

FIAF XXXX

Wien

Minutes

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

Minutes of the
XXXX GENERAL MEETING

6 - 7 April 1984

VIENNA

40th FIAF Congress

The 40th FIAF Congress was held in Vienna in April 1984. It was hosted by the two Austrian Archives:

Oesterreichisches Filmarchiv
Oesterreichisches Filmmuseum

The business of the Congress began with the GENERAL MEETING, held on April 6 & 7. This was followed by two SYMPOSIA as follows :

- April 8 Symposium Oesterreichisches Filmarchiv
 "Film and Cinema in Central Europe, 1895 - 1914"
- April 9 Symposium Oesterreichisches Filmmuseum
 "The Importance of Non-industrial Film
 within our Cultural Heritage"

Extensive hospitality was provided by the two Archives together with a day (April 10) set aside for sightseeing, to facilitate informal meetings between delegates.

Immediately before the Congress, the Documentation and Cataloguing Commissions met in Plovdiv, Bulgaria, and the Executive Committee and the Preservation Commission met in Vienna.

Immediately after the Congress, several FIAF delegates remained to participate in the Experts' Meeting sponsored by UNESCO, to advise on the development of programmes to assist in the preservation of the moving image cultural heritage.

40th GENERAL MEETING

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40th GENERAL MEETING

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40th GENERAL MEETING

MINUTES

FIRST SESSION, April 6 morning
Chairman : Mr Wolfgang KLAUE, President

1 OFFICIAL OPENING

Representatives of the two host archives and of the Federal Ministry of Education and Culture formally welcomed the delegates to the 40th FIAF Congress.

Professor Dr Alfred Lehr, President of the OFA, opened with a welcome in the name of the Oesterreichisches Filmarchiv. Both archives were very happy to welcome such a large Congress with delegates from five continents. FIAF had helped the archive movement in Austria for many years. The Archive, founded in 1955 had been associated with FIAF for 30 years and the Museum for 20 years. He expressed their joint thanks to the Austrian government Ministries who had supported the organisation of the Congress, in particular, the Minister of Education and Culture, Dr Zilk and the Chancellor, Dr Sinowatz.

Dr Heinrich Wille, President of the OFM, expressed thanks to FIAF and its members for helping the Museum in its work over 20 years and hoped they would enjoy their stay in Vienna.

Dr Herbert Schwanda conveyed the personal greetings and a welcome to Vienna from the Minister of Education and Culture, Professor Doktor Helmut Zilk, who would be coming the next day.

He added that, as they all knew, film archiving requires considerable funding and the help of government authorities is necessary. In Austria, private organisations do the work of archiving very effectively and the government were very happy to support them in their work of preserving and diffusing the national and international cultural heritage for new generations.

Mr Wolfgang KLAUE, President of FIAF, then welcomed all the delegates and in particular the three Honorary Members present, Mr TOEPLITZ, Mr POGACIC and Mr LAURITZEN. FIAF was happy to be in Vienna as guests of the two archives which had worked so well together. He thanked the Ministry of Education and Culture in the person of its representative, Dr Schwanda, and mentioned that Austria had been associated with the film preservation movement since the beginning when they had attended the first FIAF Congress in 1938 as Visitors. In fact it was Austrian film historians in the 1930's who were among the first to be aware of the importance of the needs of archives at the international level.

Mr KLAUE then read out a cable of greetings from Dr Fred Sinowatz, the Austrian Bundeskanzler (Chancellor).

Finally, before passing to the business of the meeting, he asked delegates for some moments of silence in homage to two colleagues who had recently died:

- Mr Herbert VOLKMANN
who died at the age of 83 and had made a great contribution to FIAF in his many years as Chairman of the Preservation Commission and had been responsible for much of the pioneering work in establishing the preservation of the moving image.

- Mrs Lotte EISNER L'ESCOFFIER
originally a film critic in Germany concerned with film as an art form who, when obliged to flee in 1933, had been adopted and protected by Henri Langlois at the Cinémathèque Française, and subsequently contributed much to the appreciation of film throughout the world.

2 CONFIRMATION OF THE STATUS AND VOTING RIGHTS OF THE MEMBERS PRESENT OR REPRESENTED

Mr Robert DAUDELIN, the Secretary General, read out the list of Member Archives represented in order to record who was present and which delegates were authorised to vote for their own Archive or another. At the Opening Session, 41 Member Archives were represented which satisfied the requirements for a quorum.

He then read out the names of all the other delegates present (Observers, Honorary Members and Visitors) and listed those from whom apologies for absence had been received. Late arrivals were formally welcomed from the Chair at subsequent Sessions.

See Annex 1 for complete list of delegates and names of voting delegates.

3 ADOPTION OF THE AGENDA

The Agenda was approved by a show of hands.

Mr DAUDELIN reminded delegates to submit to him in writing topics they wished to raise in Open Forum.

4 APPROVAL OF THE MINUTES OF THE PRECEDING MEETING IN STOCKHOLM

Mr KLAUE expressed formal thanks to the Secretariat for the Minutes and asked if there were any comments or amendments. There being none, the Minutes were approved by a show of hands, with one abstention, none against.

5 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mr KLAUE read out his detailed Report in full (see Annex 2). It covered both the activities of the individual member archives and the activities of the Executive Committee and the Secretariat on behalf of the Federation. He asked for questions but mentioned that many of the points would be covered elsewhere on the Agenda. There were no contributions from the floor.

6 REPORT OF THE DOCUMENTATION COMMISSION

Mrs STAYKOVA, President of the Documentation Commission, reviewed and updated the following sections of the written Report (Annex 3) which had been prepared before the Commission's meetings in Plovdiv:

1 PIP

1.1 Microfiche service

The new service had been successfully introduced without complaints or cancellations. Two new subscriptions had been received: Cineteca Nacional, Mexico, and Bibliotheque Andre Malraux, Paris.

1.2 Film Volumes

Now that these were being published in Europe there was less coordinating delay and they were appearing sooner each year. The next edition would appear in July 1984. She formally thanked FIAF for assistance with cash flow.

1.3 Television Volumes

Sales of the first volume had been disappointing so far, possibly because of changes in their handling of the American market following the withdrawal of AFI who had been promoting and distributing for them throughout the United States for many years. With the grant from the Independent Television Companies Association in London and cooperation from FIAT, they hoped to reach a wider market.

1.4 10-year microfiche cumulation of the Film Index

Although this is already in profit and although it would be desirable to get the extra publicity through having it listed as a book via an ISBN number, it was felt the outlay on the booklet could not yet be justified.

1.5 Promotion

Mrs STAYKOVA repeated her thanks to FIAF for the grants in recent years which had enabled them to produce publicity brochures and increase their sales. She would welcome suggestions and volunteers to help with distribution and promotion in different countries.

1.6 PIP Supporters Meetings

She announced that the Supporters would be meeting at lunch the next day.

She publicly thanked the following 11 Member Archives who were the

existing Supporters and hoped that other archives could be persuaded to join them in giving extra support to keep PIP alive:

Berlin (West)	Stiftung Deutsche Kinemathek
Copenhagen	Det Danske Filmmuseum
Helsinki	Suomen Elokuva - Arkisto
Jerusalem	Archion Israeli Leseratim
New York	Department of Film, Museum of Modern Art
Oslo	Norsk Filminstitutt
Ottawa	National Film, Television and Sound Archives
Rome	Cineteca Nazionale
Stockholm	Cinematket, Svenska Filminstitutet
Vienna	Oesterreichs Filmmuseum
Wiesbaden	Deutsches Institut für Filmkunde, Filmarchiv

1.7 Budget

The present financial situation was satisfactory thanks to the help of the supporters and sales of publications.

2 PIP Indexers Meetings

Mrs STAYKOVA repeated her thanks to the three hosts, the British Film Institute, London, the National Film, Television and Sound Archives, Ottawa and the Staatliches Filmarchiv, DDR, for their help in making the three meetings possible. The meetings had been very successful and the participants had reported they had learnt a lot and found it very useful to meet and exchange ideas with other indexers.

3 International Directory of Cinematographers, Set & Costume Designers

Mrs STAYKOVA added that Volume 6 would cover Czechoslovakia, Hungary, Austria and Switzerland. They had an excellent arrangement with the publisher, K G Saur, who published at no cost to FIAF and in addition provided complimentary copies for free distribution to members.

4 International Bibliography of Dissertations on Cinema

Mrs STAYKOVA confirmed that all members should have received a complimentary copy of the Journal in which the first edition was published. She urged delegates to send in their responses for the new edition as soon as possible.

5 International Directory of Film and TV Documentation Sources

She urged delegates to respond within the September deadline so that the third edition could be published in December 1984.

6 Revision of the FIAF Classification Scheme

Users of the scheme were invited to check that they were on the project's mailing list to receive the new draft and an invitation to the workshop in Lisbon.

7 Meetings

In reviewing the meetings, Mrs STAYKOVA mentioned that the joint meeting with the Cataloguing Commission had been particularly successful and several of the proposed joint projects had already been initiated.

Under New Projects, she mentioned:

- PIP Indexing of articles in non-film/TV periodicals
- Bibliographical file of articles on film archives activities

At the moment, they cannot consider indexing non-film/TV periodicals as they cannot even manage all the film and TV periodicals they would like to cover. As an interim measure, they were however compiling a list of indexes and abstracts in printed or computerised form on non-film/TV periodicals so that the Editor, Mr Michael MOULDS could make a selection of what might be worth indexing in the future, should resources be available. This might be added to the bibliography in the Documentation Chapter of the revised Handbook.

- Survey of Film Title Equivalences
for use in film identification

This was a major project which would require considerable research work by archives and was outside the scope of the Documentation Commission at the moment.

- Central Registry of Duplicates of Books and Other Materials

The Commission had already been considering this important and desirable project for a long time but it was beyond their present capabilities.

Finally, Mrs STAYKOVA reported that at Plovdiv they had accepted with deep regret the resignation of Mrs BOWSER from the Commission and thanked her for all her work and promotion of many projects during her 16 years' service. As it was their first formal meeting since 1981, they had also formally accepted the resignation of Mr John Luycks who had left the Nederlands Filmmuseum in 1982.

7 REPORT OF THE CATALOGUING COMMISSION

Mrs HARRISON opened by referring to the very productive sessions which had recently been held in Plovdiv, the publicity given to FIAF's Cataloguing Commission through its appearance on Bulgarian Television, and the proposal to plan another joint session with the Documentation Commission in, say, 10 years.

Before introducing her Report (Annex 4), she mentioned that cataloguers were often the "forgotten people of the archive" and to

counteract this view Günter Schultz of Berlin had suggested a more positive view of their role: cataloguers and cataloguers' activities are in fact "the Heart of an Archive". They organise the collections and create an archive out of an assembly of artefacts, they help provide administrative and preservation control techniques and provide the documentation specialists with means of access for researchers. Using the analogy of the heart, they could be said to pump information wherever it was wanted and they were only noticed when something went wrong.

The role of the Cataloguing Commission as they saw it was to help cataloguers in their major tasks, by providing:

- information and aids to cataloguing
- guidelines and standards, especially needed for computerisation
- training (although they had not been able to do much in this area)
- publicity and assistance in obtaining recognition for the importance of the role of the cataloguer as the "Heart of the Archive".

She then reviewed the projects mentioned in her Report:

- Bibliography of National Filmographies
- Polyglot Glossary of Film Cataloguing Terms

These were both examples of aids for cataloguers. The Glossary, initially arranged alphabetically, had now been more usefully grouped by function. They were pleased to report that the drafts were already being used as standards for computerised credit terms.

- Revision of Cataloguing Chapter for Basic Handbook

Jon Gartenberg had already drafted and circulated this among the Commission members for comments.

- Computer Survey

Substantial progress had been made recently and they now had 34 replies (5 use computers, 20 plan to and 8 have no plans). It was clear that the old Survey was very much out of date as the 7 users in 1979 had all either stopped using computers altogether or changed their systems. Roger Smither of the Imperial War Museum had already completed preliminary analyses for discussion with Unesco at the Experts' Meeting. With the rapid advances in technology and price/performance, there is an obvious trend away from computer bureaux for input to the use of in-house minis or micros which offer better control. New developments in technology have also brought positive signs of information sharing, both via cooperation with TV and film producers sharing facilities for cataloguing activities and via developments in the provision of national networks.

!! ACTION PLEASE

Members were urged to send in their replies, together with any recent updates, by the end of June so that the Survey could be as complete

and up-to-date as possible for publication early in 1985.

- Standard Rules for Cataloguing

These would become increasingly useful for exchanges via direct computer links.

- Union List of Nitrate Holdings

The initial targets were the holdings of sound features from the nitrate era from a country other than one's own. Initially it is intended to hold the information at the Secretariat for consultation by FIAF members to help them avoid duplication in their preservation activities. The input forms should be ready within 12 months.

- Sample Technical Data Forms

Following the success of the "Potemkin package" at Stockholm, Günter Schulz (SFA) was working with the East European Preservation Sub-Commission to produce a publication, as described in the Report.

Mrs HARRISON ended by saying:

- the Cataloguing Commission would be pleased to contribute to Technical Symposia presentations on cataloguing, particularly with reference to computers;
- they were planning a small brochure describing the work of cataloguers, what they do and why;
- they welcomed suggestions from delegates and their cataloguers on new projects that would help them further in their work.

There were no questions from the floor.

From the Chair, Mr KLAUE formally thanked the two Commission Presidents and the Commission Members for their valuable contributions.

As there had been little discussion, the meeting was able to begin Item 10, Projects and Publications Underway (projects 1 to 6) before breaking for lunch.

E n d o f S e s s i o n 1

SECOND SESSION, April 6 afternoon
Chairman : Mr David FRANCIS, Vice President

Members Only

8 MEMBERSHIP QUESTIONS

Mr Francis opened the Session by asking the non-voting delegates, Mrs Nicole SCHMITT, Mr Jose Manuel COSTA (later replaced by Mr Zeppo HUHTALA) and Mr Guy-Claude ROCHEMONT to act as scrutineers.

During the session, there were administrative delays in taking the votes through lateness or absence of members from the hall and, in some cases, lack of written authority to vote as required by the Statutes.

8.1 NEW MEMBERS

8.1a Koblenz Bundesarchiv/Filmarchiv

Mr DAUDELIN reported that this candidature had been extensively examined by the EC over a period of two years and they were now able to recommend that they should be accepted as a full Member.

He recalled that the Filmarchiv was a division of the Bundesarchiv of the Federal Republic of Germany responsible for national film archives and programming at national, regional and local levels. Initially, from 1954 to 69 they have preserved documentaries and newsreels (which were extensively used as source material for historical research) and from 1969 they had the rights to preserve German fictions as well. Since 1979 they have been working in association with Wiesbaden and Berlin the other two FIAF members from FRG, and divided tasks between them. Koblenz itself is primarily responsible for archiving of German films, holding some 40,000 documentaries and 2,900 feature films. It has a staff of 60 people and a substantial annual budget including DM 1,200,000 for nitrate transfers. They had been FIAF Observers since 1980 since when Dr Kahlenberg had been very active in the Federation.

Mr KONLECHNER supported their application, saying that as close neighbours they had had excellent relations over many years. He mentioned that their efficiency had increased significantly under Dr KAHLBERG's guidance.

Mr SPEHR reported they had had active exchanges since 1969 and they had been very impressed with their work.

Mrs ORBANZ of Berlin and Dr ALBRECHT of Wiesbaden both confirmed that they would be very pleased to welcome Koblenz as full Members to the Federation.

Decision by secret ballot:
36 in favour, none against and no abstentions.

Professor Kahlenberg was invited into the hall and Mr FRANCIS formally

welcomed his archive as a full Member of the Federation.

8.1b Sao Paolo Cinemateca Brasileira

Mr DAUDELIN mentioned that this archive, one of the oldest in Latin America, had been a member of FIAF since 1947, and although they had withdrawn in the 1960's for economic reasons, had returned in the 1970's and been very active in exchanges and visits. They had survived two disastrous fires and enjoyed considerable international prestige as a result of their collections, their research centre and their preservation activity. The dossier had been very complete and the EC had no hesitation in warmly recommending them as full Members.

Their candidature was warmly supported from the floor by Mrs FERNANDEZ JURADO, Mr ALVES NETTÔ (who spoke of the excellent collaboration between the two Brazilian archives) and Mr GONZALES CASANOVA (who spoke of the personality and enthusiasm of Mr Sales Gomez and Mrs Maria Rita GALVAO. Mr TOEPLITZ remembered the contributions to the Federation of Mr Sales Gomez when he served as Vice President in the 1940's and 50's and saw their return as a "historical rectification".

Decision by secret ballot:
39 in favour, none against, one abstention.

Mrs Maria Rita GALVAO was invited into the hall and Mr FRANCIS formally welcomed her archive back into the Federation as a Full Member.. Mrs GALVAO replied that they were extremely happy and proud.

8.2 RECONFIRMATION OF MEMBERS

Mr DAUDELIN reported that five Members had been reconfirmed:

- | | |
|--------------|---|
| - New York | Department of Film, Museum of Modern Art |
| - London | The National Film Archive |
| - Copenhagen | Det Danske Filmmuseum |
| - Rochester | Dept of Film, International Museum of Photography |
| - Brussels | Cinémathèque Royale de Belgique |

To maintain the five-year Reconfirmation cycle, the EC would be examining 8 members for reconfirmation at their meeting in November 1984:

Moscow	Amsterdam	Warsaw	Stockholm
Prague	Milan	Belgrade	Rome

8.3 OTHER MEMBERSHIP QUESTIONS

8.3a Observers: Teheran Filmkhaneh Melli Iran

Mr DAUDELIN recalled that FIAF had lost contact with this archive in 1979 but they renewed contact in recent months, paid outstanding subscriptions. He was happy to report that two delegates representing this archive, Mr ANVAR and Mr MORADI, had come to the

Congress and were keen to catch up. He urged all delegates to make a point of meeting with them.

8.3b Suspended Member: Istanbul Sinema Televizyon
Enstitüsü

Mr DAUDELIN recalled the extensive discussions in Stockholm when it had been regretfully decided to suspend this member until the Congress in Vienna. Mr Sekeroglu had only recently been reconfirmed as Director of the Archive and had come to meet with the EC in Vienna. However, the dossier needed to comply with the Reconfirmation procedures was still incomplete, so the EC now asked that the suspension be extended to their next meeting in November. A member of the EC would visit the archive on the way to Rome and it was hoped that now Mr Sekeroglu was again in charge, the reconfirmation procedures could be completed satisfactorily then.

Mr KUIPER mentioned that the document circulated by the Archive showed some sophisticated equipment but there was only one mention of preservation. He hoped the old problems had been solved but in particular he would like some more information:

- on what the laboratory was used for
- on how much preservation work had been done on their large nitrate collection
- on the relationships with film producers and distributors of foreign films.

Mr KONLECHNER spoke in support of the archive and felt that there had always been misunderstandings perhaps because of language problems and a cultural reaction to the bureaucracy of FIAF. He had made several visits to Turkey and felt the people in the archive were very devoted to their work. Some 15 years ago, FIAF had been shocked at the use of the laboratory for commercial purposes but this provided a vital source of funding for their work.

Mr DAUDELIN agreed with Mr KONLECHNER that we should try to remain friends and appreciate their position. He stressed that the proposed visit was not an inspection visit and FIAF did not want to interfere internally. However they had been very embarrassed by the total silence over the years.

Mr KULA recalled that when he and Mr FRANCIS visited them after Varna (in 1977) they had been impressed by their energy and success.

In response to a question from Mr MACOTELE, Mr DAUDELIN explained that Mr Sekeroglu had been the Director but at some occasion had been removed but was now reinstated. Mr MACOTELE recognised that there had been political problems but agreed that it was important for both sides to keep in communication so agreed with the EC's view.

There was some discussion about the meaning of the vote: Mr DAUDELIN and Mr KULA understood "Yes" agreed to an extension of the suspension until November 1984 and "No" signified deletion.

!! Note from Secretariat:
The more appropriate term "non-confirmation" appears in the

Statutes but not the Internal Rules; the EC have noted the need to correct this discrepancy.

Mr KONLECHNER and Mr CINCOTTI felt the GM could only support or reject the EC's recommended Extension to Suspension. "No" would therefore mean raising the suspension and reinstating them as Full Members, although the latter pointed out that that would be against the Rules. Mr CASANOVA felt FIAF should be as careful in expelling members as it was in taking them on; he agreed with Mr KONLECHNER that one should take account of the political and communication difficulties and suggested the suspension should be extended until the next GM.

In response to Mr KUIPER, Mr DAUDELIN reported that the Reconfirmation procedure had begun in 1980 so the Archive would in any case be asked to re-submit its dossier for Reconfirmation again in 1985.

To ensure that the voting was quite clear, Mr FRANCIS proposed from the Chair that the first vote should be simply on whether the suspension should be extended to November 1984, as proposed by the EC. If that motion was not carried, then they would vote on an alternative motion.

In response to Mr KONLECHNER, Mr DAUDELIN reported that Mr Sekeroglu had not been invited to the GM to put his views as the evaluation of membership dossiers was the province of the EC. The EC's proposal had been made following two extended discussions with Mr Sekeroglu in Vienna.

Decision by secret ballot:

33 in favour of extending suspension to November 1984; 3 against and 5 abstentions. The motion was thus carried by more than the required 51%.

8.3c Change of Title: American Film Institute/Film Archives

Mr DAUDELIN reported formally that the AFI Archive had recently changed its title to the National Center for Film and Video Preservation. It was represented by Mr Bob Rosen who would explain the new situation during Open Forum. (The AFI as such continues as before.)

8.3d New Observer: Film Archive of the Philippines

Mr DAUDELIN reported that the EC had begun its study of the dossier submitted by this archive as candidate for Observership. It would be discussed at the Rome meeting.

There being no further discussion or questions on Membership Questions, Mr FRANCIS thanked the scrutineers and closed the Members' Only Session.

E n d o f S e s s i o n 2

THIRD SESSION, April 6, late afternoon
Chairman : Mrs Eileen BOWSER, Vice President

9 REPORT OF THE PRESERVATION COMMISSION

Mr SCHOU advised delegates that they should have received copies of:

- the Preservation Commission Report (Annex 5)
- the names and addresses of Commission Members
- a form requesting name and address of senior technicians
- a paper on quality assessment with a request for feedback

He mentioned that the Commission was now organised with a Head Commission and two regional Sub-Commissions. He thanked the three archives (Bois d'Arcy, Oesterreichisches Filmmuseum and Staatliches Filmarchiv) for their generosity and hospitality in hosting meetings and hoped that some other archives would be able to assist the Commission by hosting a meeting.

!! ACTION PLEASE

Volunteer Commission hosts are invited to submit invitations directly to Mr SCHOU or to the Secretariat.

Mr SCHOU then introduced his Report which contained as Annex a list of the full Commission Programme. The body of the Report covered work in progress and he made additional comments on the following items:

2.1 Preservation Manual

There had been some delay because of the lack of first hand knowledge of video but, with the help of Mr KULA as Chairman of the FIAT Technology Commission, they hoped to have it ready for publication within 3 months.

2.3 Manual on Basic Film Handling

He confirmed that the manual would be in loose-leaf format to make it easier and faster to update.

2.4 Production of FIAF educational film/videotape
"Burning of cellulose nitrate film"

He explained that this was not necessarily seen as a top priority project but they could produce it with relatively little effort as they were simply making a compilation of existing films. They thought archives would find it useful for propaganda purposes.

2.2 Development of FIAF test film

2.5 Extensive generation printing tests

Mr SCHOU gave a slide presentation to illustrate the work being done on printing tests. The objective was to demonstrate that there were significant quality differences between films made from the original negative or duplicating positives and distribution prints. The results would enable archives to demonstrate objectively the importance of depositing original negatives for preservation if justice was to be done to the original.

3 East European Sub-Commission

Mr SCHOU pointed out that the programme was concerned with nitrate and they were particularly concerned to correct some of the widespread "folklore" about the behaviour of nitrate.

He closed his presentation by asking all archives to ensure that their technicians received the FIAF Bulletin and asking the various members of the Commission to stand to make themselves known to all delegates.

From the floor, Mrs GALVAO pointed out that high quality preservation by duplication was expensive and the first concern of archives faced with the problems of "Nitrate won't wait" was to find a solution that was acceptable and cheap.

Mr SCHOU appreciated this and assured Mrs GALVAO that the Preservation Commission considered not only the optimal, expensive way of preserving nitrate films but also methods that the small and newly-established archives might be able to afford. He confirmed, however, that film preservation is expensive. One way of obtaining part of the money necessary was sponsorship. In their "Last Film Search" campaign in Australia, the National Film Archive had been able to obtain funding in excess of \$100,000, including \$25,000 from Kodak (Australasia). This had enabled them, through a Travelling Officer, to locate about 2 million feet of nitrate film of which about 1 million feet had been acquired so far. Kodak had also granted the Archive a discount on film stock enabling the local film laboratory to reduce their prices by up to 70%. Mr SCHOU recognised that copying on to videotape offered a cheaper solution although far from the same quality but hopefully high resolution, digital recordings would become generally available in the not too distant future.

Speaking from the Chair, Mrs BOWSER asked for any further questions to be held over until Open Forum.

The session closed with a slide presentation by Mr MACOTELEA on the rebuilding of Cineteca Nacional, Mexico (reported under item 14 Open Forum).

The remainder of item 10, Projects and Publications Underway, was held over till the next day.

E n d o f S e s s i o n 3

FOURTH SESSION, April 7 morning
Chairman : Mr Raymond BORDE, Vice President

Mr BORDE opened Day 2 by welcoming late arrivals from 4 archives.

The Session began with item 10.7 and during item 10.9 Dr Schwanda arrived with Professor Doktor Helmut Zilk, Bundesminister für Unterricht und Kunst (the Austrian Minister of Education and Culture) who gave a brief speech of welcome.

Welcome from Herr Zilk.

Herr Zilk said he was proud to welcome the Congress to Vienna and to Austria, which had a great cinema past as well as a present. He spoke of the role of cultural institutions, such as their two film archives, in making known the history of cinema so that new cinema might be created. FIAF's work was important and they were pleased to welcome FIAF to Vienna. He wished the Congress great success and hoped that delegates would also find some time to visit the city.

In reply, Mr KLAUE thanked the Government and the Minister for the exceptional support they had given to the organisation of the Congress and for their continuing support to the work of the Austrian archives which could not survive otherwise. - More than 60 countries were represented at the Congress and as their work became more and more financially demanding there was increasing need for government support. The cooperation of the Austrian authorities with their archives was a model for all. FIAF appreciated Herr Zilk's personal visit as a symbol of the government's understanding and sympathy for its work.

10 PROJECTS AND PUBLICATIONS UNDERWAY

Note: Items 10.1 - 10.6 were discussed in Session 1, under the Chairmanship of Mr KLAUE.

10.1 EMBRYO 3 (New York)

Mrs BOWSER commented the one-page Report, (Annex 6.1) noting that entries had been received from 34 Archives but inviting additional entries or corrections up till May 1985. They hoped that during the American Slapstick Identificaton Seminar at the New York Congress they would be able to reduce the number of films (currently 587) which were unidentified.

In response to her appeal for ideas for a new title, Mr KUIPER suggested the title "Embryo" referred not to a biological model of film history but to the embryonic process of cooperation between film archives. Mr KLAUE added that it had been the idea of Jay Leyda, himself a noted film historian.

!! ACTION PLEASE

Entries and corrections on Short Silent Feature Films 1894-1930 by May 1985.

Suggestions for title wanted.

10.2 SILENT FEATURE FILM CATALOGUE (Brussels)

In the absence of Mr Ledoux, Mr DAUDELIN reviewed the one-page Report (Annex 6.2) and urged the 15 Members and 15 Observers who had not replied to advise Mr Ledoux whether they were happy for previous submissions to be included in the new edition and or whether they had additional material to include.

Mr DAUDELIN suggested the project should now be given a deadline, perhaps a target publication date in 18 months. This would mean that all submissions should be completed within the next 6 to 8 months.

!! ACTION PLEASE

8 Members and 4 Observers (Category 2 of Report) to advise Mr Ledoux if unable to complete their fiches within next 6 months.

15 Members and 15 Observers (Category 4 of Report) to advise Mr Ledoux as soon as possible of their intentions.

10.3 UNESCO COURIER (R Daudelin)

Mr DAUDELIN reminded the GM that this project had first been considered in Rapallo in 1981 but the project had been passed to a new Editor within Unesco and some of the articles previously submitted were no longer required.

The current projected Contents were as follows :

1	Raymond Borde	destruction of films
2	Sam Kula	survey of lost films with photographs
3	Henning Schou	nitrate preservation and colour fading
4	Wolfgang Klaue	use of Unesco Recommendation
5	Anna Lena Wibom	international collaboration with examples
6	Kevin Brownlow	restoration of Napoleon
7	Frantz Schmitt	methodology of archives
8	Jim Powers, SMPTE	new technologies

There would be some additional supporting material including a summary of FIAF's objectives and achievements.

In spite of the delays, Mr DAUDELIN reported that it was hoped this special number of Unesco Courier would appear in the summer or autumn. With some 90% of the contributions by FIAF members, it would be a valuable opportunity for FIAF to reach a wider public, not only of those interested in international cultural affairs but of those who are or should be directly concerned with the preservation of the moving image.

10.4 PUBLICATION OF THE RAPALLO SYMPOSIUM PAPERS:
"White Telephone Comedies" (Rome)

Mr CINCOTTI reported that since the Centro Sperimentale's decision that it could not after all publish these proceedings in a special number of "Bianco e Nero" and FIAF's decision to undertake publication, the transcriptions were nearly complete. There was now a possibility that "Bianco e Nero" might decide to publish them after all but, whoever undertook the publishing, they would be definitely available before the next Congress.

10.5 PUBLICATION OF THE STOCKHOLM SYMPOSIUM PAPERS

Mr KULA reported that the film section was being handled by Mr SCHOU and the television section by himself and the FIAT Technology Commission and they hoped to have it ready for publication in the next 6 months, in a special issue of the FIAT Bulletin, copies of which would be distributed to all FIAF members.

Mr KLAUE thanked the Swedish Film Archive for their work on the transcripts and the editors for their work.

10.6 ANNUAL BIBLIOGRAPHY OF FIAF MEMBERS' PUBLICATIONS (Ottawa)

Mr KULA referred to the one-page report (Annex 6.3) and stressed that the comprehensiveness of the Bibliography was entirely dependent on members' help in supplying the information. The associated Filmography would be an occasional, not an annual publication, and would be useful for those archives wishing to produce their own films or wishing to use existing films to promote the work and objectives of archives.

10.7 INTERNATIONAL BIBLIOGRAPHY ON THE CINEMA (Bucharest)

In the absence of a delegate from Bucharest, Mr BORDE confirmed that a Report had been distributed (see Annex 6.4)

!! ACTION PLEASE

Members were urged to submit information for 1982/3 by July 1 and for 1980/1 by December 15 1984.

10.8 BIBLIOGRAPHY OF CATALOGUES OF ANCIENT CINEMATOGRAPHIC
EQUIPMENT (Montreal)

Mr DAUDELIN confirmed that a list of the Catalogues assembled so far had been distributed (see Annex 6.5). Mr Veronneau would be visiting 5 or 6 major archives and they would then decide how to make the information available for use.

Mr FRANCIS asked if it would be possible to put it on microfiche as had been done for other UK and US projects. It would be cheaper for taking subsequent copies. Mrs BOWSER supported this proposal and Mr DAUDELIN thought there would be no problem. It was anticipated they

10.9 REVISED EDITION OF THE 'HANDBOOK FOR FILM ARCHIVES'
(Mrs Bowser/Mr Kuiper)

Mrs BOWSER referred the delegates to the brief Report (Annex 6.6) and mentioned that the three Commissions were already working on the revision of various chapters. The 1984 deadline had been extended until after the New York Congress in April 1985 and they hoped to publish in 1986.

!! ACTION PLEASE

Mrs BOWSER and Mr KUIPER made an appeal to the GM for suggestions to make the contents more useful and for photographs, especially of basic equipment and processes.

10.10 GLOSSARY OF LABORATORY TERMS (Mr Spehr)

Mr SPEHR reminded the GM that the original idea had been for an internal Library of Congress document to cover the many novel, and often slangy, terms that were being used in preservation work. They planned to circulate the draft among their US colleagues and the Preservation Commission.

10.11 9.5 mm ENCYCLOPEDIA (London NFA)

Mr BORDE reported that this project had been temporarily deleted while an alternative source of funding was investigated.

10.12 SURVEY: USE OF FILMS IN THE COLLECTIONS (New York)

Mrs BOWSER referred to her Report (see Annex 6.7) and said it was too early to analyse the trends in policy as when it was discussed by the EC in Toulouse only 24 replies had been received.

!! ACTION PLEASE

Mrs BOWSER appealed to all archives who were not listed in her Report to submit a reply as soon as possible.

10.13 SUMMER SCHOOL 1984 (Berlin/DDR)

Mr KLAUE reported that they had already received more nominations than they could accept. As there had been three Summer Schools already, he was surprised and pleased that there was continuing interest. He asked for any additional nominations for places to be submitted in writing while they were in Vienna and the EC would take the final decisions, favouring developing countries. If there was considerable unsatisfied demand, they would consider repeating the Summer School more often.

10.14 50th FIAF ANNIVERSARY (Mr Klaue)

Mr KLAUE reminded delegates that the first FIAF Congress had been held in Paris in 1938 and attended by representatives from Berlin, Paris, London and New York. The EC had exchanged some preliminary ideas at its meeting in Toulouse in January 1984 and would be working during the year so they could present a realistic programme to the GM at the next Congress. Meanwhile, they would welcome suggestions from members.

The preliminary suggestions included:

- publications including a "Golden Book" of FIAF, outlining its history, containing personal memories, statistics, achievements of archives collectively and individually, contributions to the preservation of the moving image.
- participation in international festivals
- retrospectives and exhibitions by FIAF and by individual archives
- collection of photographs for use in publication or as travelling exhibition
- updated directory of film archives with information on members, activities and collections, for use both within FIAF and outside for promotional purposes.

Mr BORDE asked for help with the history of FIAF, especially for the period 1938-45 where there was very little documentation in the Secretariat. He also appealed for films taken at the various Congresses.

!! ACTION PLEASE

Mr KLAUE urged delegates to discuss the project in Vienna and submit new ideas and/or help with some of those mentioned.

10.15 STATISTICS ON FILM ARCHIVES' ACTIVITIES (MM Klaue/Kula)

Mr KULA reminded the GM of the difficulty of reporting on the scale of FIAF's activities when information in the Annual Reports used so many different measures: cans, metres, feet, run time, etc. As a first step towards trying to achieve consistency, he was assembling information from international organisations concerned with archives, libraries and museums in related fields. He appealed to members to submit any national standards or documentation they had or knew of so that he and Mr KLAUE could assemble a working document for discussion in 1985.

!! ACTION PLEASE

Documentation and ideas for archive reporting wanted urgently.

11 FINANCIAL REPORT & ADOPTION OF THE 1985 BUDGET

- Accounts 1983

The Treasurer, Mr DE VAAL, asked first for any comments or questions on the Accounts for 1983 (Annex 7) which had been approved by the EC and sent to all archives. There were none.

- Budget 1985 (Annex 8)

Mr DE VAAL referred to the EC's impressive Report on the Federation's activities and the many projects covering work of the Commissions, publications and services to members. The Federation was active and in a good financial position.

He drew attention to the new heading for the 50th Anniversary under Special Expenses and, in reply to a question from Mr DAUDELIN, explained that the increase in external work fees reflected increased work on publications.

Note from Secretariat:

This includes help provided to the Secretariat by Jill Johnson in London in drafting the Minutes of the Federation's formal meetings.

The 1985 Budget was adopted unanimously by show of hands.

12 RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

12.1 Unesco

Mr KLAUE opened by referring to the important role of UNESCO in the further positive evolution of FIAF's activities. Relations were friendly and cooperative and the extent of their involvement was clear from the EC Report. The Unesco representatives had not been able to attend the GM this year as they would be working with us instead at the Experts' Meeting which they were financing (see below). Mr KLAUE referred to 1 completed project (Regional Seminar in Poona, see below) and 5 current major projects:

Work under contract:

i Expert consultation on preservation of moving image

The meeting to be held after the Congress in Vienna was organised under contract by the FIAF Secretariat in association with Unesco and the Oesterreichisches Filmarchiv. Under a second contract, a position paper had been prepared by Mr BORDE, as a Vice President of FIAF.

ii Study tours of individual trainees

A contract for \$10,000 had been signed to fund study tours of trainee archivists from developing archives to work in developed archives.

Contracts being negotiated:

i Publication of the Preservation Manual

- ii Regional Seminars in Latin America and Africa
Proposals: Brazil 1984 and Mozambique 1985.
- iii Expert to visit Asian countries
Proposals: Hong Kong, Bangladesh, Malaysia, Sri Lanka.

12.2 Liaison Group of NGO's (Non-governmental Organisations)

Mr KLAUE reported that cooperation continued with the members of the informal Liaison Group,

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

In March, FIAF had hosted a meeting of the Group at the Brussels Secretariat for further exchange of information on working programmes and discussion of possible joint projects. The following proposals will be discussed with Unesco at the Experts' Meeting:

- i Second joint Technical Symposium
There was considerable interest in a follow up to Stockholm, involving representatives from archives and industry.
- ii Worldwide Survey on implementation of Unesco Recommendation
- iii International Directory of Archives
covering film, television and sound
- iv Model curriculum for training archivists
in audio-visual archives

12.3 FICC (International Federation of Cine Clubs)

As FICC are keen to have closer cooperation with FIAF, the EC decided to invite them to write an article for the FIAF Bulletin and provided them with members' addresses so they could receive FICC publications.

12.4 Regional Seminar in Poona financed by Unesco

Mr NAIR gave a detailed verbal Report on the First Asian Seminar on developing film archives, held in Poona, February 20-25 1984, for which the National Film Archive of India were honoured to be hosts.

The funding had come from Unesco and the expertise from FIAF. The ideas had arisen from the Unesco Recommendation which, since it had been first discussed at the Belgrade Unesco Conference in September 1980, had aroused interest in archival work and the need to establish archives where none exist. Mr NAIR pointed out that 60% of the world's TV and film production came from Asian countries (including an annual production of 750 features and twice as many shorts from India alone).

Invitations had been issued via Heads of existing archives, Ministries of Culture and contacts of the various Indian Missions. Of the 18 countries invited, 11 accepted and 9 sent delegates as follows:

Delegates attended from:

Bangladesh Film Archive
Hong Kong Urban Council
Indonesian Television
Iran
Malaysia

Philippines Filmarchive
Republic of Korea
Sri Lanka
Thailand

Countries contacted which did not send Delegates:

Burma
DPR Korea
Mongolia
Pakistan

PR China
Singapore
SR Vietnam

The proceedings had been opened by the famous Indian film-maker, Shri Mrinal Sen, who spoke of the intense passion, care and dedication needed to persist in this unglamorous task which was more hazardous and painstaking than film-making itself. Film preservation was preservation of history: by their work they were "adding to the milestones of history".

Mr NAIR then summarised the programme for the 5 days. His written report provided an overall Perspective of the archive situation in the Region and identified the Needs and Priorities under 5 main headings:

- Technical advice in the planning and development of audio-visual archives
- Technical training in the handling of nitrate film
- Search for lost films
- Technical information and familiarisation with film archive processes
- Training for archive personnel

There was already some interest and enthusiasm but what they hoped to achieve with Seminars was to open up channels to provide information, support and technical knowhow.

12.5 Forthcoming Regional Seminars

Mrs GALVAD mentioned that the Latin American Seminar was planned for October 1984 with sessions on documentation, laboratory work and preservation in Sao Paulo and general sessions in Rio. They were inviting delegates from Latin America, the Caribbean and Portuguese Africa.

They were still awaiting confirmation that Unesco would give support but there would be support from Brazilian institutions as well.

12.6 IAMHIST (International Association of Audio-Visual Media in Historical Research and Education)

Mr FLEDELIUS, President of IAMHIST, reported that it had been set up by a group of "frustrated historians" who had identified the following major problems:

- TV companies neglected their responsibility for transmitting history and produced what was not authentic
- the Guild of Historians were neglecting film, television and radio as source material
- need for methodology
- access problems
- need for international cooperation

Following a Conference in 1971 on "History and Audi-Visual Media", IAMHIST had been set up in 1975 and formally created in 1977. Their Statutes, aims and activities confirmed that they shared a common interest with FIAF in preservation and access to film heritage.

He had provided delegates with samples of their publications (the Newsletter and the Historical Journal were published twice a year; a Study Series which included the Proceedings of their Annual Congresses appeared every two years)

Some archives were already members; others were invited to join (Annual subscription £36 for institutions, £11 for individuals).

12.7 FIAT (International Federation of Television Archives)

Mr LABRADA, Secretary General of FIAT, welcomed the opportunity to speak and draw attention to the common interests and need for collaboration between the two Federations.

They were a much younger organisation but already had 46 members, mostly drawn from Europe and North America but also from Latin America and North Africa. They worked in an industry of rapid change and he was pleased to note that some TV archives now had engineers who were specialising in problems of preservation. Work on computerisation of documentation was underway. At the moment, however, public access to archive material was possible only in some North American and North European companies.

FIAF members were cordially invited to their next General Meeting, in Madrid in October 1984. The programme includes the following topics:

- Use of computers for information retrieval in TV archives (with demonstration of systems used & discussion of technological advances)
- Copyright & the use of TV Archive material (2-day seminar)
 - a. legal implications of worldwide distribution of TV material
 - b. obligation of TV organisations to collect and coordinate information on copyright and contract provisions
- Survey of TV archives (report on study by INA, Institut National de l'Audovisuel, Paris)
- Training courses for AV archivists and librarians
- Report on preservation and characteristics of 3/4" tapes

Mr LABRADA closed by saying he looked forward to continued collaboration between FIAT and FIAF and in particular to the next Joint Technical Symposium.

12.8 ICA (International Council of Archives)

Professor Kahlenberg, President of ICA, reported that the ICA was founded in 1948 with headquarters in Paris and now had members from 120 countries. They held Congresses every four years (1972 Moscow, 1976 Wiesbaden, 1980 London) and FIAF were cordially invited to the 10th Congress which would be in Bonn, September 17-21 1984.

Their general objectives were to maintain and strengthen relations between archivists and organisations connected with archiving and to promote the preservation, protection and defence of the collections. They published a journal, "Archivum" in 5 languages, had 9 regional branches, 12 Commissions, 2 Working Groups of which one was concerned with audio-visual archives and very much appreciated the professionalism of such organisations as FIAF, FIAT and IASA.

13 FUTURE CONGRESSES

13.1 NEW YORK 1985

Mrs BOWSER referred to the Report (Annex 9.1) summarising plans for the Congress which would celebrate the Archive's 50th Anniversary. Previous Congresses had been held in New York in 1939 and 1969.

She outlined proposals for the dates, the anticipated hotel costs (\$30 -55 per night) the location, the hospitality (all lunches and some evening receptions), the plans for the Symposia and Workshops., and plans to find additional funding to assist delegates.

Mrs Mary Lea BANDY, as Director of the Department of Film, Museum of Modern Art, confirmed that she and all her colleagues looked forward to welcoming FIAF once more on this important occasion for their Archive. They would be able to show off their new facilities and hopefully arrange an excursion to the potential new storage site. Visitors would be able to share in their salute to the British Film Institute on its 50th Anniversary which MOMA were celebrating with special programmes in 1985-6.

Mr Bob ROSEN added that they hoped to be able to offer an excursion to the Hollywood Studios for those who were able to travel to Los Angeles.

13.2 CANBERRA 1986

Mr SCHOU began by announcing the good news that, as from the previous day, the National Film Archive was no longer part of the National Film Library. This would provide further guarantee of autonomy but would have no adverse effects on the Congress arrangements.

He then summarised the main points from the written document which was circulated later (see Annex 9.2), giving the dates suggested to take

advantage of low or shoulder fares, and the proposed Symposia :

- Computer applications for archives
(in close association with the Cataloguing Commission)
- Editorial restoration

They also planned a 5-day seminar for developing archives before the Congress which they hoped would make it easier for such archives to obtain financing for the trip and stay for the Congress itself.

In the discussion, Mr TOEPLITZ expressed his pleasure at their new independence and asked if this would mean that the Congress might be relocated to Sydney or Melbourne. Mr SCHOU felt the Archive would probably stay physically with the Library for some time but if they did move, the other cities would be easier to reach anyway.

13.3 1987 WEST BERLIN

Mrs ORBANZ expressed the regrets of Dr Rathsack who was unable to deliver in person their invitation to hold the Congress in West Berlin on the 25th Anniversary of the Kinemathek. They too would be able to show off new facilities as there was to be a new Filmhaus and the museum and cinema would certainly be ready by then.

They would be happy to organise the Congress any time between April and June but if FIAF wanted to hold the proposed joint Technical Symposium in 1987 (four years after Stockholm), then they would need to fix the dates this year as they would be competing for accommodation with other events being arranged to celebrate Berlin's own 750th Anniversary.

DECISION

Unanimously in favour of Berlin by show of hands.

13.4 1988 PARIS

Mr BORDE reported that in considering the location for FIAF's 50th Anniversary they had considered Lyons which some felt to be the cradle of the cinema but finally decided in favour of Paris, the location of the first Congress.

The CNC (Centre National de la Cinématographie, within the Ministry of Culture) had given their approval and the Congress would be organised jointly by all the French archives in the Federation.

Mr Franz SCHMITT of the Services des Archives du Film, Bois d'Arcy, read out a letter from Mr Pierre Viot, Directeur Général, confirming that France would be honoured if FIAF chose to celebrate its 50th Anniversary in Paris and the CNC would do everything in its power to ensure its success.

Mr Pierre KAST of the Cinémathèque Française presented apologies for absence from his Director, Mr Costa-Gavras and said that the CF would

look forward to being associated with the organisation of the Congress.

DECISION

Unanimously in favour of Paris by show of hands.

13.5 SUBSEQUENT YEARS

Mr DAUDELIN reported that for subsequent years they had already received invitations or suggestions from Lisbon, Havana, Poona and Madrid, two for 1989, one for 1990 and one open.

Mr BENARD DA COSTA of the Cineteca Portuguesa said they had originally wanted 1988 as it was the 40th Anniversary of their foundation in 1948; however, as the archive activities did not actually begin till 1949, they would be equally happy to celebrate the anniversary by being hosts in 1989.

Mr GARCIA-MESA of the Cinemateca de Cuba said they would like to be hosts in 1990 as they would be celebrating their 30th Anniversary and their new installations.

Mr PEREZ MILLAN of the Filmoteca Espanola said they too had offered to be hosts in 1988. As a newly appointed Director (only 4 days previously) he did not wish to compete with other archives but assured FIAF that Spain wanted to play its part on the international scene and would like to be hosts when there was an opportune time. Meanwhile, he added, he believed members had received a letter from the former Director, Mr Soria, indicating the restructuring that was taking place.

Mr NAIR said the National Film Archive of India would like to host the 1989 Congress in Poona and celebrate their 25th Anniversary. After the 50th Anniversary celebrations of FIAF looking backwards, he thought it would be a particularly appropriate gesture for the 51st Anniversary to be held in a developing country.

End of Session 4

FIFTH SESSION, April 7 afternoon
Chairman : Mr Robert DAUDELIN, Secretary General

14 OPEN FORUM

Mr DAUDELIN opened the Open Forum by mentioning that 7 delegates had made written submissions which he would take first.

14.1 40th Anniversary of Filmoteka Polska

Mr PACEWICZ announced that in celebration of the 40th Anniversary of the Archive which had been recreated after World War II, they were preparing a programme for distribution among all FIAF archives. It could consist of 5 90-100 minute performances covering the main achievements of post-war Polish cinema (documentaries, animations, educational films, prize winners at major Festivals and internationally acclaimed films. It would be on 35 mm with English subtitles and supporting material on the films and directors.

It should be available early in 1985 and interested archives should write to Warsaw as soon as possible.

14.2 1st Conference of Education and Culture Ministers
of non-aligned and developing countries,
Pyong Yang, September 1983

Mr KIM YONG SOK spoke on behalf of Mr PAK SUN TAE, Director of the National Film Archive of the DPR of Korea who thanked FIAF for sending him as a delegate to the above Conference. He had already submitted a written report to the EC but felt obliged to give a brief report to the GM.

There had been 95 delegates from 75 countries and 20 international organisations including FIAF.

There was a useful exchange of experiences and discussion of strategies for development of education and culture. On behalf of FIAF, Mr PAK had spoken of the importance of the moving image, of the Unesco Recommendation and the willingness of FIAF to help all archives. He had made contact with 3 new archives in particular, Zimbabwe, Brunei and Madagascar, and invited the Cultural Minister from Zimbabwe to visit the archive in Pyong Yang. He had given him copies of the FIAF Rules and Statutes and understood they would apply to join FIAF during the year. He had also met with the Secretary General of two Conferences of Ministers representing francophone countries.

Finally, in his personal opinion, he felt FIAF could get very promising results if it worked with the Cultural Ministers within this Conference.

14.3 National Center for Film & Video Preservation (formerly AFI Archives)

Mr Bob ROSEN (on leave from UCLA Film Archives to establish and reorganise the former AFI Archives) reported to the GM that the change of name indicated 3 important changes:

- a genuine national commitment that the Center should be a coordinating instrument for cooperative, not competitive efforts, to avoid duplications.
- an extensive new commitment from NEA (National Endowment for the Arts) to give financial support and high level priority to film preservation. It appeared there was a direct link to the White House.
- an effort to give greater autonomy to the decision making of the American Archives. The Center would have its own Board, comprising the decision makers of the archives and representatives from the motion picture and TV industry.

Mr ROSEN then listed 7 major activities:

- i the Center would continue to administer NEA funds to archives for nitrate preservation
- ii the Center would continue to acquire films in addition to the 20,000 titles already held but for deposit elsewhere in the USA, especially in the Library of Congress.
- iii work on the AFI catalogue would continue and be published in 10 year volumes. The volume on the teens would appear in two years.
- iv the Center would work with archives and producers to establish a National Moving Image Data Base
- v they would develop tour programmes to reflect the preservation activities of the many US archives and draw public attention to the need for funding, especially for nitrate.
- vi they would provide seminars for technicians working in the vaults or on restoration, for the exchange of information
- vii the Board of Directors would operate to set up committees to link people in archives with major people in the motion picture industry to address problems of common interest.

They hoped to achieve all this without a "bloated bureaucratic structure" and would depend on cooperation, mutual good will and assistance as in the past.

14.4 Guidelines for film handling

Mr KUIPER said they were delighted to lend film but wanted to report on a pattern of bad experiences which had been building up over the years. It was not a complaint but rather a statement of problems encountered, including:

- cans dented (almost always)
- plastic cores crushed and almost pulverised (frequently)
- ends not taped down or secure (often)
- undocumented and unrepaired breaks, especially on leaders, some mid-reel (occasionally)

- lots of dirt even though ultrasonically cleaned and waxed before despatch

These problems were persisting in spite of the wide availability of the FIAF Guidelines and he asked if other archives had similar experiences.

Mrs BOWSER reported they had similar experiences and appealed to members to make sure that the Guidelines were translated into the language of the technicians. Mr DAUDELIN confirmed that the Guidelines already existed in English, French, Spanish, Portuguese and German.

Mr FRANCIS said that although they wanted breaks to be documented they preferred them not to be repaired and Mr KUIPER agreed that was also their preference.

Mr DAUDELIN suggested it was due to the problem of different standards being practised in Europe and North America. Their projectionists were always amazed to receive films loose in their boxes and Mrs BOWSER asked why the cores were removed.

Mr FRANCIS pointed out that there was a fair amount of inspection by Customs officials over which they had no control. For instance at London Airport the apparatus used was very poor. Mr DE VAAL said they normally used train or plane transport but many archives, especially in France and Italy, preferred the diplomatic bag. They had had very bad experiences of films sent in the diplomatic bag in a cloth sack, with the boxes removed: the cans were damaged and often the cores removed.

Mr Jose COSTA said they received many films and tried to follow the Guidelines but many archives used different procedures. For instance, should the emulsion be in or outside, should the beginning be on the inside or the outside? They use the diplomatic bag as it is much less expensive and it is fast. When they send out the films they are in good condition. He asked anyone receiving films from them to let them know if ever there were problems on receipt.

Mr NAIR reported they had similar problems of films being returned without cores. Now they had adjusted to the conditions in India where the winding equipment in commercial cinemas was different, requiring vertical loading on spools. The technicians had to remove the cores and often forgot to replace them. Now the Archive sends the films out on spools in hexagonal boxes and rewinds them onto cores and stores them in cans. It involves the archive in extra work but it reduces the amount of unskilled handling. They now tell users not to rewind, not to repair, simply to document any breakages.

Mr DAUDELIN reminded the GM that the Guidelines had been extensively discussed and reflected the consensus of the Federation so they should be observed. He recognised that the recommendation on the emulsion side had been against SMPTE recommendations.

Mr ALVES-NETTO felt that the Russian cans and boxes were the best for avoiding damage to the films.

As there seemed to be no further contributions on the topic at this point, Mr CASANOVA was invited to introduce the next Open Forum topic but, in spite of requests from the Chair, the discussion from the floor then moved back and forth between points 4 and 5. The points are kept separate in these Minutes.

Mr BENARD DA COSTA reported the major reason for using the diplomatic bag was speed. They had no choice as otherwise films could be delayed 4 weeks in Portuguese Customs. He suggested FIAF or Unesco could intervene at government level to ensure better handling. Mr DE VAAL replied that one could not educate the diplomatic services as they were not professional transporters and Mr DAUDELIN agreed FIAF could not include in its Guidelines instructions about diplomatic bags.

Mr BENARD DA COSTA also suggested there could be a campaign to train projectionists not just those concerned with shipping films. FIAF could draw up Guidelines and offer training and cover such topics as whether reels should be projected separately or mounted on spools.

Mr DAUDELIN then asked for comments about chaining on to large reels which some people felt exposed the film to extra risks. The point was not pursued.

Mr CINCOTTI reported that his archive send hundreds of copies abroad to archives and embassies and nearly always used the Italian diplomatic bag with almost total satisfaction. However, the Foreign Affairs Ministry entrusted the task to the specialised transport companies so they always arrived in good condition. This was not the case when the films were returned so he blamed the film users.

Mrs MITROPOLOS said they had no problems using the diplomatic bag as long as they sent someone from the Cinematheque to deliver the bag in person.

Mr KLAUE pointed out that the Guidelines were not secret and one could supply them to the shipping agencies in the hope of educating them, even though one couldn't force them.

!! POSSIBILITIES FOR LOCAL INITIATIVES

No decisions were taken but for convenience the various suggestions made are listed below:

- supply Guidelines in language of user
- supply Guidelines to those in archives responsible for despatching film
- supply Guidelines for those receiving the films
- supply Guidelines, and training, to projectionists
- supply Guidelines to shipping organisations
- supply Guidelines to Customs officials
- supply Guidelines to those responsible for diplomatic bags
- amend Guidelines to take into account use by unskilled projectionist and local conditions (eg spool within archive to reduce handling)

- review Guidelines to determine definitively how film should be sent:
 - emulsion in or out
 - beginning in or out
- amend Guidelines highlighting need for documenting damage
- amend Guidelines highlighting request not to attempt repairs
- amend Guidelines requesting receivers to report condition on arrival, if unsatisfactory
(The current Guidelines, covering 12 points, are dated June 1982.)

14.5 Difficulties in obtaining supplies of raw stock

Mr CASANOVA reported on the difficulties of obtaining raw stock supplies. In some cases they had to use colour stock for black and white film as B/W was unobtainable. He suggested that as the problem was shared by a number of archives now and might affect others in the future, a small Commission of stock experts (perhaps a Sub-Commission of the Preservation Commission) should be set up to study the different types available and by centralised purchase obtain better delivery and better prices.

Mr SCHOU confirmed he had already discussed the matter with Mr CASANOVA that day and two items on the Preservation Commission programme would help on the question of stock selection: M1, the programme of printing tests and L3, the catalogue of stocks and characteristics.

Mrs FERNANDEZ JURADO pointed out that the problem for several of the archives in Latin America was not just of selection but of obtaining stocks. The archives in Europe probably did not realise that B/W was just not available and not produced in Buenos Aires. It might help if several archives could buy in bulk but suggested this could be pursued outside the Open Forum.

Mr CINCOTTI said that there was no problem with B/W stocks in Italy and suggested they might use Italian laboratories.

Mr MACOTELE urged the Assembly to take this problem seriously and suggested a Sub-Commission was needed as it was practically impossible to get B/W, especially 16 mm, in Mexico. Mr CASANOVA added that there were also problems with B/W 35 mm. He felt one way FIAF could do something for developing countries was to help both in obtaining supplies and in obtaining discounts for collective purchase.

Mr KLAUE mentioned that B/W stock was a worldwide problem not confined to Latin America. He stressed however that FIAF had no employees and insufficient resources to get involved in group purchase schemes: any project would have to be undertaken by members of the archives themselves. As a start, FIAF could perhaps initiate a project to compile data on stock needs and approach the manufacturers for help.

Mr SCHOU reported that the local Kodak representative in Melbourne had already offered to follow up a report that B/W stock was not obtainable in Bangkok. However, before seeking help from manufacturers at an international level it was first necessary to know

the reasons, real or "official", given locally for non-availability.

Mr CASANOVA reported the reason was quite simply commercial. The Mexican representatives were not interested in B/W and preferred to sell colour; as sole agents they could set their own prices (they were 25 - 30% more expensive than in the USA) and they didn't have to compete on delivery. He had been waiting since last October for deliveries from Orwo. He reiterated his plea that the best solution would be a Sub-Commission which could set up two-way communication between the manufacturers and the archives to try and resolve these problems, in order to get a better price and better delivery.

Mr FRANCIS appreciated Mr CASANOVA's point and said he had had great difficulty in sending even a free gift of stock to Brazil. He suggested it might be possible to bypass the monopoly system, whether government or commercial, by stressing the academic, non-commercial role of archives. This is where Unesco might be able to help by pressurising governments to recognise that archives were "conservation centres" concerned with the nation's heritage, and not ordinary commercial laboratories.

Mr SPEHR felt it should be recognised that there were several different problems and Unesco might be persuaded to help in some way:

- import/export regulations which were hard on film materials
- monopolies by intermediaries
- manufacturers choosing not to deal in certain countries

Mr KUIPER mentioned that they had wanted to test polyester-based stock but Kodak had wanted a minimum order of some 54,000 feet. To assist in future negotiations with manufacturers, he felt it might be useful to collect information on needs over say a three-year period; however, there would still remain the political, administrative and Customs problems at local level.

14.6 Problems in defining and identifying "original versions" Authenticity of dubbing, sub-titles and intertitles

Mr GARCIA MESA raised the problem of defining what was meant by the "original version" of a film. When films were produced for international markets, sound films had dubbing or sub-titles in different languages, silent films had translations of inter-titles. Apart from unintended misinterpretations of language or situation, deliberate changes might be introduced for various reasons, including cuts or additions to help the film sell and be more comprehensible in another country. Variations might be introduced by the film-makers themselves or by others, with or without authorisation.

Archives need some source of reference to help them assess how the version deposited with them varies from the "original", containing at least some basic information about the dates and lengths in metres of the original film and versions produced in different languages. He suggested a start might be made by republishing for silent films the producers' original lists of credits and intertitles; it was a long job but not difficult and he felt it could be published cheaply enough for all archives to have available as a regular reference tool.

14.7 Cineteca Nacional Rebuilding

At the end of Day 1, Mr MACOTELE had given a 20-minute slide presentation (60 slides) showing the progress made in re-establishing activities at the Cineteca Nacional since the disastrous fire on March 24, 1982.

They were now housed in a modern complex which included 4 air-conditioned cinemas each with 560 seats, 35mm and 16mm projection facilities and an audio-mixer; a bookshop selling books and records on cinema and communication; a Center of Information and Documentation which includes a library specialising in films and communication, a reading room, a computer terminal, a videocassette library with monitor sets; an exhibition gallery and further exhibition areas in the cinemas. There is parking for 550 cars, a cafe and later there will be a restaurant.

He also showed slides of three sets of plans:

- the project to house in one building the Film Board (Direccion de Cinematografia) and the Mexican Film Institute together with 4 films theaters of their own which would be next to the 4 Archive theaters;
- the plans for the new nitrate vaults to be built outside the city area with provision for 10,000 rolls in 5 separate rooms;
- the plans for the acetate collection to be housed in a new building next to the archive, with offices, workshops, projection rooms, seven storage rooms with provision for 100,000 rolls.

The presentation closed with slides of some of their many publications and posters of recent programmes.

As there had been no time for discussion the day before, Mr DAUDELIN asked Mr MACOTELE to take questions during the Open Forum.

Mr DAUDELIN began by expressing surprise at the number of cinemas and Mr MACOTELE explained that they were not in competition with the "salles d'art et essai" as there were very few cinemas at all in Mexico City: with a population of 17 million, they had only 220 cinemas in total. In order therefore to promote film culture, they arranged previews and provided the public with access to new "quality" Mexican and foreign films which they would not otherwise be able to see. Tickets were cheap (100 pesos or US 60 cents) with 50% educational reductions.

Mr CINCOTTI said members were impressed with the speed of reconstruction but asked why the construction of the vaults had not been the first priority. Mr MACOTELE explained that the cinemas were already built and when they came on the market, they were able to take the opportunity to buy them at a good price. The vaults were certainly a priority, the GM had seen slides of the plans and they hoped to get the building work done very quickly. He mentioned that although only 7 films had been saved, they now had, thanks to gifts and exchanges, more than 1000 35mm copies and 600 16 mm.

14.8 50th Anniversary Congress

Mr BORDE mentioned that since his suggestion of a 16mm compilation of previous Congresses, he had had offers of all formats and asked Mr SCHMITT if he would be able to make the conversions.

Mr SCHMITT replied that since noting the request for ideas in the Bulletin he had already thought it would be interesting to make a short compilation of films and photographs, covering two main themes :

- souvenirs of the evolution of the Federation via its Congresses and other activities
- presentations of individual archives showing main activities, buildings, equipment, etc.

If the idea were accepted, he suggested the most urgent task was to appoint a coordinator, collect material and set a maximum time allocation for individual archive contributions.

As a second project, he proposed a compilation of FIAF treasures, films which had been saved or restored by individual archives, with each archive contributing their rarest, oldest or most typical national production. The choice could be of shorts or features, silent or sound. Alternatively, they could confine it to a selection of the oldest restored films from each archive or indeed its single oldest film.

Mr TOEPLITZ welcomed these ideas although he thought the "FIAF through the years" souvenir compilation would be of limited interest outside the Federation and they would have to examine whether the cost would be justified. He was much more enthusiastic about making a film of FIAF work and mentioned that 3 years ago in Poland they had made a film showing the archives work with examples of films before and after restoration. He felt a half-hour film of this type would be extremely useful for FIAF and for new archives in their relations with Unesco and their own government bodies, where the individuals concerned did not always have the patience to read through documents with the same message.

However, in addition to a film that would be useful in obtaining funding and support, something more should be done to attract public interest. Perhaps a FIAF Festival Programme could be produced showing "unknown treasures" for a period of say two weeks around the time of the Anniversary Congress. He felt this should not rely on individual countries but should be planned by a FIAF Committee so that it became a glamorous occasion to attract the general public.

Mrs ORBANZ mentioned that many established Festivals had retrospectives. In the case of Berlin for instance, they could choose to have their 1988 Retrospective devoted to this theme. FIAF could try to encourage all the Festivals to do something similar so the achievements of archives could be promoted through the whole year.

Mr DE VAAL indicated they would be preparing a Special Issue of the FIAF Bulletin and invited contributions and photographs.

Mr STROTCHKOV said Gosfilmofond had lots of films from the history of cinema worldwide, very good laboratories and good supplies of black and white stock. If the Working Party provided the list of films required, they would be very pleased to make free copies. In a later intervention, he said they would be happy to make free restorations of films from other archives if they were needed for the FIAF Festival screenings.

Mr FRANCIS suggested that, to spread awareness of FIAF influence, all films exchanged by archives throughout 1988 should carry a special leader saying "FIAF, conserving films for 50 years".

Mr CASANOVA supported Mr TOEPLITZ, Mrs ORBANZ and Mr FRANCIS' ideas and suggested that FIAF should contact all the Festival organisers to try and arrange a FIAF presence at each through this programme. Later, Mr KULA pointed out that it was unlikely that competing Festivals would be willing to show a programme that had been shown elsewhere and Mr CASANOVA clarified that different archives could develop different themes within the overall context of preservation.

Mr SPEHR reported that they were writing the history of their own organisation and could schedule publication in that year. He suggested archives could all prepare public screening programmes of films preserved in their own archive.

Mrs WIBOM supported the idea of a Festival programme and a film of archive activities which could be widely shown. She suggested that a natural partner for the event would be French Television who themselves had a rich treasure of interviews with French and international directors. Television generally had done much to promote old films.

Mr KULA was enthusiastic about the possibilities of linking the various projects already considered by the GM in the past two days: Mr GARCIA-MESA's suggestions for helping to establish the authenticity of silent films, the work on restoration in general and in particular the 1986 Australian Symposium on Restoration. He had already tentatively discussed with Kevin Brownlow at Thames Television the possibility of a feature programme on restoration.

There were already horror stories of "over-restoration": for instance, subtitles used instead of intertitles as they were faster, or films being recut simply to suit modern audience tastes. There could be worse to come so it was excellent for FIAF to start establishing standards to set against such commercial practices.

!! ACTION PLEASE

Suggestions welcomed for discussion by EC in November 1984.

14.9 1st Meeting of Portuguese-speaking archives

Mr BENARD DA COSTA reported that at Mexico in 1982 the Portuguese-speaking archives had considered the possibility of collaboration and, following encouragement at Stockholm, they planned a meeting of the 5 Portuguese-speaking archives under FIAF auspices. He was pleased to announce that the Portuguese Minister of Culture

would be sponsoring the first such meeting which would be held late 1984/early 1985. Collaboration would cover such topics as films relating to the history of Angola and Mozambique which were held in Portugal and Portuguese films surviving in Brazil but not in Portugal.

14.10 Support for archives from directors and producers

Mr CINCOTTI referred to past disputes between producers and archives and was happy to report on a generous gesture towards the archive initiated by the director John Cassavetes. During a visit to talk to students at the Centro Sperimentale and a brief discussion on the work of the Cineteca Nazionale, he had suggested that the preview for his latest film, "Love Streams", should be held in Rome for the benefit of the nitrate programme. The producers, Cannon Films, had agreed and paid all the expenses for a gala occasion which had raised \$3,000 for the archive, enough to save one film.

14.11 National Moving Image Data Base Network

Mr Bob ROSEN expanded on a topic mentioned by Mrs HARRISON in the Cataloguing Commission Report. The National Center would plan the implementation of a multi-function computerised data base which initially would provide for exchange of information between archives to assist in planning preservation priorities. Later it would be possible for researchers to access the data for locating films and other data searches. Eventually, they hoped to link it in with information networks held by the producers. To ensure success, they had to decide on a common format and they had agreed to use MARC and the Library of Congress cataloguing rules. In perhaps 5 or 10 years, they hoped to be thinking of international networks, linking with other FIAF members and they would of course keep members informed of progress.

14.12 25th Anniversaries of UNAM, Mexico and Havana

Mr CASANOVA mentioned that in 1985 both archives would be celebrating their 25th Anniversary. UNAM was publishing a short history of the Filmoteca and producing a short film. They had agreed with the Cuban Archive that they would exchange programmes and asked help from everybody in supplying additional Mexican or Cuban films.

On an administrative matter, Mr CASANOVA asked archives to check their mailing lists as, although they changed their address over a year ago, mail was still being sent to the old address and getting lost.

15 CLOSURE OF THE GENERAL MEETING

Mr KLAUE then formally closed the meeting, thanking everyone for their presence, participation, interest and recommendations. He reminded them that all the work of the Federation and particularly the Commissions was in response to their needs and suggestions so he would have liked to have seen more resonance, whether approval or criticism,

when the formal Reports were presented. However, he thought the Open Forum session had been particularly valuable and their contributions would be studied very carefully.

He had the overall feeling that they were on the right path and all would continue to do their best for the Federation. He felt the Congress in Vienna had been very useful and had offered possibilities to meet friends, exchange experiences, films and film programmes.

He expressed thanks for the excellent working conditions, the perfect organisation, the great Austrian hospitality. On behalf of the Federation, he thanked the Bundesministerium für Unterricht und Kunst, the Minister himself and his section chief, Dr Schwanda. In thanking the two archives, he suggested that they had offered a model of cooperative effort in arranging a FIAF Congress. He expressed special thanks to the staff of both archives who had been extremely helpful throughout very long hours : Mrs Kötner, Mr Monschein, Mrs Russki, Mrs Robert, Mr Kaminski, Mr Navratil and Dr Schuchnig, and to the interpreters for their excellent work.

E n d o f C o n g r e s s

ANNEX 1. LIST OF AGENCIES AND INSTITUTIONS

- 1. General
- 2. National
- 3. Regional
- 4. Local

ANNEX 1.

<p>1. General</p> <p>1.1. International</p> <p>1.2. National</p> <p>1.3. Regional</p> <p>1.4. Local</p>	<p>1.1.1. United Nations</p> <p>1.1.2. World Bank</p> <p>1.1.3. International Labour Office</p> <p>1.1.4. World Health Organization</p> <p>1.1.5. World Food Programme</p> <p>1.1.6. United Nations Children's Fund</p> <p>1.1.7. United Nations Development Programme</p> <p>1.1.8. United Nations Educational, Scientific and Cultural Organization</p> <p>1.1.9. World Trade Organization</p> <p>1.1.10. International Monetary Fund</p> <p>1.1.11. International Atomic Energy Agency</p> <p>1.1.12. International Maritime Organization</p> <p>1.1.13. International Telecommunication Union</p> <p>1.1.14. International Commission on the History of Art</p> <p>1.1.15. International Commission on the History of Science</p> <p>1.1.16. International Commission on the History of Mathematics</p> <p>1.1.17. International Commission on the History of Philosophy</p> <p>1.1.18. International Commission on the History of Literature</p> <p>1.1.19. International Commission on the History of Music</p> <p>1.1.20. International Commission on the History of Art and Architecture</p> <p>1.1.21. International Commission on the History of Architecture</p> <p>1.1.22. International Commission on the History of Urban Planning</p> <p>1.1.23. International Commission on the History of Urban Design</p> <p>1.1.24. International Commission on the History of Urban Form</p> <p>1.1.25. International Commission on the History of Urban Structure</p> <p>1.1.26. International Commission on the History of Urban Morphology</p> <p>1.1.27. International Commission on the History of Urban Evolution</p> <p>1.1.28. International Commission on the History of Urban Change</p> <p>1.1.29. International Commission on the History of Urban Development</p> <p>1.1.30. International Commission on the History of Urban Growth</p> <p>1.1.31. International Commission on the History of Urban Expansion</p> <p>1.1.32. International Commission on the History of Urban Contraction</p> <p>1.1.33. International Commission on the History of Urban Shrinkage</p> <p>1.1.34. International Commission on the History of Urban Revival</p> <p>1.1.35. International Commission on the History of Urban Renaissance</p> <p>1.1.36. International Commission on the History of Urban Regeneration</p> <p>1.1.37. International Commission on the History of Urban Rehabilitation</p> <p>1.1.38. International Commission on the History of Urban Conservation</p> <p>1.1.39. International Commission on the History of Urban Preservation</p> <p>1.1.40. International Commission on the History of Urban Restoration</p> <p>1.1.41. International Commission on the History of Urban Reconstruction</p> <p>1.1.42. International Commission on the History of Urban Renewal</p> <p>1.1.43. International Commission on the History of Urban Redevelopment</p> <p>1.1.44. International Commission on the History of Urban Rejuvenation</p> <p>1.1.45. International Commission on the History of Urban Revitalization</p> <p>1.1.46. International Commission on the History of Urban Revamping</p> <p>1.1.47. International Commission on the History of Urban Revamping</p> <p>1.1.48. International Commission on the History of Urban Revamping</p> <p>1.1.49. International Commission on the History of Urban Revamping</p> <p>1.1.50. International Commission on the History of Urban Revamping</p>	<p>1.2.1. Ministry of Planning</p> <p>1.2.2. Ministry of Finance</p> <p>1.2.3. Ministry of Education</p> <p>1.2.4. Ministry of Health</p> <p>1.2.5. Ministry of Labour</p> <p>1.2.6. Ministry of Agriculture</p> <p>1.2.7. Ministry of Industry</p> <p>1.2.8. Ministry of Commerce</p> <p>1.2.9. Ministry of Transport</p> <p>1.2.10. Ministry of Housing</p> <p>1.2.11. Ministry of Urban Planning</p> <p>1.2.12. Ministry of Urban Design</p> <p>1.2.13. Ministry of Urban Form</p> <p>1.2.14. Ministry of Urban Structure</p> <p>1.2.15. Ministry of Urban Morphology</p> <p>1.2.16. Ministry of Urban Evolution</p> <p>1.2.17. Ministry of Urban Change</p> <p>1.2.18. Ministry of Urban Development</p> <p>1.2.19. Ministry of Urban Growth</p> <p>1.2.20. Ministry of Urban Expansion</p> <p>1.2.21. Ministry of Urban Contraction</p> <p>1.2.22. Ministry of Urban Shrinkage</p> <p>1.2.23. Ministry of Urban Revival</p> <p>1.2.24. Ministry of Urban Renaissance</p> <p>1.2.25. Ministry of Urban Regeneration</p> <p>1.2.26. Ministry of Urban Rehabilitation</p> <p>1.2.27. Ministry of Urban Conservation</p> <p>1.2.28. Ministry of Urban Preservation</p> <p>1.2.29. Ministry of Urban Restoration</p> <p>1.2.30. Ministry of Urban Reconstruction</p> <p>1.2.31. Ministry of Urban Renewal</p> <p>1.2.32. Ministry of Urban Redevelopment</p> <p>1.2.33. Ministry of Urban Rejuvenation</p> <p>1.2.34. Ministry of Urban Revitalization</p> <p>1.2.35. Ministry of Urban Revamping</p> <p>1.2.36. Ministry of Urban Revamping</p> <p>1.2.37. Ministry of Urban Revamping</p> <p>1.2.38. Ministry of Urban Revamping</p> <p>1.2.39. Ministry of Urban Revamping</p> <p>1.2.40. Ministry of Urban Revamping</p>
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ANNEX 1

Delegates to FIAF 40th Congress

- 1 Members
 2 Observers
 3 Honorary Members
 4 Visitors
 5 Apologies

Key

- Voting delegates are underlined
 - * indicates delegate not present at opening session
 - ** indicates unable to vote on technicality
 - § indicates Proxy

1 Members

Amsterdam	Nederlands Filmmuseum	<u>Jan DE VAAL</u>
Athinaï	Tainiothiki Tis Ellados	<u>Aglaya MITROPOULOS</u> <u>Maria D COMINOS</u>
Beijing	Zongguo Dainying Zilliaoguan	<u>XU Zhuang</u> <u>WEIXIANG Chen</u> <u>XUELAI Zheng</u> <u>Zika BOGDANOVIC</u> <u>Wolfgang KLAUE</u> <u>Hans-Eckardt KARNSTAEDT</u> <u>Manfred LICHTENSTEIN</u> <u>Eva ORBANZ</u> <u>Walter SEIDLER</u> <u>Frantz SCHMITT</u> <u>Nicole SCHMITT</u> <u>Paulina FERNANDEZ JURADO</u> <u>Henning SCHOU</u> <u>Hector GARCIA MESA</u> <u>Olli ALHO</u> <u>Seppo HUHTALA</u> <u>Lia VAN LEER</u> <u>Ib MONTY</u> <u>Christian DIMITRIU</u> *
Beograd	Jugoslovenska Kinoteka	
Berlin Ost	Staatliches Filmmarchiv der DDR	
Berlin West	Stiftung Deutsche Kinematek	
Bois d'Arcy	Services des Archives du Film du Centre de la Cinématographie	
Buenos Aires	Fundacion Cinemateca Argentina	
Canberra	National Film Archive	
Habana	Cinemateca de Cuba	
Helsinki	Suomen Elokuva Arkisto	
Jerusalem	Archion Israeli Leserativ	
Kobenhavn	Det Danske Filmmuseum	
Lausanne *	La Cinémathèque Suisse	
Lisboa	Cinemateca Portuguesa	
London	The National Film Archive	
London	Dept of Film, Imperial War Museum	
Madrid	Filmoteca Espanola	
Mexico	Cineteca Nacional	
Mexico	Filmoteca de la UNAM	
Milano §	Cineteca Nacional	
Montevideo	Cinemateca Uruguayua	
Montreal	La Cinémathèque Québécoise	
		<u>Joao BENARD DA COSTA</u> <u>Jose Manuel COSTA</u> <u>David FRANCIS</u> <u>Paul DE BURGH</u> <u>Clive COULTASS</u> <u>Jose Antonio PEREZ MILLAN</u> <u>Catherine GAUTIER</u> <u>Jose Maria PRADO</u> <u>Fernando MACOTELO</u> <u>Luz FERNANDEZ DE ALBA</u> <u>Manuel GONZALES CASANOVA</u> <u>Guido CINCOTTI</u> § <u>Christina FERRARI</u> <u>Robert DAUDELIN</u>

Moskva	Gosfilmofond	<u>Mark STROTCHKOV</u>
New York	Dept of Film, Museum of Modern Art	+ interpreter <u>Eileen BOWSER</u>
Oslo	Norsk Filminstitutt	<u>Mary Lea BANDY</u>
Ottawa	National Film, Television and Sound Archives	<u>Arne PEDERSEN</u>
Poona	National Film Archive of India	<u>San KULA</u>
Praha	Ceskoslovensky Filmovy Ustav Filmovy Archiv	<u>P K NAIR</u>
Pyong Yang	Choson Minjujui Inmingonghwaguk Kugga Yonghwa Munhongo	<u>Jiri LEVY</u> <u>PAK Sun Tae</u>
Rio de Janeiro **	Cinematca do Museu de Arte Moderna	<u>KIM Yong Sok</u>
Rochester	Dept of Film, International Museum of Photography	<u>Cosme ALVES-NETTO **</u>
Roma *	Cineteca Nazionale	<u>John KUIPER</u>
Sofia	Bulgarska Nacionalna Filмотeka	<u>Guido CINCOTTI *</u>
Stockholm	Cinematket, Svenska Filminstitutet	<u>Ivan CHOULEV</u>
Tirana	Arkivi Shteteror I Filmit RPS te Shqiperise	<u>Milka STAYKOVA</u>
Toulouse	Cinémathèque de Toulouse	<u>Rolf LINDFORS</u>
Warszawa	Filмотeka Polska	<u>Anna-Lena WIBOM *</u>
Washington	Motion Picture, Broadcasting & Recorded Sound Division, Library of Congress	<u>Abaz HDXHA</u>
Washington	Archives, American Film Institute	<u>Naria QEZARI</u>
Wien	Oesterreichisches Filmarchiv	<u>Raymond BORDE</u>
Wien	Oesterreichisches Filmuseum	<u>Guy-Claude ROCHEMONT</u>
Wiesbaden	Deutsches Institut fur Filmkunde, Filmarchiv	<u>Roman WITEK</u>
		<u>Tadeusz PACEWICZ</u>
		<u>Paul SPEHR</u>
		<u>Harriet HARRISON</u>
		<u>Robert ROSEN</u>
		<u>Rudolf BIENERT</u>
		<u>Walter FRITZ</u>
		<u>Alfred LEHR</u>
		<u>Peter KONLECHNER</u>
		<u>Peter KUBELKA</u>
		<u>Heinrich WILLE</u>
		<u>Gerd ALBRECHT</u>
		<u>Eberhard SPIESS</u>

2 Observers

Alger	Cinémathèque Algérienne	<u>Boudgema KARECHE</u>
Cairo	Al-Archive Al-Kawmy Lil-Film	<u>Mohamed EL-BOKHARI</u>
Dhaka	Bangladesh Film Archive	<u>A K ABDUR ROUF</u>
Koblenz	Bundesarchiv- Filmarchiv	<u>Friedrich KAHLENBERG</u>
La Paz	Cinematca Boliviana	<u>Pedro SUSZ KOHL</u>
Luxembourg	Cinémathèque Municipale de Luxembourg	<u>Fred JUNCK *</u>
Paris	La Cinémathèque Française	<u>Pierre KAST</u>
		<u>Dominique HAAS</u>
		<u>Bernard MARTINAND</u>
Paris	Cinémathèque Universitaire	<u>Hubert HAAS</u>
Reykjavik	Kvikmyndasafn Islands	<u>Erlendur SVEINSSON</u>
Sao Paulo	Cinematca Brasileira	<u>Maria Rita GALVAD</u>
Seoul	Korean Film Archive Inc Foundation	<u>CHUNG Yun Koo</u>
		<u>HYUN W H</u>
		<u>KIM Yun Ko</u>
Teheran	Filmkhanneh Melli Iran	<u>Fakhreddin ANVAR</u>
		<u>Nourollah MORADI</u>

3 Honorary Members

Einar LAURITZEN	Stockholm
Vladimir POGACIC	Beograd
Jerzy TOEPLITZ	Warsawa

4 Visitors

Istanbul	Sinema-TV Enstitüsü	Sani SEKERLOGLU
Manila	Film Archives of the Philippines	Ernie DE PEDRO
New York	United Nations Visual Material Library	Richard SYDENHAM
Paris	Cinémathèque Gaumont	Laure FORESTIER
Paris	Les Amis de George Méliès	Madeleine MALTHETE-MELIES
Thailand	Thai National Archive	T SENANARONG
Washington	Human Studies Film Archives, National Museum of Natural History	Barbara JOHNSON
USA	Películas: Archives of Latin American Conflict, 1890's-1940's	Pamela WINTLE
(Madrid)	FIAT	Fernando LABRADA
(Kobenhavn)	IAMHIST	Karsten FLEDELIUS
(Wien)	IASA	Dietrich SCHULLER

5 Apologies

Apologies for absence were received from the following

MEMBERS	Bucuresti	Arhiva Nationala de Filme
	Budapest	Filmarchiv, Magyar Filmtudományi Intezet
	Milano	Cineteca Italiana
	Torino	Museo Nazionale del Cinema
OBSERVERS	Jakarta	Sinematek Indonesia
	Luanda	Cinematca Nacional de Angola
	München	Filmuseum, Münchner Stadtmuseum
	Wellington	New Zealand Film Archive

No information was received from Bogota, Brazzaville, Caracas, Hanoi, Lima, Los Angeles, Lyon, Montevideo.



**Report of the President on behalf of the Executive Committee
to the General Assembly of FIAF in Vienna**

For its report on the period between the FIAF Congress in Stockholm in June 1983 and this year's Congress in Vienna the Executive Committee has chosen again the form which has been in use for many years now: the report will be divided in two parts, the first giving an assessment of the activities of FIAF members and observers and the second information on the activities of the Executive Committee and the Secretariat of FIAF.

A study of the annual reports shows - and this is a pleasant result - that in most countries the activities of film archives have stabilized and some archives have made remarkable progress. While the reports of the preceding year told us that economic restrictions drastically affected the activities of film archives. The reports of this year no longer contain such alarming signals. As the overall economic situation has not changed fundamentally, it can be assumed that many archives succeeded in adapting themselves to the new conditions and preventing further curtailments of their budget. These facts are evidence of the greater reputation of archives and of their standing in the cultural life of their countries, of the growing response from the public and of their higher authority in the relations with government bodies and other financial sources. The reasons for success were the commitment of the staff of archives and their passion to save the moving image heritage. Some decades ago there were only a few people who initiated the film archive movement. Today these pioneers are followed by some thousands of colleagues in the film archives of all continents who continue their work and who are inspired with the same passion as Langlois and Lindgren, Griffith and Iris Barry.

The information we gathered from the reports of members and observers is not always complete nor can it easily be compared. Nevertheless we would like to draw your attention to some most impressive figures. Archive holdings increased by more than 30,000 titles, both feature and non-feature films. It indicates the immense work of archives in retrieving and handling incoming films. Some countries

have reported us the interesting phenomenon that film production companies and distributors as well as labs are getting rid of old films by bringing them in large numbers to film archives. This shows that they put faith in the work of archives. It is a unique chance to increase the archive holdings and to close gaps. Public campaigns were run to retrieve films such as the Last Film Search in Australia or large-scale surveys were made to tap potential sources for films. These efforts were crowned by success. Discoveries of lost films in such countries as India, Sweden, France and Hungary enriched the archives involved.

All archives made efforts to continue their programmes with regard to the preservation of their collections. According to the information at hand approximately 80 million metres of film were examined as to their technical state of preservation, were restored or cleaned. Some million metres of nitrate material were copied onto acetate base. Though these figures of the annual reports are incomplete, they give us an idea of the scope of work which was done to preserve the moving image heritage and of the funding expended on printing. The preservation of the moving image heritage has entailed such large and world-wide expenditure as would have been unimaginable some years ago.

The preservation of nitrate films has remained one of our most urgent problems, primarily for archives in the traditional film-producing countries. There are indications that even under most advantageous storage conditions the technical state of nitrate material deteriorates rapidly and that the rate of transfer should be accelerated. In some countries this alarming state of affairs has led to the adoption of constructive long-term programmes for the recopying of nitrate films. However, some countries have not yet fully realized the urgency of this problem. We strongly emphasize again from this platform that the campaign "Nitrate can't wait" which was initiated some years ago has not lost its validity at all.

It is very good to note that the steps taken to preserve colour films in archives have increased. Three archives have informed us that optimum storage conditions for the preservation of colour films have been secured. However, there is no other indication in the reports that measures to restore faded colour films have been taken. This problem should be further studied. Though many archives have recognized the problems connected with restoring and copying colour films, their financial situation sets limits to their activities. We repeat the appeal contained in last year's report of the Executive Committee to make even greater efforts to achieve more noticeable progress in preserving colour films. As films today are produced nearly a 100 per cent in colour, their preservation

remains the top problem of present and future archives.

It is encouraging to note that during the period under review 24 archives have either finished archive buildings or brought them to the stage of construction, that new work areas of screening facilities have been put to use and that they were able to acquire new technical equipment. This includes investments for equipping archives with professional video technology. This has primarily been done in those archives which decided to integrate TV productions into the scope of their activities. The application of video technology in archives is growing further. Video cassettes and video discs become subjects of collections. Video technology is primarily applied to the benefit of the users of archives to increase access to holdings. It is not yet a substitute for preserving films.

The number of archives working with computers or preparing the use of computers for cataloguing work is also growing.

The fact that a growing number of archives declares the filmographic work an integral part of their activities is a positive sign. We can gather from the annual reports that some significant filmographic projects were re-invigorated or newly initiated so that gaps in information and documentation on national film productions could be closed.

Also in the past year tens of thousand of books, posters, stills, scripts, advertising material and other items of information have been added to the holdings of the documentation departments in archives. These departments have strengthened their reputation as centres of information and documentation in the field of moving images. Increasing numbers of users are evidence of the growing importance also of these archival activities.

The annual reports have impressed us equally by their description of the varied contribution to the spreading of film culture. Archive film theatres have not only screened classical works of film art but have also given a platform to young and unknown film-makers and to cinematographies which otherwise would not have any chance in commercial cinemas. Archives which restored classical films and presented them to the audience with their original music have particularly done well. Last year these films included "La passion de Jeanne d'Arc", "Das Kabinett des Dr. Caligari", "La Nave", "La Hirondelle et Le Mensonge" and many others. The Cinémathèque Royale de Belgique continued with great courage its experiment with a small cinema where exclusively movies from the silent period - always accompanied by music - were screened. The cultural activities of archives also included large retrospectives at international festivals, exhibitions, publications on the history of film, instructional courses and seminars on the spreading

of film culture, the support of film clubs or the cooperation with high film schools. The use of archives for the purpose of information and studies, for the procurement of film sequences for compilation films, for film history or scientific research has been growing.

The fact that film archives have developed so positively is in part also a result of the implementation of the UNESCO Recommendation on the Safeguarding and Preservation of Moving Images. However, the introduction of a legal deposit for national productions is only advancing slowly. In the present report we would like to draw your attention once more to this Recommendation. Every archives should use it on the national level to obtain maximum support.

Permit me to comment now on some aspects of the activities of the Executive Committee and of the FIAF Secretariat.

At its meeting after the Stockholm Congress the Executive Committee analysed briefly the results of this congress. Another meeting took place in Toulouse in January 1984 and one more has been held before this Congress in Vienna. We would like to thank the host archives in Stockholm, Toulouse and Vienna for supporting the work of the Executive Committee.

As you know, the Executive Committee has to supervise the entire administrative work of the Federation. However, we would like to stress two objectives contained in the overall programme of FIAF on which our attention focussed in the period under review:

1. FIAF policies towards developing countries
2. Further development of the collaboration with UNESCO.

At its congress in Stockholm FIAF has faced a number of demands, requests and ideas from the part of existing or developing archives from Asia, Africa and Latin America. Their suggestions mainly concerned the establishment of a permanent flow of information, support in training, moral support in setting up archives and - what is most important - convincing governments, advice in the technical and administrative fields, the exchange of films and film programmes, financial aid and the establishing of a Commission for developing countries. The Executive Committee and the Secretariat have studied these suggestions, have arranged for the requested contacts for the purpose of information and have sent out a number of complimentary FIAF publications.

UNESCO supported the preparation of three regional seminars on the promotion of film archives in Asia, Latin America and Africa. The seminar in Asia took place in Poona in February 1984 in cooperation with the National Film Archive of India. It can be said that the seminar was very successful.

Initiatives were taken to develop archives in Hong Kong, Malaysia, Sri Lanka and Thailand, and the basic principles of the work of film archives were discussed with participants from 9 countries of this region. FIAF has lent considerable support to preparing and holding this seminar.

Preparations are under way to hold a seminar for Latin America in Brazil and another for Africa in Mozambique.

A FIAF summer school will take place in Berlin, GDR, in 1984. The majority of participants will come from developing countries. Substantial support for participants from developing countries is given by FIAF and the Staatliches Filmarchiv der DDR.

With the help of UNESCO it has also been possible to invite some representatives of developing countries to take part in this year's congress.

UNESCO also enabled FIAF to send several delegates from developing countries to undergo training in advanced archives.

A proposal is being prepared for UNESCO to send experts into various countries which have asked for advice for establishing film archives.

The Executive Committee has studied the question of setting up a Commission for developing countries. We decided against it again as the conditions for the work of such a Commission have not changed, i.e. the travelling expenses for the meetings of the Commission will have to be paid by the members themselves. The Executive Committee considers one of its major tasks to be the continuation of the work for developing countries.

When the programme of the Preservation Commission was newly formulated, the special problems of archives in developing countries had also been taken into account.

The period following the Stockholm Congress was marked by a significant increase in the relations between FIAF and UNESCO. FIAF was represented at the 1983 General Conference of UNESCO. FIAF was also represented through the National Film Archive of the Democratic Peoples Republic of Korea at the First World Conference of Ministers for Culture and Education from Developing Countries which took place in the Democratic People's Republic of Korea in September last year. The director spoke on behalf of FIAF at the plenary meeting of this conference, and lectured on the tasks of film archives to a number of delegates. Though FIAF was invited to take part in a UNESCO meeting in Tashkent on the programme for the development of communication, it could not participate, a fact which was regretted very much by FIAF. However, FIAF was

represented in Rome in December last year when UNESCO had invited us for an expert consultation on modern media in mass communication and its impact on the social and cultural development.

The preparations for the three regional seminars which I mentioned earlier were made in collaboration with UNESCO as well.

Following this year's congress in Vienna, UNESCO will hold an expert consultation on problems concerning the moving image heritage which was prepared in close cooperation with FIAF. Agreement was reached, in general, as to the support by UNESCO for the printing of the book on film preservation which was edited by the Preservation Commission of FIAF under the direction of Herbert Volkmann.

We should express our special thanks to UNESCO for their activities in connection with the preservation of moving image heritage. The positive development in collaboration with UNESCO has also increased the work of FIAF which is now almost reaching the limits of the possibilities of the present structure of the Federation.

At its meetings the Executive Committee has also dealt with problems of membership. Subject to the consent of this General Assembly the Bundesarchiv-Filmarchiv, Koblenz, Federal Republic of Germany, and Cinemateca Brasileira, Sao Paulo, Brasil, will be admitted as new members to our organization.

FIAF is now in contact with a relatively high number of potential observers of our organization in Japan, Thailand, Tunisia, in the United States of America, Hong Kong, Zimbabwe, Mozambique, Tanzania, Sri Lanka and in other countries. FIAF is watching and promoting the further development of these institutions. The status of membership of the archives in Rochester, Copenhagen, Brussels, New York and London, National Film Archive, was examined and reconfirmed.

The Executive Committee confirmed the working programme of the newly established Preservation Commission and dealt with the working programmes of the other commissions, which will report later on their activities. We would like to thank the chairman and members of the commissions that through their voluntary, additional and unpaid work they have made an important contribution to the compilation and generalization of the experiences made by film archives and to important projects of the Federation. Without their commitment and enthusiasm an essential part of the internal and international tasks of FIAF would not have been feasible.

The Executive Committee also discussed if a Legal and Copyright Commission should again be established. We decided against it for the time being as among FIAF members and observers there is not a sufficient number of experts available in this field. However, it was decided to compile a documentation on the legal basis of archival work comprising statutes, deposit contracts, laws on archives, etc. and to make this available to newly-established archives. It was also decided to establish a reserve fund to secure expert legal advice when it should be needed in future.

The Executive Committee has overseen the development of various FIAF projects. A detailed report will be given later in the course of the congress. We would like to thank all members who have been involved in FIAF projects. On the other hand we would like to call upon all members to take over new and interesting tasks for the benefit of the Federation and all its members and observers.

The Executive Committee has taken up proposals made at the Open Forum in Stockholm and has discussed some ideas with regard to the preparations for the 50th anniversary of the foundation of FIAF which will be celebrated in 1988. This will be explained under item 10 of the agenda. The Executive Committee also took up the suggestion to draft standards for the compilation of yearly statistics. The Guidelines for visitors to congresses and for FIAF subscriber service were drafted, discussed and adopted.

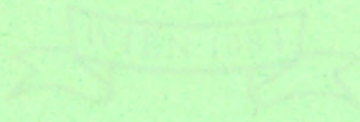
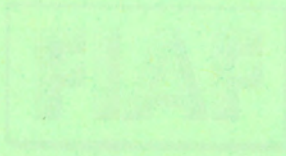
The Bulletin of the Federation was regularly published. According to the opinion of the Executive Committee it has gained in its informational value. The question should be put for discussion again if the Bulletin or parts of it could be used for other types of public information on FIAF activities.

The Executive Committee has also taken care to regularly examine FIAF's financial situation. All planned activities and publications and the work of the Secretariat within the present scope can be continued with the income from membership fees, sale of publications and contracts with UNESCO. Through recruiting new members regularly and spending the budgetary means wisely, the yearly rates of inflation can be absorbed so that in the foreseeable future subscriptions will not have to be raised.

According to our assessment the volume of work to be done between the meetings of the Executive Committee and the demands put forward on the FIAF Secretariat in Brussels have considerably increased. In the last year it became particularly evident that the Secretariat had to fulfill a number of additional tasks of an operative nature which Mrs. Van der Elst managed admirably. We owe thanks to her for having tackled the

higher number of secretarial tasks with such great experience, commitment and conscientiousness.

The Executive Committee believes that the past year has been quite a successful year for the majority of FIAF members and observers as well as for the Federation itself. As far as the preservation of the moving image heritage is concerned, considerable progress has been made internationally. This is a particular credit to FIAF, and our members and observers; and also to UNESCO, as they included the saving of the moving image heritage in their programme. The forthcoming UNESCO expert consultation on problems of archives for moving images will formulate the respective tasks and objectives for a longer period. The implementation of this programme will not only require our passion for the collection and preservation of films but also our readiness to cooperate despite differing social systems and political positions but also - what is most important - a peaceful future. Let us make every effort to achieve this.



ANNEX 3.

REPORT FROM THE EXECUTIVE BOARD

1. Administrative and Financial Results

The Executive Board has received reports regarding the administrative and financial results of the organization for the year ended 31st December 1955. The Board has noted that the organization has achieved a number of successes in its various fields of activity and that its financial position is sound.

2. Publications

The 1955 publication programme for the organization in the United States and elsewhere has been carried out successfully. The Board has noted that the organization has published a number of valuable reports and that its publications are well received by the public.

3. Television

The first television broadcast by the organization was made on 1st January 1956. The Board has noted that the broadcast was well received and that the organization has a number of plans for further television broadcasts in the future.



REPORT FROM THE DOCUMENTATION COMMISSION

I. International Index to Film and Television Periodicals (PIP)

1. Microfiche service

The monthly cumulating microfiche service, replacing the card service of the Film and the Television Indexes, was started in April 1983. There have been some technical difficulties most of which have now been overcome. The final dispatch for 1983 will also include the information from the 1982 cards, which will provide the connection between the 10-year microfiche cumulation of the Film Index and the microfiche service.

2. Film volumes

The 1982 film volume was printed for the first time in the United Kingdom, and was delivered on November 25th, much sooner than usual. Publication was made possible by a loan from FIAF which will be repaid from standing order sales. The 1983 film volume will have quite a different appearance since it will be printed from the computer output, in three-column format, and with a soft cover. We plan to publish it several months earlier, in July 1984. Because of cash-flow problems we shall need a loan from FIAF to cover printing costs.

3. Television volumes

The first television volume (1979-80) was published in 1983 with the help of a grant from the British Film Institute of £1,600. Sales have been disappointing and placed the publication of a second volume in some doubt. However the offer of a grant from the Independent Television Companies Association of £3,500 and a loan of £1,750 from Cineteca Nazionale in Rome means that we can persist in this venture which we feel must in the end be successful. The second television volume (1981-82) is planned to be published in the summer of 1984.

4. 10-year microfiche cumulation of the Film Index

The production costs of the 10-year cumulation have proved higher than initially budgeted because of the fact that it is on 133 fiches instead of on 85 as our approximate estimate has been. They have been covered by pre-publication sales, however, and now the publication is in profit.

A booklet to accompany the fiches is being prepared so that an ISBN is given and the publication listed in national bibliographies. Outline of contents as follows: List of contents, History of PIP, List of Indexers, Abbreviations, Explanation of cross-references, List of FIAF publications, Transliteration of Cyrillic characters.

5. Promotion

With the financial help of FIAF two publicity sendouts were done in 1983. In 1984 there will be another major mailing of the two publicity brochures - one covering the PIP services and publications, and one covering all other FIAF publications. FIAF has contributed £400 for this purpose.

6. PIP Supporters' meeting

A meeting of the Supporters with the PIP working group was held on May 29th, 1983, the eve of the Stockholm Congress. The budgets and accounts were presented and the Editor reported on the current situation. Several recommendations were made concerning the production and promotion of the television volumes. Most of the Supporters present expressed the view that efforts should be made to increase the number of the supporters of the PIP by enlisting archives whose financial situation permits it, even if they could only contribute one half or one quarter of the established amount which the present Supporters are paying.

The next meeting of the Supporters will take place during the General Meeting in Vienna.

7. Budgets

The 1983 accounts, prepared by Brigitte van der Elst, and the revised budget for 1984 and a draft budget for 1985, prepared by the PIP working group, were sent to the Supporters and were submitted to the Executive Committee for approval at their meeting in Toulouse in January 1984.

II. Second and third meetings of PIP indexers

At the meeting of the Documentation Commission in Madrid in October 1981 it was decided that it was essential to organize one or more meetings of PIP indexers for the purpose of improving their work which would make the task of the Editor an easier and more productive one. The first meeting was held in London in 1982 with the assistance of the British Film Institute.

During 1983 the second and third meetings of PIP indexers took place.

The second meeting was for indexers from North America and was held in Ottawa from 2nd to 4th May. The National Film, Television and Sound Archives hosted the meeting which was organized by Jana Vosikovska. No fee was charged for attending the workshop but participants had to meet their own accommodation costs. The sessions were held in the NFTSA building.

The participants were:

- René Beauclair, La Cinémathèque Québécoise, Montréal
- Margaret Britt, NFTSA
- Gloria Grant, NFTSA
- Barbara Humphrys, Library of Congress, Washington
- Louise Lavallee, La Cinémathèque Québécoise, Montréal
- Ronald Magliozzi, The Museum of Modern Art, New York
- Nancy Mulvie, NFTSA.

The workshop was given by Michael Moulds, Editor of the International Index to Film and Television Periodicals.

The programme followed the plan of the first workshop in London: a brief history of the Periodical Indexing Project; analysis of the indexing form; practical exercises followed by discussions; reports by participants on their use of the indexes in their libraries; discussion of the FIAF subject headings.

On May 4th the participants toured the NFTSA technical section and/or the documentation and media cataloguing sections.

The third and last meeting was organized by the Staatliches Filmarchiv der DDR who, by undertaking the staying costs of the participants, made it possible for indexers who had not been able to participate in the two previous meetings to attend. The meeting was held in Berlin, GDR, from 8th to 10th November 1983. Both the hotel accommodations and the seminar room in which the sessions took place were excellent and the participants were given all necessary assistance by the staff of the Center for Cultural Work with Foreign Countries at the Ministry of Culture who co-operated with the Staatliches Filmarchiv in organizing the meeting. Alfred Krautz was the organizer on the part of the Documentation Commission.

The following indexers took part in the meeting:

- Svetlana Bochkova, Gosfilmofond, Moscow
- Jill Buckland, British Film Institute, London
- Ronald Monteiro, Museu de Arte Moderna, Rio de Janeiro
- Maria Páldy, Magyar Filmtudományi Intézet, Budapest
- Aura Puran, Arhiva Nationale de Filme, Bucharest
- Eberhard Spiess, Deutsches Institut für Filmkunde,
Wiesbaden/Frankfurt
- Rolf Dietmar Wentz, Stiftung Deutsche Kinemathek, Berlin
- Witold Wiczak, Filmoteka Polska, Warsaw. (BRD)

Also present was Milka Staykova, president of the Documentation Commission.

Three indexers were unfortunately prevented from participating in the workshop at the last moment: Dolores Devesa of Filmoteka Española, by a strike in Madrid, and Milada Hábová of Československý Filmový Ústav and Lissi Zilinski of the Hochschule für Film und Fernsehen der DDR, by illness.

Michael Woulds conducted the meeting.

The programme was the same as of the two previous meetings. Following the recommendations of indexers who had participated in them, the groups for practical exercises comprised smaller number of people which gave ample opportunity for each member of the group to express his or her opinion of the subject under discussion.

The comments of all participants were favourable. They expressed satisfaction with the workshop, saying they had learned a lot about solving problems in indexing and that they had found the contacts and discussions with people from other archives who were doing the same work very useful and stimulating. Several of the participants suggested that it would be useful if such workshops were held periodically.

On the last afternoon the participants visited the vaults of the Staatliches Filmarchiv der DDR and were given a farewell dinner on the premises. Wolfgang Klaue, Director of the Staatliches Filmarchiv and President of FIAF, greeted the participants and thanked them for the work they had been doing throughout the years for the International Index to Film and Television Periodicals.

The Documentation Commission would like to express their warm gratitude to the National Film, Television and Sound Archives in Ottawa and to the Staatliches Filmarchiv der DDR for their great help in organizing the second and third meetings of PIP indexers.

A total of 27 indexers from 21 archives and other institutions took part in the three meetings.

III. International Directory of Cinematographers, Set- and Costume Designers

Volume 3: "The Balkan Countries" was published by Saur Verlag in Munich in December 1983. Free copies have been sent to the member-archives.

Volume 4: "Germany until 1945" is being prepared by Alfred Krautz and Eberhard Spiess with some help from the Stiftung Deutsche Kinemathek. It is to be published in 1984.

Volume 5: "Italy until 1945". The Italian film historian Dr. Vittorio Martinelli is working on this volume helped by Dr. Guido Cincotti.

Alfred Krautz has learned from the publisher that the first two volumes (Poland/GDR and France) are selling well. He has presented a number of reviews published in different countries, all of them favourable. The publisher has suggested that supplements to the volumes are published every 5 years.

IV. International Bibliography of Dissertations on Cinema

A circular letter will be sent to the FIAF archives in 1984 to remind them to continue sending information on this subject and to appeal to those who have not participated so far, to join the project.

V. International Directory of Film and TV Documentation Sources

The information from the previous edition of the Directory has been input onto Infodoc's microcomputer. A questionnaire will be circulated to the member-archives of FIAF and FIAT after being discussed and approved by the Documentation Commission. It has been decided that the new edition will list all FIAT archives even if they do not reply to the questionnaire. We intend to publish the next, third edition of the Directory by the end of 1984 with the financial support of FIAF who have granted £1,100 towards its production.

VI. Revised edition of the "FIAF classification scheme for literature on film and television". Classification workshop

Since the publication of the Classification scheme Michael Moulds and Karen Jones have discussed classification problems and possible alterations several times during the meetings of the PIP working group. Karen has sent a circular letter to all known users of the scheme asking for their problems and suggestions.

After discussing the replies in Copenhagen in November 1983, Karen Jones and Michael Moulds suggested that an editorial committee should be appointed to maintain revision and updating of the scheme in close cooperation with the users of the scheme. The following members were proposed and have later confirmed their willingness to join the editorial committee: Michael Moulds, Karen Jones, Rosemary Curtis (The Australian Film and TV School), Margareta Nordström (Svenska Filminstitutet), all responsible for the full version of the scheme, and Jan-Hein Bal (Nederlands Filmmuseum) to be responsible for the abridged version of the scheme. A first draft of the scheme will be prepared in sections and circulated within the editorial committee for discussion at a meeting of the committee in Copenhagen in the beginning of June 1984. After that a second draft will be prepared and circulated for comments to all known users of the scheme with an invitation to attend a classification workshop which is planned to take place in Lisbon in October 1984. The Cinemateca Portuguesa has kindly agreed to host the workshop. Information about the exact dates and membership fee will be announced in the FIAF Bulletin. The revised edition of the scheme is hoped to be published by the FIAF London office in the beginning of 1985.

VII. Meetings

The PIP working group met during the Stockholm Congress. They were given all kind of assistance by Margareta Nordström, Head of the Documentation Department of Svenska Filminstitutet, and her staff for their sessions and for arranging a display of PIP publications during the General Meeting and Symposia.

They also met in Copenhagen in November to discuss current problems of the PIP and to prepare budgets.

The Set Designers working group held a meeting in Berlin (GDR) during the third workshop of PIP indexers. The participants in this meeting were Alfred Krautz and Eberhard Spiess, members of the Documentation Commission, and Michelle Snapes (BFI, London), Bujor Ripeanu (Bucharest) and Konrad Schwalbe (Potsdam-Babelsberg), who are taking part in the activities of the working group in the capacity of experts. The Staatliches Filmarchiv der DDR organized the meeting and undertook the staying costs of the participants.

A full meeting of the Documentation Commission will take place in Plovdiv, Bulgaria, March 27-30, 1984. A joint session will be held with the Cataloguing Commission which is meeting at the same time, to discuss ideas for future joint projects. Bulgarska Nacionalna Filmoteka is host of the two meetings.

Members of the Documentation Commission:

Milka Staykova, Bulgarska Nacionalna Filmoteka, president

Eileen Bowser, The Museum of Modern Art, New York

Karen Jones, Det Danske Filmmuseum

Alfred Krautz, Staatliches Filmarchiv der DDR

Michael Moulds, Editor, International Index to Film and
Television Periodicals

Aura Puran, Arhiva Nationala de Filme, Bucharest

Eberhard Spiess, Deutsches Institut für Filmkunde

Frances Thorpe, British Film Institute

Jana Vosikovska, National Film, Television and Sound
Archives, Ottawa.

Milka Staykova

President of the Commission

The following information was obtained from the records of the... 1954. For the first time in over 100 years, the... were held jointly with the... of the... This plan worked very well. Most of our... were held privately. The... for normal... of... by the... at... we... and... informed... of... in... of... in...

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REPORT OF THE CATALOGUING COMMISSION
TO THE ANNUAL CONGRESS
VIENNA, APRIL 6-7, 1984

The Cataloguing Commission met in Plovdiv, March 27-30, 1984. For the first time in over ten years, our meetings were held jointly with the meetings of the Documentation Commission. This plan worked very well. Most of our working sessions were held separately, but one half-day joint session was allotted for formal discussions of mutual problems. In the meantime, at breaks and at meals, we came to know one another, and many informal discussions took place involving mutual concerns.

I. Cataloguing Commission Matters

Commission members prepared reports which showed much progress on all fronts:

A. Projects Nearing Completion for Publication

Work on the bibliography of national filmographies and the polyglot glossary of terms useful for film cataloging is nearly complete, and we believe that the manuscripts will be ready for submission to the Secretariat in Brussels before the end of the year. We are also reviewing a draft cataloging chapter for submission to the editors of the revised Handbook for Film Archives.

Substantial progress has been made on the computer survey project. During the early spring of 1984, Roger Smither (IWA) received additional survey responses from FIAF members, bringing the total number of responses to 34, a sufficient

amount to provide useful analysis and evaluation. Mr. Smither has prepared a first draft of the analysis which already shows some intriguing trends: (1) Of the 34 institutions responding, 5 are currently using computer systems, 21 are planning for computer usage, and 8 have no current plans to utilize computers. (2) All of the 7 institutions who reported computer usage during the previous survey have changed from the systems then in use either to something different or to no computerization at all. (3) There is a decided trend away from the use of computer bureaus for input toward in-house, on-line systems utilizing mini- and even micro-computers. (4) There is also a trend toward cooperation with television and film producers in the sharing of computer systems for cataloging activities.

Mr. Smither has still not heard from several archives whom we believe are either using or have imminent plans to use computer systems. We would like to give these institutions one more chance to respond. However, since this field is one of constant and continuous change, we do not wish to wait too long, or the information Mr. Smither has so far compiled is likely to be hopelessly out-of-date. We therefore count on a December 1984 date for the submission of the manuscript to the Secretariat in Brussels.

B. Reports upon Which Work Is Continuing

Work continued through the year on the standard rules for cataloging, planning for the union list of holdings from the nitrate era, and the sample technical data form project. Reports in all three areas were submitted to the Commission. Roger Holman

(BFI) presented the Executive Committee's proposals for the union list, i.e., that the project should be limited (at the beginning) to sound features, produced in a country other than one's own archive, and ending with the date that ends the nitrate period for that country. The Commission approved his draft data form and reaffirmed our intention to utilize the ISBD standards for abbreviations of names of states. Mr. Holman also presented proposals for standard PIAF member name abbreviations. No agreement between the Commissions was reached on this point, and Roger Holman (CC) and Frances Thorpe (DC) will study the topic further. Mr. Holman and Brigitte van der Elst will oversee the further development and implementation of this project.

Following the success of the "Golemkin Package" presentations and discussions led by Günter Schulz (SFA) and Rolf Lindfors (SFI) in Stockholm, the Commission was asked to provide sample technical data forms which could be offered to developing archives for their adaptation and use. Dr. Schulz studied the matter, analyzed the various extant forms, and provided a draft paper for the Commission's deliberations. He has coordinated his work with the East European Preservation Sub-Commission. The end result will be a publishable document, describing methods for collecting technical data, listing pertinent categories, providing examples of forms, and including a glossary of technical terms.

The Commission discussed plans for our contribution to the 1985 Technical Symposium in New York. Jon Gartenberg

(MOA) will prepare sessions on the use of computers in cataloging, and Harriet Harrison (LC) will present a session on basic film cataloging.

II. Joint Commission Matters

The two Commissions agreed to continue sharing information about their activities and projects. Everyone recognized that the exigencies of computerization with their concomitant implications for networking are compelling the adoption of a wide range of standards. The Commissions decided that they would first study transliteration rules standards and common abbreviations standards.

The following persons attended the Cataloging Commission working sessions:

Harriet Harrison (LC)
Jon Gartenberg (MOA)
Roger Holman (SFI)
Wolfgang Klaue (SPA)
Rolf Lindfors (SFI)
Márta Luttor (MFI)
Günter Schulz (SPA)
Roger Smither (IWA)
Ani Velchevska (BNF)
Observers: Galina Gencheva (BNA)
Galina Tsoncheva (MFI)

A special thanks is owed to the Bulgarska Nacionalna Filmoteka for their very generous contributions to the success of our commission work by hosting the joint meetings. We will not soon forget their warm hospitality, the pleasant surroundings, and their careful attention to our every need.



ANNEX 5.

REPORT FROM THE PRESIDENT OF THE COMMISSION

1. MEETING

The second meeting of the Commission was held in New York on January 14, 1984, by invitation from Frank Schuch. Unfortunately Larry Katz was not able to attend because he was in the North American Subregion, and Herb H.

It became clear during this meeting that two days were not sufficient for a thorough discussion of all the points on the comprehensive work programme. It was therefore decided that the next meeting should last 3 days (April 3-5, next year) in the Florida Conference Center (invitation from University of Florida) and probably 3 days early in December.

The East-European Subcommission held its biennial meeting in East Berlin from 14-18 February, and report from the East-European Subcommission, New York.

2. PROGRESS REPORT

For a complete list of Commission projects, see Annex "Outline of Activities of the Commission Projects, April 1984".

3. Final Report Manual

The Manual has remained the principal working document of the Commission since its inception. By January 1984 corrections and additions to the contents of the Manual sections were requested from several sources. The Commission is still working on the necessary revision of these sections and anticipates that the final version of the editorial material will be completed by the next meeting of the Commission.



REPORT FROM THE PRESERVATION COMMISSION

=====

1. MEETINGS

The second meeting of the Commission was held in Bois d'Arcy on January 14-15 by invitation from Frantz Schmitt. Unfortunately Larry Karr was not able to attend (see the report from the North-American Subcommittee, item 4).

It became clear during this meeting that two days were not sufficient for a thorough discussion of all the points on our comprehensive work programme. It was therefore decided that the next meetings should last 3 days: April 3-5, just prior to the Vienna Congress (by invitation from Österreichisches Filmmuseum) and probably 3 days early in November.

The East-European Subcommittee held its inaugural meeting in East Berlin from 14-15 February (see report from the East-European Subcommittee, item 3).

2. PROGRESS REPORT

For a complete list of Commission projects, see Annex: "Outline of Preservation Commission Projects, April 1984."

2.1 Preservation Manual

The members have finished the proof-reading of the motion picture section of the manual. By January 1984 corrections and constructive criticisms of the video sections were received from several sources. The Commission is attending to the necessary revisions of these sections and anticipates that the final corrections and editorial revisions will be completed by the next meeting of the Commission.

2.2 Development of FIAF test film

This test film is designed to be used for the objective assessment of picture and sound quality, e.g. using artificially shrunken negative.

Plans for the shrinking of the film samples in a range from 0% to 2.5% in increments of 0.2% are completed and the printing of the samples is underway.

Visual features to be provided on the test films include:

- 1) Sensitometer strip
- 2) Resolution chart on the Tull grid system
- 3) Flare target
- 4) Optical alignment chart including
 - Silent frame
 - Academy frame
 - 1.66 : 1
 - 1.75 : 1
 - 1.85 : 1
 - "Scope"
 - Full height (i.e., with narrow frame line and without sound track area)
- 5) Sound frequencies 40 Hz - 12 KHz
- 6) Cross modulation test

A paper titled, "A Quality Control Programme for Printing Archival Film Material," based on the development of this test film will be presented at SMPTE's First International Conference, Sydney in June by Henning Schou.

2.3 A manual on basic film handling

Harold Brown has asked Kevin Patton of the National Film Archive (London) to write up more fully the notes on basic film handling which were available at the Stockholm Symposium. A copy of this is to be sent to all members of the Commission and circulated more widely when appropriate.

2.4 Production of FIAF educational film/videotape:
"Burning of Cellulose Nitrate Film".

Canberra has additional film materials to be added to this compilation film.
Bois d'Arcy has offered to transfer 16 mm film to videotape after the originals are assembled.

2.5 Extensive generation printing tests

This series of printing tests includes the extensive use of various film stocks from several manufacturers and will utilize a programme involving extensive duplication of composite as well as split negatives and fine grain positives. The programme will be illustrated by slides produced by the Staatliches Filmarchiv der DDR at the Vienna Conference. The members agreed to include in some of the tests a face, fine and coarse visual texture, a resolution chart and a grey scale. The NFA (London) has generously produced at its own cost some camera original for these tests.

3. REPORT OF THE EAST-EUROPEAN SUBCOMMISSION
Inaugural meeting, 14 - 15 February, 1984

3.1	Participants:	Mr Karnstaedt	Staatliches Filmarchiv der DDR
		Mr Opela	
		Dr Pollakowski	Tschechoslowakisches Filmarchiv Zentralstelle für Filmtechnik
		Mr Rozgny	Ungarisches Filmarchiv

3.2 The working programme of the subcommittee was approved. Its individual items are derived from the programme of the Preservation Commission and correspond to what is possible for the members of the committee.

3.2.1 Working out of written material on the "Treatment of nitrate material"

3.2.1.1 Structure of nitrate films

- chemical composition
- danger of self-ignition (burning nitrate reels cannot be extinguished by any extinguishing agent whatsoever)
- individual phases of the decomposition of nitrate material
- effects of nitrous gases on acetate material

3.2.1.2 Tests which distinguish between nitrate and acetate materials

3.2.1.3 Treatment of nitrate material

- regular inspection of nitrate material
- projection of nitrate material
- treatment of nitrate material in aqueous solutions

3.2.1.4 Ageing tests

3.2.1.5 Storage of nitrate material

- constructional quality of storage facilities
- fire precaution in storage facilities for nitrate material
- marking of nitrate material

3.2.1.6 Transportation of nitrate material

- inside archives
- outside archives (by road, rail, ship, air)
- containers

Members will write chapters as enumerated under 3.2.1 and the relevant texts will be sent to each other by mid-October.

3.2.1.7 It was decided to carry out tests in the Staatliches Filmarchiv in order to illustrate the advantages and/or disadvantages of the rewinding (airing) of nitrate material. After one year these ageing tests will be repeated at exactly the same place on the reel.

3.2.2 Protection of film material against microbial damage

The Prague archive has the largest experience in this field. Mr Opela will submit a report on the results and experiences in this field at the next meeting.

At the next meeting a decision will be taken as to how this subject has further to be dealt with. However, it is considered very important to work out recommendations on the protection against microbial damage so that practical recommendations can be given to archives in countries with high air humidities.

3.2.3 Working out of recommendations on how to obtain technical data of picture and sound recordings in film archives

A paper was submitted by Dr Schulz, member of the Cataloguing Commission, as a contribution to this subject of discussion. The revision of this paper was discussed.

3.2.4 Preservation of coloured film material made on the basis of old colouring methods

It was found in the discussion that at present archives are not in a position to reprint films on the basis of the old colouring methods. In case of any material where there is a danger of deterioration the only preservation possible is to copy the content of the material onto safety colour duplicating film. Only in case of tinted and toned films ~~it is~~ possible to tone the acetate material anew.

The Subcommittee intends to give a survey on old colouring methods which will include technical data. All members of the Subcommittee engaged themselves to carry out first investigations by the next meeting.

3.2.5 Possibilities of format-changing printing

The Preservation Commission is to give to archives a survey on where the possibility of format changing printing exists (8,16 and 35 mm are excluded).

In the Hungarian People's Republic, in the Czechoslovak Socialist Republic and in the German Democratic Republic such printing is not possible.

Mr. Karnstaedt undertakes to find out what the situation in other socialist countries is. He will inform the Preservation Commission of the result of his inquiries.

3.2.6 Carrying out of deep-freeze storage tests

Long-term storage tests shall be launched in order to examine the reactions of colour material more closely. As the Staatliches Filmarchiv of the German Democratic Republik can store film material at temperatures between -5°C and -7°C and at relative air humidities between 25 % and 30 %. The Subcommittee will draft a test programme which will be approved at the next meeting.

4.1 REPORT OF THE NORTH-AMERICAN SUBCOMMISSION

The work of the Subcommittee has been hampered by the departure of its chair from his position at the American Film Institute. Larry Karr has taken a full time position starting January 1, 1984 with SEI-Hamilton Reid Associates, a Washington DC-based consulting firm specializing in automation and computerization of libraries, associations, business, etc. Among his first projects will be the US Holocaust Memorial Education Center, which is presently planning a Museum and Education Center that will open in 1989, and use the best of existing technology to integrate data, textual information, stills, recorded sound, and moving images into a uniform system to serve all of the needs of the Museum. SEI-HRA is the company which did the analysis of the requirements for a computerized system for the AFI Catalog.

- 4.2 Peter Williamson of MOMA and John Kuiper of IMP/GEH have agreed to serve on the Subcommittee. Another potential candidate from LOC, Robert Carneal, appears to be too busy to be able to participate. Sam Kula is a potential member, as is John E. Allen of John Allen Film Laboratories.
- 4.3 Jim Wheeler of Ampex provided some very valuable advice on the magnetic section of the Preservation Manual.
- 4.4 In the course of working on a study for MOMA of the needs and requirements for storage facility, I have investigated two commercial underground storage operations, one in the process of contacting their equivalent colleagues abroad, in the hopes of providing information on other storage facilities outside the United States, with particular emphasis on tropical climates. Underground storage potentially offers a solution in such areas.
- 4.5 The Subcommittee recommended that Peter Williamson would be Acting chairman until such time as Larry Karr's personal circumstances were solved. This has been approved by the Executive Committee.

5. EXTERNAL ACTIVITIES

The President participated in the UNESCO sponsored "First Asian Seminar on Developing Film Archives" and visited film laboratories in Bombay and Madras on 15 - 28 February.

6. CONSULTANTS

The Commission and Subcommittees have approached a number of people who are willing to serve as consultants. Others are needed and the members of FIAF are encouraged to propose names for this list.

7. FUTURE MEETINGS

The Head Commission hopes to meet next on the 10-12 November, 1984. The next meeting of the East-European Subcommittee will take place in Karlovy Vary on 23 - 24 November.

8. MEMBERS OF THE PRESERVATION COMMISSION

Dr HENNING SCHOU,
National Film Archive, National Library of Australia Canberra
President

Dr LAWRENCE F. KARR,
Chairman of the North American Subcommission

Mr HANS-ECKHARDT KARNSTÄDT, Staatliches Filmarchiv der DDR, East Berlin
Chairman of the East European Subcommission

Mr PETER KONLECHNER, Österreichisches Filmmuseum, Vienna

Mr HAROLD BROWN, National Film Archive, London

Mr FRANTZ SCHMITT, Service des Archives du Film, Bois d'Arcy



Henning Schou
President of the Commission

A N N E X

Outline of Preservation Commission Projects

April, 1984

Short-Term Projects:

- S-1) Updating of "Preservation, Restoration and Transfer of Moving Images" edited by Herbert Volkmann.
- S-2) Development of FIAF test film.
This is part of an extensive programme to establish FIAF standards for preservation work - just as the Society of Motion Picture and Television Engineers (SMPTE) does for film and television work etc. See also M-2.
- S-3) A manual on basic film handling.
Based on Harold Brown's workshop during the 1983 FIAF Congress. See also M-3.
- S-4) Production of FIAF educational film/videotape:
1) Burning of cellulose nitrate film. See also M-4.
- S-5) Recommendations concerning handling of cellulose nitrate film.
- S-6) Revision of Preservation chapter in Handbook for Filmarchives.
- S-7) Symposium on Technicolor films, New York 1985.

Medium-Term Projects:

- M-1) Extensive generation printing tests
using various film stocks (initially Kodak, Agfa-Gevaert and ORWO black-and-white duplicating and release print stocks). A programme involving extensive duplication of composite as well as split negatives and fine grain positives has been developed. The programme is available upon request.
See also L-6.

- M-2) International survey of printers and their capabilities.
This is part of the programme for development of FIAF standards for preservation work (see S-2).
- M-3) A manual on practical film and video preservation procedures.
An archivist's "How to . . ." covering such topics as hand repair, scratch removal, de-shrinkage, printing, chemical restoration treatments, sound re-recording etc.
To be published, and updated, on loose-leaf sheets or folders in the SMPTE style.
- M-4) Production of educational films/videotapes including slide presentations.
- M-5) Information on long-term storage of magnetic material.
- M-6) Information on treatment against bacteria and fungi.
- M-7) Cold storage of motion picture films and videotapes.
The present state of the art.
- M-8) Survey of non-standard gauge printing facilities.
- M-9) Glossary of technical terms.
Survey of previous and current efforts.
- M-10) Publication of papers presented at the FIAF/FIAT joint technical Symposium.

Long-Term Projects:

- L-1) Preservation of moving images in hot and humid countries.
- L-2) Development of a literature on videogrammes.
Survey and encourage further development of new potential preservation techniques such as video disc and holography.
- L-3) A catalogue of all major film stocks including information on the chemical-physical characteristics such as data relating to dye fading.

- L-4) Research into stability of colour film stocks
after rejuvenation treatments including washing.
- L-5) Preservation of old colour stocks by duplication.
- L-6) Generation printing tests
using various colour stocks. An extension of M-1.
- L-7) A dictionary of old printing equipment.

Department of
Education
P.O. Box 100
Pretoria 0001

1985, April 1985
1985 General Meeting
1985 Annual Report

ANNEX 6.

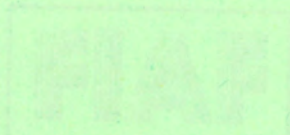
RESEARCH AND PUBLICATIONS UNIT
RESEARCH AND PUBLICATIONS UNIT

1. *Survey 1 (see text)*
2. *Survey 2 (see text)*
3. *Survey 3 (see text)*
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5. *Survey 5 (see text)*
6. *Survey 6 (see text)*
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30. *Survey 30 (see text)*

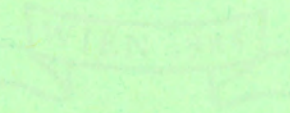
WIEN, April 1984
40th General Meeting
40e Assemblée Général

PROJECTS AND PUBLICATIONS UNDER WAY
PROJETS ET PUBLICATIONS EN COURS

1. Embryo 3 (New York)
2. Silent feature film catalogue (Brussels)
Catalogue des films muets de long métrage (Bruxelles)
3. Unesco Courier -- special issue on film preservation (R. Daudelin)
Courrier de l'Unesco -- Numéro sur la conservation des films
4. Publication of the papers from the Rapallo Symposium "White telephone comedies"
Actes du Symposium historique de Rapallo (Roma)
5. Publication of the papers from the Stockholm Technical Symposium
Actes du Symposium technique de Stockholm
6. Annual bibliography of FIAF members' publications
Bibliographie annuelle des publications des membres de la FIAF (Ottawa)
7. International bibliography on the cinema (Bucuresti)
Bibliographie internationale sur le cinéma
8. Bibliography of catalogues of ancient cinematographic equipment (Montreal)
Bibliographie des catalogues d'équipement cinématographique ancien
9. Revised edition of the "Handbook for Film Archives" (E. Bowser - J. Kuiper)
Edition révisée du Manuel des Archives du Film
10. Glossary of laboratory terms (P. Spehr)
Glossaire des termes de laboratoire
11. 9.5 mm Encyclopedia (London NFA)
Encyclopédie des films en 9.5 mm
12. Survey: Use of the films in the collection (New York)
Enquête sur l'utilisation des films des collections des membres
13. Summer School 1984 (Berlin/DDR)
14. Fiftieth FIAF anniversary (W. Klaue)
50e anniversaire de la FIAF
15. Statistics on film archives' activities (W. Klaue/S. Kula)
Statistiques concernant le travail des archives du film



INTERNATIONAL FEDERATION OF



ANNEX 6 (1)

ANNEX 6 (1)

The following articles have been adopted by the Council of the International Federation of Archival Associations at its 10th General Assembly in London, 1971.

- ARTICLE 1 - PURPOSE AND SCOPE
- ARTICLE 2 - MEMBERSHIP
- ARTICLE 3 - ORGANIZATION
- ARTICLE 4 - FINANCE
- ARTICLE 5 - THE GENERAL ASSEMBLY
- ARTICLE 6 - THE COUNCIL
- ARTICLE 7 - THE SECRETARIAT
- ARTICLE 8 - THE OFFICE OF THE PRESIDENT
- ARTICLE 9 - THE OFFICE OF THE VICE-PRESIDENT
- ARTICLE 10 - THE OFFICE OF THE TREASURER
- ARTICLE 11 - THE OFFICE OF THE GENERAL SECRETARY
- ARTICLE 12 - THE OFFICE OF THE REGIONAL SECRETARIES
- ARTICLE 13 - THE OFFICE OF THE PUBLIC RELATIONS SECRETARY
- ARTICLE 14 - THE OFFICE OF THE DOCUMENTATION SECRETARY
- ARTICLE 15 - THE OFFICE OF THE LIBRARY SECRETARY
- ARTICLE 16 - THE OFFICE OF THE ARCHIVAL RESEARCH SECRETARY
- ARTICLE 17 - THE OFFICE OF THE EDUCATION SECRETARY
- ARTICLE 18 - THE OFFICE OF THE PUBLICATIONS SECRETARY
- ARTICLE 19 - THE OFFICE OF THE INFORMATION SECRETARY
- ARTICLE 20 - THE OFFICE OF THE ARCHIVAL SERVICES SECRETARY

The first meeting of the Council of the International Federation of Archival Associations was held in London on 23-24 September 1971.

The Council of the International Federation of Archival Associations is composed of representatives of the member organizations and of individuals who have been elected to the Council by the General Assembly.

The Council of the International Federation of Archival Associations is responsible for the general administration of the Federation and for the implementation of the resolutions adopted by the General Assembly. The Council shall meet at least once a year and shall report to the General Assembly on its activities.

The Council of the International Federation of Archival Associations shall have the right to elect and dismiss members of the Council and to elect and dismiss members of the Secretariat.



Project: EMBRYO III

The following archives have submitted entries, or told us that we could use the information from EMBRYO II:

AMSTERDAM	MONTEVIDEO (SODRE)
BEIJING	MONTREAL
BERLIN (SF)	MOSKVA (national production only)
BERLIN (DK)	MÜNCHEN
BUCURESTI	NEW YORK
BUDAPEST	OSLO
BUENOS AIRES	OTTAWA
CANBERRA	POONA
HABANA	ROCHESTER
HELSINKI	SOFIA
JERUSALEM	STOCKHOLM
KOBENHAVN	TORINO
KOBLENZ	WASHINGTON (LOC)
LONDON (NFA)	WASHINGTON (AFI)
LOS ANGELES	WELLINGTON
MADRID	WIEN
MILANO	WIESBADEN

The total number of entries is approximately 10,000 - 11,000, of which 587 films are substantially unidentified (title and date unknown).

We propose a deadline of May 1985 for completion of the work, in order to be able to include any discoveries that may be made by the Seminar for Identification of American Slapstick for the New York congress. Any additional entries or corrections would be welcome up to that time.

We propose that it be published by FIAF, either in 1985 or 1986. We can prepare typewritten camera-ready copy by the end of summer 1985. If we can list the films in double columns, we estimate 250 - 300 pages, plus 150 pages for introductory material and the index, depending on the kind of type and format. That estimate should be regarded as a maximum, we will try to do it in less. It may be possible to compress the index to fewer pages. The publication will include the list of contributors and a list of FIAF publications. Ron Magliozzi, the compiler of the publication, will write an introduction about the work and how to use it. Eileen Bowser will write a brief preface about FIAF's activities, the purpose of the publication, its limitations, and the possibilities and problems of access for researchers and scholars. These added texts will be submitted to the FIAF Executive Committee for comment.

Finally, we propose a change of name. EMBRYO suggests the biological model of film history, which is no longer considered appropriate by today's film historians. Nor is there any point in using EMBRYO III, since the earlier editions were limited to internal use. We are open to suggestions. One possibility is: TREASURES OF THE FILM ARCHIVES; The Short Silent Fiction Film 1894-1930.

Annex 6 (2)

Report on the activities of the Committee for the year 1954

Annex 6 (2)

1. The Committee has continued its work in the field of... (faint text)

ANNEX 6 (2)

Annex 6 (2)

2. The Committee has continued its work in the field of... (faint text)

Annex 6 (2)

3. The Committee has continued its work in the field of... (faint text)

4. The Committee has continued its work in the field of... (faint text)

5. The Committee has continued its work in the field of... (faint text)

6. The Committee has continued its work in the field of... (faint text)

Cinémathèque Royale

Rapport sur le Catalogue FIAF des films muets de long métrage
mars 1984

Cinémathèques ayant demandé des fiches et les ayant renvoyées :

Amsterdam - 32	London IWM - 26	Praha - 79
Beijing - 13	Milano - 50	Rochester - 625
Berlin DK - 28	Montevideo CU - 90	Torino - 15
Budapest - 62	Montréal - 27	Washington - 504
Helsinki - 33	New York - 90	Wien FA - 17
København - 52	Oslo - 31	Wien FM - 31
London NFA - 111	Ottawa - 55	

Obs : Montevideo SODRE - 42, Wellington - 22

Total : 2035 fiches dans lesquelles il y a ± 1200 nouveaux titres, c'est-à-dire des titres qui ne figuraient pas dans la dernière édition du Catalogue.

Ont demandé des fiches et ne les ont pas encore renvoyées :

Lausanne - 350	Moskva (650)*	Warszawa - 7
Lisboa - 60	Rio de Janeiro - 150	Wiesbaden - 150
Madrid - 75	Roma - 40	

Obs : Koblenz - 400, Luxembourg - 200, München - 300, São Paulo - 50

*Moskva a demandé des fiches pour recopier avec la translittération exacte les titres de l'ancien Catalogue

Total : 1782 fiches (sans Moskva) qui doivent encore nous parvenir.

Ont répondu n'avoir pas de films muets, ou rien à ajouter depuis la dernière édition :

Beograd, Canberra, Mexico CN, Tirana (? , qui a demandé une dizaine de fiches en 1972 mais jamais rien renvoyé) et Jakarta (Obs)

N'ont pas bougé :

Athinai	Buenos Aires	Poona
Berlin SFA	Habana	Pyongyang
Bois d'Arcy	Istanbul	Sofia
Bruxelles	Jerusalem	Stockholm
Bucuresti	Mexico UNAM	Toulouse

Obs : Alger, Brazzaville, Cairo, Caracas, Dacca, Hanoi, La Paz, Lima, Los Angeles, Lyon, Paris CF, Paris CU, Perth, Reykjavik, Seoul.

Remarque : un rappel est à nouveau envoyé, le dernier datant du 29 avril 1983.

Bruxelles, le 26 mars 1984

nc/crb

Palais des Beaux-Arts
Rue Ravenstein 23
1000 Bruxelles
Belgique
téléphone 513 41 55
telex 23022

Cinémathèque Royale

Rapport sur le Catalogue FIAF des films muets de long métrage
mars 1984

Etat des travaux

Ancien Catalogue

La re-vérification systématique des titres de la dernière édition du Catalogue a été entreprise, vu le grand nombre de livres de références parus ces dernières années, qui permettent l'identification jusqu'ici impossible de certains films et l'adjonction éventuelle de renseignements, comme, par exemple, un réalisateur, un acteur ou une date de production.

A ce jour, ont été vérifiés les films danois, allemands, français et italiens. Les films anglais, hongrois, autrichiens, russes et américains (depuis 1921) ne présentent pas de difficultés puisqu'il existe des filmographies nationales et peuvent être très rapidement revérifiés.

Pour les films des autres pays, après des recherches qui donnent souvent des résultats, il faut se contenter des renseignements fournis par les Cinémathèques qui les possèdent.

Des lettres ont été envoyées à plusieurs Cinémathèques au sujet des problèmes d'identification probable de leurs films, qui nous ont déjà répondu pour la plupart.

Nouveaux titres

Les ± 1200 nouveaux titres (ne figurant donc pas dans l'ancien Catalogue) ont été systématiquement vérifiés au fur et à mesure de leur arrivée, sauf encore pour les films italiens dont l'identification éventuelle est quasi impossible.

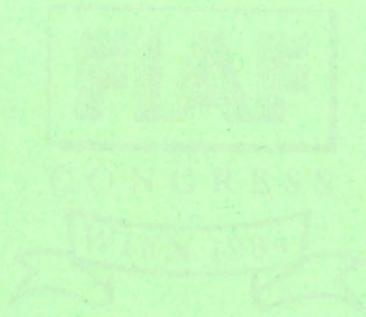
Bruxelles, le 8 mars 1984
nc/crb

Consultation des
collections:

La Cinémathèque Royale
est un organisme de
conservation, et non de
prêt.

Cependant, lorsque leur
état et leur statut le
permettent, les collections
peuvent être consultées au
siège de la Cinémathèque,
en vue de recherches
d'intérêt esthétique,
historique ou scientifique.

Prière d'écrire au
Conservateur.



ANNEX 6 (3)

DECLARATION OF THE FIAF CONGRESS

Due to the diversity of the needs of the various countries it was not possible to give a single answer to the Congress. The only common point was the need to continue the work of the FIAF and to maintain the contact with the various countries.

The FIAF Congress has been a success and it has been a pleasure to meet all the members of the FIAF and to discuss the various problems of the FIAF.

The FIAF Congress has been a success and it has been a pleasure to meet all the members of the FIAF and to discuss the various problems of the FIAF.



FIAF CONGRESS, VIENNA 1984
REPORT ON PROJECTS

BIBLIOGRAPHY : FIAF MEMBER PUBLICATIONS 1983.

Due to the unusually early date of the Vienna Congress it has not been possible to print the Bibliography in time for the Congress.

As now scheduled the Bibliography will be mailed to the membership by the end of May.

This year the Bibliography has been compiled and edited by Gloria Grant under the supervision of Jana Vosikovska. As always the Bibliography can only be as comprehensive as the information supplied by the membership.

As announced last year in connection with the compilation of the Bibliography Jana Vosikovska has undertaken to prepare a complete filmography of films and television production produced by or in association with FIAF members, and a questionnaire will be circulated to the membership in November 1984.

ARCHIVE NATIONALE DE FRANCE
ARCHIVE NATIONALE DE FILM
ARCHIVE NATIONALS OF FILM

MEMBRE DE LA FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

Paris, le 12 Mars 1974

ANNEX 6 (4)

Dear Sir,

I am pleased to inform you that the 12th volume of the International Bibliography of Film, covering the period 1971-1972, is now available. It contains 1,200 entries and is published in French and English. The price is 100 francs (16 dollars) plus postage. It is available from the National Centre for the History of the Cinema, 11 rue de Valenciennes, 75013 Paris, France. I am sure you will find it a most useful reference work. I am sure you will find it a most useful reference work. I am sure you will find it a most useful reference work.

Yours faithfully,

[Signature]
Director

ARHIVA NAȚIONALĂ DE FILME

ARCHIVE NATIONALE DE FILMS

MEMBRE DE LA FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

Bucharest, March 20, 1984

Dear Colleagues,

We have the pleasure to inform you that the 10-th volume of the International Bibliography of Cinema, reflecting the editorial phenomenon between 1975-1979, is under press.

On the suggestion of the Executive Committee we will continue the editing of this publication, beginning with the volume 1982-83, and only after that with the one referring to the period 1980-81.

That is why ^{we} will ask you to be so kind and send us the necessary information according to the form here enclosed, in the following order:

- datas of the books published in your country in the period 1982-83: up to July 1, 1984
- datas of the books published in your country in the period 1980-81: up to December 15, 1984.

We underline the importance of mentioning some essential information on the subject, as well as on the profession of the star-subject, in the case of monographies, biographies or autobiographies. This will save as a lot of time.

The bringing up to date of this publication, whose delay was due to circumstances irrespective of our own will, depends on the punctuality and accuracy of your answer. Thank you in advance.

Best regards,

M. Parăianu

Director

ANNEX 6 (5)

LISTE DES CATALOGUES
D'APPAREILS DU CINEMA MUET

compilée

par

René Beauclair
et
Pierre Véronneau

CINEMATHEQUE QUEBECOISE / MUSEE DU CINEMA

MONTREAL

1984

1. All about the Cinescope : cameras, projectors and ra-light specialities.
- London : Cinemas Traders, 19--.
8f. : ill.

Provenance: Filmoteca Espanola, Madrid.
Photocopie
A-71

2. Anweisung zur Inbetriebsseizung und Bedienung der AEG-Theatermaschine
auf Säule. - Berlin : AEG, 1924.
22p. en 12f. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1020 a>>.
A-28

3. Aparatos cinematograficos accesorios. - Barcelona : L. Gaumont, 1925?.
34p. : ill.

Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en espagnol.
A-67

4. Aparatos y accesorios para la ensenanza y para los aficionados. -
Barcelona : Pathé Frères, 1910.
14p. : ill.

Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en espagnol.
Les pages 4 et 8 manquent.
A-69

5. Apparat Model II. - Kobenhavn : P. Brock, 191-.
2p.

Provenance: Danske Filmmuseum, Copenhagen.
Titre fictif
Photocopie d'une partie du catalogue.
Texte en danois.
Catalogue de détaillant.
A-52

6. Apparater til Levende Billeder med Normalfilm : Specielt for Skoler, Auditorier og Lignende. - Kobenhavn : P. Brock, 191 --.
2p.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie d'une partie du catalogue.
Texte en danois.
Catalogue de détaillant.
A-51

7. A Brief description of ... projectors and accessories. - New York : Nicholas Power Compagny, 19--.
35p en 17f. : ill.

Provenance: Cinémathèque québécoise, Montréal.
Photocopie.
Une partie du texte est effacée sur l'exemplaire décrit.
A-74

8. Camaragrafo de Power 6 B. - Madrid : Carlos Vinas Sagarra, 19--.
4p. en 3f. : ill.

Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en espagnol.
A-73

9. Catalogo de aparatos y accesorios. - Madrid : Enrique de Castro, 1923.
20p. en 11f. : ill.

Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en espagnol.
Catalogue de détaillant.
A-75

10. Catalogue of motion picture theatre projectors, accessories and supplies.
- Sydney : Harringtons, 1924.
112p. : ill.

Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Catalogue de détaillant.
A-14

11. Cinematographs : Australasian Films sales catalogue 1915-16. -
Sydney : Australasian Films, 1915.
166p. : ill.

Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Les pages 87 et 88 manquent.
A-19

12. Cinex : appareil électro automatique de prise de vues. - Paris : Éta-
blissements A. Bourdureau, 1925?.
12p. en 7f. : ill.

Provenance: Filmoteca Española, Madrid.
Photocopie.
A-66

13. Edison Kinetoscopes : underwriters model (Type B), one pin movement. -
Orange, N.J. : Edison Manufacturing Company, 1908.
8p. : ill.

Provenance: Cinémathèque québécoise, Montréal.
Photocopie.
<<Form 380 9-1-08 50M>>.
A-57

14. Edison projecting Kinetoscopes. - Orange, N.J. : Edison Manufacturing
Company, 1908.
4p. : ill.

Provenance: Cinémathèque québécoise, Montréal.
Photocopie.
<<From 370 6-1-08 50M>>.
A-55

15. The Edison stereo projecting Kinetoscope. - Orange, N.J. : Edison
Manufacturing Company, 1898.
6p. : ill.

Provenance: Cinémathèque québécoise, Montréal
Photocopie.
A-54

16. Ernemann Familie-Normal-Kino for Teater Film. - Kobenhavn : Kino-Scandia,
191-.
2p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Titre fictif.
Texte en danois.
A-24

17. Ernemann-Kino-Projektor <<Rex>>. - Dresden : Heinrich Ernemann, 191-.
4p. : ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Nr 221>>.
A-9
18. Ernemann-Kino-Projektor <<Rex>>. - Dresden : Heinrich Ernemann, 191-.
4p. : ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Nr 261>>.
A-10
19. Ernemann Kino und Kinematographisches Zubehör. - Dresden : Heinrich
Ernemann, 191-.
6p. : ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Nr 253>>.
A-7
20. Ernemann Kino und Kinematographisches Zubehör. - Dresden : Heinrich
Ernemann, 191-.
6p. : ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Nr 301>>.
A-8
21. Ernemann <<Monarch>> Projektor. - Dresden : Heinrich Ernemann, 19--.
4p. : ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Nr 316>>
A-3

22. Ernemann <<Monarch>> Projektør. - Kobenhavn : Kino Scandia, 19--.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en danois.
A-5
23. Ernemann Stahl-Projektor <<Imperator>>, Modell 1912. - Dresden :
Heinrich Ernemann, 1912.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Nr 211 M 1312 B>>
A-11
24. Ersatz und Reserveteile zum Projektor der AEG-Theatermaschine auf
Säule. - Berlin : AEG, 1922.
1 dépl. : ill. & Suppl. (1f.)
- Provenance: Danske Filmmuseum, Copenhagen.
Texte en allemand.
<<Bz/kino 1007 1922>>.
A-30
25. Ersatz-und Reserveteile zum Projektor der AEG-Theatermaschine auf
Säule. - Berlin? : AEG, 1923.
6p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1007>>.
A-31
26. Der Erzieberische Wert der Kinematographie für Schule und Haus. -
Dresden : Heinrich Ernemann, 191-.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Texte en allemand.
<<Nr 217 M 1 2 12 B>>.
A-23

27. Der Erzieherische Wert der Kinematographie für Schule und Haus. -
Dresden : Heinrich Ernemann, 191-.
4p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie
Texte en allemand.
<<Nr 315>>
A-4
28. Gebrauchsanweisung für den Einemann <<Monarch>> Projektor für Theater-
Normal-Film, Verloch-Edison-Perforation. - Dresden : Heinrich Ernemann,
19--.
4p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
A-6
29. Harringtons' cinematographic catalogue and operators' guide. - Sydney :
Harringtons, 1915.
44p. en 23f. : ill.

Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Catalogue de détaillant.
A-15
30. ICA Klein-Kino <<Teddy>>. - s.l. : s.n. : 19--.
4p. : ill.

Provenance: FilMOTECA Espanola, Madrid.
Photocopie.
Texte en allemand.
<<234 60 925>>.
A-78
31. ICA Preisliste über Kinematographen und Zubehör. - Dresden : ICA,
1922.
46p. : ill.

Provenance: FilMOTECA Espanola, Madrid.
Photocopie.
Texte en allemand.
<<5201 a.10.1222>>.
A-/U

32. ICA Theater-Projektoren. - S.l. : s.n., 1923?.
20p. : ill.

Provenance: Bulgarska Nacionalna Filmoteka, Sofia.
Photocopie de l'original.
Texte en allemand.
<<Castell-Nr 449 10.126>>.
A-1
33. ICA Theater-Projektoren. - S.l. : s.n., 1925?.
16p. en 5f. : ill.

Provenance: Filмотeca Espanola, Madrid.
Photocopie.
Texte en allemand.
<<264.20.1025>>.
A-53
34. Imperator Krupp-Ernemann, ultimo modelo 1923. - Barcelona : W.E. Ulrich,
1923.
6p. : ill.

Provenance: Filмотeca Espanola, Madrid.
Photocopie.
Texte en espagnol.
<<15.4.1923. No 122>>.
A-65
35. The Improved AEG Kinematograph projector with and without stopping
device. - S.l. : s.n., 1923.
6p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
<<Publication E 464>>.
A-50
36. Instrucciones generales sobre las proyecciones. - Paris : L. Gaumont,
1902?.
16p. en 8 f. : ill.

Provenance: Filмотeca Espanola, Madrid.
Photocopie.
Texte en espagnol.
Manuel d'opération.
<<No 548>>.
A-77

37. Instructions for setting and operating the Zeiss Ikon high capacity Ernemann II and III machines. - Dresden : Zeiss Ikon, 192--.
27,22p. : ill.
- Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Manuel d'opération.
A-13
38. Instructions for setting up and operating the Edison Home Kinetoscope with the Baby arc equipment on direct current. - Orange, N.J. : Thomas A. Edison, INC., 1912.
7p. en 4f.
- Provenance: Cinémathèque québécoise, Montréal.
Photocopie.
<<Form 439 4-10-12 bm>>.
Manuel d'opération.
A-58
39. Instructions for unpacking, setting up and operating the Edison Home Kinetoscope with Nernst lamp lighting equipment. - Orange, N.J. : Thomas A. Edison, Inc, 1913.
19p. : ill.
- Provenance: Cinémathèque québécoise, Montréal.
Photocopie.
<<Form 689 2-12-13 em>>.
La page 6 manque
Manuel d'opération
A-59
40. Book of instruction for operators of Kinemacolor appliances / by Henry W. Joy. - London : Natural Color Kinematograph, 1910.
28p. en 16f.
- Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Manuel d'opération.
A-16
41. Katalog over Kinomaterial og Tilbehor. - Kobenhavn : AEG Dansk Elektricitets Aktieselskab, 19--.
7p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en danois.
<<Kino 2007-5.26-2000>>. - Dernière page.
A-45

42. Kinomaschine Successor. - Berlin : AEG, 1927.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1035>>.
A-48
43. Kinomaschine Triumphator. - Berlin : AEG, 1928.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino/V/1038>>.
A-49
44. Kinematographen Pathé Frères : Apparate und Zubehorteile. - Wien :
Sportdruckerei Lamarque, 1910.
76p. : ill.
- Provenance: Bulgarska Nacionalna Filmoteka, Sofia.
Photocopie de l'original.
Texte en allemand.
Les pages 75 et 76 manquent.
A-2
45. Kinematographische Vorführungsapparate der AEG : die Neue Theatermas-
chine. - Berlin : AEG, 1921.
5p. : ill.
- Provenance: danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1006>>.
A-38
46. Kinomatographische Vorführungsapparate der AEG : Die Neue Theatermaschine.
- Berlin : AEG, 1923.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1006 a 5000.12.23>>.
A-39

47. Kinematographische Vorführungsapparate der AEG : die Neue Theatermaschine.
- Berlin : AEG, 1925.
4p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1006a>>.
A-40
48. Kinematographische Vorführungsapparate : Modell I. - Berlin : AEG,
1920?.
4p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Theater-Kino>> <<Bo1041>>
A-29
49. Kinematographische Vorführungsapparate : Modell II, mit Stillstand-
seinrichtung. - Berlin : AEG, 1920?.
4p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Vortrags-Kino>>.
A-26
50. Kinox Krupp-Ernemann : el cinematografo ideal para la familia. -
Barcelona? : s.n., 19--.
4p. : ill.

Provenance: Filmoteca Espanola, Madrid.
Texte en espagnol.
Photocopie.
<<No 647>>
A-79
51. Koffer-Kinomaschine. - Berlin : AEG, 1927.
1f. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Liste Kino 1037>>.
A-27

52. L. Gaumont. - Barcelona : L. Gaumont, 192-.
32p. : ill.

Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en espagnol.
Titre fictif.
A-68

53. El Major proyector cinematografico es el Pathé reforzado. - S.l. :
Vilaseca y Ledesma, 191-.
4p. en 3f. : ill.

Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en espagnol.
A-76

54. Manual for the Bol Cinegraph. - Geneva : Compagnie Bol, 1915?.
15p. en 9f. : ill.

Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Manuel d'opération.
A-18

55. Maquina Gemela. - S.l. : s.n., 19--.
4p. en 3f. : ill.

Provenance Filmoteca espanola, Madrid.
Photocopie.
Texte en espagnol.
A-72

56. Die Moderne Theatermaschine aud Säule. - Berlin : AEG, 1924.
1f. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Texte en allemand.
<<Bo/Kino 1017 jan 24>>.
A-37 .

57. Die Moderne Vorführungsmaschine für Grosse Kinotheater. - Berlin :
AEG, 1925.
4p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1023>>.
A-44.
58. Die Moderne Vortragsmaschine mit Stillstandsvorrichtung. - Berlin :
AEG, 19--.
2p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/kino 1008>>.
A-22
59. Die Moderne Vortragsmaschine mit Stillstandsvorrichtung. - Berlin :
AEG, 1923.
2p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/kino 1014>>.
A-21
60. Die Moderne Vortragsmaschine mit Stillstandsvorrichtung. - Berlin :
AEG, 1924?.
11f.

Provenance: Danske Filmmuseum, Copenhagen.
<<Bo/Kino 1010>>.
A-20
61. Parts of Edison projecting Kinetoscopes (one-pin movement). - Orange,
N.J. : Thomas A. Edison, Inc., 1911.
7p. en 6f. : ill.

Provenance: Cinémathèque québécoise, Montréal.
<<Form 490. April 15, 1911. This catalogue supersedes Form No.485.
Exemplaire incomplet.
A-56

62. Pathé-Consortium-Cinéma. - Paris : PCC, 19--.
67p. : ill.
Provenance: Cinémathèque québécoise, Montréal.
Les pages 53 et 54 manquent.
A-53
63. Pathé 9.5mm. - S.l. : s.n., 1930?.
35p. : ill.
Provenance: Cinémathèque québécoise, Montréal.
Texte en anglais.
Manuel d'opération.
A-61
64. Pathéscope presents the 200-B plus projector. - London : Pathescope Limited, 1927?.
15,lp.
Provenance: Cinémathèque québécoise, Montréal.
Manuel d'opération.
A-63
65. The Pathéscope 9.5mm projector, Type H. - Paris : Pathé Cinema, 193-.
15p. : ill.
Provenance: Cinémathèque québécoise, Montréal.
Manuel d'opération.
A-62
66. Photographing with the Pathex motion picture camera : instruction book.
- New York : Pathex, 1930?.
22p. : ill.
Provenance: Cinémathèque québécoise, Montréal.
Manuel d'opération.
A-60
67. Kino und Schule : Vortrag / von Dr. Richard Schroubek in Drag. -
Dresden : Krupp-Ernemann Kinoapparate, 19--.
15p. en 12f. : ill.
Provenance: Danske Filmmuseum, Copenhague.
Photocopie.
Texte en allemand.
Ouvrage d'information générale.
A-25

68. The Simplex DeLuxe Projector : catalog 1916, parts price list. -
New York : Precision Machine Co., 1916.
70p. en 38f. : ill.
- Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Manuel d'opération.
A-12
69. <<Successor>> : die Moderne Vorführungsmaschine für Mittlere und
Kleine Kinotheater. - Berlin : AEG, 1926.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1032>>.
A-46
70. Successor. - Kobenhavn : AEG Dansk Elekicitets Aktieselskab, 1928.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en danois.
<<Kino 2015-1928>>. - p.4
A-47
71. Le <<Super-parvo>>. - Paris : Établissements André Debrie, 1927?.
23,3p. : ill.
- Provenance: Cinémathèque québécoise, Montréal.
<<No 218>>.
Manuel d'opération.
A-64
72. <<Triumphator>> cinema projector large type. -- S.l. : AEG, 1926.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
<<X Publication E 1093>>.
A-43

73. <<Triumphator>> : die Moderne Vorführungsmaschine für Grosse Kinotheater. - Berlin : AEG, 1927.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1034>>.
A-42
74. Triumphator. - Kobenhavn : AEG Dansk Elektricitets Aktieselskab, 1928.
4p. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en danois.
<<Kino 2016-1928>>.
A-41
75. Vortragsmaschine <<Lehrmeister>>. - Berlin : AEG, 1928.
1f. : ill.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Liste Kino 1040>>.
A-34
76. Vortragsmaschine <<Lehrmeister>> mit Stillstansvorrichtung. - Berlin? : AEG, 1926.
1f.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Liste Kino 1033>>.
A-33
77. Vortragsmaschine <<Lehrmeister>> mit Stillstandsvorrichtung. - Berlin : AEG, 1927.
1f.
- Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Liste Kino 1036>>.
A-32

78. Williamson Topical Cinematograph Cameras. - London : W. Butcher,
1921?
1 dépl. : ill.

Provenance: New Zealand Film Archive, Wellington.
Photocopie.
A-17

79. 3 Punkte Machen die AEG-Theatermaschine zur führenden Marke. -
Berlin : AEG, 1925.
14p. en 8f. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie
Texte en allemand.
<<Bo/Kino 1022>>.
A-36

80. 3 Vorzüge der AEG Kinomaschine. - Berlin : AEG, 19--.
1 f. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
A-35

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Krupp-Ernemann Kinor. Modèle I: 50
Krupp-Ernemann Kinor. Modèle II: 50, 67
Lumière. Modèle 1908: 44
Moy Austral: 11
Pathé Anglais VOIR Pathé. Modèle Anglais
Pathé. Appareil d'enseignement. Type N.A.U.: 62
Pathé Baby (Caméra): 66
Pathé Baby (Projecteur): 9
Pathé. Cadrage fixe: 11, 62
Pathé. Cinématographe. Modèle K 800: 44
Pathé de studio: 62
Pathé grande vitesse: 62
Pathé. Modèle Anglais: 11, 44, 62
Pathé. Modèle Exhibition VOIR Pathé. Cadrage fixe
Pathé. Modèle Idéal: 4
Pathé. Modèle Impérial VOIR Pathé. Modèle Anglais
Pathé. Modèle renforcé VOIR Pathé renforcé
Pathé Motocaméra: 63
Pathé renforcé: 9, 44, 53, 62
Pathé Reportage: 62
Pathé 1910. Modèle Américain: 44
Pathé 1910. Modèle Anglais VOIR Pathé. Modèle Anglais
Pathé 1910. Modèle renforcé VOIR Pathé renforcé
Pathéscope. Modèle 200-B: 64

Pathéscope 9.5mm. Modèle Type H: 65
Pathex VOIR Pathé Baby (Caméra)
Power's Cameragraph. No 6 A: 11
Power's 6 B: 7, 8, 10, 29
Prestwich. Modèle No 5: 11
Salex-Kinex: 10
Simplex: 11
Simplex Deluxe Projector: 68
Williamson Paragon Cinematograph Camera: 10
Williamson Topical Camera. Modèle 4: 78
Williamson Topical Camera. Modèle 7: 78
Zeiss-Ikon. Ernemann II VOIR Ernemann II
Zeiss Ikon. Ernemann III VOIR Ernemann III

ANNEX 6 (6)

PROJECTS AND PUBLICATIONS UNDER WAY
PROJETS ET PUBLICATIONS EN COURS

- Item 9. Revised edition of the "Handbook for Film Archives"
Edition révisée du Manuel des Archives du Film

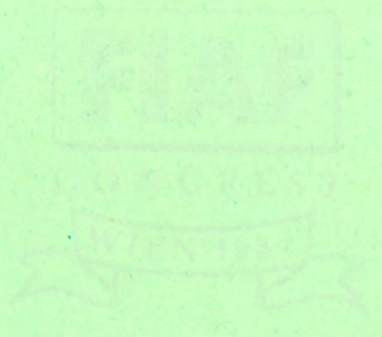
The year 1984 will be spent in collecting materials, suggestions and photos from the FIAF members and observers, and the revisions and updating to be provided by the FIAF commissions.

During 1985, we plan to edit the revised edition, and it should be ready for publication in 1986.

We would like to remind all members and observers that we need your help and depend on your remarks to produce a truly useful revision. Although several members have already given us some suggestions, we have not yet received any photographs. Please look over the first edition of the Handbook and see if you have any photographs which might be more informative. Thank you for your help.

The Editors,

Eileen Bowser and John Kuiper



ANNEX 6 (7)

... AND ...

... POINTS OF ...

... THE ...

... only ...

... It was decided to ...

... with a ...

... notice of ...

... still ...

... He ...

... nearly ...

... have ...

... 1964 ...

... had ...

... had ...

... had ...

... a ...

... the ...

... to ...

... the ...

... what ...

... TAKING ...

... Athens, ...

... Warsaw, ...

... Madrid, ...

... Paris, ...

... Rome, ...

... London, ...

... Vienna, ...

... ..



PROJECTS AND PUBLICATIONS UNDER WAY

PROJETS ET PUBLICATIONS EN COURS

ITEM 12. Survey: Use of the films in the collection

Only 24 responses to the survey had been received at the time of the Executive Committee meeting in Toulouse in January 1984. It was decided to postpone further discussion of the results until a larger number of members and observers replied, and a notice to this effect was in the last Bulletin. Since then, five additional responses have been received.

We believe that this subject should be of vital interest to nearly every FIAF archive. If your archive does not appear among those listed below, please send your response no later than June 1984. If you think you have already sent it, please send another copy. If you need another copy of the questionnaire, please ask the Secretariat.

A very few archives seem to have misunderstood the purpose of the questionnaire. We are not asking questions about the policy toward loans of the archive's own prints. This survey is about the making of copies of films in the collection for outside users, whether it includes excerpts or complete films.

ARCHIVES WHICH HAVE ALREADY RESPONDED TO THE SURVEY;

Athens, Berlin(SF), Brussels, Bucarest, Copenhagen, Dhaka, Havana, Koblenz, Lisbon, London(NFA), London(IWM), Madrid, Mexico(CN), Montevideo, Montreal, Moscow, New York, Ottawa, Paris, Peking, Perth, Poona, Rio de Janeiro, Rochester, Rome, Sao Paulo, Vienna(FA), Washington(AFI), Washington(LOC).

Eileen Bowser
New York

ANNEX 7.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (F.I.A.F.)

BALANCE PER 31 DECEMBER 1983
=====

(in Belgian Francs)

ASSETS

Current assets

Debtors

1.501.826,-

Quick assets

Bank
Cah

1.425.315,-
975,-

Reserve Fund

1.426.280,-

Interest account in Sw. Frs
at SGB Brussels (111.971,- Sw.F.) p.m.

2.928.116,-
=====

LIABILITIES

Creditors

348.020,-

Balance

Accumulated balance
at 31 December 1982

1.893.557,-

+ surplus of income
over expenses 1983

686.539,-

2.580.096,-

2.928.116,-
=====

PROFIT AND LOSS ACCOUNT

DEBIT

Expenditures

Surplus of income over
expenditures

3.150.387,-

686.539,-

3.836.926,- B.F.
=====

CREDIT

Income

3.836.926,- B.F.
=====

DETAILED BALANCE SHEET PER DECEMBER 31, 1983

ASSETSDebtors

Unpaid subscriptions for 1981 - 82	142.538,-	
Unpaid subscriptions for 1983	490.062,-	
Loan £3700 to P.I.P. towards production of TV volume 1979-80	262.570,-	
Loan £7500 towards production of film volume 1982	<u>606.656,-</u>	
<u>Bank</u> (SGB Brussels)		1.501.826,-
Current account	482.467,-	
Interest account in ECU (23257,93 ECU)	<u>942.848,-</u>	
<u>Cash</u>		1.425.315,-
Petty cash Brussels office		<u>975,-</u>
		<u>2.928.116,- B.F.</u> =====

LIABILITIESCreditors

Subscriptions paid in advance by Seoul, Perth, Tehran	243.020,-	
Summer School 1984	<u>105.000,-</u>	
		348.020,-

BALANCE

Accumulated balance at 31.12.82		
+ surplus of income over expenditure 1983		<u>2.580.096,-</u>
		<u>2.928.116,- B.F.</u> =====

Note: average exchange rates for 1983

1 Swiss franc	=	23 B.F.
1 ECU	=	40,54 B.F.
1 £	=	80,- B.F.

DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON
FOR THE YEAR 1983

EXPENSES

<u>Current expenses</u>	<u>Expenditures</u>	<u>Budget</u>
Staff salaries	469.430,-	475.000,-
External work fees	125.632,-	55.000,-
Social Security, Insur., Taxes	309.716,-	310.000,-
Office rent and charges	280.849,-	300.000,-
Office supplies & equipment	92.292,-	120.000,-
Postage & telephone	175.002,-	175.000,-
Miscellaneous	15.214,-	20.000,-
	<hr/>	<hr/>
<u>Special expenses</u>	1.468.135,-	1.455.000,-
Congress + Symposium	721.150,-	700.000,-
Executive Committee	149.158,-	140.000,-
Commissions	212.932,-	210.000,-
Special missions	63.006,-	105.000,-
Administr. publications & Bulletin	184.898,-	140.000,-
Special publications	215.543,-	400.000,-
Publicity for FIAF publications	80.565,-	80.000,-
Summer School	55.000,-	55.000,-
Miscellaneous	-	30.000,-
	<hr/>	<hr/>
	1.682.252,-	1.860.000,-
	<hr/>	<hr/>
	3.150.387,-	3.315.000,-
	=====	=====

INCOME

1983 subscriptions	3.319.884,-	3.200.000,-
FIAF publications	149.582,-	200.000,-
Bank interests + differ. on exchange rates	128.026,-	40.000,-
Unesco contract (\$ 5000)	239.434,-	200.000,-
	<hr/>	<hr/>
	3.836.926,-	3.640.000,-
	=====	=====

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1983 (in Swiss francs)

	<u>1981</u>	<u>1982</u>	<u>1983</u>
Bogotà		400,-	400,-
Brazzaville			400,-
Bucuresti			2.850,-
Cairo			400,-
Caracas	350,-	400,-	400,-
Hanoi			400,-
Jerusalem			2.850,-
Lima		400,-	400,-
Madrid			2.850,-
Milano			2.850,-
Paris/Cin. Universitaire			400,-
Rio de Janeiro		2.850,-	2.850,-
Torino			2.850,-
Washington / L.C.		2.850,-	2.850,- Swiss francs

632.600,- Belgian francs

NOTES EXPLICATIVES

Bilan détaillé (p. 2)

Débiteurs

Le prêt de \$ 3700 au P.I.P. pour la production du volume TV a été remboursé au début de 1984. Le prêt de £ 7500 pour la production du volume film 1982 aurait dû être remboursé grâce aux premières ventes de ce volume au début de 1984 mais le Comité directeur a autorisé le renouvellement de ce prêt pour le volume 1983 et ce montant restera donc à notre débit pour une année supplémentaire. Il sera cependant diminué de £ 2000.

Créditeurs

Summer School (105.000 FB): subside cumulé (1982 - 83) représentant la participation FIAF aux frais d'organisation du prochain cours d'été à Berlin-Est en 1984.

Compte Pertes & Profits (p. 3)

External work : couvre 1^o) les honoraires de la firme d'Audit qui contrôle les comptes de la FIAF et prépare aussi désormais nos déclarations fiscales. 2^o) du travail de secrétariat tel que la dactylographie du Bulletin qui se fait maintenant à Bruxelles, et la préparation des Minutes de l'Assemblée générale par Jill Johnson à Londres.

Publications administratives: Budget dépassé de \pm 20% à cause de la nouvelle méthode de préparation du volume des Rapports. Par contre, certaines des Publications spéciales prévues en 1983 n'ont pas pu être imprimées car elles n'étaient pas prêtes.

Revenue: Nous avons reçu en 1983 le paiement du contrat Unesco pour le manuscrit du Manuel de Préservation, travail collectif de l'ancienne Commission de Préservation, supervisé par son Président M. Herbert Volkmann.

Cotisations impayées (p. 4)

Le Trésorier rappelle aux membres qui n'auraient pas encore versé leur cotisation pour 1983 au moment de l'Assemblée générale de Vienne que, selon l'art. 34 du Règlement, ils risquent de perdre leur droit de vote à cette Assemblée générale.

Bilan général (p. 1)

Les comptes de 1983 montrent encore un surplus assez conséquent des revenus sur les dépenses. Le surplus de cette année est cependant moindre que celui de 1982 et diminuera sans doute encore en 1984. Il sera ajouté au surplus des deux dernières années pour constituer la Réserve spéciale qui permettra à la FIAF d'aider encore une fois le P.I.P. son projet le plus prestigieux, en renouvelant le prêt pour la publication du volume cumulatif de 1983. Les abonnés au P.I.P. recevront séparément les comptes de fonctionnement de ce projet.

ANNEX 8.

	1991	1992	1993	1994
ACTIVITIES				
Administrative expenses	1,200,000	1,300,000	1,400,000	1,500,000
Public relations	1,000,000	1,100,000	1,200,000	1,300,000
Other activities	1,000,000	1,100,000	1,200,000	1,300,000
TOTAL	3,200,000	3,500,000	3,800,000	4,100,000
FINANCIAL STATEMENTS				
Capital	1,000,000	1,000,000	1,000,000	1,000,000
Reserves	1,000,000	1,000,000	1,000,000	1,000,000
Income	1,000,000	1,000,000	1,000,000	1,000,000
Expenses	(1,000,000)	(1,000,000)	(1,000,000)	(1,000,000)
TOTAL	2,000,000	2,000,000	2,000,000	2,000,000

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

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

VIEN/ 40th GENERAL MEETING
 40e ASSEMBLEE GENERALE

DRAFT BUDGET FOR 1985 (in Belgian Francs)

<u>INCOME</u>	<u>1983</u>	<u>Budget 1984</u>	<u>Budget 1985</u>
Members (2850 SF) and Observers (400 SF) subscriptions	3.319.884,-	3.250.000,-	3.350.000,-
FIAF publications	149.582,-	200.000,-	200.000,-
Bank interests	<u>128.026,-</u>	<u>60.000,-</u>	<u>80.000,-</u>
		<u>3.510.000,-</u>	<u>3.630.000,-</u>
 <u>EXPENSES</u>			
<u>Current expenses</u>			
Staff salaries	469.430	514.000	539.000
External work fees	125.632	55.000	125.000
Social Secur., Ins., Taxes	309.716	333.000	356.000
Office rent & charges	280.849	320.000	343.000
Office supplies & equipment	92.292	130.000	200.000
Postage & Telephone	175.002	190.000	215.000
Miscellaneous	<u>15.214</u>	<u>30.000</u>	<u>30.000</u>
	1.468.135	1.572.000	1.808.000
 <u>Special expenses</u>			
Congress	361.150	370.000	400.000
Extraord. subsidy to Symposium	360.000	-	-
Executive Committee	149.158	150.000	170.000
Commissions	212.932	240.000	3000.000
Special missions	63.006	100.0000	100.000
Administr. publications & Bulletin	184.898	150.000	200.000
Special publications	215.543	550.000	550.000
Publicity to FIAF publications	80.565	30.000	60.000
Summer School-fellowship/training	55.000	55.000	55.000
Miscellaneous	-	40.000	40.000
50th Anniversary Fund	-	-	50.000
	<u>1.682.252</u>	<u>1.685.000</u>	<u>1.925.000</u>
	3.150.387	3.257.000	3.733.000
BALANCE: special reserve		+ 253.000	- 103.000
		<u>3.510.000</u>	<u>3.630.000</u>

PROGRAM

- April 24: 9:30 - 1:00 EC meeting, 5th session, 5th session
- 1:00 - 2:00 Lunch, 5th session
- 2:00 - 4:00 EC meeting, 5th session
- 4:00 pm Dinner, 5th session
- April 27: 9:30 - 1:00 EC meeting, 5th session
- 1:00 - 2:00 Lunch, 5th session
- 2:00 - 4:00 EC meeting, 5th session
- Evening free
- April 28: 9:30 - 1:00 EC meeting, 5th session
- 1:00 - 1:30 Buffet lunch
- 1:30 - 2:00 EC meeting, 5th session (if needed)
- Set up room for General Assembly
- Arrival of delegates
- Evening free
- April 29: 9:00 - 9:30 Registration of delegates, University Club
- 9:30 - 12:00 General Assembly, University Club
- 12:00 - 1:30 Lunch, same place
- 1:30 - 2:00 General Assembly, 5th session
- 2:00 - 4:00 Reception, place to be decided
- April 30: 9:00 - 12:00 General Assembly, 5th session
- 12:00 - 1:30 Lunch, same place
- 1:30 - 4:00 General Assembly, 5th session
- 4:00 - 10:00 pm General Assembly, 5th session for members only, 5th floor, 5th
- May 1: 10:00 - 1:00 Technical Symposium, Preserved specimens, Acad. 5th floor, 5th
- 10:00 - 1:00 Computer Cataloging Workshop, Computer Room, 5th floor, 5th
- 10:00 - 1:00 Basic Film Cataloging, Film Study Center, 5th floor, 5th
- 1:00 - 2:00 Lunch, place to be determined
- 2:00 - 4:00 Inaugural Symposium, repeated
- 4:00 - 6:00 Computer Cataloging Workshop, repeated
- 6:00 - 8:00 Display of IFLA publications and other items, display of duplicate books, periodicals, etc., for delegates to take such items as Film Department may be arranged.
- 7:30 - 9:30 Reception, Film II, Elizabeth Room
- May 2: 10:00 - 1:00 Inaugural Symposium, Film II Theater, 5th
- 1:00 - 3:00 Lunch, place to be determined
- 3:00 - 6:00 Display Symposium, 5th session
- 7:30 - 9:30 Reception, Film II, Elizabeth Room

ANNEX 9 (1)

DRAFT AGENDA FOR 1985
CONGRESS

Item #1: Slapstick Identification Seminar, dates uncertain, but will be held before the beginning of the Executive Committee meeting. Timing depends on the amount of film to be examined and schedules of the participants. Place: Film Study Center, MMA.

- April 25: Arrival of Executive Committee.
- April 26: 9:30 - 1:00 EC meeting, Trustees Room, MMA.
1:00 - 2:30 Buffet lunch
2:30 - 5:30 EC meeting, 2nd session
7:00 pm Dinner for EC
- April 27: 9:30 - 1:00 EC meeting, 3rd session
1:00 - 2:30 Buffet lunch
2:30 - 5:30 EC meeting, 4th session
Evening free
- April 28: 9:30 - 1:00 EC meeting, 5th session
1:00 - 2:30 Buffet lunch
2:30 - 5:30 EC meeting, 6th session (if needed)
Set up room for General Assembly
Arrival of delegates
Evening free
- April 29: 8:00 - 9:00 Registration of delegates, University Club
9:00 - 12:00 General Assembly, University Club
12:00 - 1:30 Lunch, same place
1:30 - 4:30 General Assembly, 2nd session
7:00 - 9:00 Reception, place to be decided
- April 30: 9:00 - 12:00 General Assembly, 3rd session
12:00 - 1:30 Lunch, same place
1:30 - 4:30 General Assembly, 4th session
8:00 - 10:00 pm General Assembly, 5th session for members only, Titus II theater, MMA
- May 1: 10:00 - 1:00 Technical Symposium, Preservation Screening Room, 5th floor, MMA
10:00 - 1:00 Computer Cataloging Workshop, Computer Room, 5th floor, MMA
10:00 - 1:00 Basic Film Cataloging, Film Study Center, 5th floor, MMA
1:00 - 3:00 Lunch, place to be determined
3:00 - 6:00 Technical Symposium, repeated
3:00 - 6:00 Computer Cataloging Workshop, repeated
All day: Display of FIAF publications and order forms; Display of duplicate books, periodicals, etc., for delegates to take away; tours of Film Department may be arranged.
- May 2: 7:30 - 9:30 Screenings, Titus II, Slapstick films.
10:00 - 1:00 Slapstick Symposium, Titus II Theater, MMA
1:00 - 3:00 Lunch, place to be determined
3:00 - 6:00 Slapstick Symposium, 2nd session
7:30 - 9:30 Screenings, Titus II, Slapstick films.

DRAFT AGENDA FOR 1985
CONGRESS

- May 3: 10:00 - 1:00 Slapstick Symposium, 3rd session
1:00 - 3:00 Lunch, place to be determined
3:00 - 6:00 Slapstick Symposium, 4th session
8:00 pm Dinner Dance (Dan Leab, host)
- May 4: 8:00 - 4:00 Excursion (if possible, will be a bus trip
to site of new vaults with picnic lunch);
busses to continue to JFK airport for
departing delegates.
- May 4 or May 5: Departure of delegates.

See separate pages for details of symposiums.

Plans for 1985 Congress in New York: Symposiums and
Workshops on May 1, 1985

Workshops and symposiums will be held in The Department of Film on 5th floor of Museum of Modern Art. Please note that the facilities will not accommodate all participants at one time. It is planned to repeat some of the sessions. For the same reason, simultaneous translation will not be possible. However, we plan informal translation in French/English and for Basic Film Cataloguing in Spanish/English.

TECHNICAL SYMPOSIUM: TECHNICOLOR: 3:00 - 6:00. Under the direction of Peter Williamson and Henning Schou. Details of this symposium will be found on the separate report to be distributed at the General Assembly here in Vienna. Proceedings will be recorded.

WORKSHOP: CATALOGING BY COMPUTER 10:00 - 1:00 and repeated at 3:00 - 6:00. Under the direction of Jon Gartenberg. Participants will be given an overview of MMA's computer cataloging process as well as practical experience on the computer. The various stages of cataloging will be demonstrated, from expected acquisitions through full cataloging, with an emphasis on the work that must be done before computer entry. Participants will then see the process of online cataloging and editing as well as the performance of standard and ad-hoc queries online and in hard copy printouts. Proceedings will not be recorded.

WORKSHOP; BASIC FILM CATALOGING: 10:00 - 1:00. Under the direction of Harriet Harrison. Participants will study principles of film cataloguing and will get practical experience in cataloging one or more films. They will work with flatbed film viewers and the documentation sources of the Film Study Center. This workshop is intended for delegates from new and developing archives and will be held only if there is a demand for it. Proceedings will not be recorded.

Throughout the day: Display of FIAF publications and order forms; display of duplicate books, periodicals, etc., for delegates to take away; tours of the Film Department may be organized on request. These activities are under the direction of Charles Silver and Ron Magliozzi.

TECHNICAL SYMPOSIUM; THE TECHNICOLOR
PROCESS OF COLOR PHOTOGRAPHY

1985 Congress New York

We plan to trace the development of Technicolor's photographic processes, from its earliest years through the period when it dominated the field up to the present. Special emphasis will be placed upon restoration and preservation of the older processes, with screenings of the results. Finally, a review of the special characteristics of Technicolor prints should lead to recommendations for the storage and handling of these archival materials.

It is often forgotten that Technicolor was continually changing the process in order to produce better results. In some cases the changes were major (ie, 3-color replacing 2-color), while minor modifications often went unnoticed (ie, using different dyes). Taken together, Technicolor's developments allowed it to dominate a field crowded with competing processes. We urge archives to study the attached list and to submit short examples where possible, so that the symposium may study all of them together. Ideally, we would like to have the original and a restored copy.

A discussion of the various methods of copying and restoring Technicolor originals will take place with representatives of several U. S. laboratories present; it is hoped that members of archives' technical staffs will share their experiences and recommendations. Side-by-side simultaneous viewing of the originals and new copies is planned to be a major portion of the symposium. The Preservation Commission hopes that concrete recommendations will emerge.

Since not all archives are in a position to undertake copying of Technicolor originals, storage conditions become important to extending the life of the original. A review of the dye stability characteristics of Technicolor prints will provide useful guidance for archival storage.

Most importantly, the symposium will reveal the answer to that most vexing problem: "When is color by Technicolor not really Technicolor?"

The Museum of Modern Art can provide samples of many of the processes which will be discussed, but there are gaps in the coverage. If your archive can supply short samples of the following, please let us know. Ideally, we would like to have the original and a copy.

1. Technicolor 1918-1927. 2-color print, emulsion on two sides.
2. Technicolor 1918-1927. 2-color negatives restored.
3. Technicolor ca 1944. Monopack original, 35mm IB.
4. Technicolor ca 1950's. Eastman original, 35mm IB.
5. Technicolor ca 1950's. Eastman original, print to 35mm IB or 70mm.
6. Technicolor ca 1984. "Color by Technicolor."
7. Technicolor "problems". Very flexible definition, left up to you. An example might be two prints of the same film in which the colors are different.
8. The competition: Prizmacolor
Gaumont color, ca 1912
Kelley color
Cinecolor two and three color
Sennettcolor
Chemicolor

To name just a few. If you have others, let us know!

Peter Williamson
The Museum of Modern Art Department of Film
April 1984

AMERICAN SLAPSTICK SYMPOSIUM

A Report on plans for the 1985 congress in New York

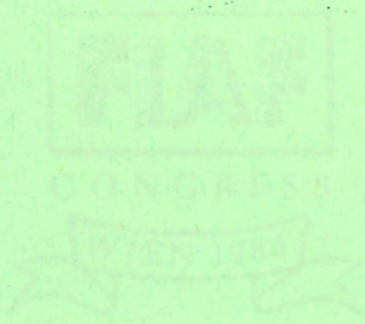
The symposium will take place 2 - 3 May 1985 in the Roy and Niuta Titus Theater II of The Museum of Modern Art. The public will be invited to attend within the seating limits of this small cinema. We expect to provide simultaneous translation in French/English but due to space limitations we will probably not be able to offer Spanish for this symposium. The proceedings will be recorded, and if justified, might form the basis of a FIAF publication.

There will be approximately ten speakers, each with one hour's time, to be divided between talking and showing films. At the end of the two days, the speakers will be asked to participate in a round table discussion with the audience. We have asked the speakers to avoid the work of the well-known comics and to make this event one of discovery of little-known films, as well as a study of the genre and its function within the American entertainment industry. Among those who have already indicated their interest in participating are: Raymond Borde, Walter Kerr (author of *The Silent Clowns*), Don Crafton (Yale University, author of *Before Mickey*), Pat Loughney (Library of Congress), and Eileen Bowser.

Prior to this symposium, we plan the Identification Seminar on the American Slapstick Film. We have asked all FIAF archives to contribute their unidentified slapstick during the coming year. We have heard from Copenhagen, Lisbon, Montevideo and Rio de Janeiro that they will lend films, while six other archives have indicated that they do not have such films to contribute. We hope that the other FIAF archives will respond soon. We are unable to set the dates for the seminar or extend invitations to experts until we know how many films to expect and when they will be in New York. We hope that the methodology adopted for this seminar will be useful as a model for future identification seminars. The results of the seminar will be reported to the participants at the Slapstick Symposium.

On a practical level, it would be quite impossible to ask our colleagues to decide in advance whether or not the films they could submit for the Identification Seminar are to be considered as slapstick, or even as American. For this reason, we only ask that you send us short silent comedies that you think are probably American in origin.

Eileen Bowser
April 1984 Vienna



42nd FIAT CONGRESS - APRIL 1984
CANBERRA, AUSTRALIA

ANNEX 9 (2)

The 42nd FIAT Congress will be held in the National Film Institute, Canberra. The following is an outline of events planned for the Congress. Costs are quoted in Australian dollars - current exchange rate is approximately 1:1.07 cents U.S.

CANBERRA - THE CITY

Canberra is the formal capital city of Australia. Its population is about 150,000 but it is one of the country's major tourist attractions and services the surrounding a huge hinterland of about 1.5 million. It is the home of the national Parliament and headquarters of government departments and of many national cultural institutions.

Geographically it is about 175 km inland and sits on a broad plateau on a direct line between Australia's two largest cities, Sydney and Melbourne.

DATES

It is proposed to hold the Congress over the following dates:

Executive Committee Meeting	11-12 April
General Assembly	14-18 April (Monday & Tuesday)
Exhibitions	14 April (Wednesday)
Workshops	17-18 April (Friday & Saturday)

Some slight variations may be necessary and comment is welcome. The intention is to maximize the benefits of "leisure" air fares.

A "Seminar for Developing Areas" is proposed to precede the Congress, to be proposed for 2-11 April (Monday to Friday).



42nd FIAF CONGRESS - APRIL 1986

CANBERRA, AUSTRALIA

The 1986 FIAF Congress will be hosted by the National Film Archive of Australia. The following is an outline of present planning for the congress. Costs are quoted in Australian dollars - current exchange rate is approximately \$ 1 = 92 cents U.S.

CANBERRA - THE CITY

Canberra is the federal capital city of Australia. Its population is small (ca. 250,000) but it is one of the country's major tourist attractions and services and accomodates a huge numer of visitors every year. It is the home of the national Parliament, the headquarters of government departments and of many national cultural institutions.

Geographically, it is about 100 km inland, and situated about midway on a direct line between Australia's two largest cities, Sydney and Melbourne.

DATES

It is proposed to hold the Congress over the following dates:

Executive Committee Meeting:	11-13 April
General Assembly:	14-15 April (Monday & Tuesday)
Excursion:	16 April (Wednesday)
Symposia:	17-19 April (Thursday to Saturday)

Some slight variation may be necessary and comment is welcome. The intention is to maximize the benefits of "shoulder season" airfares.

A "Seminar for Developing Archives" is planned to precede this congress, and is proposed for 7-11 April (Monday to Friday)

TRAVEL

General

Australia is well served by direct airline routes from Europe, Asia, Africa, North America and the Pacific. South American connections are via Los Angeles or Fiji. The largest international airports, and the ones closest to Canberra, are Sydney and Melbourne, and these are likely to be the points of entry for most delegates. Sydney - Canberra and Melbourne - Canberra connections by air, rail or road are frequent.

For many delegates airfares will be more expensive than usual because of Australia's distance from the northern hemisphere. As a guide, budget economy class round-the-world fare packages from Sydney to European cities cost around \$ 1,500 (US \$ 1,400) though it is possible, with astute planning, to pay much less (e.g., London-Sydney via Hong Kong: \$ 800). However, the complexities of airline ticketing, including the various advance-purchase schemes and discounts are such that we recommend delegates look into the details of travel to Australia now so that there is time to make the most of the cost reduction schemes available.

The National Film Archive is ready to offer assistance to any individual member in planning their flight route or providing information on fares.

Sponsorship

The NFA will be able to provide some funds to help subsidize travel costs for those delegates who could not otherwise attend.

Domestic travel

We are pursuing the availability of discounted air travel for delegates within Australia.

ACCOMMODATION

Canberra has a wide choice of hotel accommodation. We are currently exploring a number of "group booking" options with major hotels and with the various colleges on the campus of the Australian National University. Collectively these avenues offer accommodation ranging from A\$20 to A\$ 80 a night. Our aim is to put together a package covering various price ranges which will

- (a) achieve the price benefits of group bookings
- (b) group delegates in the same establishment or in different establishments in close proximity. At this stage, we are expecting delegates to meet their own accommodation costs. We will attempt to keep those costs as low as possible.

VENUE

The possibilities of 4 venues are currently being evaluated in terms of cost, convenience and flexibility. All are in fairly close proximity to each other so some combination of the four may prove most effective. The venues are:

1. National Library Building

This is the building which houses the Archive's staff and operations. Facilities available for the congress are:

- 300 seat cinema (16 mm/35mm)
- small projection rooms
- meeting rooms of various sizes, including a conference room, council room and lecture room
- Exhibition areas suitable for receptions
- Secretarial support facilities.

2. Lakeside International Hotel

A major international standard hotel which offers similar facilities to above (except for the cinema) as well as accommodation. A frequent venue for international conferences.

3. Parkroyal Motor Inn

Again, similar facilities to the Lakeside and a frequent conference venue - costs more moderate than the Lakeside.

4. Australian National University

A variety of conference meeting venues and related facilities are available. The various university colleges offer a considerable range of accommodation. The "Academy of Science" building is being considered as a venue for the general assembly meetings.

Also in the same general geographic area is downtown Canberra, with the principal cinema theatres and restaurants.

Transport for delegates between accommodation and meeting places would be arranged according to the congress timetable. Lunches would be arranged to maximize the use of time.

SECRETARIAL/LOGISTICAL

Translation. We are planning for simultaneous translation in English, French and Spanish for the general assembly and symposia and English and French for the Executive Committee meeting.

Secretarial support. Physical facilities for quantity photocopying, typing, word processing, printing will be available: also normal telecommunications facilities. Staff will be provided to support the incidental secretarial needs of the congress, including the operation of a congress office, pigeon holes for the delegates etc.

FIAF Secretariat. Working space and facilities will be provided for the Secretariat.

Stationary etc. Necessary stationery consumables, writing materials and folders/carry bags will be supplied to all delegates and for the needs of the conference generally. A conference letterhead will be designed and printed.

Recording Facilities to tape record all meetings will be provided.

HOSPITALITY

Where appropriate we will offer lunch and refreshments during meetings. We anticipate that there will be receptions and functions hosted by various film or civic organisations. A coach excursion, including a visit to a wildlife sanctuary, will be arranged. We will also host a closing party, with an appropriately Australian flavour. We will provide transport within Canberra between accommodation and venues for scheduled meetings and symposia.

Delegates will be met on arrival in Canberra and conveyed to their accommodation. Throughout the congress, staff will be available to provide information and assistance to delegates.

SYMPOSIA

1. Symposium on computer applications for archives: to our knowledge no previous congress has held a symposium on this topic, which seems to be one of increasing importance. The aims would be:

- to share information on current practices and systems for cataloguing and collection management.
- to demonstrate systems on line. Besides our own in-house systems we could mount software from other archives that is compatible with facilities available to us.

- to provide a forum for discussing standardization, shares-working, linked systems, common data-elements and parameters.

- to discuss design of manual systems that can facilitate later computerisation.

Representatives of bodies in related fields - libraries, museums, sound archives, etc - would be invited to participate and contribute the results of their experience. Especially we would want to involve the FIAF Cataloguing Commission in preparations for this symposium. We will have access to the considerable computer resources, expertise and staff of the National Library. Suitable links will be established with international computer firms and their representatives invited.

This is a fairly major subject and it will be possible only to scratch the surface in the available time. We are aware that there is enormous disparity among archives in their progress into this field and will be taking this into account. Keeping in mind the likely audience, the sessions will be aimed at the heads of archives (the decision makers) rather than practitioners who use computer systems.

This symposium will require considerable preparation but we think it is timely and we expect to put a great deal of work into it. We think the objectives of the event should be:

- (a) to emphasize the subject as a matter for international concern within FIAF
- (b) to provide a forum for facilitating the principles of standardisation and cooperation which FIAF has been working to establish and promulgate.
- (c) to develop mutual awareness among members about this field. We believe this to be relevant to all archives whether or not they currently run computer systems.

Incidentally, the NFA's own operations are now largely computerized and will be even more so by 1986. It is a field in which we are now fairly experienced.

2. Symposium on editorial restoration. Many archives are involved in creating "restored versions" of important films and the techniques, methods and rationale are of general interest. We envisage a combination of screenings, discussions and papers and all archives will be invited to enter films for the symposium. The possibility of arranging a national tour of a selection of the films is also being pursued. The NFA will use its own experience in this field as a basis for preparing the symposium. It will

invite the involvement of other archives with experience (e.g. the Münchner Filmmuseum) and will consider the possibility of bringing a notable expert (such as Kevin Brownlow) to Australia.

BUDGET

We have already undertaken to cover all costs of running the congress (apart from delegates' accommodation) so we will not be requesting any assistance from FIAF for this purpose (but see below). Many costs will be absorbed within the normal budgets of the Archive and the National Library. Significant individual items (such as translation facilities) will form part of our normal submission to government for the 1985/6 financial year. We are approaching a large number of organisations for assistance, such as our Department of Foreign Affairs, The Australian Development Assistance Bureau, the Australian Film Commission, established sponsors of the Archive, and many others. We are exploring the possibilities of cultural exchange agreements to assist with some individual air fares.

The NFA intends to add the FIAF congress subsidy to the subsidy we are already providing. Together, this may mean that the effect of travel costs - which on this occasion is such an important factor - might be more than neutralized so that a high attendance will be encouraged. Further, we believe that FIAF should contribute for this purpose more than it normally contributes to the running costs of congresses because in our view FIAF now needs to recognize the problem of international distance and make a greater than usual effort to subsidize "distant" congresses every few years. On this occasion we are probably contributing more, financially, than would normally be *the case* and we are delighted if FIAF could reciprocate in the same spirit.

VISAS

We will assist in arranging visas should difficulty arise for any delegates. Canberra is also the location of most foreign embassies in Australia.

CONTEXT

While the 1986 congress will be an event in its own right it is important to recognize the context of other events within which it will occur:

- (a) The NFA's 50th anniversary celebrations will take place at various times during the year.
- (b) The NFA acquisition project THE LAST FILM SEARCH will officially conclude and much public and media attention will be devoted to the results of 5 years of activity.
- (c) As possibly a "once in a lifetime" event for the Australian film community the congress will generate much attention at many levels. There

will be a number of peripheral activities and opportunities for visitors to be involved in lecturing or presenting films in various situations. It is likely that a nationally presented series of film screenings will be planned to link with the congress.

(d) A proposed "seminar for developing archives", planned to precede the congress, will be an additional event of great practical importance and interest to the film community.

(e) Media coverage of, and interest in, the congress is likely to be much greater than is normally the case. In Australia the NFA, and events associated with it, has wide media interest.

RELATED VISIT OPPORTUNITIES

While Canberra is the national capital and a major tourist centre, it is not a major film/television centre. This activity is largely concentrated in Sydney and Melbourne and, while in Australia, delegates may wish to visit organisations in either or both cities. Dependent on demand, we will arrange the logistics (though not the costs) of visits to such bodies as:

Sydney: Australian Film and Television School
Film Australia (Government production studio)
Colorfilm and Atlab laboratories
Australian Film Commission

Melbourne: State Film Centre
Swinburne College film School
Film Victoria
Australian Film Institute

and television production studios in both cities. As noted above, these cities will be the point of entry to, and exit from, Australia for most delegates.

SEMINAR FOR DEVELOPING ARCHIVES

We propose to run a training seminar designed for the heads or senior officers of archives (and potential archives) in developing countries. It will be a 5-day course, to take place the week before the congress. This offers to potential delegates from these countries a two-week package (seminar plus congress) which will provide a strong and economical justification for their visit. We will be approaching appropriate funding bodies, such as UNESCO and ADAB, for assistance. We are planning to absorb ourselves

the costs of running the seminar and all related expenses except, at this stage, the cost of accommodation for delegates. This is where we will be asking for assistance from funding bodies and it is where FIAF itself may be able to assist. We will also seek FIAF's guidance in (a) identifying particular archives or individuals whom the course would benefit (b) developing the curriculum. We hope that some delegates to the congress from established archives will be available to participate in the course as lecturers/discussion leaders. We think the course should cover topics such as the following (we have noted particularly the document "Problems and Recommendations raised by Archives from Developing Countries at the Stockholm Congress"):

- the film archive concept - philosophical, administrative, ethical and legal principles
- the role of FIAF - information, support, publications, staff exchanges, visits by experts, film exchanges, archive-to-archive support etc.
- organisational structure of archives
- sensitization of governments and other sources of support (financial, legal, moral)
- developing relations with film and television industry and culture, and with kindred cultural bodies
- management of archives: setting priorities, standards and methods; developing equipment and facilities; providing services to users; developing staff and skills

Of course, this is very much a preliminary list and much work will need to be done to develop the most appropriate curriculum. The overall intention, however, is to provide something that is different in emphasis to previous FIAF courses: it will not deal (except briefly) with the technical, documentation and other skills employed in archives but will aim to help those in poorly funded or embryonic situations to develop their own conceptual framework and their own strategy for building national film archives in their countries.

We believe this seminar could be a very important event for FIAF. Certainly it will be important for countries in the Africa/Asia/Pacific region. Apart from whatever it achieves in personal development for the participants, we consider that there may be two other tangible outcomes:

(a) a documented set of principles or guidelines which developing archives can use as points of reference in seeking to sensitize their governments to the needs of film archiving

(b) the possible re-establishment of the FIAF commission for developing countries.