the help of a group of "guarantors") was therefore carried.

Later on, two other members decided to join this group. They were: Archion Israeli Leseratim and Oesterreichisches Filmarchiv.

9. PROJECTS AND PUBLICATIONS UNDERWAY

The chairman asked each archive in turn to comment on the seven following projects or publication which they had undertaken for FIAF:

a) Embryo 3 (New-York)

Mrs Bowser recalled that her archive had undertaken to prepare a new edition of the holdings of FIAF members in the short silent fiction films. This publication was to be made available also outside FIAF. A questionnaire had been sent to the members and observers asking about how many films they expected to enter in this catalogue.

36 archives had replied with the given number
6 said they had no such films
2 declined to make their holdings public
21 had not yet answered, and Mrs Bowser urged them to do so as soon as possible.

The necessary forms were now being sent by Mr Magliotti, responsible for this project, to the archives and Mrs Bowser expected a period of one year to receive them back, plus another year to complete the project.

b) International Bibliography on the Cinema (Bucuresti)

Mr Paraianu explained the reasons for the slow progress of this project. The 1974 edition was at last ready and would be sent out to all members in a few weeks' time. But the following volume, covering the years 1975 - 1979, suffered from a severe lack of cooperation from the FIAF colleagues.

The following members, without which the publication could not be finalized, had still not sent one form back to Bucharest for the envisaged period:

Washington (Library of Congress), Rome, Copenhagen, Helsinki, Wiesbaden and Wien, and in Latin America: Mexico, Rio de Janeiro, Habana, Caracas and Lima.

Mr Paraiianu urged these members to send in their participation to this publication which his archive would otherwise have to abandon, because it could be only as useful and comprehensive as the cooperation of the FIAF members would allow.

c) Spanish version of the Handbook for Film Archives (Mexico - F.U.)

Mr Gonzales Casanova reported that the translation of the Handbook into Spanish was now completed and that he was only waiting for FIAF's authorization to publish it as a special issue of the CIDUCAL Bulletin. He would then distribute it free to all Spanish speaking organisations dealing with film preservation and also one copy free to each FIAF affiliate.

Mr Klaue felt FIAF should be grateful that another organisation was willing to pay for this publication (just as Unesco was paying for the French version) and that it was perfectly satisfactory as long as appropriate acknowledgments were made to FIAF and that there was a finalized exchange of letters setting out that there should be no changes, and the rights and conditions had been agreed.

d) Publication of the Brighton Symposium papers on Early Cinema (London NFA - FIAF Secretariat)

Mr Francis reported that the delay in publishing these papers was due to the fact that one had thought preferable to correlate the information on the 660 + films which had been screened so that there would be a valuable record of film details, credits, etc...

However, this enormous work was now almost terminated even if incomplete, and Mr Francis hoped to be able to give the text to the FIAF Secretariat in Brussels for publication by the end of this year.

Mr Pogacic thanked Mr Francis for this very valuable work and said the members were all anxiously waiting to see it published.

e) Atlas for the identification of slapstick actors (Prague - New-York)

Mrs Bowser explained that this project was still going on, which Mr Levy confirmed, but he added that the main obstacle to its completion was that Mr Caslavsky in Prague had great trouble in finding good photographs which were indispensable to illustrate this atlas.

f) Enquiry on viewing facilities for research in FIAF archives (Los Angeles)

The results of this enquiry, compiled by Mrs Bowser, had been distributed to all members here in Rapallo (annex 9).

However, as Mr Rosen had not yet arrived, it was decided to postpone discussion on this project until the Open Forum.

g) Summer School on Film Documentation (AFI - Washington)

Mr Karr explained that, due to severe restrictions in the budgets of the National Endowment for the Arts in the United States, the project to organize this Summer School in Los Angeles in 1982 had to be postponed. AFI - Beverly Hills hoped to be able to organize it in 1983 if they could raise the necessary funds.

10. PROPOSALS FOR NEW PROJECTS

Only one new project had officially been proposed to FIAF this year. It was a proposal from Cinémathèque Royale de Belgique to publish a new edition of the Catalogue of Silent Long (over 1000 meters) Films in the FIAF archives. A letter from Mr Ledoux describing this project had been distributed to the participants (annex 10).

The General Meeting unanimously agreed on this proposal and Mr Karr added that he would like to see the period covered in this catalogue to extend until 1935, to include all silent films. Mr Daudelin said he would convey this wish to the Belgian archive.

A list of deleted or postponed projects (annex 11), which had at some time been undertaken by FIAF archives, had been circulated to see whether some of them should raise new interest or be tackled from another angle.

Mr Borde immediately said that Cinémathèque de Toulouse was ready to start anew with project n 7: "Questionnaire on the programmation of archives' cinemas". This was agreed.

Mr Klaue said that project 5: "Inquiry on the collections of non-fiction films in the FIAF archives" had been completed by Staatliches Filmarchiv der DDR in 1969, and was published in the minutes of the New-York Congress of that year. He also said that project 11: "Filmographical Sources for film identification and cataloguing" was now a project of the Cataloguing Commission (cf. report of the Cataloguing Commission).

Mr Daudelin then encouraged the members either to take over some of the abandoned projects or to propose new projects for the benefit of all the film archives, taking advantage of the spirit of cooperation which luckily prevailed amongst FIAF members.

Mr Pogacic formally closed the session at this juncture.

THIRD SESSION (Mr Francis in the chair)

May 5, 9.30-13.00

11. REPORT ON THE WORLD FILM HISTORY PROJECT

Mr Francis introduced the subject by reminding the members of its background, saying that Mr Todor Andreykov had first introduced this project to the General Meeting at Brighton in 1978 and, at the time, it was unanimously agreed that members should give practical assistance to participating historians.

It was also agreed that FIAF appoint two representatives who would attend the Management Committee of the project. The representatives were: Robert Daudelin and Freddy Buache. They will be replaced this year by Vladimir Pogacic and Raymond Borde, who are invited by the Bulgarian archive to attend the next meeting of the Management Committee in Varna in June. If members wished to clarify any points about the project, they should raise them with the official FIAF representatives.

Mr Andreykov was also asked to keep the General Meeting informed about the development of the World Film History Project and he therefore distributed a written report (annex 12) to all the members. He commented briefly on it and asked for questions from the floor.

Mrs Wibom said she wanted to speak in her capacity of head of a "national team" who had now withdrawn from this project because they felt that, during the last two years, it had diverged very much from the ideas presented to FIAF in Brighton. Reading Mr Andreykov's report, she thought the situation might perhaps be reversed but she still wanted to put him some questions:

- What is the competence of the newly created body (paragr.1) in the field of encyclopedic works? How does it relate to the various other Committees which are in charge of the project.
- There are now 112 participating countries. - She would like to see a list of those.
- Under what methodology are working the 64 national teams which already started drafting their text, since no approved methodology has yet been presented to the various participants ?
- Why did not the members of the Management Committee receive the minutes of their General Assembly in Sofia (June 1980) ?

Mr Andreykov endeavoured to answer all of these questions, explaining how the project was structured and agreeing that there were still some weaknesses and uncertainties as regarded the methodology of the project. He hoped however that the Initiating Committee which was meeting next June in Varna would be able to settle these problems.

Mr Pogacic also underlined the important contradictions which he had encountered in the various documents which the national teams had received regarding the methodology of this World Film History. He also entirely agreed with Mrs Wibom's other remarks and said he would convey all these questions at the Varna meeting of the Initiating Committee.

Mr Cincotti, while agreeing with Mrs Wibom and Mr Pogacic that many problems remained to be solved, felt that the question of methodology could impossibly be answered here and that it was anyway beyond FIAF's involvement in this project.

He also raised the point of the participation of the FIAF archives in the work of the national teams of historians and felt a little surprised that, for instance, Cineteca Nazionale had never been approached either to collaborate in the team of Italian historians or even to collaborate with this team for the viewing of films, consultation of documents, etc...

Mr Francis closed the discussion by asking the two official FIAF representatives on the project's Management Committee to bring all these problems to the Varna meeting and to report back to the FIAF membership. This was agreed.

12. RELATIONS WITH UNESCO

Mr Klaue summarized for the General Assembly the discussions which took place at the Executive Meeting on this topic.

The Executive Committee believes that the next task for FIAF is to work on the implementation of Unesco's recommendation on the preservation of moving images, which had been adopted at the last General Conference of Unesco in Belgrade. All the delegates had now received the official text of this Recommendation.

Mr Klaue listed some possibilities:

- to organize a symposium on this topic at FIAF's next Congress in Mexico;
- to support regional conferences on the creation of film archives in countries where they do not yet exist;
- to support the establishment of pilot archives and training centres in undeveloped areas, like the Cuban project in the Caribbean;
- to develop the training of film archivists, either on a collective or individual basis;
- a documentation centre on the preservation of moving images. The British Film Institute had submitted a proposal which was still being examined.

Mr Pogacic reported on the Unesco 21st General Conference which he had attended in October 1980 on behalf of FIAF. He recalled that the Recommendation on the preservation of moving images had been adopted unanimously (153 Unesco member States) with some oral reservations on paragraphs 11 and 12 (deposit of foreign production) from India, Japan, U.S.A., France, Austria, Switzerland, U.K. and Canada, but without any written amendments.

He addressed his thanks to the Secretariat of Unesco (and especially Mrs van Vliet, Mrs Raidl and Mr Bolla) whose help had been invaluable during the 5 years of preparation of this Recommendation, and also to Mr Kula and Mr Klaue whose participation in this task had also been decisive.

Mr Francis then gave the word to the representative of Unesco, Mrs van Vliet. She started by conveying the best wishes of Unesco's General Director to FIAF and, following up on Mr Pogacic's report, she gave an outline of what actions should now be taken to implement the Unesco Recommendation, on the one side by Unesco itself and on the other side, by the various interested countries on a national level.

1°) Unesco could envisage:

a) Operational actions, such as:

- Undertaking possibility studies, sending consultants, providing assistance to some countries to help them setting up an archive for moving images.
- Providing equipment to newly established archives in developing countries.
- Granting some fellowships for training or assisting in the organisation of training courses.

b) Studies and exchange of information

- Stimulate research and provide assistance to Institutions which are doing the research.
- Give financial support for specialized publications (e.g. the Handbook, the Preservation Manual, etc...)
- Support the organization of regional seminars which are particularly important in some developing areas. Plans are being set up to organize such seminars in Asia (India?), East-Africa (Mozambique) and Latin-America (Mexico).

Mrs van Vliet advised those new archives in developing countries, interested in receiving assistance from Unesco, to get in touch with their national commission of Unesco, taking with them the Unesco Recommendation and asking the national commission for help in getting through their request to Unesco-Paris.

2°) Impact of the Recommendation on the national level

Mrs van Vliet recalled that the Recommendation is addressed to the member-States which are invited to "take all the necessary steps, including the provision to officially recognized archives of appropriate resources in terms of staff, equipment and funds, to safeguard and preserve effectively their moving image heritage".

The impact of this Recommendation will of course not be immediate; it will depend on the action taken by the different groups in the countries concerned. It must therefore get through to these groups and this is where FIAF certainly can help. It will also depend on the action taken by other non-governmental organisations such as the International Council of Archives, the International Federation of Television Archives (FIAT), etc...

Unesco hopes that by a concerted action of these N.G.O.s, a larger part of the moving image heritage can be saved.

Mr Francis thanked Mrs van Vliet for her clear account of the situation and asked for comment or questions from the members.

Mr Garcia Mesa gave some details on the planned pilot archive to be built in Havana, which will serve as training center not only for the Caribbean but also for many other Latin-America archives and even some African organisations which had already applied.

Mr Kula wondered whether FIAF's relations with Unesco shouldn't also be established with their "General Information Program Department" which supports archives and libraries. This department was already negotiating a contract with ICA to draft a "set of guidelines on appraisal practices for moving image records" (in other words: selection practices) and Mr Kula would be asked by ICA to draft this document which, he thought, could be very useful also for FIAF.

Mr Francis underlined that the next item on the agenda also related in some ways with Unesco and he asked Mr Klaue to introduce it.

13. FIAF's ACTIVITIES IN RELATION WITH ARCHIVES IN DEVELOPING COUNTRIES

Mr Klaue briefly reported on some specific projects in this field, on which the Executive Committee had started to work.

They were:

- A more active membership policy, by establishing informational contacts with potential archives, and by increasing the Secretariat's file of addresses of such organisations principally in developing countries.
- Support to the regional seminars, organized with the help of Unesco, in Asia, Africa and Latin-America.
- Training activities, either collective (the SFA der DDR is ready to organize a 4th basic summer school for archive personnel either in 1983 or 1984) or individual: the Executive Committee is trying to set up a series of individual "stages" of trainees from newly established archives in developing countries in some FIAF archives which had expressed their willingness to receive a trainee. However this was a project which would give good results only if it was carefully prepared and the candidates were well chosen.

- Nomination of FIAF experts for developing countries: Unesco had asked for names of experts who might be available to act as consultants in different aspects of archival work in specific countries. Mr Klaue asked the members, if they felt there were such specialists in their archives, to send in names (with qualifications and languages spoken) to the FIAF Secretariat. The Executive Committee would then try to establish a comprehensive list to hand over to Unesco.

Mr Strotchkov reported that, in the frame of Gosfilmofond's activities to disseminate cinematographic culture and to help developing archives, they had dubbed or subtitled in Spanish 15 important Soviet films which they were ready to give to film archives in Latin-America to be screened in filmclubs, universities, etc... on a non-commercial basis. Gosfilmofond could, if needed, prepare a similar set of prints in other languages for distribution in other regions, e.g. Africa and Asia.

Mr Francis and Mr Gonzales Casanova having thanked Mr Strotchkov for this very generous offer, Mr Andreykov took this opportunity to recall that all the newly established film archives, especially in Africa, were extremely poor in films and that this was their first and foremost request for help. He therefore made an appeal to the members to try and send some prints of their own national production to these young archives.

Mr Garcia Mesa wanted to underline how instructive and helpful he had found his experience of visiting and working for a few weeks in big archives such as the S.F.A. in Berlin and the Swedish Film Archive. He therefore strongly supported the idea of individual training of staff from developing countries in some more advanced archives.

Mr Edmondson informed the Assembly that, with the help of the Australian Government, his archive was in the process of organizing training in Canberra for some trainees from young archives of South-East Asia.

14. RELATIONS WITH OTHER INTERNATIONAL ORGANISATIONS

Mr Kleue reported on the meeting in Brussels (April 81) between the International Council of Archives (ICA), the International Federation of Library Associations (IFLA), the International Association of Sound Archives (IASA), the International Federation of Television Archives (FIAT) and FIAF, all of these organisations concerned, in a broad sense, with the conservation of audiovisual media; this meeting was organised to consider the possibility of developing collaborative projects in areas of mutual interest.

Mr Klaue, who had chaired the meeting, summarized its conclusions and proposals:

a) Increase the level of information exchange

The participants volunteered to exchange such materials as journals, reports, lists of members, special publications, etc... Representatives should also be invited to attend annual conferences and symposia.

b) Contribute articles to the other organisations' Bulletins

FIAF was invited to contribute articles on film archive problems for the ICA and IFLA Bulletins which had an extremely wide audience (thousands of members). He thought we should seize this opportunity and asked for volunteers.

c) Projects to be submitted to Unesco for support

- Survey on the audiovisual archive situation in different countries.
- Draft international cataloguing rules (list of essential data terms) for audiovisual material.
- Meeting of technical specialists to list the particular problems which audiovisual archives are facing. FIAT volunteered to prepare such meeting.
- Establish a model for training a.v. archivists. Such training was felt to be generally needed in developed as well as in 3rd world countries.
- Publication of a general register of audiovisual archives.
- To undersign a formal statement of the common willingness to cooperate on audiovisual matters, also on the national level.
- To hold such round table meetings regularly.

Mr Klaue asked for comments of the members on this report.

Speaking on behalf of ICA, Prof. Kahlenberg said that the International Council of Archives attached great importance to the collaboration between the above mentioned organisations. He wanted to add one point to Mr Klaue's report, i.e. the problem of free access to a.v. archives for research purposes, which was still seen very reluctantly by broadcasting archives and FIAT. Mr Kahlenberg hoped that international cooperation in this field might make them change their views as regarded access to television productions for research purposes.

Mr Kahlenberg also informed FIAF of the views of ICA's Executive Committee on the relations of national archives with existing film archives regarding the moving image heritage: ICA strongly felt that, in the field of moving images, the national archives should always give priority to the established film archive in all the countries where they existed, and give them assistance rather than compete with them.

Mr Klaue thanked Mr Kahlenberg for this very important statement.

Speaking on behalf of the International Federation of Television Archives (FIAT), Mr Kula reported that our mutual relationship was developing rapidly. As chairman of FIAT's Commission on Technology, he explained that FIAT had a great desire to collaborate with FIAF in the field of research on a storage medium for electronic moving images. FIAT also wished to collaborate with us in developing international standards for moving image documentation.

As for the International Association for Audiovisual Media in Historical research and education (IAMHIST), Dr Fritz informed the members that their next Congress would be held in Vienna in September 1981 with a program that he briefly detailed and which had been distributed to all participants. He invited all the interested members to attend this meeting.

Mr Daudelin then briefly reported that, at the request of CILECT to specify more precisely the relationship of film archives with film schools, the Executive Committee was preparing a questionnaire which would be sent to all members in the next few months.

As regarded the International Federation of Film Producers' Associations (FIAPF), there had been no official contact with this organisation during the last year.

15. FUTURE CONGRESSES

Mexico 1982

Mr Gonzales Casanova gave details of the next Congress which will be organized by Filmoteca de la UNAM in Oaxtepec from June 6 to 13, 1982. Oaxtepec was located 115 km from Mexico.

The topic of the film history symposium had been fixed as: "The forgotten cinema of Latin-America", i.e. Latin-American films or films about Latin-America shot in the silent period.

The proposed theme for the one-day FIAF Symposium was a "Discussion on the Implementation of the Unesco Resolution on the Safeguarding of Moving Images".

Mr Casanova suggested to hold both symposia before the General Meeting so as to benefit from the presence of many Latin-American participants to the II^d Latin-American and Caribbean Seminar for moving image archivists which was being organized in Oaxtepec just before the FIAF Congress. This was accepted.

He also gave some other organisational details on costs, transportation, etc... but these were still not absolutely certain. The FIAF affiliates will all be informed as soon as possible on the important question of costs.

Mr del Moral Gonzales, representative of the Cineteca Nacional in Mexico, declared that his archive was ready to help its colleague Filmoteca de la UNAM to make this Congress a success.

1983

The Secretary-General recalled that, in Karlovy-Vary, several archives had offered to host FIAF archives in the next few years and, in order to clarify the situation, he had written to each one of them to ask for written confirmations and more detailed offers. The Executive Committee had, soon afterwards, received a clear and motivated invitation from the National Film Archive of Australia wishing to hold the 1983 FIAF Congress in Canberra. This morning however, Mrs Wibom had also extended a written invitation from her archive to host the 1983 Congress in Stockholm.

The two Austrian archives had confirmed their invitation for 1984, and the Museum of Modern Art (New-York) for 1985.

The General Meeting therefore now had to make a decision between Canberra and Stockholm for 1983.

Mr Edmondson underlined the various reasons FIAF would have to hold a Congress in Australia:

- 1°) The National Film Archive of the National Library of Australia is the largest film archive in the South-East Asia / Pacific region and its operational standards and concepts owe much to the experience and philosophies absorbed by its staff on study visits to European and American FIAF colleagues in the early 1970's. Yet it must survive a very real physical isolation from those colleagues in representing the FIAF ethos and in encouraging preservation-oriented thinking within the Australian film and television industry. The effect of a Canberra congress on the morale of Australian film archivists, and on the level of preservation - consciousness in the Australian film community would be highly significant.
- 2°) Small film archives have been established, or are coming into being, in many countries near Australia: New Zealand, Papua New Guinea, Indonesia, Malaysia, the Philippines. Representatives of some have already visited our Archive for training purposes. An Australian congress would be a most important encouragement to these bodies and, in some cases, might result in important effects on their governments' film preservation policies, as a congress is visible evidence of the strength and magnitude of film archive activity worldwide. Representatives of neighbouring countries can visit Australia more economically than Europe or America: the congress would be the first significant occasion to draw these regional bodies together and would encourage subsequent regional contact and more rapid growth.
- 3°) An Australian congress is likely to involve the interest of government film bodies and the Australian film community to a very high degree - as an unusual occasion not likely to be repeated for many years its interest is proportionately heightened. Similarly, by providing a point of reference against which to gauge film preservation activities and needs in Australia the congress is likely to prove a strong stimulus to the development of archive work in Australia.

4°) It is true that for many (though not all) delegates travel costs would be higher than usual. At the same time, however, the air routes to Australia offer many possibilities for breaking journeys to visit colleagues in new archives in Africa, the Pacific and Asia - in pursuance of FIAF's policy of encouraging archives in developing countries. It is also felt that travel costs are not so high that most archives could not, with adequate notice, make advance allowance for them in their budgets for this occasion. However, most congresses are held in Europe or North America so that travel costs for members in southern countries - and this especially includes Australia - are disproportionately high every year. FIAF is now a global organisation and it seems appropriate that, as a matter of policy, the location of future congresses should in some measure recognise that fact. A congress in Australia would help to do this.

He also proposed to take advantage of the facilities of the National Library of Australia which has its own computer, also used by the Film Archive, to concentrate the Symposium on "Automation in archives", and particularly: computerized cataloguing.

After having answered some questions about costs which, apart from the air fares for the delegates living in Europe and on both sides of the Atlantic, would not be higher than at any other FIAF Congress, Mr Edmondson concluded by saying: "Our archive is, as it were, an outpost of FIAF. We feel that we are representing the FIAF ethos to people in this part of the world, who have no other way of knowing why film preservation matters, what its standards should be and on what assumption it should work. And they have got to believe us. On that one occasion, we would very much like it that they have fifty other countries to believe!"

Mr Francis then gave the floor to Mrs Wibom to detail her invitation to hold the 1983 Congress in Stockholm. Proposed dates were: any time in May. The Congress would be held at the "Filmhuset" in Stockholm, the seat of the Swedish Film Institute and Cinemateket. The proposed theme for a Symposium was: The filmarchive's position within other cultural institutions, its role in education, its relations with television, universities, etc... Do the archives have a responsibility to keep film history alive, and if we do, who is our public and how do we do it? The Cinemateket would be ready to invite several specialists from outside FIAF to this Symposium.

As regards costs, there exist in Stockholm a wide range of hotels and restaurants and the delegates would have to make their choice following their own possibilities and means.

A long discussion then followed about the problem of air fares to Australia which, as the Chairman Mr Francis underlined, was the one most influential factor on the decision that had to be taken now.

Mr Pogacic and Mr Stenklev both stressed that, however great was their desire to accept the Australian invitation, they would never be able to convince their Board of Directors to allow them an expensive travel to Canberra just one year after the expensive Congress in Mexico, especially in this period where all archives had to face severe cutbacks in their budgets.

Mr Francis finally called for a vote to be taken with the following results:

- . for the Congress in Australia 10
- . for the Congress in Stockholm 25+

(Observers did not take part in the vote).

Mr Daudelin abstained because he refused to take part any longer in a debate, coming back every year now, which revolved around ticket prices to go to Congressess. He felt it was time to establish some form of rule for coping with this particular situation, because a vote was clearly not a satisfactory solution to this problem.

Mr Francis agreed and added that such a vote which had just been taken was embarrassing to all of us and he felt that FIAF had a moral obligation, if that would be possible, to reserve a future date for a Congress in Canberra, e.g. 1986; anyway, to leave that slot available.

The General Meeting agreed on this recommendation.

1984

Dr Schwanda, head of Filmdepartment at the Austrian Ministry of Culture and Education, formally invited FIAF to hold its 40th Congress in Vienna, in 1984. This Congress would be jointly organized by both the Austrian Filmarchiv and Filmmuseum, with the full support of the Ministry represented here by Dr Schwanda.

Several themes were proposed by the delegates from Vienna for the Symposiums to be organized during that Congress, i.e.:

- The film production of the Habsburg Empire.
- Daily preservation issues - seminar and demonstrations.
- Independant cinema and film archives.

No decision was made yet as to the final choice of themes.

Mrs Mitropoulos also renewed her invitation to hold one of FIAF's future Congresses in Athens, but the Secretary-General reminded her that the Executive Committee needed to receive a written invitation to be able to take it into consideration. And the years 1982 to 1986 had already been reserved by other members, as explained here above.

FOURTH SESSION (reserved to Members only) (Mr Klaue in the chair)

16. ADOPTION OF THE BUDGET FOR THE YEAR 1982

This point was postponed until the 5th session, to allow the observers to attend the discussion on the budget.

17. MEMBERSHIP QUESTIONS

Having confirmed the number (42) of voting members present, Mr Daudelin outlined the procedure for deciding upon the:

a) Admission of new members

The only candidature which the Executive Committee unanimously recommended to the General Assembly this year was that of:

Cinemateca Uruguay (Montevideo)

As a general remark, Mr Daudelin said that the application of Cinemateca Uruguay, which had very carefully been examined by the Executive Committee, met the requirements of FIAF Statutes and Rules governing admission. He then summarized the history of this archive from its founding time in 1952, its time as a Member in the 1950's to 1963, its readmission as Observer in 1978 and the visit by Mr David Francis to Montevideo in 1979.

All the delegates had received a little brochure which testified to Cinemateca Uruguay's extensive activities among which "preservation" was now predominant. They had bought some expensive land outside Montevideo and had embarked on a two-year construction project which would provide them with the most modern film preservation facilities in Latin-America. Their holdings (more than 5000 titles) comprised a very important collection of Uruguayan films as well as a large collection of foreign titles.

Cine Arte del Sodre, FIAF's other Observer in Montevideo, was also recommending their admission as full Member.

The extensive screenings organized by Cinemateca Uruguay were all strictly non-commercial. Mrs Cristina Ferrari, their representative at the General Meeting, answered several questions from the Members on this point.

Having designated Mr Gartenberg, Mr Prinzler and Ms Gauthier as poll scrutineers, the General Assembly voted by 39 votes for
2 votes against
1 abstention,
to admit Cinemateca Uruguay as a member of FIAF.

Mrs Ferrari expressed her gratitude to the Assembly and looked forward to a renewed fruitful cooperation with the other members.

b) Admission of new Observers

Mr Daudelin informed the General Assembly that the Executive Committee had admitted one new Observer since the last Congress:

the New-Zealand Film Archive (Wellington)

a newly established archive, directed by Jonathan Dennis whom many archivists already have met. It was still a very small organisation, working on a very tight budget, but the dedication of its staff and the manifold cooperation which it had managed to bring together in New Zealand for its creation, let to believe that it would grow and establish itself rapidly.

Mr Edmondson said that the Australian Film Archive was very glad to see them join FIAF because they already did some admirable work and deserved encouragement.

c) Reconfirmation of Members and Observers

The Secretary-General stated that, in the course of the year the Executive Committee had reconfirmed the status of the following archives: Cinémathèque Suisse, Stiftung Deutsche Kinemathek, Cinematca Portuguesa, American Film Institute Archives.

The reconfirmation of the film archives in Istanbul and in Pyong Yang was still being examined, but it was expected that the reconfirmation of the Film Archive of the D.P.R.K. could be completed as soon as the Korean delegation had arrived in Rapallo.

Mr Daudelin also said that the Executive Committee had confirmed the status of all the present FIAF observers, except those in Lyon, Cairo and Caracas who had failed to send in their annual report.

These reports had been asked for again and the Executive Committee hoped to receive them before its next meeting.

d) Statement on the role of film archives

The Secretary-General recalled that, at the last General Meeting, in Karlovy-Vary, following a discussion on the danger of wild proliferation of film archives (see K.V. p.27-29), the Executive Committee had been entrusted with the task of drafting a concise, relatively solemn declaration of principles on the role of film archives. These papers, as drafted by Mr Stenklev and approved by the Executive Committee, had now been distributed to all the delegates for discussion (annex 13).

Mr Stenklev set out to explain the reasons which led him (and the Executive Committee) to formulate this text in the words which the members now had before them. The general idea was not to draft a declaration to be sent out all over the world, but to provide a tool to those archives in the countries where they feel it is needed to protect themselves, mainly against the scattering of official funds to spurious cinematheques.

Mr Klaue having asked for comments on the wording of this declaration, Mr Comencini said he agreed with it, but Prof. Toeplitz felt it was too long, too much matter of fact and not solemn enough for a "declaration of principles".

Mr Edmondson and Mr Spehr agreed with Mr Toeplitz. Also Dr Cincotti, although he admitted that the contents of this text answered to what had been decided in Karlovy-Vary.

Mr Karr asked to delete part of a phrase in page 2, line 13: "very often from the same budget which provides money for film archives", because that line could be interpreted by so-called "Cinematheques" as an attack upon them. Mr Karr would rather have that the impact of the document remain the same and yet that it can be accepted also by the "cinematheques". It would be easier for the film archives to use it to their advantage.

Mr Cincotti however (if one did not decide to reformulate the whole text), preferred to leave that line because it corresponded exactly to reality.

Mr Borde insisted on the urgency of issuing such declaration. Proliferation of cinematheques was also a growing problem in France and the Ministry of Culture was asking for some kind of official document to define once and for all the role of true archives versus "cinémathèques de projection". This document, he felt, should be published as soon as possible.

Professor Toeplitz proposed as a compromise that the General Assembly accept the contents of the proposed declaration but that a small group be designated to reword it in a more concise version to be discussed and finalized by the Executive Committee without waiting for another year.

President Klaue however said that the General Meeting had to give its agreement to a new text, that it was too important to be issued by the Executive Committee alone.

After Mr Stenklev had proposed to call it a "Statement" instead of a "Declaration", because he felt it was no more than that, a tool in the hands of some members who had asked for it in Karlovy-Vary, and having accepted Mr Karr's suggestion to suppress a few words on page 2, Mr Klaue put the following two alternatives to the vote of the Assembly:

- To publish the document, now called "Statement on the role of film archives" as distributed in Rapallo, with deletion of a line as suggested by Mr Karr.

Results : 33 votes for.

- To reformulate the declaration in a more concise form and to present it to the next General Meeting.

Results : 2 votes for.

- Abstentions : 8.

Mr Cincotti having insisted on a rewording of the text by the Executive Committee, Mr Klaue said this should be asked to the new Executive Committee and he urged those who were not satisfied with the first proposal to submit a new draft.

18. PROPOSAL FOR MODIFICATION OF THE FIAF RULES (art.104)

Mr Klaue introduced the discussion by citing the following letter which had been sent to all members of FIAF two months ago:

" You will recall that, following our discussions of Torino (1975) and Mexico (1976) regarding the difficulty in applying article 104 of the FIAF Rules (Exclusively rights), the article in question was modified by the General Meeting.

" But this article, it seems, is still causing problems to many members of the Federation, especially in countries where there are more than one member. The Executive Committee has therefore examined the article again, trying to make it more precise. Its members however were not able to reach a consensus on the final text of such a new modification; consequently they would like all members to study the following two proposals before discussion in Rapallo. In each case, this is a new paragraph that would be added to the now-existing text.

" 1. Proposal of Cineteca Italiana / Milano

" Add the underlined words :

" "Each member shall enjoy an exclusive right within its own national territory (Where several members exist within a given country, each of them enjoys a full exclusive right) :

" a) to receive and to act as intermediary for all films sent by other FIAF affiliates to its country;

" b) to acquire any film or any collection of publications, documents or objects relevant to its work.

" Any approach however etc.... relevant details."

" 2. Proposal from the Film Department - Museum of Modern Art / New York

" Add at the end of article 104 :

" "When there are two or more members in a given country, it is their responsibility to agree on procedures governing exclusivity rights within their country and, if necessary, to inform FIAF at large of such procedures. However, the exclusivity right may not be used to interfere with the international relationships of another member in the same country. "

He then asked the two members who had drafted the proposed amendments to explain their position.

Mr Comencini said he was happy for this opportunity which was now given to the General Meeting to express, by a formal vote, its clear opinion on the Exclusivity Rule, and its enforcement in countries where several FIAF members were established. This was the case, at present, in 7 countries + 3 countries with observers. He recalled that the Statutes (art.4) granted the exclusive right to all members throughout the territories of their country, and that it had been admitted that each member paying a full subscription should also fully enjoy all the rights of membership.

Cineteca Italiana had felt that art.104 was not clear enough, since it was regularly being infringed by other FIAF members, and Mr Comencini gave several examples of such infringement. He therefore proposed a minor modification to clarify the first words of art.104: "Each member....". Mr Comencini added that, in each of the interested countries, the individual members should also make an internal agreement on the procedure to apply art.104 without wronging any one of them.

Mrs Bowser explained that her proposal was intended as a compromise between the position of the archives in the USA and the position in Italy. The U.S. Archives preferred to have the foreign member ask the permission of one member and to take the duty among the US members to inform each other when they considered it necessary. However, realizing that this system does not suit the wishes of the archive in Milano, the New York archive proposes another formulation which allows for variations in the different countries according to what those countries want.

Mrs Bowser added that she had put in an extra proposal (the last phrase) because it cannot be permitted that, using this procedure, one FIAF member should stop the possibility for another member in his country to receive films, for example.

Mr Edmondson having asked what would happen if some archives in a given country can't come to an agreement on the way to share their exclusive right, Mrs Bowser replied it was their absolute duty to come to an agreement since, following art.11 of the Rules, when several members co-exist in one same country, they must have countersigned a declaration by which they formally undertake to collaborate with each other.

Mr Kubelka said he was not sure on how to interpret each one of the proposal. Milano's proposal, he felt, was contradictory in that an exclusive right cannot, by essence, be shared. As for the New York proposal, it may put FIAF members in a difficult position: if there are already 7 countries with several members, we may end up with 7 different handling procedures to deal with.

Mr Kula expended on the basic need to be clear on the intent of art.104 and to first call for a vote on the following question: "Is it the intention of FIAF to bind a member in a country where there is also another member to consult and get the cooperation of that member on everyone of its international activities?" When that is decided, it should not be difficult at all to draft a new rule.

Mrs Bowser agreed that neither of the two proposals submitted to the Assembly was satisfactory and, on suggestion of Mr Comencini, she accepted that both proposals be withdrawn, with the promise however that the Executive Committee go back to the root of the problem once again and try to come up with a more satisfactory formulation of this rule.

President Klaue invited all the interested members to make new suggestions that could help the Executive Committee in this task, and the Secretary-General took this opportunity to once again warn the members against the laxity with which certain members sometimes interpreted the Exclusivity Rule. Much more attention should be paid to the spirit of this rule, by which many problems could be avoided in our relations with our colleagues abroad.

FIFTH SESSION

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Vice-President Bowser chaired this last session.

16. ADOPTION OF THE BUDGET FOR THE YEAR 1982

The Treasurer Mr de Vaal shortly commented on the budget proposal for 1982 (annex 14) which, he underlined, did not include the budget of the P.I.P. However, following the decision made yesterday that the Periodical Indexing Project should legally remain under the responsibility of FIAF, its budget should formally be approved by the Assembly, even though the financial burden did not rest anymore on FIAF's shoulders.

Mr Kuiper having asked whether the P.I.P. draft budget for 1982 presented under item 8 by Mrs Bowser would simply be added to the FIAF budget, Mr de Vaal replied that it still required some adjustments because of the new system of "guarantors".

Mr Stenklev proposed to entrust the new drafting of the P.I.P. budget to the Executive Committee, on the basis of the figures set out yesterday by Mrs Bowser and in a form which corresponds better to the general FIAF budget, and to approve the proposed 1982 FIAF budget with this provision.

Mrs Bowser put this motion of Mr Stenklev to vote with the following results:

42 votes for
1 vote against (Mr Kuiper).

Mr Kuiper asked that it be noted in the minutes that he was against this procedure because the General Meeting would now be asked to approve a budget which was incomplete.

Mrs Bowser having asked whether there were any questions on the "FIAF" part of the budget, Mr de Vaal referred to the explanatory notes which accompanied this draft budget.

There being no other questions, the draft budget for 1982 was approved, on a show of hands, by 42 votes to 1, with no abstentions.

19. DISCHARGE OF THE ADMINISTRATION OF THE OUTGOING EXECUTIVE COMMITTEE

The President asked the General Meeting to give its discharge to the retiring Executive Committee, and this was agreed unanimously.

20. ELECTION OF THE NEW EXECUTIVE COMMITTEE

The Chairwoman, Mrs Bowser, asked for the permission to turn the chair over to FIAF's Honorary President, professor Toeplitz, during the election for the reason that she would feel more free to make proposals from the floor if she was not sitting in the chair. This was agreed.

To remind the meeting of the procedures for election of Officers and Executive Committee, Mr Toeplitz read out art.18 of the Statutes and articles 25, 40 and 41 of the Rules.

Nominations were then invited and votes taken in accordance with these articles, with results as follows:

<u>President:</u>	W. Klaue	41 yes	<u>elected</u>
		0 no	
		2 abstentions	
<u>Secretary-General:</u>	R. Daudelin	40 yes	<u>elected</u>
		0 no	
		2 abstentions	
		1 not valid	
<u>Treasurer:</u>	J. de Vaal	40 yes	<u>elected</u>
		1 no	
		2 abstentions	

The voting for memberships of the Executive Committee then continued as follows:

8 ordinary members:

David Francis	37	<u>elected</u>
Eileen Bowser	32	<u>elected</u>
Raymond Borde	26	<u>elected</u>
Guido Cincotti	20	<u>elected</u>
Eva Orbanz	20	<u>elected</u>
M.Gonzales Casanova	19	<u>elected</u>
Todor Andreykov	18)	
Mark Strotchkov	18)	tied vote
Anna-Lena Wibom	18)	

L. Karr	17
H. Garcia Mesa	17
S. Kula	14
V. Pogacic	14
F. Buache	13
P. Konlechner	11

In the first revote to elect the seventh and eighth members of the Executive Committee, the result was as follows:

A.L. Wibom	25	<u>elected</u>
T. Andreykov	23) tied vote
M. Strotchkov	23	

The second revote to elect the eighth member of the Executive Committee gave the following result:

T. Andreykov	21	<u>elected</u>
M. Strotchkov	18	

The Chairman then asked for votes on the election of three reserve members with results as follows:

C. Alves Netto	23	<u>elected</u>
S. Kula	21	<u>elected</u>
M. Strotchkov	21	<u>elected</u>

Mr Kuiper and Mr Stenkler whose names had been proposed for election, regretfully declined this nomination because they both expected too much work at their own institution in the coming years to be able to serve usefully on FIAF's Executive Committee.

21. OPEN FORUM

Mrs Bowser, who had resumed the Chairmanship, proposed that the Open Forum begin with some points of information. She gave the word to the delegate of Lisbon to give some news on recent changes at Cinemateca Portuguesa.

Mr Costa started by conveying the greetings of his archive to all the members of FIAF, after its long absence due to problems of restructuration which had now finally transformed Cinemateca Portuguesa into an autonomous body, as well financially as on the administrative level, although it was still a State organisation. It also had new premises, a new cinema and plans were being made to build new modern vaults for colour films in the near future. Mr Costa hoped to receive advice and technical information from his FIAF colleagues who had recently installed such new vaults.

Mrs Bowser then gave the list of proposed subjects for the Open Forum. They would be discussed during the intervals of the elections and as far as time permitted.

They were:

- Enquiry on the viewing and research facilities in film archives.
- FIAF Bulletin. Should it be made available on a wider basis ?
- Wider diffusion of the papers from the FIAF Symposium on Selection in Film Archives.
- Methods of preparing films for shipment between archives.
- Problem of travel costs to Congresses in distant archives.
- To discuss the mandate of the Preservation Commission.

Mrs Bowser then introduced the first item:

a) Enquiry on viewing facilities for research in film archives

Unfortunately, Mr Rosen who had started this project in Karlovy-Vary (cf. Minutes p.22), was not here to comment its results. However, as Mrs Bowser had compiled all the answers received to the questionnaire and had made a written summary (annex 9); she recalled that the real interest of the enquiry was to find out if there was any possibility for the FIAF archives to come together and do something in common in this field, for instance regarding the fees charged for viewing. She regretted not to have been able to make any final statistics of the answers she received, because there were too many different standards cited. She had simply composed a table which seemed to her to go from the least to the most costly access charges.

Mr Daudelin said he found the results of this enquiry very interesting and informative. He wondered whether it could be useful for FIAF to recommend a kind of standard scale of access charges.

Mr Kula however thought that it would be exceedingly dangerous for FIAF to begin recommending scales of viewing charges for researchers. Coming from an organisation which still found it possible to do it free of charge, he certainly would not recommend to his Government to start asking for payment to students and researchers, because the costs for doing film research were already too high. But he admitted that the variation in the situation of each archive were enormous and that this enquiry could usefully serve as reference.

This was also Mr Spehr's opinion; he said this document came out at a very timely moment for the Library of Congress' Film Division which was just now considering the possibility of starting to charge fees for viewing because of the rise of costs.

Mr Daudelin then asked those members who were able to provide videotape copies of films to researchers on their premises to comment on their experience of this service. Were the researchers happy with this solution?

Mr Kula replied that it depended on the type of researcher and the kind of material they wanted to research. Videotapes were perfect for going rapidly through a lot of newsreels, documentaries or informational films. If the researcher is interested in the aesthetic factor of a film, he is of course unhappy when told that he will have to see a videotape copy. But Mr Kula added that whenever possible, when the case needed it and if the costs were not too high, the archive tried to arrange a projection.

Mrs Wibon said her archive's experience was the same as Mr Kula's. In Sweden however, they had also adopted a policy of videotaping one English subtitled copy of every released Swedish film, and this was very useful for foreign researchers wanting for example to select a program.

Mr Kula, strongly approved of the Swedish approach to this problem, recalling that Mr Rosen's main concern was the decision of some archives to charge higher fees for foreign researchers than for national researchers, hereby making the research for the "international" art of the cinema difficult if not impossible.

Mr Karr reported that, in the United States, the National Archives are systematically using videotape for the viewing of newsreels, actuality footage and outtakes. They have a Steinbeck which was simply modified to have a videocamera added to it and they transfer from an acetate negative or a finegrain to a videocopy. They estimate the cost of this to be less than 25% of the cost of making a conventional print. Their users' experience has been quite satisfactory in this regard.

Mrs Bowser thanked the members for their interesting comments and regretfully closed the discussion on this item because too little time was left to discuss the other topics on the list for the Open Forum.

b) FIAF Bulletin

Mr de Vaal announced that Mr J. Kuiper had now joined the Editorial Board of the Bulletin and would be responsible for a new technical column in this publication.

Further to the discussion held at the General Meeting in Karlovy-Vay regarding a wider distribution of the Bulletin to interested people outside FIAF, Mr de Vaal said the Editorial Board had examined the various problems involved, for instance the impossibility to make public the report on Executive meetings which was now part of each issue of the Bulletin, and had come to no conclusion.

Mr Karr, supported by Mr Edmondson, suggested to have all confidential FIAF informations, such as the Executive Committee reports, printed as a separate easily detachable part of the Bulletin, so that the "general information" part of the Bulletin could be circulated more widely.

Eva Orbanz also felt the need or the interest of communicating some of the Bulletin's articles to non-FIAF people. Mr Kubelka agreed with Mr Edmondson that FIAF needed a tool to communicate its ideas, its principles and even its problems to other related organisations and he felt that the Bulletin could serve this purpose. He added that, even though reserved to FIAF affiliates only, a publication such as the Bulletin which was distributed to so many organisations, could not be a place for confidential information anyway.

Mr Spehr and, even more so, Mr Kula warned the Assembly against the danger of being too ambitious and ending up with an academic public Journal on one hand, and another small internal Bulletin for confidential information on the other hand.

Mrs Bowser explained that, besides Executive Committee reports, there were other items that she felt could not be made freely available, f.i. articles quoted from the press or other journals because they might interest other members: we must be careful not to infringe copyright laws. She also wanted to preserve the possibility for the members to be frank when writing on some of their specific problems or activities, which they don't necessarily want to see exposed publicly, etc.

Prof. Toeplitz suggested, as a preliminary measure, to ask the archives when supplying material for the Bulletin to indicate whether they agreed to its being reproduced or circulated outside FIAF archives. He suspected that a great majority of the articles received would be allowed such circulation.

Mrs Bowser then asked for an indicative vote to be taken on the above suggestions:

- | | |
|--|--------------|
| 1°) That no change be brought to the present system - | 1 vote for |
| 2°) No change to the present system of distribution, but authors must indicate simply (some formula to be decided by the editorial board) when they authorize their article to be reproduced - | 21 votes for |
| 3°) The Bulletin to be circulated on a much broader basis, either as a whole or in parts - | 4 votes for |

Mr de Vaal thanked the Assembly for this vote and said it gave the Bulletin's editors a reason to go on and make their decision.

c) Diffusion outside FIAF of the publication made from the Symposium on Selection in Film Archives

At the request of Mr Karr, it was agreed that this new FIAF publication which had just been distributed to the members, could be sold to interested non-FIAF people, if all the participating authors formally gave their permission.

d) Methods of preparing films for shipment between archives

Mrs Bowser raised this question for the reason that very often films that her archive had sent on loan to other archives were sent back in unsatisfactory conditions, for instance: not in their original shipping cases, or with the core missing, or even with some reels missing.

Several members having reported on the same experience, Mrs Bowser suggested that each delegate look into the matter at his own archive and see whether its staff was properly introduced on how to ship films. Mr Klaue supported this proposal but added that, as this seemed to be a serious and common problem, the Executive Committee would try to prepare a set of standard rules for the shipment of films to be circulated to all FIAF archives for their daily use.

e) Problem of travel costs to FIAF Congresses in distant countries

Mr Edmondson asked the Executive Committee in the coming year to seriously consider this problem which obviously did not concern only Australian archives but also the members and observers in Africa, Asia and Latin-America now much more numerous in FIAF.

Mr Stenklev supported this request and recalled that the problem of travel costs to FIAF meetings was even double for the members of the Executive Committee.

Mr Kuiper reported that, in the U.S.A., there were regular meetings of the North-American archives where all kinds of film archival questions were discussed and information transmitted. Maybe this kind of regional meetings could help solve the problem when travel costs become prohibitive, and people who do attend the FIAF meetings will take the responsibility of carrying the information home and meet with their colleagues who cannot travel. FIAF should then, in some ways, support those regional meetings.

The President agreed to submit this question to the Executive Committee and to come back to the next General Meeting with some proposals.

As it was now very late in the afternoon (9 p.m.), and the elections of the Executive Committee just terminated, Mrs Bowser decided to delete the last item on the list for the Open Forum.

CLOSURE OF THE GENERAL MEETING

On behalf of the newly elected Executive Committee, President Klaue thanked the Assembly for their confidence and asked for the cooperation of each and every member and Observer in the work of FIAF during the coming years.

He warmly thanked Dr Cincotti and his staff for their generous hospitality and their efficient organisation of this meeting.

He then invited all the participants to meet on the next day for the second part of the Congress, the symposium on: " THE PRESERVATION OF COLOUR FILMS, A SIMPLE EXAMINATION OF THE PROBLEM AND THE SOLUTIONS CURRENTLY AVAILABLE " and, on May 7-8, for the symposium on: " THE WHITE-TELEPHONE COMEDY IN EUROPEAN CINEMA (1935-1940). "

These two symposiums will be reported on in separate publications.

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RAPALLO XXXVII GENERAL MEETING

ALDOR Dinah, Archion Israeli Leseratim	Jerusalem
ALHO Olli, Suomen Elokuva - Arkisto	Helsinki
ALVES NETTO Cosme, Cinemateca do Museu de Arte Moderna	Rio de Janeiro
ANDREYKOV Todor, Bulgarska Nacionalna Filmoteka	Sofia
BALDI, Alfredo, Cineteca Nazionale	Roma
BALIO Tino, Wisconsin Center for Film and Theater Research	Madison
BIENERT Rudolf, Oesterreichisches Filmarchiv	Wien
BORDE Raymond, Cinémathèque de Toulouse	Toulouse
BOWSER Eileen, Department of Film/ Museum of Modern Art	New York
BUACHE Freddy, Cinémathèque Suisse	Lausanne
CINCOTTI Guido, Cineteca Nazionale	Roma
COMENCINI Gianni, Cineteca Italiana	Milano
COOK Camille J., Film Center, Art Institute of Chicago	Chicago
COSTA José Manuel, Cinemateca Nacional	Lisboa
DAUDELIN Robert, La Cinémathèque Québécoise	Montréal
DEL MORAL GONZALES Fernando, Cineteca Nacional	Mexico
DE VAAL Jan, Nederlands Filmmuseum	Amsterdam
EDMONDSON Ray, National Film Archive/ National Library of Australia	Canberra
FERNANDEZ JURADO Paulina, Fund. Cinemateca Argentina	Buenos Aires
FERRARI Maria Christina, Cinemateca Uruguaya	Montevideo
FLECKNER Maxine E., Wisconsin Center for Film & Theater Research	Madison
FLEMING Anne, Department of Film/ Imperial War Museum	London
FRANCIS David, The National Film Archive	London
FRITZ Walter, Oesterreichisches Filmarchiv	Wien
GALVAO Maria Rita, Cinemateca Brasileira	São Paulo
GARCIA MESA Hector, Cinemateca de Cuba	Habana
GARTENBERG Jon, The Museum of Modern Art/ Film Department	New York
GAUTIER Catherine, Filmoteca Nacional de España	Madrid
GONZALES CASANOVA Manuel, Filmoteca de la U.N.A.M.	Mexico
HARRISON Harriet, Motion Picture, Broadcasting and Recorded Sound Division/ Library of Congress	Washington D.C.
HOXA Abaz, State Filmarchive of Albania	Tirana
HO TSEN KAN, Film Archive of the People's Republic of China	Beijing
HSU HOU-LI, Film Archive of the People's Republic of China	Beijing
KAHLENBERG Friedrich P., Bundesarchiv - Filmarchiv	Koblenz
KARR Larry, Archives/ American Film Institute	Washington D.C.
KHOMOUTOV Sergey, Gosfilmofond	Moskva
KLAUE Wolfgang, Staatliches Filmarchiv der D.D.R.	Berlin
KONG LIAN, Film Archive of the People's Republic of China	Beijing
KONLECHNER Peter, Oesterreichisches Filmmuseum	Wien
KUBELKA Peter, Oesterreichisches Filmmuseum	Wien
KUIPER John, Dept. of Film/ International Museum of Photography at George Eastman House	Rochester
KULA Sam, National Film, Television and Sound Archives	Ottawa
KUPFERBERG Audrey, American Film Institute / Archives	Washington D.C.
LAURITZEN Einar, Honorary Member	Stockholm
LINDFORS Rolf, Cinemateket/ Svenska Filminstitutet	Stockholm
LEVY Jiri, Ceskoslovensky Filmovy Ustav/ Filmovy Archiv	Praha

MANNERKORPI Jukka, Suomen Elokuva - Arkisto	Helsinki
MITROPOULOS Aglaya, Tainiothiki tis Ellados	Athinai
MOLNAR Istvan, Filmarchivum/ Magyar Filmtudományi Intézet	Budapest
MONTY Ib, Det Danske Filmmuseum	Copenhagen
MOULDS Michael, Editor for P.I.P.	London
NAIR P.K., National Film Archive of India	Poona
ORBANZ Eva, Stiftung Deutsche Kinemathek	Berlin B.R.D.
PACEMICZ Tadeusz, Filmoteka Polska	Warszawa
PARAIANU Marin, Arhiva Natională de Filme	Bucuresti
PASTOR VEGA, Cinemateca de Cuba	Habana
PATALAS Enno, Filmmuseum Münchner Stadtmuseum	München
PIMENTA J. Pedro, Cinemateca de Moçambique	Maputo
POGACIC Vladimir, Jugoslovenska Kinoteka	Beograd
PDNE Stavri, State Film Archive of Albania	Tirana
POSCHKE Ulrich, Filmarchiv/ Deutsches Institut für Filmkunde	Wiesbaden
PRATT George, Dept. of Film/ IMP at George Eastman House	Rochester
PRINZLER Hans, Stiftung Deutsche Kinemathek	Berlin B.R.D.
PROLO, Maria Adriana, Museo Nazionale del Cinema	Torino
RODRIGUEZ DE SOUZA C.R., Cinemateca Brasileira	São Paulo
SCHMITT Franz, Service des Archives du Film	Bois d'Arcy
SCHMITT Nicole, Service des Archives du Film	Bois d'Arcy
SCHOU Henning, National Film Archive/ National Library of Australia	Canberra
SCHVANDA Herbert, Bundesministerium f. Unterricht & Kunst	Wien
SORIA Florentino, Filmoteca Nacional de España	Madrid
SPEHR Paul, Motion Picture, Broadcasting & Recorded Sound Division/ Library of Congress	Washington D.C.
SPIESS Eberhard, Filmarchiv/ Deutsches Institut für Filmkunde	Wiesbaden
STENKLEV Jon, Norsk Filminstitut	Oslo
STROTCHKOV Mark, Gosfilmofond	Moskva
SVEINSSON Erlendur, Kvikmyndasafn Islands	Reykjavik
TIKHONOV Vitali, Gosfilmofond	Moskva
TOEPLITZ Jerzy, Honorary Member	Warszawa
VAN DER ELST Brigitte, Secretariat FIAF	Bruxelles
VAN DEN BERGHE Chantal, Secretariat FIAF	Bruxelles
VAN LEER Lia, Archion Israëli Leseratim	Jerusalem
VAN VLIET Margaret, Unesco	Paris
VOLKMANN Herbert, Honorary Member	Berlin Ost
VIBOM Anna-Lena, Cinemateket/ Svenska Filminstitutet	Stockholm
WITEK Roman, Filmoteka Polska	Warszawa
<u>Arrived late :</u>	
BEYLIE Claude, Cinémathèque Universitaire	Paris
KARECHE Boudjemaa, Cinémathèque Algérienne	Alger
KIM YONG SOK, National Film Archive of the D.P.R. Korea	Pyong Yang
JEAVONS Clyde, National Film Archive	London
PAK SUN TAE, National Film Archive of the D.P.R. Korea	Pyong Yang
ROUF, Abdur, Film Institute and Archive of Bangladesh	Dacca

REPORT OF THE EXECUTIVE COMMITTEE
- 1961 -

The period between the 1958 General Assembly convened in London and the 1961 General Assembly convened in London was a period of intense activity for the International Federation of Film Archives. The work of the Executive Committee during this period was to carry out the decisions of the General Assembly and to prepare for the 1961 General Assembly. The work of the Executive Committee during this period was to carry out the decisions of the General Assembly and to prepare for the 1961 General Assembly. The work of the Executive Committee during this period was to carry out the decisions of the General Assembly and to prepare for the 1961 General Assembly.

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INDEX

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REPORT OF THE EXECUTIVE COMMITTEE

- Rapallo 1981 -

The period between the 1980 General Assembly convened in Karlovy Vary and this year's Congress of the International Federation of Film Archives at Rapallo was characterised by a series of remarkable events for the international movement of film archives. One in particular, the 21st General Conference of Unesco, which adopted the recommendation about the "safeguarding and preservation of moving images", has been of historical and lasting significance for the heritage of moving images. There were spectacular events which have drawn the attention of the public more than ever before to the film archives. I would like to remind you of the world-wide campaign initiated by Martin Scorsese on the phenomenon of colour fading as well as the disastrous occurrence at the Cinémathèque Française. For many of us the past 12 months have been ruled neither by historical nor by spectacular events. However crisis and inflation have cast their shadows on the activity of the film archives and FIAF. Living and working conditions have become more complicated. The international price increase for film stock had sweeping and drastic consequences.

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The work of FIAF over the past year has been characterised by the continuation of its specialised and administrative activities. FIAF has continued to develop its reputation and position among international organisations.

The attractiveness of the Federation has remained and interest in joining FIAF is continuously growing.

The Executive Committee has seen its task primarily in the active promotion of the positive trend of development; the implementation of the proposals made at the General Assembly in Karlovy Vary by the members and observers; the emergence of a number of complicated internal economic problems which it sought to resolve and the formulation of the position of FIAF concerning a number of basic questions of audio-visual archives.

UNESCO

It can be noted with great satisfaction that FIAF's relationship with UNESCO, Division for cultural heritage, has developed in a very productive manner. We are very pleased not only by the presence of Unesco representatives at the General Meeting, but also in the permanent contact and the common projects which contribute towards the implementation of the Unesco recommendation about the "safeguarding and preservation of moving images". An agreement with Unesco made a French edition of the "Handbook for Film Archives" possible

and also copies which were allocated free to archives in developing countries. Unesco has offered a contract to FIAF for publication of the technical aspects of the preservation of moving images. At the initiative of FIAF, there will be joint preparations for a regional conference to be held in Asia, with the aim of initiating and promoting archives in that region. Further projects, such as summer schools, individual training of staff from developing countries and setting up a documentation centre for moving images are being discussed.

Vladimir Pogacic, Vice-President of FIAF, represented our Federation at the 21st General Conference of Unesco in Belgrade.

OTHER INTERNATIONAL RELATIONS

FIAF has extended its relations with international organisations which, like our Federation, collect audio-visual material. There was a Round Table discussion with representatives of ICA, IFLA, FIAT and IASA concerning possible co-operation with the aim of implementing suggestions of the Unesco recommendation.

Following a consultation with our members in Italy, FIAF was also a participant in the symposium in Venice on "Il film come bene culturale". At the conference the representatives of FIAF archives made a large theoretical and practical contribution to the issues of the preservation and the restoration of film material.

Membership

The growth of membership is and has been very encouraging. Following a decision of the General Assembly of last year, Executive Committee members visited the archive in Beijing and the Imperial War Museum in London. After positive reports their membership became fully effective.

The Executive Committee accepted the New Zealand Film Archive as observer. The FIAF Secretariat is in contact with archives in Angola, Mozambique, Senegal, Malaysia, the Philippines, Japan, the USA, Tunisia and Morocco. These archives have expressed an interest in FIAF, and it is to be expected that they will take formal steps to apply for the observer status.

In accordance with the mission of the General Assembly in Karlovy Vary, the Executive Committee has drafted a statement on the proliferation of archives, which will be presented here at Rapallo for discussion and adoption.

Reconfirmation of membership has been a continuing topic at the Executive Committee meetings.

The procedure as laid down in the Statutes has proved useful. In a number of cases, additional information had to be sought so that the aims and tasks of individual members agreed with the principles of the policy of FIAF. We should make every attempt to protect members and observers of FIAF against being accused of commercial or illegal activities.

The Executive Committee has taken some initial steps towards an active membership policy, which includes the development of archives, particularly in countries which are not represented in our ranks so far. Leaflets were sent to some 50 potential archives, particularly in developing countries, giving information about the objects and work of our Federation.

The archives in Asia, Africa and Latin America that are already affiliated to FIAF were invited to advise us concerning their basic problems to help FIAF to develop a policy which could extend practical support to these

archives. We hope that some of the measures introduced will prove a real help as, for instance, the preparation for a regional conference for film archives in Asia, the support of a second seminar of the Latin American film archives, the nomination of experts of FIAF for work in developing countries, the publication of a Spanish version of the "Handbook for filmarchives" for the young archives in developing countries. However, we consider it necessary to discuss the future policy of FIAF in the developing countries as a separate item on the agenda here at the Rapallo meeting.

FINANCIAL STATUS OF THE FEDERATION

Between the General Meetings of 1980 and 1981 the Executive Committee convened only one meeting. A second meeting which used to be traditionally convened was dispensed with for reasons of economy. An analysis of the financial situation of FIAF was one of the central themes of the Executive Committee meeting in October last in Vienna, which was hosted by the Oesterreichisches Filmarchiv on the occasion of its 25th anniversary. After lengthy discussions, the only alternative for combatting inflation was to make cutbacks in expenses. In this connection, the Executive Committee passed a resolution which stated that deficits in the "Periodical Indexing Project" were no longer to be covered by the budget of the organisation. The consequences of the resolution, which was difficult to all involved, were dealt with by an adhoc working group. Proposals for the continuation of the P.I.P. will be put for discussion in the report of the Documentation Commission. The members of the Executive Committee consider that, despite the foreseen restrictions, the work of the Federation can be continued without having to make severe cuts or reductions. In this report, we will not discuss further aspects of the activities of the organisation but special items on the agenda will deal with them.

THE SECRETARIAT

We owe it to the Executive Secretary that the FIAF Secretariat has constantly run smoothly in the 10 years of her uninterrupted work. The responsibility of the Secretariat has since increased, as the administrative work load has become larger, and by suppressing one Executive Committee meeting, Mrs van der Elst acquired added duties to keep the communication going.

II

MEMBERS ACTIVITIES

The role and the position of FIAF manifests itself only for a minor part in the work of its elected board and its Secretariat. Our Federation is represented primarily in the activities of its members and observers.

ACQUISITIONS

Annual reports have been received from almost all FIAF archives and have been collated into an impressive book of reports. The reports give figures which speak for themselves and which give evidence of the immense efforts of the film archives to collect and preserve the heritage of moving images and to make it available to present and future generations.

Some 45,000 titles of feature films, documentary films and TV productions have been added to the film collections of FIAF archives last year. This figure reflects an enormous performance of the archives as far as preservation is concerned; however, it is at the same time an expression of the growing reputation and increased confidence shown to the FIAF archives.

The documentation departments of the archives increased their holdings by tens of thousands of books, magazines, hundreds of thousands of stills, posters, manuscripts and publicity material.

STORAGE AND PRESERVATION

Archives in 12 countries set new storage facilities into operation last year. The capacities to master the acquisitions were thus considerably enlarged and the conditions for long-term preservation improved. More than 40 million meters of film material were copied to restore the collections, with a major part of the resources being allocated to duplicating nitrate film.

DIFFUSION OF FILM CULTURE

The activities for the research of film history and the propagation of film culture in the form of publications, expositions and film screenings were continued in all archives with an undiminished commitment and an inexhaustible variety of ideas. Most archives required special subsidies for cultural activities, including film presentations on their premises.

LEGAL POSITION OF ARCHIVES

An encouraging fact is that, in a number of countries, the legal position of the archives has been consolidated by film or archive laws.

PROBLEMS

However, not all the news is pleasant. Archives in many countries have been signalling the impact of the economic crisis on their activities. Inflationary rates swallow up small budget increases. Reductions in the number of staff, the cancellation of projects, travelling restrictions, the discontinuation or delay of investment projects make themselves felt as a consequence of the situation. However, the major, in some cases almost dramatic, restrictions in the preservation programmes, i.e. price increases for film stock, lack of raw film, discontinuation of duplicating tasks, particularly of black and white material, have caused serious difficulties for many archives. A continuing development of this trend poses the imminent danger that part of the heritage of moving images, which for decades has been put into the care of the archives, cannot be saved from destruction. We share the view of one of our colleagues who characterised the situation as the most serious crisis since the establishment of film archives. There are no other art collections, archives, museums or libraries that are hit in such a drastic manner by the impacts of inflation. This is an appeal to all of us to fight this development.

III

CHIEF ISSUES BEFORE THE GENERAL ASSEMBLY

By letting all the positive and negative aspects of last year pass in review, a number of central problems will emerge for the future of FIAF, on which we hope you will make your comments at this year's General Assembly. It is not the Executive Committee that lays down its own scope of activities, but rather the ideas, suggestions and requests of the members and observers which constitute the charge for the elected body of the Federation.

Let me raise only a few of these issues :

1. In what way and by what means and measures can we contribute, on a national and international level, to the implementation of the Unesco recommendation? This recommendation represents a great opportunity for the archives.
2. In what way can we enrich and make use of the campaign which has been launched on the issue of colour fading ?
Do you think FIAF should convene an international conference on this ?
And what would you expect of it ? Could we count on your participation?
3. What can FIAF do and what should it do, e.g. to counteract the almost disastrous impact of inflation, price increases for raw film and so on to secure the work of the archives ?
4. What other steps should be taken by FIAF in order to advance the development of archives in countries of Asia, Africa and Latin America ?
5. What future problems will archives face in the eighties and in what manner can these be tackled ?
6. How can the Federation reach a wider publicity, what steps should be undertaken to increase the publication programme and to define more clearly the observer status, the legal position of archive screenings, etc... ?

The Executive Committee, which will complete its two years' election period this year, and the new Executive Board need your suggestions, experiences, points of view, and also your participation in the projects of the Federation. Relationships between Congresses have become too much of a one way street between the Secretariat in Brussels and 46 countries. Regrettably, it must also be said that the number of projects which were tackled by individual archives on behalf of FIAF have decreased. FIAF can be only as good, useful and attractive as we all make it.

Let us all cultivate with greater energy the spirit of togetherness across all boundaries of East and West, North and South. A place like Rapallo should inspire us to do this. Almost 60 years ago, history was made here in the spirit of peaceful coexistence which we all need now more than ever before for our entire work.

Report delivered by Wolfgang Klaue,
President of FIAF,
at the opening of FIAF's XXXVIIth Congress.

APPENDIX 3.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

BALANCE PER 31 DECEMBER 1980

ASSETS

Current assets

Debtors

510.707,- B.F.

Quick assets

Banks

416.341,-

Cash

6.216,-

Reserve Fund

422.557,-

Interest account in Brussels
in Swiss francs (100.042,04 S.F)

p.m.

394.151,-

933.264,- B.F.

933.264,- B.F.

LIABILITIES

Creditors

539.113,- B.F.

Balance

Accumulated balance
at 31 December 1979 541.699,-

less excess of
expenditure over
income for 1980 - 147.548,-

PROFIT AND LOSS ACCOUNT PER 31 DECEMBER 1980

DEBIT

Expenditure

4.433.560,- B.F.

CREDIT

Income

4.286.012,- B.F.

Excess of expenditure
over income for 1980

147.548,-

4.433.560,- B.F.

DETAILED BALANCE SHEET PER DECEMBER 31, 1980

ASSETS

Debtors

Unpaid FIAF subscriptions for 1979-80	219.373,-	B.F.
Unpaid P.I.P. subscriptions for 1980	47.334	
Bulgarian grant for 1980 (\$8000)	244.000	
	<hr/>	510.707,-

Banks

SGB Brussels current account	123.420	
Lloyds Bank London (£ 4,413.20)	292.921	
	<hr/>	416.341,-

Cash

At the Secretariat Brussels	4.056	
At London office -£32.54)	2.160	
	<hr/>	6.216,-

933.264,- B.F.
=====

LIABILITIES

Creditors

Unesco contract for Handbook	91.885	
Subscriptions 1981 to FIAF	50.774	
Subscriptions 1981 to P.I.P.	369.784	
FIAF Reserve Fund (1500 Sw. Fr.)	26.670	
	<hr/>	539.113

Balance

Accumulated balance at 31 Dec. 1979		394.151
less excess of expenses for 1980		<hr/>
		933.264,- B.F.
		<hr/> <u>933.264,- B.F.</u> =====

DETAILED PROFIT AND LOSS ACCOUNT PER 31 DECEMBER 1980

DEBITEXPENSES

B.F.

Current expenses in Brussels

Staff salaries	333.905
External work fees	113.443
Social Security, Insur., Taxes	228.664
Office rent & charges (incl. move)	235.189
Office supplies and equipment	118.684
Postage and telephone	109.395
Miscellaneous & bank costs	21.230

 1.160.510
Special expenses

Congress	309.245
Executive Committee	154.211
Commissions	91.249
Special missions	35.762
Administrative publications & Bulletin	84.508
Special publications	313.897
Summer School	26.605
Miscellaneous	18.349

 1.033.826
Periodical Indexing Project

Wages, taxes & external work (£17,177.45)	1.140.136
Office rent & costs (£5,341.22)	354.517
Office supplies (£2,120.85)	140.770
Postage (£2,000.40)	132.774
Travel & sundries (£315.16)	20.918
Publication of annual volumes (£6,781.41)	450.109

 2.239.224

4.433.560,-

+++++++

CREDITINCOMEa) FIAF as such

Members subscriptions for 1980	2.069.093
FIAF publications	37.215
Bank interests	56.310

 2.162.618
b) P.I.P.

Subscriptions to the cards	1.027.251
Bulgarian grant	298.704
Sale of annual volumes	770.769

 2.096.724

c) Loan from FIAF Reserve Fund (1500 SF)

26.670

 4.286.012

Excess of expenditure over income for the year 1980

147.548

 4.433.560

+++++++

BUDGET COMPARISON FOR THE YEAR 1980

<u>EXPENSES</u> (in Belgian francs)	<u>Budgeted amount</u>	<u>Expenses paid</u>
<u>Current expenses</u>		
Staff salaries	345.000	333.905
External work fees	105.000	113.443
Social Security, Insur., Taxes	214.000	228.664
Office rent and charges	224.000	235.000
Office supplies and equipment	128.000	118.684
Postage and telephone	135.000	109.395
Miscellaneous & bank costs	20.000	21.230
	<u>1.171.000</u>	<u>1.160.510</u>
<u>Special expenses</u>		
Congress	300.000	309.245
Executive Committee	75.000	154.211
Commissions	150.000	91.249
Special missions	65.000	35.762
Administrative publications & Bulletin	85.000	84.508
Special publications	190.000	313.897
Summer School	50.000	26.605
Miscellaneous	20.000	18.349
	<u>935.000</u>	<u>1.033.826</u>
<u>Periodical Indexing Project</u>		
Wages, taxes & external work fees	1.005.000	1.140.136
Office rent and costs	300.000	354.517
Office supplies	130.000	140.770
Postage	80.000	132.774
Travel & sundries	40.000	20.918
Publication of annual volumes	460.000	450.109
	<u>2.015.000</u>	<u>2.239.224</u>
<u>INCOME</u>		
a) <u>FIAF as such</u>		
Members subscriptions	1.915.000	2.069.093
FIAF publications	-	37.215
Bank interests	43.000	56.310
	<u>1.958.000</u>	<u>2.162.618</u>
b) <u>P.I.P.</u>		
Subscriptions to the cards	1.000.000	1.027.251
Bulgarian grant	225.000	298.704
Sale of annual volumes	800.000	770.769
	<u>2.025.000</u>	<u>2.096.724</u>

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1980

FIAF MEMBERSHIP FEES (in Swiss francs)

	<u>1979</u>	<u>1980</u>
Istanbul		2.500,- S.F.
+ Mexico UNAM	2.500,-	2.500,-
Rio de Janeiro		2.500,-
Brazzaville		350,-
Caracas	350,-	350,-
Lima		350,-
+ Montevideo SODRE		350,-
Sydney		350,-
Tehran	350,-	350,-
	<u>3.200,-</u>	<u>9.600,-</u>
		(= 219.373,- Belgian frs.)

P.I.P. SUBSCRIPTIONS

Mexico UNAM (f 280,-)	18.584,- B.F.
Poona (TV cards)	5.250,-
AFI - Beverly Hills	23.500,-
	<u>47.334,- B.F.</u>

+ The payment of those archives reached us in the first weeks of 1981.

NOTES TO THE 1980 ACCOUNTS

1. Balance sheet (p.2)

Liabilities : Creditors

- Unesco has signed a contract with FIAF for the publication of the French version of the Handbook for Film Archives, for a total amount of \$ 5000 of which \$3000 have already been paid in 1980.
- FIAF Reserve Fund: 1500 SF had to be borrowed from the Reserve Fund in December to solve a small problem of cash-flow. This sum has been returned to the R.F. in January 1981.

2. Profit and Loss account (p. 3-4)

- Staff salaries consist of the Executive Secretary's salary for part-time work (5 - 6 h. per day).
- External work in 1980 consists of several temporary helpers + the auditor's fees. This temporary help will be replaced by a part-time (10 h.p er week) assistant to the Executive Secretary, from January 1981 onwards and will then be accounted under staff salaries.
- Office charges in 1980 include 25.000 B.F. for the move of the Secretariat to its new premises.
- Executive Committee costs have doubled in 1980 due to the fact that the Committee now uses the services of an interpreter, which greatly improves the participation of all the members in the work of the E.C. From 1981 onwards however, to compensate these costs, the Executive Committee will meet only once outside the Congress meeting, unless an emergency arises.
- Commissions : Only the Preservation and Documentation Commissions needed FIAF funds for their meeting in 1980. The Cataloguing Commission was the guest of Svenska Film Institutet for its June meeting.
- Special missions consist of various small amounts covering staying costs in Brussels for the Secretary-General and the Treasurer, a mission of Mr Borde to Rapallo to prepare the Congress with Mr Cincotti, and to Unesco for the experts meeting in Paris in April 1980 which he attended on behalf of FIAF.
- Administrative publications consist of : Minutes, Annual reports, List of addresses, Bulletin, etc....
- Special publications include this year: the Handbook for Film Archives (English), the FIAF Brochure (6000 copies), Study on the Usage of Computers for Film-cataloguing, and the preparation of the International Directory of Film and TV Documentation Sources.
- Periodical Indexing Project : A general rise of the costs of this project is due to the high inflation rate in the U.K. in 1980 (+ 20%), and the fact that FIAF in London has now started publishing the annual cumulative volume on its own. The income of the P.I.P. has also grown accordingly. A separate report on the evolution of the project will be given verbally at the General Meeting.

NOTES EXPLICATIVES SUR LES COMPTES DE 19801. Bilan (p.2)Disponible : créditeurs

- L'Unesco a signé avec la FIAF un contrat pour la publication du Manuel des Archives du Film, pour un montant total de \$5000 dont \$3000 ont déjà été versés.
- FIAF Reserve Fund: 1500 frs. suisses ont dû être empruntés à notre propre Fonds de Réserve pour résoudre un petit problème de liquidités en décembre 1980. Cette somme a été remboursée au Fonds de Réserve dès janvier 1981.

2. Comptes de Pertes et Profits (p.3_4)

- Les "staff salaries" représentent le salaire de la secrétaire exécutive pour un travail à temps partiel (25 à 30 h./semaine).
- External work en 1980 représente le salaire de divers aidants temporaires ou des travaux de dactylographie donnés à l'extérieur + les honoraires de notre Auditeur. Ces aides temporaires ont été remplacés dès janvier 1981 par une assistante à temps partiel (10 h./semaine) au Secrétariat, qui sera dès lors comptabilisée sous "staff salaries".
- "Office charges" en 1980 comprennent un montant de 25.000 frs pour le déménagement du Secrétariat à sa nouvelle adresse.
- Comité directeur: le coût des réunions du C.D. ont doublé par rapport au budget prévu à Brighton du fait que le Comité directeur utilise maintenant les services d'une interprète, ce qui améliore considérablement la participation de tous les membres aux travaux du C.D.. Cependant, à partir de 1981 et pour compenser ces frais en partie, le Comité ne se réunira plus qu'une fois par an en dehors de la réunion incluse dans le Congrès, sauf raisons impérieuses.
- Commissions: seules les commissions de préservation et de documentation ont dû faire appel à la FIAF pour financer leurs réunions de cette année. La Commission de catalogage a été généreusement invitée par le Svenska Filminstitutet pour sa réunion annuelle.
- Special missions: divers petits montants pour couvrir les frais de séjour à Bruxelles du Secrétaire général et du Trésorier pour leur travail à la FIAF, le voyage de M. Borde à Rapallo pour préparer le Congrès avec M. Cincotti, et à l'Unesco comme délégué de la FIAF à la réunion des experts en mars 1980.
- Administrative publications : Minutes, volume annuel des rapports, listes d'adresses, Bulletin, etc...
- Special publications : en 1980, la FIAF a publié le Handbook for Film Archives, la Brochure FIAF (6000 exemplaires), Study on the Usage of Computers for Film - Cataloguing, et a préparé la publication: International Directory of Film and TV Documentation Sources.
- Periodical Indexing Project : L'inflation (+ 20%) en Angleterre cette année a causé une augmentation générale des coûts de ce projet; cette année aussi, la FIAF à Londres a elle-même publié pour la 1ère fois le volume cumulatif de l'Index. Les revenus du P.I.P. ont cependant augmenté presque dans les mêmes proportions. Un rapport verbal sur l'évolution du projet sera fait à Rapallo.

APPENDIX 4.-

REPORT OF THE HISTORICAL COMMISSION
ON THE CONFERENCE ON THE HISTORY OF THE UNITED STATES

The Historical Commission is on the point of publishing an important part of its work, the publication of a volume of Proceedings, Resolutions and Financial Statements, which will be published in the near future. The volume is based on the reports of the various committees and individuals.

As a result of a very broad base of participation and collaboration, the Commission has published a very interesting and valuable volume. The volume is published under the auspices of the Commission and the individual authors.

The various chapters were contributed by authors from 2 continents. The volume is a very good example of the work of the Commission. The volume is published in the near future. The volume is based on the reports of the various committees and individuals.

During the last session of the Conference in Vancouver (November 1967), the Commission was very pleased to have the participation of the various committees and individuals. The volume is published in the near future. The volume is based on the reports of the various committees and individuals.

In the last month, the Commission has published a volume of Proceedings, Resolutions and Financial Statements. The volume is published in the near future. The volume is based on the reports of the various committees and individuals.

The Commission is on the point of publishing an important part of its work, the publication of a volume of Proceedings, Resolutions and Financial Statements. The volume is published in the near future. The volume is based on the reports of the various committees and individuals.

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REPORT OF THE PRESERVATION COMMISSION
to the GENERAL ASSEMBLY of F I A F

Rapallo, May 1981

The Preservation Commission is on the point of finishing an important part of its work: the publication of a System of Preservation, Restoration and Transformation of Audiovisual Media used in our time. The system is based on scientific research and archival experience.

We worked on a very broad base: more than 40 scientists and archivists discussed and advised, continuously or occasionally, over a period of 10 years. Nothing was published which was not accepted unanimously by the Commission members and the scientific experts.

The separate chapters were contributed by 16 authors from 9 countries in East and West, each of them an expert in theory or practice: members of state institutes or of research departments of raw film producers as well as technicians of film archives. We even succeeded in interesting authors not working in film archives and none of them received any payment for his contribution (see note 1).

During the last meeting of the Commission in Versailles (November 1980), I met Mrs Raidl and Mrs van Vliet of the Division of Cultural Heritage in UNESCO. UNESCO is willing to print the book and distribute it to all governments, to the international organisations and especially of course to the FIAF archives. They have sent us a draft contract: FIAF has to pay nothing for printing or distribution but will receive US \$ 5000.- That is a novum in FIAF history. The deadline for the manuscript and its delivery to UNESCO is October 31, 1981. Of course, the latest discussions about film stability and other new developments will be considered in the book. Meanwhile, the first edition of "The Preservation and Restoration of Colour and Sound in Films" has sold out and FIAF has now reprinted it.

In the last month, we initiated in cooperation with Philips - Eindhoven a major transfer test, from film to electronic media and back to film. Colour positive film was copied on to both film and videotape; the videotape was then used to make a videodisc. The process was then reversed: from disc to tape to film.

We can now show simultaneously on 3 screens : - the colour positive
- a copy of this
a film copy from the electronic media
and on monitors : - the tape picture
- the disc picture.

If possible, we will show the electronic records on large screen but we doubt whether this is possible today. Old and new films were supplied for the test from 3 archives as well as a special test film from an Institute.

Report prepared by : Herbert Volkmann
President of the Preservation Commission of FIAF

Note 1

Our major contributors were :

Harold BROWN	National Film Archive, London
Dr Claas COMPAAN,	Philips Cy., Eindhoven
D. DEWALS	Agfa-Gevaert, Antwerp
† Dr FRIDMAN	NIKFI, Moscow
Hans KARNSTÄDT	Staatliches Film Archiv der DDR, Berlin
Arne KROGH	Det Danske Filmmuseum, Copenhagen
Dr KRONES	Agfa - Leverkusen, BRD
Dr LEVENSON	Kodak, Harrow, England
Alexander MARIN	Romaniafilm, Bucharest
Ernst MARUHN	Rundfunktechnik, Berlin DDR
J. MICHEEW	Gosfilmofond, Moscow
Dumitru MORUZAN	Romaniafilm, Bucharest
Vladimir OPELA	Czech Filmarchivum, Prague
Dr. H. P. IETRZOK	Orwo-Wolfen, DDR
A. POLISHKO	Gosfilmofond, Moscow
Dr POLLAKOWSKI	Inst. of Filmtechnic, Berlin, DDR
Frantz SCHMITT,	Service des Archives du Film, Bois d'Arcy
Henk DE SMDT	Nederlands Filmmuseum, Amsterdam
Dr M. SIAKKOU	Inst. für Kybernetik, Berlin DDR
† Dr J. STRUSKA	Inst. Vuzort, Prague
† Jean VIVIE	C.N.C. Paris
Herbert VOLKMANN	SFA, Berlin DDR

† Died during the course of the project

Most of the above are co-authors of the Preservation Manual.
We regret that some of these colleagues did not receive permission from their superiors to write a chapter as intended.

Report of the Cataloguing Commission of the

Library of Congress, 1931-1932

APPENDIX 5.-

The Cataloguing Commission... This year the Commission met in Washington, April 21-25, 1931. The Commission and the National Archives... were to stay, with working rooms, and good food, I think, at the... turn.

- Mr. Herbert Hoover - Secretary of Commerce, Washington
- Mr. Joseph Taylor - Director, Institute for the Study of the National Film Archive
- Mr. Roger Tolson - Director, Federal Bureau of Investigation
- Mr. J. P. Mahoney - Director, National Archives
- Mr. J. Edgar Hoover - Director, Federal Bureau of Investigation
- Mr. Charles G. Ladd - Director, Federal Bureau of Investigation
- Mr. J. P. Mahoney - Director, National Archives
- Mr. J. P. Mahoney - Director, National Archives

The Commission... work concentrated on these tasks, preparation of the... preparation of the... work on... work on...

The Commission... dictionary of words... complete drafts in three languages: English, French and German. The Russian and... we will collate the texts, prepare an... the necessary retyping, and then... estimate that the work...

Originally thought of as a... Commission... also private files, manuscripts, printed... will not directly... effort (e.g., the... work... create a... which will... work...

Report of the Cataloguing Commission of FIAF

Submitted May 4, 1981, Rapallo

The Cataloguing Commission normally meets once a year to coordinate activities and to carry on the technical cataloguing work of our Federation. This year the Commission met in unseasonably cold weather but very pleasant surroundings in London, April 21-25, 1981. Our sponsors were the National Film Archive and the Imperial War Museum. They provided us with a warm place to stay, warm meeting rooms, and good food. Present at the meeting were:

Ms. Harriet Harrison	-	Library of Congress, Chairperson
Ms. Dorothea Gebauer	-	Deutsches Institut für Filmkunde
Mr. Roger Holman	-	National Film Archive
Mr. Rolf Lindfors	-	Svenska Filminstitutet
Ms. Márta Luttor	-	Magyar Filmtudományi Intézet, Filmarchivum
Mr. Gunter Schulz (representing Mr. Klaue)	-	Staatliches Filmarchiv der DDR
Mr. Roger Smither	-	Imperial War Museum
Ms. Ani Velchevska	-	Bulgarska Nacionalna Filmoteka

Our plan of work concentrated on three basic tasks, preparation of the cataloguing glossary, preparation of the national filmographies publication, and work on standardized cataloguing rules.

1. The Glossary

Our glossary, a dictionary of credit and technical terms useful for film cataloguing, now has complete drafts in three languages: English, French and German. Once the Russian and Spanish versions are complete, we will collate the texts, prepare an English language introduction, perform the necessary retyping, and then send it to Brussels for printing. We realistically estimate that this work will require at least another two years.

2. Bibliography of National Filmographies

Originally thought of in a very limited manner, this publication has broadened in scope and has now come to include not only filmographies but also private files, manuscripts, periodicals, and other publications which, while not strictly filmographies, are none the less useful, especially in areas (e.g., the U.S.) where comprehensive national filmographies do not exist. Our aim has been to create a practical document, rather than a theoretical one, which will serve as a handy reference aid for film cataloguers who are faced with cataloguing films from countries whose filmographic resources are unfamiliar to them. The major editor and

compiler of this work is Ms. Dorothea Gebauer of the Deutsches Institut für Filmkunde, Wiesbaden. At the meeting she distributed nearly complete drafts which each commission member will review and return to her by July 1, 1981. Following that, she will make final corrections and distribute drafts to all FIAF members for corrections, criticisms, and comments. We hope to have the final draft printed in Brussels for distribution to members and for public sale.

Already, Commission members have been benefiting from the drafts in hand. Rolf Lindfors, of Svenska Filminstitutet, Stockholm, reports that he used the draft in his cataloguing work. He was studying a Russian film for which he needed cataloguing information. His library resources failed him, and he then checked our draft for Russian filmographic sources. There he found a publication previously unknown to him. Although the publication was out-of-print, he was able to contact Gosfilmofond about it, and they sent him a copy which they made for him. This publication held the answers to his questions.

From this experience we look forward to the time when our bibliography will increase the efficiency of all cataloguing departments, by increasing awareness of the availability of research tools and by encouraging the development of international cooperation in the creation of cataloguing records.

3. Standardized Rules for Film Cataloguing

This arduous task has as its goal the preparation of an international standard set of rules which is both simple and comprehensible. The rules will provide guidelines for archives who are just beginning cataloguing work and will also serve as a means of communication among established archives. While our immediate goal is to facilitate international understanding and cooperation, a long-term possibility is the development of an international data base of information about film (not holdings) which can reduce the work of individual cataloguing departments by avoiding duplication of effort. We believe this cooperation is especially urgent in these times of economic stringencies within archives.

As we reported last year we have divided our project into eight working areas:

- *Titles
- *Versions
- Countries and languages
- *Companies and dates
- Physical description
- Cast
- Credits
- *Summaries and notes

All of the areas have now been assigned, and at our London meetings, members presented four discussion papers (items with*). Members based their discussion papers on research into a variety of available rules systems and then

presented problems areas along with suggestions for solutions. We discovered more areas of agreement than we had foreseen and are very pleased with the results of our work, although ⁱⁿ some areas, e.g., treatment of series titles, problems remain. At our next meetings we will hear and consider the remaining discussion papers; those members whose discussion papers have already been presented will prepare a first draft of rules for the meetings.

Through our President, Mr. Wolfgang Klaue, we are already in touch with other international organizations about our work, specifically:

- IFLA - International Federation of Library Associations
- FIAT - International Federation of Television Archives
- ICA - International Council of Archives
- IASA - International Association of Sound Archives

These organizations, especially FIAT, are interested in our efforts and have suggested a group meeting to discuss our draft rules once we have something to present. We look forward to this cooperation, as to the comments from each of our FIAF member archives, for we recognize that rules must have a wide acceptance and constituency in order to be truly useful.

These are our current major areas of work within the Commission. We would be very grateful to you for informing us of any other areas or problems for which you would like assistance and support in the field of cataloguing. As far as we are able, we will gladly add them to our work agenda for future meetings.

Respectfully submitted,
Harriet Harrison, Chairperson.

THE NATIONAL BOARD OF HEALTH AND HIGHER EDUCATION

The National Board of Health and Higher Education was established in 1916 by the Federal Government to coordinate the activities of the various departments of the Government which are concerned with the health and education of the people. The Board is composed of representatives of the Department of Health, the Department of Education, the Department of Agriculture, the Department of Commerce, and the Department of the Interior. The Board has the honor to acknowledge the receipt of your letter of the 10th inst. regarding the proposed amendments to the National Board of Health and Higher Education. The Board is currently engaged in a study of the proposed amendments and will advise you of the results of its study as soon as possible.

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REPORT FROM THE DOCUMENTATION COMMISSION / June 1980 - April 1981

I. International Index to Film and Television Periodicals.

Our editor Frances Thorpe has resigned in order to accept a position with the documentation department of the British Film Institute. We would like to give special thanks to Frances for her extraordinary service to FIAF during 1975 - 1980 and wish her well in her future work. On her recommendation the Executive Committee decided to appoint Michael Moulds, one of our former editors, to replace her and a contract has been signed. During 1980 two annual volumes were published by FIAF itself, for 1978 and 1979. This has meant a heavy outlay of cash, pending its return from sales. The Executive Committee has had to give consideration as to whether FIAF can continue to subsidize the project, and will have some recommendations to make at the Rapallo Congress. Because these depend on a study to be made of the project early in April, it is not possible to include them in this written report which is sent to you in advance of the Congress.

II. The Workshop for the Classification of Film Literature.

Twenty participants have indicated their interest in attending the Workshop. It is now scheduled for Madrid on October 15 - 19, 1981. Mailings have been sent to all the prospective participants. A meeting is scheduled to be held in Copenhagen April 27 - 29, 1981, for some of the commission members to plan the detailed agenda for the Workshop. The commission wishes to express its thanks to the Filmoteca Nacional de Espana and to its Librarian, Maria Dolores Devesa, for their interest and support of the Workshop. This archive has prepared a Spanish translation of the FIAF recommended classification scheme by Michael Moulds.

III. The International Bibliography of Dissertation on Cinema.

Contributions for this project have been received from the archives of Amsterdam, Berlin (DK), Helsinki, Moscow, Stockholm and Warsaw and have been forwarded to the compiler, Raymond Fielding. All contributors will receive a free copy of the publication when it is ready. The commission sent a circular letter to all those who promised to help with the project to remind them that 1980 submissions are due. We would like to ask FIAF archives to continue to collect the information for future years as well, since this will be a continuing project.

IV. The International Directory to Film and TV Documentation Sources.

The text for the revised and enlarged edition of this work was completed by Brenda Davies and Karen Jones in 1980, and has been forwarded to the Museum of

Modern Art in New York, which will publish it on behalf of FIAF during 1981. We hope to have some copies ready in time to show you at Rapallo, but if not, it will be sent out in any case to all FIAF members and observers.

V. International Directory of Cinematographers, Set- and Costume Designers in Film:

The subcommission met December 12 - 14, 1980 in Paris, at the Cinémathèque Universitaire. The manuscript for Volume 3 (Poland 1907 - 1978 and GDR 1946 - 1978) was given to the publisher in Munich in October, but a new demand for reproduction-ready copy was made, which has somewhat delayed publication. Volume 4 (France from beginnings to 1980) is in preparation, with the cooperation of the Cinémathèque de Toulouse and Centre des Services du Film (Bois d'Arcy), and is to be proofread by Michelle Snapes with the assistance of the IDHEC-Library. Bujor Ripenau has submitted a large selection for Volume 5 (Balkan countries). Volume 6 (Italy) and volume 7 (Germany to 1945) are also under preparation. Eberhard Spiess went to Munich to undertake negotiations with the publisher concerning the manuscript for Volume 3.

VI. Meetings.

The commission held no meeting in the last year. It will meet in Madrid October 12 - 14, 1981, immediately in advance of the Workshop to be held there.

Eileen Bowser
President of the Documentation Commission

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat

~~Case 74~~
Coudenberg 70
1000 Bruxelles Belgique

Adresse télégraphique FIAFILM

Téléphone 511 13 90

TO FIAF SUBSCRIBERS TO THE INTERNATIONAL INDEX TO FILM PERIODICALS

Dear Colleague:

At Rapallo the Executive Committee expects to present to the General Assembly several alternatives for the future of the P.I.P. One of the proposals may be to form a cooperative of the most interested members to continue it from 1982 onward. The practical details of a cooperative and its contractual arrangements with FIAF would have to be carefully worked out before such a scheme could proceed. However we want you to have advance notice in order that you can investigate your financial possibilities and come to Rapallo prepared to state your degree of interest. We would not yet demand a final commitment but we would like you to be in a position to discuss it seriously.

When we examined the financial prospects at our meeting in Brussels the last few days we found that the project may make back all its costs for the present. However, the most conservative estimate of sales of the annual volume (450 copies, chiefly firm standing orders) could result in a deficit of BF 231,000 in 1981, a year in which FIAF will still be responsible for it. Nevertheless, prospects look good for the additional sales of the book; and we now own a stock of the earlier volumes which we can also sell. The publicity to promote book sales has only recently begun to appear in periodicals. These are the reasons why we think it will be possible to fill the gap between our costs and our income. However, we foresee that costs will continue to rise gradually during the coming years. We can compensate to some extent by raising the subscription prices and the price for the book, but there are limits lest we price ourselves out of the market. We will also be able to increase sales of the book but there will come a time when we have reached the maximum possible sales, as we think we have already done with the card subscriptions. Whether that maximum is 600 copies or 1500, we cannot say until we have given it a thorough try.

Our decisions in Rapallo are important for several reasons, the most immediate one being the lease for one part of our London office which must be renewed in September 1981 for a period of five years and it might be difficult to get rid of the lease - if it becomes necessary - without a big loss. We ask you to think of a cooperative in terms of a five year period, with a review in the fourth year to decide if the project may be continued. We anticipate that rising costs might result in a maximum deficit of BF 308,000 for 1982, still counting on the most conservative estimate of book sales. Perhaps we must count on an increase of 10 % each year thereafter. Although we would expect to make up the sum through increased sales, there is no guarantee. We would ask the members of the cooperative to be prepared to be the guarantors if it

should be needed.

If the cooperative has 15 members that would be a maximum of BF 20,533 each in addition to the regular subscription; if there are 10 members it would be BF 30,800; for 9 members BF 34,222; for 8 members BF 38,500, etc. That represents the maximum for which you would have to be prepared but it would probably be much less. Some members have said in the past that they would be prepared to pay much higher costs because they felt it still made a substantial savings in their staff costs. We ask all of you to give consideration to this factor.

We may have more attractive alternate plans to offer you in Rapallo and would then abandon this scheme. But please come prepared to discuss it.

Eileen Bowser
President, Documentation
Commission
Vice-President of FIAF

Brussels, 6 April 1981

Agenda item n° 9

INTERNATIONAL INDEX TO FILM PERIODICALS (P.I.P.)
PROPOSAL FOR A COOPERATIVE

Dear colleague,

The enclosed letter was sent to all FIAF subscribers in early April. If it did not reach you, please read it as an introduction to this proposal.

The proposed cooperative should be composed of those members with the strongest interest in the continuance of the P.I.P., i.e., those for whom its discontinuance in its present form would mean additional staff in their archives at costs higher than the project itself. The cooperative must have the continued support of those unwilling or unable to join the cooperative, in the form of continuing their subscriptions and their cooperation in indexing, if the P.I.P. is to be economically viable.

The cooperative intends to carry on the project in the same way it has existed for the past ten years.

The only difference is that the members of the cooperative are prepared to pay the deficit, should there be one, divided among the cooperative members. FIAF must still stand behind the cooperative in a legal sense, to sign leases and contracts. Our cooperative cannot become a legal entity outside of the FIAF without incurring extraordinary expense and consuming too much time. We want to change nothing in the operation of the P.I.P. except to remove the financial burden from FIAF and assume it in the cooperative.

We enclose:

- 1) the letter already sent to FIAF subscribers
- 2) the P.I.P. budget for 1982.
- 3) a draft agreement for your consideration.

If we have sufficient potential members we will hold a meeting of the cooperative here in Rapallo to discuss the conditions of the final agreement with FIAF. Below you will find a form to fill out, which you may give to me or to the Executive Secretary.

Sincerely yours,

Eileen Bowser for the
FIAF Documentation Commission

(tear off)

I am prepared to join the P.I.P. Cooperative if there should be (check one)

- 15 members (maximum cost in addition to subscription : BF 20,533)
- 10 members (maximum cost in addition to subscription : BF 30,800)
- 8 members (maximum cost in addition to subscription : BF 38,500)

signed _____

name of archive _____

A draft agreement between the Federation Internationale des Archives du Film (FIAF) and the Cooperative for the International Index to Film Periodicals (Cooperative) concerning the Periodical Project (P.I.P.)

We the undersigned agree to form a cooperative within FIAF that will be ready to pay the deficit of the P.I.P., if necessary, during the next five years, beginning with 1982, with a review of the project in the fourth year to decide if it should continue beyond that period.

The members of the cooperative, while unable to make a legally binding commitment over a period of several years, hereby declare their intention to put the necessary sum, based on P.I.P. budgets and the number of cooperative members, in their annual budget proposals to their authorities and to do their utmost to defend this budget item.

It is the intention of the cooperative to continue the P.I.P. in the same way as before. It will expect all subscribers in and out of FIAF to continue their support by subscription and by voluntary indexing.

It is the responsibility of FIAF in signing this agreement to sign the the necessary leases and contracts.

In a legal sense, FIAF is ultimately responsible financially should the cooperative fail in the next five years. The cooperative declares in good faith its belief that it can avoid any expense to FIAF.

The management of the project is the responsibility of the Cooperative. There will be formed a management committee with representation of FIAF, the Cooperative, the P.I.P. Editor, and the Documentation Commission. Annual meetings of the Cooperative will be held at the time of the FIAF Congress and annual reports will be made to FIAF on the financial situation of the P.I.P.

(signed FIAF)
date

(signed members of Cooperative)
date

FINANCIAL IMPLICATIONS OF COOPERATIVE FOR P.I.P.

This additional document was requested by the Executive Committee here in Rapallo, to give a full picture of the financial implications both for potential members supporting the project and for the ordinary subscribers.

1) The proposal is based on a minimum of 8 member archives. Our estimate is that each archive must commit itself in 1982 for a maximum of approximately \$1000.

The estimate for the following years is as follows:

1983.....	\$1150
1984.....	\$1250
1985.....	\$1390
1986.....	\$1600

2) These figures are based on no increase in subscriptions, sales, or other unexpected income. Consideration has been given to the factor of inflation. The only extra income which has been foreseen is an increase in the ordinary subscription rate and price of volume in 1983 of 10%, which infers an extra 5% per year over the five year period

Eileen Bowser

P.I.P. BUDGET

	<u>1981</u>	<u>1982</u>
<u>Expenses</u>		
Office costs	B.F. 330,956	
Staff costs	1,055,904	437,000
Travel and sundries	34,000	1,220,600
Supplies	183,600	40,800
Postage	149,600	197,200
	B.F. 1,754,060	159,800
		2,055,400
<u>Income</u>		
Subscriptions	1,130,432	1,176,400
Annual volume sales	510,000	571,000
	1,640,432	1,747,400
Maximum possible deficit :	B.F. 113,628	308,000

We expect the 1981 and 1982 deficit to be covered by additional sales of current and back volumes or, in 1982, to be shared by the cooperative members.

Assets

FIAF owns volumes 1974 - 1979 with sales value BF 165,000

Notes on the 1981 budget

1. The new lease must be negotiated; this estimate is based on current costs for comparable offices.
2. The cost of producing the annual volume does not appear under expenses because the Museum of Modern Art in New York has agreed to undertake the costs and risks of producing it, such costs to be returned out of the first U.S. sales.
3. The estimate for sales is based on the minimum sale of 450 volumes less costs. The FIAF officers meeting in Brussels agreed on this minimum because most of it is from standing orders.

Notes on the 1982 budget

1. The lease must be renegotiated for the East office.
2. The annual volume expenses do not appear because it would again be produced by renewal of MMA offer, or by the Cooperative, or by some of its members who will advance costs against sales; the same minimum sales of 450 is used as a basis.

Mr. David ...
cc: Gerry ...
Anthony ...

Frank ...
March 15th

INTERNATIONAL INDEXES TO FILM & TV PERIODICALS

At your request, I have been investigating the possibility of BFI Library Services taking over responsibility for the IIAI for these two services. We are very sympathetic to this. Various of our staff have been closely involved in the project from the outset and we believe that it is an important and valuable service which should be approved and that view is shared by the BFI's Director and Deputy Director. Frances Thorpe's recent arrival as Deputy has obviously strengthened that enthusiasm.

APPENDIX 8.-

For a variety of reasons we are beginning to plan some changes in the Department's working arrangements. Consequently we are better placed than would normally be the case to consider any additional adjustments which might be necessary if the project does require our help. By the same token, it might be somewhat difficult at some later date when we have made our changes. In other words this is a very good time from our point of view.

I have spoken to the relevant BFI staff about the other aspects of this, and I hope the following covers any questions which the IIAI Executive may have. I am assuming that if the Executive does decide to recommend the transfer of the Indexes there will need to be some detailed discussions before the IIAI Congress meets. We are also assuming that the transfer would take place in March/April next year.

I am attaching a memo from the BFI's Management Accountant, with a costing based on information supplied by Frances and myself, and his recommendations which I think make the BFI's position clear.

With regard to staffing, the intention would be to add the post of Editor to the BFI's establishment. Consequently the post would be advertised in the usual way. We are not sure whether Michael would wish to continue in the rather different circumstances. If he did he would obviously be a good candidate. The other staff would be on a contractual basis and the existing staff would continue with improved pay to bring them into line with IIAI levels of pay.

We understood that one of the leases is subject to immediate renewal and the BFI is willing to honour that renewal if it takes over the Indexes.

We presume that the existing indexing co-operation would continue and that it would be useful to consult regularly with a Steering Committee representing these organisations, in a similar way to the present relationship with the IIAI Documentation Commission.

I hope the meeting goes well.

MEMORANDUM

To: David Francis ✓

From: Gillian Hartnoll

cc: Gerry Rawlinson
Anthony Smith

Date: 16th March 1981

INTERNATIONAL INDEXES TO FILM & TV PERIODICALS

At your request, I have been investigating the practicality of BFI Library Services taking over responsibility from FIAF for these two services. We are very sympathetic to this. Various of our staff have been closely involved with the project from the outset and we believe that it is an important and valuable service which should be supported and that view is shared by the BFI's Director and Deputy Director. Frances Thorpe's recent arrival as Deputy Head has obviously strengthened that enthusiasm.

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I hope the meeting goes well.

INTERNATIONAL INDEX TO FILM AND TV PERIODICALS

A - Assumptions made in the attached costing:

- 1 - That the Institute takes over the project as it stands with existing premises and staff and on the understanding that the existing international network of co-operation indexing continues.
- 2 - That the Institute takes over the project "lock, stock and barrel" after an independent audit of their accounts for the year ending 31st March 1982 provided that:
 - (a) The auditors state that in their opinion there are no net liabilities to be borne by the Institute at the date of takeover.
 - (b) The net assets of the project (including any cash and bank balances, office furniture and equipment etc.) are transferred to the Institute for no consideration
- 3 - That the basis of figures in the attached costing (as assessed by Gillian Hartnoll and Frances Thorpe) can be related to the Project's books of accounts by me before any final decision is made.

* * * * *

B - Notes on the attached costing

- 1 - The attached costing is based on 81/82 monetary values
- 2 - The estimated net cost to the Institute for running this project in 1981/82 would be in the region of £5,000. If it is decided to take the project over this net cost should be budgeted for in 1982/83 (in 1982/83 monetary values) and inflation proofed for future years.
- 3 - The business of publishing periodicals/books involve a high element of financial risk for the future. In deciding whether to take over this project or not the value of this project to the Institute should be measured against such future high element of financial risk.

RESULTS OF SURVEY OF VIEWING FACILITIES FOR RESEARCH IN FILM ARCHIVES

APPENDIX 9.--

Number of archives responding: 27
 Number of archives having its own projection and viewing facilities: 11
 Number of archives having no projection and viewing facilities: 16
 Number of archives reported concern a total of 43 archives.

Facilities:	Number of archives	Notes
1. Projection rooms	11	
2. Projection rooms	11	
3. Projection rooms	5	
4. Projection rooms	2	
5. Projection rooms	2	
6. Viewing tables	3	
7. Viewing tables	10	
8. Viewing tables	11	
9. Viewing tables	6	
10. Viewing tables	7	
11. Viewing tables	4	
12. Viewing tables	3	
13. Viewing tables	5	
14. Viewing tables	1	
15. Video player	2	
16. Video player	3	
17. Video player	3	
18. Video player	1	
19. Video player	1	

Types of service served:

- Access given to scholars, filmmakers and stock footage searchers without any priority: 11 archives
- First priority given to scholars: 8 archives
- First priority given to filmmakers: 5 archives
- First priority given to stock footage searchers: 1 archive
- Second priority given to scholars: 2 archives
- Second priority given to filmmakers: 2 archives
- Second priority given to stock footage searchers: 5 archives
- Third priority given to scholars: 3 archives
- Third priority given to filmmakers: 1 archive
- Third priority given to stock footage searchers: 1 archive
- Access given to stock footage searchers: 4 archives (for 11 - 2 archives)

RESULTS OF SURVEY OF VIEWING FACILITIES FOR RESEARCH IN FIAF ARCHIVES

Number of archives responding: 47

Because one archive has its collections and viewing facilities in another archive responding, and one archive is too new to have acquired viewing facilities, the statistics reported concern a total of: 45 archives.

I. Facilities:

Small archives having only one projection room for both public and private viewings are counted as having one projection room, even though it may be available for research viewings only part-time. Some larger archives may have a projection room for public showings but will be listed as having none because they use only the flatbed viewing tables for research purposes. It is understood that on occasion any of these archives might press the projection room into service for a private viewings. These distinctions were not made clear in the questionnaire, and in some cases I have used my own knowledge to decide what the number should be.

No projection rooms -	3 archives	
1 projection room -	21 archives	(plus 1 with occasional access to a room)
2 projection rooms -	11 archives	
3 projection rooms -	8 archives	
5 projection rooms -	1 archive	
		<u>projection facilities:</u> 42 archives
No viewing tables -	3 archives	
1 viewing table -	10 archives	
2 viewing tables -	11 archives	
3 viewing tables -	6 archives	
4 viewing tables -	3 archives	
5 viewing tables -	4 archives	
6 viewing tables -	3 archives	
7 viewing tables -	3 archives	
9 viewing tables -	1 archive	
11 viewing tables -	1 archive	
		<u>viewing table facilities:</u> 42 archives
No video player -	27 archives	
1 video player -	8 archives	(plus 1 with occasional access to a player)
2 video player -	3 archives	
3 video players -	1 archive	
4 video players -	4 archives	
7 video players -	1 archive	
		<u>video player facilities:</u> 18 archives

II. Types of viewers served:

Access given to scholars, filmmakers and stock footage searchers without any priority:
25 archives

First priority given to scholars: 8 archives

First priority given to filmmakers: 6 archives

First priority given to stock footage searchers: 1 archive

Second priority given to scholars: 2 archives

Second priority given to filmmakers: 5 archives

Second priority given to stock footage searchers: 5 archives

Third priority given to scholars: 3 archives

Third priority given to filmmakers: 1 archive

Third priority given to stock footage searchers: 3 archives

No access for stock footage searchers: 9 archives (or 11 - 2 archives left space blank)

Foreign visitors given priority over nationals: 3 archives
Nationals given priority over foreign visitors: 3 archives
The other archives made no distinction as to priority, but as the table of fees will show, they do make a distinction in some cases for the amount charged.

Other types of viewers cited: journalists, critics, theater and television directors and actors, "anyone with a serious interest in film."

III. Fees:

There are 15 archives which charge no fees, although there are 7 archives which give free viewings to scholars as well. The fees charged vary by so many standards it was not possible to make a statistic, and instead we have provided a table of charges on the final page of this report.

A total of 8 archives reported that their fees were applied to direct costs and 18 archives said that their fees were applied to indirect costs, but it seems that a number of archives had not considered the matter in this way and we are not sure of interpreting their answers correctly. We think that this statistic has little value.

Archives that can waive their fees at their discretion: 22 archives may do so, but 5 archives may not.

IV. Annual number of viewers:

There were 8 archives responding that clearly had included numbers of people viewing films in groups. We have eliminated these replies from our statistics, because we are interested in private viewings for research purposes. A total of 35 archives reported a total of over 10,000 individuals, or an average of 285 per archive per year. However, more than half of the total viewed films in archives of the United States, reflecting the large amount of advanced study that now takes place there. The largest number for any one archive was 3,000 annual viewers, in an archive that serves the needs of a large university. We were unable to compile any useful information about the number of films viewed: few archives could reply and those that did supplied the information variously as number of films, number of reels, number of metres.

V. Determining qualifications of prospective viewers:

Most archives asked for a combination of the three elements: letters of reference, description of the project, and interviews. However, where there was a priority given, the most popular method was a description of the project, and a close second, the letter of reference; the interview was used much more rarely. Two archives gave priority to university diploma work, and one archive to the members of its institution.

VI. Restrictions on access to the material:

All archives agreed that they made restrictions on the kinds of material to which access could be given. No access is given to any nitrate copies by a total of 16 archives. A few others described the special handling conditions for nitrate, to be handled by staff and not by the viewer. No access is given to negatives and fine grain masters. The majority of those who specified said

that they did not give access for research to original or unique copies. A few archives said that they gave such access only in special cases and under restricted conditions for handling, for example, restricting such copies to the viewing table and not for projection, or under the restriction that only staff could handle the material.

VII. Ability to meet the demand for research viewings:

Archives able to meet the demand: 22 archives (6 archives qualified their answers, saying they had some difficulties at certain times)

Archives not able to meet the demand: 23 archives

One archive explained that they had insufficient staff, another archive needs more money to make reference copies.

VIII. Videotapes of films made available on premises:

Only 8 archives are able to provide videotape copies of films to researchers, one of these said "rarely" and another one said "frequently." Of the 8 archives, 5 do not charge for this service. The other 3 archives charge only the costs of the tape.

IX. Other comments:

- 3 archives said they were interested in the possibility of making videotape copies of films.
- 3 archives said the lack of a complete catalogue of their holdings made difficulties in granting access.
- 2 archives said that the distance of storage areas made difficulties in bringing the films to the place for viewing.
- 3 archives said that they had to insist on 2 to 3 weeks advance notice, due to heavy demand on the facilities.
- 2 archives said a shortage of staff to assist viewers limited their ability to give access.
- 1 archive reported insufficient space for the viewing tables needed.
- 1 archive reported insufficient equipment to meet the demand.
- 1 archive said it was difficult to get users to respect the time schedule.
- 1 archive said users do not understand the technical problems involved.
- 1 archive reported that it was difficult to decide priorities among projects and to determine qualifications of users.
- 2 archives reported a shortage of reference copies, and another said that their reference copies get worn out too rapidly from such use.
- 1 archive reported that they offer translation services for foreign visitors at a modest fee.
- 1 archive said that they found it necessary to provide documentation to accompany the films viewed.
- 1 archive reported that duplicate copies could be made for research purposes off premises, in cases where there were no copyright or donor restrictions.

X. Table of viewing fees

No fees are charged: 15 archives

In fact, there is a total of 22 archives that do not charge any fee for the individual scholar to view films, see the following 7 cases:

1. No fees for individuals; ca \$20. per hour for small groups.
2. No fees for individuals; ca \$125. per feature-length film.
3. No fees for scholars: \$10. per reel for filmmakers and television; \$4. per reel for publishing houses having commissioned authors.
4. No fees for scholars: \$13. per hour for "commercial use"
5. No fees for scholars: ca \$10. per feature-length film for nonscholars
6. No fees for scholars: ca \$20. per feature-length film for filmmakers & producers.
7. No fees for nationals: \$20. per hour for foreign visitors.

Fees charged:

1. Viewing table free of charge: projection at \$15. per hour or \$25. per hour after 4 o'clock pm.
2. Viewing table free of charge: projection at ca \$20. per hour, varies with status.
3. For viewing table, the first ½ day is free of charge, subsequently \$2.40 per hour or \$9.60 per day; scholars pay only half this rate.
For projection, \$3.60 per hour or \$12. per day; for scholars the first ½ day is free of charge.
4. Viewing table ca \$1. per hour; projection room ca \$12. per hour.
5. No charge for scholars preparing theses; others pay \$4. per hour.
6. No charge for members, film school students and invited foreign visitors; others pay maximum \$6. for a projection; \$23. for small groups.
7. \$6. per hour, reduced for scholars.
8. For 16mm, \$2.65 - \$5.55 per film depending on length.
For 35mm (projection only), \$10. per hour plus costs for inspection of nitrate.
9. Viewing table, \$4. per hour or \$12. per day; projection, \$12 per hour.
10. Charges are \$8. per hour for scholars and \$16. per hour for filmmakers and stock footage searchers; foreign visitors pay double these rates.
11. Charges are \$8. per feature-length film, \$4. for shorts up to forty-five minutes; these rates are cut in half for students viewing course-related films.
12. \$10. for each showing.
13. Ca \$5 - \$20 per film.
14. \$17. per hour.
15. ca \$23. per hour.
16. ca \$35. per hour, varies with need and with difficulty of service.
17. For nationals, \$57.50 for first hour, \$40. per hour subsequent to that.
For foreign visitors, \$75. for first hour, \$62.50 per hour subsequently.
Above plus taxes.
18. Viewing table, \$20. per ½ day, \$39. per day, \$135. per week, with the additional charge for staff assistance (required) of \$15. per hour.

Additional archives which said they charged fees, but gave no details: 4 archives

RESULTATS DE L'ENQUETE SUR LES FACILITES D'ACCES AUX COLLECTIONS DES MEMBRES DE LA FIAF DANS DES BUTS DE RECHERCHE ET D'ETUDE.-

Nombre d'archives ayant répondu : 47.
 Etant donné qu'une de ces archives a ses collections et ses équipements de visionnement dans une autre archive qui a elle-même répondu à l'enquête, et qu'une autre archive est trop récente pour avoir un équipement de visionnement, les statistiques se rapportent à un total de : 45 archives.

I. Equipement :

Les petites archives qui utilisent leur unique salle de projection tant pour les visionnements privés que pour les séances publiques, seront comptées comme disposant d'une salle de projection, même si celle-ci ne peut être employée pour la recherche qu'à temps partiel.

Par contre, de plus grandes archives qui disposent d'une salle de projection à l'usage du public, pourront être comptées comme n'ayant pas de salle de projection parce que, pour les besoins de la recherche, elles n'utilisent que des tables de vision horizontales. Il est bien entendu qu'exceptionnellement chacune de ces archives pourrait faire mettre la salle de projection en service pour un visionnement privé.

Ces distinctions n'ayant pas été précisées clairement dans le questionnaire, j'ai dû, dans certains cas, me référer à ce que j'en savais personnellement pour décider du nombre final.

Pas de salle de projection	: 3 archives	
1 salle de projection	: 21 archives	(plus 1 avec accès occasionnel)
2 salles de projection	: 11 archives	
3 salles de projection	: 8 archives	
5 salles de projection	: 1 archive	

Equipement de projection :
 42 archives.

Pas de table de vision	: 3 archives
1 table de vision	: 10 archives
2 tables de vision	: 11 archives
3 tables de vision	: 6 archives
4 tables de vision	: 3 archives
5 tables de vision	: 4 archives
6 tables de vision	: 3 archives
7 tables de vision	: 3 archives
9 tables de vision	: 1 archive
11 tables de vision	: 1 archive

Equipement en tables de vision :
42 archives.

Pas de lecteur de bandes video	: 27 archives	
1 lecteur de bandes video	: 8 archives	(plus 1 avec accès occasionnel à un lecteur)
2 lecteurs de bandes video	: 3 archives	
3 lecteurs de bandes video	: 1 archive	
4 lecteurs de bandes video	: 4 archives	<u>Equipement en lecteurs de bandes video</u> : 18 archives
7 lecteurs de bandes video	: 1 archive	

II Qui peut visionner les films ?

Accès permis aux étudiants, cinéastes et chercheurs de stockshots sans priorité	
Première priorité donnée aux étudiants	: 25 archives
Première priorité donnée aux cinéastes	: 8 archives
Première priorité donnée aux chercheurs de stockshots	: 6 archives
Deuxième priorité donnée aux étudiants	: 1 archive
Deuxième priorité donnée aux cinéastes	: 2 archives
Deuxième priorité donnée aux chercheurs de stockshots	: 5 archives
Troisième priorité donnée aux étudiants	: 5 archives
Troisième priorité donnée aux cinéastes	: 3 archives
Troisième priorité donnée aux chercheurs de stockshots	: 1 archive
Pas d'accès donné aux chercheurs de stockshots	: 3 archives
	: 9 archives
	(ou 11 - 2 archives laissent un blanc)

Priorité donnée aux visiteurs étrangers par rapport aux nationaux : 3 archives
 Priorité donnée aux nationaux par rapport aux étrangers : 3 archives
 Les autres archives ne font pas de distinction quant à la priorité mais en font une, dans certains cas, pour le prix demandé.

Autres types de personnes citées qui peuvent visionner les films : des journalistes, des critiques, des directeurs de théâtre et de télévision, ainsi que des acteurs, "toute personne ayant un intérêt sérieux pour le cinéma".

III. Droits de vision :

15 archives ne font rien payer, 7 autres ne demandent rien aux étudiants. Les tarifs demandés varient selon tant de critères qu'il nous est impossible d'établir des statistiques, aussi avons nous rédigé une table des tarifs en fin de ce rapport.

Un total de 8 archives déclarent que ces prix correspondent aux frais directs tandis que 18 archives répondent qu'ils correspondent aux frais indirects, mais il semblerait qu'un bon nombre d'archives n'ont pas considéré la chose sous cet angle et nous ne sommes par conséquent pas certains d'interpréter leurs réponses correctement. Nous estimons que ces statistiques n'ont que peu de valeur.

Nombre d'archives qui peuvent renoncer à ces droits à leur gré : 22 archives le peuvent et 5 ne le peuvent pas.

IV. Nombre annuel de personnes visionnant les films :

8 archives ont manifestement inclus dans leurs réponses le nombre de personnes visionnant les films en groupe. Nous avons éliminé ces réponses de nos statistiques parce que nous n'étions intéressés que par les visions privés à but de recherche.

Un total de 35 archives rendent compte d'un total de plus de 10.000 individus, soit une moyenne de 285 par archive et par an. Plus de la moitié cependant ont visionné des films dans les archives des Etats-Unis, reflétant en cela la quantité de recherches et d'études avancées qui se fait actuellement dans ce pays. Le plus grand nombre de personnes visionnant des films dans une seule archive est de 3.000 par an ; il s'agit d'une archive desservant une grande université.

Il ne nous a pas été possible de retirer quelque information utile des réponses données à propos du nombre de films visionnés : peu d'archives ont répondu à cette question, et celles qui l'ont fait ont répondu de façon disparate, en nombre de titres, nombre de bobines, nombre de mètres,

V. Etablissement des qualifications du demandeur :

La plupart des archives demandent une combinaison de trois éléments : lettres de référence, description du projet et interviews. Cependant là où il y a des priorités, la méthode la plus populaire est la description du projet, suivie de peu par la lettre de référence ; l'interview est bien moins souvent utilisé. Deux archives donnent la priorité aux travaux de thèse universitaire, et une archive à ses membres.

VI. Restrictions à l'accès de certaines catégories de films :

Toutes les archives émettent des restrictions à l'accès à certaines catégories de films.

16 archives refusent tout accès aux copies nitrate.

Certaines autres autorisent l'utilisation des copies nitrate à certaines conditions dont celle de n'être manipulée que par le personnel de l'archive et non par le visionneur lui-même.

Aucune archive n'autorise l'accès aux négatifs ni aux positifs intermédiaires. La majorité des archives donnant une réponse précise ont spécifié qu'elles refusaient tout accès aux copies originales ou uniques.

Quelques archives ont répondu qu'elles n'autorisaient l'accès à ce genre de copies que dans des cas très spéciaux et à des conditions de manipulations très restrictives, par exemple uniquement sur table de vision, ou uniquement manipulées par le personnel de l'archive.

VII. Possibilité de satisfaire à la demande de la part des chercheurs et étudiants :

22 archives se disent capables de satisfaire à la demande (6 de celles-ci ajoutent cependant qu'elles éprouvent parfois des difficultés en cela).

23 archives sont incapables de satisfaire à la demande.

1 archive explique qu'elle manque de personnel ; une autre archive qu'elle manque de fonds pour faire des copies de référence.

VIII. Copies video des films disponibles pour l'étude sur place :

8 archives seulement peuvent procurer des copies video aux chercheurs ; l'une d'entre elles a répondu "rarement" et une autre "fréquemment".

De ces 8 archives, 5 ne font rien payer pour ce service. Les trois autres ne demandent que le coût de la bande.

IX. Autres commentaires :

3 archives se disent intéressées par la possibilité de faire des copies video. 3 archives expliquent que le manque d'un catalogue complet de leurs collections rend difficile l'accès aux films.

2 archives font état de l'éloignement de leurs dépôts pour expliquer les difficultés à amener les films au lieu de visionnement.

3 archives précisent qu'elles insistent sur un délai de 2 à 3 semaines de préavis étant donné la demande importante qui est faite pour leur équipement de visionnement.

2 archives expliquent que l'accès aux collections est limité par manque du personnel nécessaire pour aider les visionneurs.

1 archive manque de l'espace suffisant pour les tables de vision nécessaires à la demande.

1 archive signale un manque d'équipement pour satisfaire à la demande.

1 archive explique qu'il est difficile de faire respecter les temps impartis aux usagers.

- 1 archive rapporte que les usagers ne comprennent pas les problèmes techniques soulevés par les demandes de visionnement.
- 1 archive éprouve des difficultés à décider des priorités parmi les projets soumis et à déterminer les qualifications des usagers.
- 2 archives signalent un manque de copies de référence, et une autre dit que les copies de référence s'abîment trop rapidement à un tel usage.
- 1 archive signale qu'elle offre un service de traduction à un tarif modeste aux visiteurs étrangers.
- 1 archive dit qu'elle a trouvé nécessaire de fournir de la documentation pour accompagner les films visionnés.
- 1 archive rapporte que des copies peuvent être faites hors-archivage à des prix d'étude, à condition qu'il n'y ait aucune restriction de copyright ni de la part du donateur.

X. Tarifs de visionnement :

Rien à payer : 15 archives.

En fait, 22 archives ne demandent aucune quote part pour le chercheur individuel qui désire visionner un film. Pour les 7 cas suivants :

1. Gratuit pour particuliers; + \$ 20 par heure pour petits groupes.
2. Gratuit pour particuliers ; + \$ 125 par long métrage.
3. Gratuit pour étudiants ; \$ 10 par bobine pour cinéastes et télévision ;
\$ 4 par bobine pour "publishing houses having commissioned authors".
4. Gratuit pour étudiants ; \$ 13 par heure pour "usage commercial".
5. Gratuit pour étudiants ; + \$ 10 par long métrage pour non étudiants.
6. Gratuit pour étudiants ; + \$ 20 par long métrage pour cinéastes et producteurs.
7. Gratuit pour les nationaux ; \$ 20 par heure pour les visiteurs étrangers.

Autres prix demandés :

1. Table de vision gratuite ; projection à \$ 15 l'heure ou \$ 25 l'heure après 16 heures.
2. Table de vision gratuite ; projection à environ \$ 20 l'heure.
3. Pour la table de vision, la première demi journée est gratuite, ensuite \$ 2.40 l'heure ou \$ 9.60 par jour ; les étudiants paient la moitié de ce tarif.
Pour les projections, \$ 3.60 l'heure ou \$ 12 par jour ; pour les étudiants la première demi journée est gratuite.
4. Table de vision + \$ 1 par heure; salle de projection + \$ 12 par heure.
5. Gratuit pour les étudiants préparant une thèse ; les autres paient \$ 4 l'heure.
6. Gratuit pour les membres, les étudiants d'écoles de cinéma et visiteurs étrangers invités ; les autres paient un maximum de \$ 6 pour une projection ; \$ 23 pour petits groupes.
7. \$ 6 l'heure, réduction pour étudiants.
8. Pour les 16 mm, \$ 2.65 - \$ 5.55 pour film dépendant du métrage.
Pour les 35 mm (projection uniquement), \$ 10 l'heure plus le coût de l'inspection du nitrate.

9. Tables de vision, \$ 4 l'heure ou \$ 12 par jour ; projections, \$ 12 l'heure.
10. \$ 8 l'heure pour les étudiants et \$ 16 l'heure pour les cinéastes et les chercheurs de stockshots ; les visiteurs étrangers paient le double de ces tarifs.
11. \$ 8 par long métrage, \$ 4 pour court métrage jusqu'à 45 minutes ; ces tarifs sont réduits de moitié pour les étudiants visionnant des films en rapport avec leurs cours.
12. \$ 10 pour chaque projection.
13. Environ \$ 5 à \$ 20 par film.
14. \$ 17 par heure.
15. Environ \$ 23 par heure.
16. Environ \$ 35 par heure, variant selon les besoins et les difficultés du service.
17. Pour nationaux : \$ 57.5 pour la première heure, \$ 40 par heure supplémentaire.
Pour visiteurs étrangers : \$ 75 pour la première heure, \$ 62.50 par heure supplémentaire. Le tout taxes non comprises.
18. Table de vision, \$ 20 par demi journée, \$ 39 par jour, \$ 135 par semaine, avec frais supplémentaires pour l'aide du personnel (exigé) de \$ 15 l'heure.

Quatre autres archives disent qu'elles font payer un droit de vision, mais ne donnent aucun détail.

Dépuillé par Eillen Bowser pour la FIAF
Janvier 1981.

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Cinéma de la Revue

APPENDIX 10.-

M. Robert Jusselin
Secrétaire-général
de la Revue
Cinéma de la Revue
10, Boulevard de Valenciennes, 82
Lyon 3^e arrondissement

Monsieur le Secrétaire-général,

Je suis ravi de voir que notre Cinéma de la Revue participe plus activement que ces dernières années au mouvement de la Fédération. J'espère que vous en avez profité pour vous rendre compte de la situation de notre cinéma et de son rôle dans la vie culturelle de notre pays.

Pour l'avenir, j'ai trois vœux à formuler. Tout d'abord, j'espère que vous continuerez à nous tenir au courant de vos travaux et de vos réalisations. Ensuite, j'espère que vous continuerez à nous faire connaître les réalisations de nos auteurs et de nos réalisateurs. Enfin, j'espère que vous continuerez à nous faire connaître les réalisations de nos réalisateurs et de nos auteurs.

Robert Jusselin
Secrétaire-général

Lyon, le 15 mai 1977

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T.V.A. 406.613.706

Cinémathèque Royale

M. Robert Daudelin
Secrétaire-général
de la FIAF
Cinémathèque québécoise
335, boulevard de Maisonneuve Est
Montréal Hex 1K1

Mon cher Secrétaire-général,

Je souhaite vivement que notre Cinémathèque participe, plus activement que ces derniers temps, aux travaux de la Fédération.

Aussi voudrais-je proposer que nous soit confiée la rédaction d'une nouvelle édition du Catalogue des films muets de long-métrage qui a paru pour la dernière fois en 1977.

Pour l'avoir rédigé déjà trois fois, nous savons, par expérience, que c'est un travail qui demande des délais plus longs qu'il n'y paraît à première vue à cause de la lenteur des réponses de certaines cinémathèques : disons de 2 à 3 ans. Il me semble donc qu'il serait prématuré de s'inquiéter dès maintenant des frais d'impression de ce nouveau catalogue, notre proposition consistant à prendre à notre charge les frais d'impression des fiches, de secrétariat et de poste que la préparation implique. Quand le catalogue sera prêt à l'impression, il sera toujours temps d'étudier quel mode d'impression et de financement est le plus approprié et/ou le plus économique.

Si vous marquez votre accord, nous commencerions nos travaux l'automne prochain.

Je vous prie de croire, mon cher Secrétaire-général, à mes sentiments les plus collégiaux.

Jacques Ledoux,
Conservateur.

Bruxelles, le 11 mars 1981.
dn/crb

Agenda item 11

LISTE DE PROJETS DEJA ENVISAGES, MAIS ABANDONNES OU REMIS A PLUS TARD.
LIST OF DELETED OR POSTPONED PROJECTS.

1. Conservation des films nitrates déjà contretypés.
Preservation of already duped nitrate films.
2. Diffusion des films dans les écoles et universités.
Film diffusion in schools and universities.
3. Tirage de négatifs 35mm. à partir de copies 9,5 mm. pour des films muets considérés comme disparus.
35mm negatives to be made from 9,5 mm originals of supposedly lost silent films.
4. Etude comparative de films classiques en la possession des membres de la FIAF.
Comparative study of classic films held by FIAF members.
5. Enquête sur les collections de documentaires des archives membres de la FIAF.
Inquiry on the collections of non-fiction films in the member archives of FIAF.
6. Liste des films et programmes de télévision ayant pour sujet le cinéma.
Films and TV programs on the cinema (Budapest and Copenhagen).
7. Questionnaire sur la programmation dans les cinémas d'archives.
Questionnaire on the Programmation of Archive Cinemas. (Toulouse)
8. Assurances.
Insurances.
9. Règlements douaniers pour l'entrée et la réexpédition des films étrangers ainsi que les problèmes que cela comporte.
Customs rules governing importation of films and their problems.
10. Enquiry about technical devices for films no longer in common use.
11. Sources filmographiques pour l'identification et le catalogage des films.
Filmographical sources for film identification and cataloguing.
12. Study on the copying of variable density sound tracks.

Tout au long de la période, partant du congrès de la
FLIX à Berkeley (juin 1953) et aboutissant au moment actuel, le
projet international de "Liste Générale du Cinéma" s'est développé
et dans les directions suivantes:

1/ Après de longues discussions, dont l'aboutissement fut le
choix de la structure organisationnelle convenable du projet, sous
la présidence, le Comité de la Culture de la République populaire
de Bulgarie a décidé de créer une Direction spéciale de l'Initiative
dans la structure se rapportant à la structure d'une maison d'édition
spécialisée qui se chargera de toutes les fonctions d'organisa-
tion, d'élaboration et de distribution. Cette Direction spéciale est
en train de se constituer.

2/ Une réunion du Comité d'Initiative internationale est
envisagée à partir du 3 à 8 juin s.c. à Varna. La Direction nouvelle
créée proposera à la réunion d'examiner le modèle de contrat
avec les équipes nationales, lequel une fois approuvé par le Comité
d'Initiative sera envoyé dans tous les pays participant à la publica-
tion de l'histoire universelle du cinéma.

3/ Au long de la période susdite le nombre des pays
qui ont confirmé leur participation au projet a été de 25 (juin
1953 à 1957) à 191 (avril 1957).

4/ Des équipes nationales ont déjà commencé les travaux
de rédaction des textes pour la I- et II- parties de l'ouvrage en
1953. Ces pays ont envoyé au Secrétariat à Sofia la périodisation et
la taille de leur histoire du cinéma, tout en désignant les noms des
auteurs qui écriront les textes pour les deux premiers volumes. Ils
se sont engagés à faire parvenir les épreuves des textes en
temps voulu au Secrétariat au plus tard le 15 mai 1957.

5/ Des recherches ont été faites en vue de la mise à jour
de l'ouvrage pour la coopération de l'Initiative. Les données relatives à
l'histoire générale du cinéma de 1953 à 1957.

6/ Depuis les discussions créées en février s.c. avec

COMMUNICATION RELATIVE AU PROJET DE
L'"HISTOIRE GENERALE DU CINEMA"

Tout au long de la période, partant du congrès de la FIAF à Karlovy Vary /juin 1980/ et aboutissant au moment actuel, le projet international de l'"Histoire Générale du Cinéma" s'est développé dans les directions suivantes:

1/ Après de longues discussions, dont l'objet fut le choix de la structure organisationnelle convenable du projet dans le pays-éditeur, le Comité de la Culture de la République populaire de Bulgarie a résolu de fonder une Direction spéciale de l'édition, dont la structure se rapprocherait à la structure d'une maison d'édition spécialisée qui se chargera de toutes les fonctions d'organisation, d'élaboration et de distribution. Cette Direction spéciale est en train de se constituer.

2/ Une réunion du Comité d'initiative international est envisagée à partir du 3 à 8 juin a.c. à Varna. La Direction nouvellement créée proposera à la réunion d'examiner le modèle de contrat avec les équipes nationales, lequel une fois approuvé par le Comité d'initiative sera envoyé dans tous les pays participant à la publication de l'histoire universelle du cinéma.

3/ Le long de la période envisagée le nombre des pays qui ont confirmé leur participation au projet s'est accru de 83 /juin 1980/ à 111 /avril 1981/.

4/ 64 équipes nationales ont déjà commencé les travaux de rédaction des textes pour le I-er et II-e volumes de l'édition /1895-1918/. Ces pays ont envoyé au Secrétariat à Sofia la périodisation détaillée de leur histoire du cinéma, tout en désignant les noms des auteurs qui écriront les textes pour les deux premiers volumes; ils se sont engagés de faire parvenir les rédactions finales des textes en anglais, français ou russe vers la fin de l'année 1981.

5/ Des démarches étaient faites au cours de cette période pour renforcer la coopération et raffermir les liaisons entre l'"Histoire Générale du Cinéma" et l'UNESCO.

Durant les conversations menées en février a.c. avec

les hauts fonctionnaires de l'UNESCO, ont été relevées les possibilités réelles d'intégration partielle entre le projet d'"Histoire Générale du Cinéma" et l'UNESCO, dont les résultats seront les suivants:

a/ une augmentation considérable de l'aide financière accordée par l'UNESCO.

b/ un patronnage officiel de l'UNESCO sur l'édition, dont l'utilité est incontestable. Le patronnage de l'UNESCO amènera inévitablement à une augmentation de l'aide financière, tandis que le prestige international et l'autorité de l'édition seront une condition favorable pour la diffusion de celle-ci.

Des représentants officiels de l'UNESCO participeront à la réunion du Comité d'initiative international en juin à Varna pour examiner les modalités d'une intégration entre le projet et l'UNESCO.

6/ l'UNESCO a déjà accordé une somme importante, destinée à l'organisation en automne de l'année courante d'un séminaire scientifico-méthodologique pour les directeurs des équipes nationales des pays africains. On a pris en considération le fait que durant la période envisagée un grand nombre de pays africains se sont apparentés au projet de l'"Histoire Générale du Cinéma" et que les cadres cinématographiques /historiens et critiques du cinéma/ en Afrique sont de nombre limité et de formation médiocre. Le séminaire sera patronné par Guido Aristarco, président du Comité d'initiative de l'"Histoire Générale du Cinéma". Il sera assisté par deux représentants de l'Afrique, membres du Comité d'initiative - Ferid Boughedir /Tunisie/ et Paulin Vieyra /Sénégal/. C'est l'UNESCO qui se charge de l'organisation et du financement du séminaire. Le Comité d'initiative de l'"Histoire Générale du Cinéma", doit préparer le séminaire du point de vue scientifico-méthodologique. Les préparatifs seront effectués, à la réunion imminente du Comité d'initiative en juin a.c. à Varna.

7/ Un problème très important est soulevé par les représentants de plusieurs pays africains. Pour écrire sur l'histoire du cinéma des pays africains durant la période coloniale les équipes nationales des pays africains doivent avoir accès aux archives des films des pays ex-métropoles: la France, l'Angleterre, la Belgique, le Portugal, l'Italie et l'Espagne. Ils veulent savoir si les archives des films des pays mentionnés sont disposées de leur créer les conditions indispensables à la recherche et à la collecte de do-

cuments et lesquelles parmi elles /ayant en vue le manque de finances des pays africains/ sont en mesure de fournir les frais, indispensables aux historiens du cinéma africain qui entreprendront ce travail.

Quelques pays africains proposent une autre méthode de travail - trouver, s'il est possible, des collaborateurs des archives mentionnées pour collecter et rédiger la documentation indispensable et l'envoyer par la suite dans le pays africain relatif.

Je me permets d'insister devant vous d'accorder ce concours aux archives des pays en question, qui peut s'offrir sous telle ou telle forme. Il me semble que l'aide apportée par la FIAF à l'édition internationale serait une partie intégrante de l'activité de la FIAF, envisagée dans le Programme pour l'aide des pays en développement.

Si ma communication a suscité des questions que vous voudriez me poser, je vous prie, Mesdames et Messieurs, de le faire au cours des discussions prévues dans le programme de l'Assemblée générale.

Sofia, le 28 avril 1981

T. Andreykov

APPENDIX 13.-

STATEMENT ON THE WORK OF FILM PRODUCERS

The International Federation of Film Producers (IFFP) has, over the last few years, been actively engaged in the promotion of the production of films of high artistic and technical quality, and in the development of the film industry in all countries.

In the course of its work, the IFFP has been called upon to study the various aspects of the film industry, and to make recommendations to its members and to the public.

The IFFP has been particularly concerned with the economic aspects of the film industry, and has been working to improve the conditions of work of film producers and technicians.

The IFFP has also been working to improve the technical aspects of the film industry, and has been promoting the use of new technical developments.

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STATEMENT ON THE ROLE OF FILM ARCHIVES

The International Federation of Film Archives (FIAF) has, over the last few years been led to reflect more and more on the problem of the proliferation of "cinémathèques" all over the world and on the true character and the aims of film archives.

Being itself a world-wide organisation of film archives with 44 members and 22 observers disseminated on all continents, FIAF has been asked by its members to make a statement on this problem.

The aims of the Federation are stated in its Statutes as follows:

- to promote the preservation of the film as art and historical document and to bring together all organisations devoted to this end.
- to encourage the formation and development of film archives in all countries.
- to facilitate the collection and the international exchange of films and documents relating to cinematographic history and art, for the purpose of making them as widely accessible as possible.
- to develop cooperation between its members.

As far as concerns structure, the Federation is composed of a) members and b) observers.

To safeguard the integrity of the Federation, it has been stated in the Statutes: "No institutions or organisations whatsoever which, under a cover of archive activity, make use of their collections for commercial purposes (the proceeds and profits being utilised for the benefit of their officers and members) shall be admitted to the Federation."

Furthermore is stated:

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

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

Members may and should additionally organise the projection and the viewing of films, provide facilities for consulting documentation, collect and present film museum exhibits, publish film literature and, in general, develop all non-commercial activities related to the promotion and dissemination of film culture, in a historical, educational and artistic perspective. The members shall enjoy an exclusive right throughout the territories of their country."

Organisations and institutions whose interest is in supporting the preservation of film or the aims of the Federation as defined in the main declaration may apply for admission as observers.

Film archives intending to apply for membership must first be observers for at least two years.

Before an observer is admitted as a member, its work and status is studied carefully by the Executive Committee of the Federation and the Committee appoints one of its members to pay a visit to the candidate in question before the final decision is made.

The Federation is aware that in many countries there have been formed numerous cinematheques which in fact have only one aim: the projection of films for their members and sometimes even on a broader scale. Most cinematheques are engaged in the ideal work of spreading film culture and are also able to offer alternative cinema programmes, for which they very often receive local and regional support. Some also receive governmental support.

The Federation supports the wide dissemination of film culture. However, this development may endanger the main task for responsible archives which are in need of substantial support in their preservation work, in order to secure the national and international moving image heritage for posterity. Apart from the legal problems involved in this growth of cinematheques, it is a shortsighted policy to support in many cases the utilisation of film copies which should be preserved. Precious film material can be destroyed forever indirectly with official support. In times of economic difficulties and shortage of means it should be observed that the basis of any showing of films will be well equipped and active film archives which should be given the adequate economic support in order to enlarge and speed up the preservation work which has been going on for the last 40 years. The splitting up of public funds in this special field will only lead to a standstill or slowing-down of the preservation work on which all interested parties depend.

The International Federation of Film Archives wants to underline that member and observer archives also have activities in the showing of films, but, doing so, they utilise copies after having ensured that the films as such are being preserved and also take into account the limitation of such activities regulated by international agreements and national and international law.

The cinematheque are carrying out a valuable work for the understanding of film culture, but an uncontrolled growth of cinematheques, whose only intentions are to show films, may in the long run prove harmful to the basic aims of the Federation and also, which is even more regrettable, harmful to the film both as art and historical document.

(May 1981)

DECLARATION SUR LE ROLE DES ARCHIVES DU FILM

La Fédération Internationale des Archives du Film a été appelée à plusieurs reprises ces derniers temps à se pencher sur le problème de la prolifération des "cinémathèques" dans le monde et sur la nature véritable des archives du film.

Etant elle-même une organisation internationale regroupant 44 membres et 22 observateurs répartis dans le monde entier, ses membres lui ont demandé de faire une déclaration officielle expliquant leur point de vue sur ce problème.

Les buts de la FIAF sont statutairement définis comme suit:

- de favoriser la conservation des films considérés comme oeuvres d'art et comme documents historiques et de grouper toutes les organisations qui s'y consacrent;
- d'encourager la création et le développement d'archives du film dans tous les pays;
- de faciliter la collection et les échanges internationaux des films et documents concernant l'histoire et l'art cinématographiques, ayant pour but de les rendre accessibles au plus grand nombre;
- de développer la coopération entre membres;
- de promouvoir l'art et la culture cinématographiques.

La Fédération est composée de membres et d'observateurs.

Aux fins de préserver l'intégrité de la FIAF, ses statuts prévoient que:

"Ne peuvent être admis à la Fédération les institutions ou organismes quels qu'ils soient qui, sous couvert d'archives, feraient usage de leurs films et collections dans un but commercial (bénéfice et profits à l'usage des administrateurs et adhérents de cette institution ou organisme)."

De plus il est spécifié que:

"Les membres sont des cinémathèques (ou archives du film?) autonomes, ne poursuivant aucun but lucratif, travaillant sur le plan national, gouvernementales ou non-gouvernementales, qui se consacrent à l'histoire et à l'esthétique du film et qui sont accessibles au public.

Les membres de la Fédération doivent avoir pour objet principal de leurs activités, la collection, la conservation et le cataloguage des films et de la documentation se rapportant au film.

Les membres sont autorisés et même encouragés à avoir comme autres objets de leurs activités, d'organiser la projection et la consultation des films, d'organiser la consultation de la documentation, de rassembler et d'exposer des objets de musée se rapportant au cinéma, de publier des ouvrages cinématographiques et, en général d'exercer toute activité non-commerciale susceptible de promouvoir et de disséminer la culture cinématographique dans un but historique, pédagogique et artistique.

Les membres bénéficient d'un droit exclusif sur l'ensemble des territoires de leur pays."

Peuvent être admis comme observateurs, les organismes dont un des objectifs est de promouvoir la conservation des films ou les buts de la Fédération tels qu'ils sont définis au premier paragraphe. Toute archive de films désireuse de devenir membre de la Fédération doit effectuer au moins deux années de stage en qualité d'observateur.

Avant d'admettre un observateur comme membre, le Comité directeur de la Fédération étudie soigneusement son travail et ses statuts, et il délègue l'un de ses membres pour visiter l'archive en question avant de prendre la décision finale.

La Fédération sait bien que, dans beaucoup de pays, l'on a créé des "cinémathèques" dont le seul but, la plupart du temps, est la projection de films à leurs membres et parfois même à un public bien plus large. La plupart de ces cinémathèques se sont engagées dans la tâche idéale de diffuser la culture cinématographique et elles ont aussi la possibilité d'offrir des programmes de cinéma alternatif(?). Pour cela elles reçoivent très souvent des subsides des autorités locales ou régionales. Quelques-unes reçoivent aussi des fonds gouvernementaux.

La Fédération encourage une diffusion très large de la culture cinématographique. Cependant, cette pratique nouvelle peut mettre en danger le travail essentiel des archives responsables qui ont besoin d'une aide substantielle dans leur travail de conservation du patrimoine cinématographique national et international pour les générations futures.

En plus des problèmes légaux créés par cette prolifération de "cinémathèques", c'est souvent une politique à courte-vue que de soutenir l'utilisation de copies de films qui devraient plutôt être conservées. Du matériel cinématographique précieux peut ainsi, et pour toujours, être détruit indirectement par un appui officiel.

En ces temps de difficultés économiques et de restrictions, il faut observer qu'à la base de toute projection de film, il faut une archive bien équipée et active à laquelle doit être accordée l'aide économique nécessaire au développement et à l'accélération du travail de conservation des films commencé il y a environ 40 ans.

La division des fonds publics dans ce domaine particulier ne peut mener qu'à un arrêt ou tout au moins un ralentissement de ce travail de conservation dont dépendent toutes les parties intéressées.

La Fédération Internationale des Archives du Film tient à souligner que ses archives membres et observateurs ont aussi des activités de projection mais que, ce faisant, elles n'utilisent que des copies dont elles se sont assurées au préalable que l'original, ou au moins la meilleure copie, est conservé, et elles tiennent compte des limitations imposées à ce genre d'activités par les lois et conventions nationales et internationales sur le copyright.

Les cinémathèques font un travail important pour la diffusion de la culture cinématographique mais une prolifération incontrôlée de cinémathèques, dont l'unique but est de montrer des films, pourra à la longue s'avérer dommageable pour le travail fondamental de la FIAF et surtout, ce qui est encore plus regrettable, pour le cinéma en tant qu'art et en tant que document historique.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat
 Coudenberg 70
 1000 Bruxelles Belgique
 Adresse télégraphique FIAFILM
 Téléphone 511 13 90

RAPALLO / XXXVII GENERAL MEETING

BUDGET PROPOSAL FOR 1982

EXPENSES (in Belgian Francs)

<u>Current expenses</u>	<u>Expenses 1980</u>	<u>Budget 1981</u>	<u>Budget 1982</u>
Staff salaries	333.905	490.000	520.000
External work fees	113.443	40.000	40.000
Social Security, Ins., Taxes	228.664	255.000	280.000
Office rent and charges	235.189	240.000	265.000
Office supplies & equipment	118.684	190.000	190.000
Postage & telephone	109.395	145.000	160.000
Miscellaneous & bank costs	21.230	15.000	15.000
	<u>1.160.510</u>	<u>1.375.000</u>	<u>1.470.000</u>
<u>Special expenses</u>			
Congress	309.245	315.000	315.000
Executive Committee	154.211	130.000	130.000
Commissions	91.249	150.000	150.000
Special missions	35.762	65.000	65.000
Administrative publications & Bulletin	84.508	95.000	105.000
Special publications	313.897	250.000	150.000
Unesco contracts	-	300.000	-
Summer School	26.605	50.000	50.000
Miscellaneous	18.349	20.000	20.000
	<u>1.033.826</u>	<u>1.375.000</u>	<u>985.000</u>
	<u>2.194.336</u>	<u>2.750.000</u>	<u>2.455.000</u>
<u>INCOME</u>			
Members subscriptions		2.450.000	2.450.000
Unesco contracts		300.000	-
FIAF publications		100.000	100.000
Bank interests		40.000	40.000
		<u>2.890.000</u>	<u>2.590.000</u>

NOTES ON THE DRAFT BUDGET FOR 1982

In general, this budget reflects a very serious effort to limit the rise of current and special expenses of FIAF wherever possible. Some inflationary raises were however impossible to avoid, especially in the current expenses.

As compared to 1980, staff salaries now concern two staff-members.

As regards Special publications, we foresee in 1982 : a reprint of FIAF Statutes & Rules, and the publication of the papers of the Rapallo technical Symposium.

Summer School : as usual, a special subsidy is foreseen to allow the participation of a delegate from developing countries to the next FIAF Summer School.

Income : We have kept the same total amount for members subscriptions as in 1981, but it may grow higher if other archives are accepted in FIAF. The income for the sale of FIAF publications and for bank interests has been calculated to a minimum. It could possibly be doubled.

The profit balance between expenses and income should serve as a reserve for inflationary rises in the following years.

Jan de Vaal
Treasurer

NOTES A PROPOS DU BUDGET 1982

En général, ce budget reflète un très sérieux effort pour limiter l'augmentation des dépenses de la FIAF sur tous les points, aussi bien dans les dépenses courantes que dans les dépenses spéciales. Il n'est malheureusement pas possible d'empêcher certaines hausses dues à l'inflation, en particulier dans les dépenses courantes.

'Staff salaries' représentent désormais les salaires de 2 employées à temps partiel au Secrétariat (cf. notes sur les comptes 80).

Pour les publications spéciales, nous prévoyons en 1982 la réimpression partielle des Statuts et Règlement de la FIAF, et la publication des Actes du symposium technique de Rapallo.

Summer School : Comme d'habitude, un certain subside a été prévu pour permettre la participation d'un délégué des pays en voie de développement à la prochaine Ecole d'été de la FIAF.

Revenus (Income) : Nous avons prévu le même montant total pour les cotisations à la FIAF qu'en 1981, mais il pourrait être plus élevé si d'autres archives sont acceptées à la Fédération. Les revenus des publications FIAF et des intérêts bancaires ont été calculés au minimum. Il est possible qu'ils soient doublés. Les revenus excédentaires éventuels doivent être mis en réserve pour couvrir les augmentations dues à l'inflation dans les années prochaines.

Jan de Vaal
Trésorier