

**FIAF 1986 Canberra
Minutes**

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

Minutes of the
42nd GENERAL MEETING

14 - 15 April 1986

CANBERRA

FINAL AGENDA

Item	Page
1 Official Opening	1
2 Confirmation of the Status & Voting Rights of Members Present & Represented	3
3 Adoption of the Agenda	3
4 Approval of the Minutes of the Preceding General Assembly	3
5 Report of the President on behalf of the Executive Committee	4
6 Financial Report & Budget for 1987	4
7 Report of the Preservation Commission	5
8 Membership Questions	
8.1 Reconfirmation of Members	7
8.2 Reconfirmation of Observers	7
8.3 Other Membership Questions	7
9 Report of the Cataloguing Commission	14
10 Report of the Documentation Commission	17
11 Projects & Publications Underway	18
12 Plans for the 50th Anniversary	20
13 Relations with Unesco & Other International Organisations	25
14 Open Forum and Proposals for New Projects	
14.1 FilMOTECA Vaticana	28
14.2 Cineteca Nacional, Mexico City/New vault designs	28
14.3 CLAIM	29
14.4 Cineteca Nacional, Roma: video on new vaults	29
14.5 Possible Summer School in Berlin, 1987	30
14.6 Disposal of Acetate Film	30
14.7 Catalogue of Silent Newsreels	31
14.8 Sponsorship for Preservation	33
14.9 Catalogue of Restored Films	34
14.10 Rationalisation of FIAF Congress Locations	34
15 Future Congresses	
15.1 1987: Berlin	35
15.2 Future Congresses	36
15.3 1989: Lisbon	40
16 Any Other Business	
16.1 Communication from Gosfilmofond	41

APPENDICES

Item		Page in Minutes
1	List of Delegates	3
2	Report of the President on behalf of the Executive Committee	4
	Financial Reports	
3	Accounts for 1985	4
4	Draft Budget for 1987	5
	Commission Reports	
5	Preservation	5
6	Cataloguing	14
7	Documentation	15
	Project Reports	
8	Embryo 3	18
9	Silent Films Catalogue	19
10	Bibliography of Old Equipment Catalogues	19
	Documents from individual Archives	
11	Filmoteca Vaticana	28
12	Cineteca Nacional, Roma: video on new vaults	29
13	Gosfilmofond	41

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General Assembly

Canberra, 14-15 April 1986

MINUTES

DAY 1 First Session

Chairman: Anna-Lena Wibom, President of FIAF

1 OFFICIAL OPENING

Mrs WIBOM opened the meeting by welcoming everyone to the 42nd FIAF Congress and introducing Mr Graham Gilmour, Director of the Australian National Film & Sound Archive, hosts of the Congress.

Mr GILMOUR in turn introduced Mr Pat Galvin, Head of the Department of Arts, Heritage and Environment. Although the NFSA enjoyed a high level of autonomy it had been of great assistance to them to be working under the umbrella of a sympathetic and congenial parent department. In particular, in the inevitable battle to obtain adequate resources of plant, staff and finance, Mr Galvin through his department had been more than helpful to the archive: he was "a good friend" to the archive.

Mr GALVIN warmly welcomed everyone and mentioned that the Minister, the Hon. Barry Cohen, would officially welcome everyone to Australia at the reception that evening. It was a historic occasion, the first FIAF Congress to be held in the Southern Hemisphere, coinciding with the celebration of 50 years of film archiving in Australia. In fact, the national Historical Film and Speaking Record Library had been set up 2 years before FIAF itself.

He traced the development of film archiving in Australia from those early days and confirmed that all delegates would be receiving a copy of the Report "Time in our Hands", which had been prepared by a Government Advisory Committee appointed to review the desirable future course of screen and sound archiving in Australia. In particular, the Committee had recommended that the Archive, which was now a semi-autonomous body within the Department of Arts, Heritage and the Environment, should be

constituted by Act of Parliament as an independent statutory authority in order to provide a clear legislative basis for its activities. In this connection he paid warm tribute to FIAF members who, ever since Ernest Lindgren's encouragement in the early 1950's, had provided help and support through the years.

They were also glad to welcome FIAF to Australia at this time, as the Congress coincided with Australia's National Heritage Week. In this connection, he mentioned that legislation was currently before Parliament to implement the 1970 Unesco Convention concerning the Protection of Movable Cultural Property, to enable it to better protect its national treasures. In addition to the NFSA, the Government played a significant part in the maintenance and development of the Australian film industry, through a generous taxation scheme, direct assistance from the Australian Film Commission, and training and research from the Australian Film & Television School, whose founding Director, Professor Jerzy Toeplitz, was well-known to all as a former FIAF President.

He was glad there was such wide representation from around the world indicating that they had been able to overcome the "tyranny of distance". The Congress also coincided with the appearance of Halley's Comet so he closed with two lines from a famous Australian poem:

"And he sees the vision splendid of the sunlit plains extended
"And at night the wondrous glory of the everlasting stars."

He hoped, that as well as looking at the stars, the Congress would pursue "the vision splendid" and have a productive and valuable week.

Mrs WIBOM responded on behalf of FIAF and expressed thanks for the warm welcome and the excellent arrangements which would not have been possible without the Government support and the enthusiastic work of the NFSA. It was important for FIAF to meet in Australia as, for too many years they had been confined to the Northern Hemisphere, whereas it was their wish to be truly international and hold Congresses all around the world to reflect the geographical composition of the membership.

She closed by congratulating the NFSA on its impressive development from two years ago, when it was only a minor division within the National Library of Australia, to its present status of almost complete autonomy, its own building, a ten-fold increase in staff and a very ambitious collection and restoration programme.

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

Mr CINCOTTI read out the list of delegates (Members, Observers, Honorary Member and Visitors), asking everyone to identify themselves to their colleagues as their names were called. He began with the Members and asked for confirmation of who was voting for each Archive (Appendix 1).

There were 52 Members of the Federation of whom 50 were entitled to vote; 29 were present and the following 5 proxies had been appointed and accepted:

-	Jerusalem	Mr Francis
-	Milano	Mr Cincotti
-	Oslo	Mr Monty
-	Wien FM	Mr Francis
-	Poona	Mr Schou

He confirmed that they therefore had the majority needed for a quorum.

He invited delegates to extend a particularly warm welcome to Professor Jerzy Toeplitz, Honorary Member and former President of FIAF.

Other international organisations were represented as follows:

FIAT & ICA	Mr Kula
IASA	Mr Peter Burgis & Mrs Grace Koch

The representatives of the Thai Archive regretted they were unable to attend but had kindly sent the flowers which were on the podium.

3 ADOPTION OF THE AGENDA

Mrs WIBOM encouraged all delegates to consider topics for discussion in the Open Forum. It was important for everyone to use the occasion of the Congress to share ideas with their colleagues and make suggestions for new projects and the future development of the Federation. It would be helpful if they could indicate proposed topics in advance to the Executive Secretary, Mrs VAN DER ELST.

There being no requests for changes, the Agenda was adopted as presented.

4 APPROVAL OF THE MINUTES OF THE PRECEDING GENERAL ASSEMBLY

The Minutes of the last General Assembly, in New York, were approved.

5 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mrs WIBOM read out the Report on the work of the Federation, the Executive Committee and the individual Members and Observers during the last year (see Appendix 2). It began with a warm tribute and presentation to the previous President, Mr Wolfgang Klaue, who had done so much for the development of the Federation over the last 20 years.

The Report also included a tribute to 3 former FIAF colleagues who had died during the year: Mr Willard Van Dyke, Mr Ove Brussendorf and Mr Roman Witek, from New York, Denmark and Poland respectively.

In reviewing the Annual Reports of the individual members, she noted that total new acquisitions in 1985 amounted to the equivalent of some 45-50,000 feature films and preservation prints were made of the equivalent of some 17,000 feature films. They were concerned, however, that 14 archives made no mention of preservation activity, the most essential task of a film archive.

She paid tribute to the continuing support of Unesco in many areas and, in view of budget cuts, urged all present to approach their own national Unesco Commissions for support for FIAF projects

In considering the value of the FIAF Congresses, she hoped that all would go home with the feeling and assurance that they were participating in a worldwide task useful for the future of mankind, proud of their predecessors who started FIAF in 1938 and ready to use their own initiative, efforts and sensibility to continue in the same tradition.

6 FINANCIAL REPORT & BUDGET FOR 1987

Mr BORDE, Treasurer, began by paying tribute to Mr DE VAAL who had been Treasurer of FIAF for many years, and to Mrs VAN DER ELST, the Executive Secretary, who had greatly facilitated his task in her preparatory work on the Accounts.

In presenting the Accounts for the year 1985 (Appendix 3), Mr BORDE noted that the receipts were very close to the budget (about 1%), the difference due primarily to disappointing sales of FIAF publications. He invited all present to consider ways to make the publications more widely known within their own countries. Expenditure was similarly very close to the budgeted figure, with an overall loss of 17,000 Belgian francs. They also had to write off budgeted subscriptions from 3 Observers no longer with the Federation: Brazzaville, Bogota (Cinemateca Colombiana) and Caracas.

Subscriptions for 1985 were still outstanding from:

2 Members	Bucuresti, Rio de Janeiro
3 Observers	Dhaka, La Paz, Lima

However, they had adequate reserves and, overall, the financial situation for 1985 was both stable and sound.

There being no comments or questions, the 1985 Accounts were formally approved by show of hands.

Mr BORDE then submitted for approval the 1987 Draft Budget (Appendix 4). He pointed out that anticipated Income was less than that for 1986 for two reasons: reduction in estimated sales of FIAF publications and absence of any contracted funds from Unesco. Under Current Expenses, increases were to cover staff costs (salaries & employment costs) and postal charges. Under Special Expenses, he mentioned that the increase for the EC covered operating costs (interpreters, etc) and stressed that the members of the EC and the Commissions received no payment or reimbursement of expenses for travel or staying costs. The Budget also included a further allocation to the special fund for the 50th Anniversary in 1988. The deficit of 270,000 Belgian francs would be taken from the credit balance brought forward from previous years.

The Budget was based on the assumption that the subscription rate would remain unchanged as long as possible, in spite of the increase in prices, as they recognised that it was already quite high for the smaller archives.

Mr BORDE and Mrs WIBOM both invited questions and comments, stressing that the Budget would form the basis of the Federation's activities for the coming year and they wanted to be sure that the proposals met the real needs of the members. There being no interventions from the floor, the 1987 Budget was formally approved by a show of hands.

7 REPORT OF THE PRESERVATION COMMISSION

Mrs WIBOM opened by saying that the Preservation Commission was doing very important work for all the archives in FIAF, working out guidelines, etc., and thanked both the individual members and their archives for supporting this continuing activity.

Mr SCHOU, President of the Preservation Commission, then presented his Report (Appendix 5), opening by thanking Mrs Maria-Rita GALVAO for supporting the new, and already very active, Commission member, Mr De Oliveira, Head of Preservation of the Cinemateca Brasileira. The Commission had also secured the co-operation of honorary, unpaid consultants and a number of outside organisations in connection with its various projects.

He confirmed that visitors were always welcome to their meetings and also urged archives to respond to the various papers being circulated and/or published in the Bulletin. All documents were stored on computer and they thought of them as drafts to be constantly updated in the light of further experiences and comments from technicians all over the world.

Feedback so far had been rather disappointing so he made a strong appeal to all present

- to discuss with their own technicians contributions they could make to any of the various aspects of the Commission's programme
- to try to bring their technicians to the Joint Technical Symposium in Berlin, and
- to encourage response to questionnaires from the Commission.

For their part, they were trying wherever possible to have documents available in English, French, German and Spanish, to help overcome the language barrier. (To reach other interested parties, the Technical Manual was also available to outside organisations at cost price.)

Mr SCHOU closed by thanking Mrs BOWSER and Mr FRANCIS for hospitality during the year and hoped other archives would be able to host future meetings, using the opportunity for Commission members to visit their facilities, meet with their technicians and discuss their own problems.

In discussion, Mr SCHOU said some papers for the Technical Manual would be distributed at Canberra and in the next few months.

Mr DAUDELIN asked if any information was available on experiences with the FICA Box which must now be in use quite widely around the world.

Mr SCHOU said they had little information so far but confirmed his support for the device which was an excellent solution for intemperate climates where control of relative humidity could be very expensive. He had promised Mrs WIBOM that they would do some accelerated ageing tests with it.

Mrs WIBOM recalled that there was a test programme in progress at the Library of Congress. Mr GONG, from Los Angeles, said Mr SPEHR was currently only concerned with the impact on staff procedures; however, when they themselves had access to the equipment in June, they would be willing to cooperate on whatever tests might be considered useful. They would be working with the UCLA Film, Television and Radio Archives who, like many others, were interested in its possibilities for storage of videotape. They had questions about the strength of the vacuum and its possible damage to the videocassette and the need for loose winding.

Mr SCHOU confirmed that the Commission Members at the Congress were of course available to consider any detailed technical questions anyone wished to raise.

Second Session - FOR MEMBERS ONLY

Chairman: Sam Kula, Vice President of FIAF

8 MEMBERSHIP QUESTIONS

Mr CINCOTTI announced that, with the recent arrival of further delegates, there were now 36 Members present or represented.

8.1 Reconfirmation of Members

The EC reconfirmed the following 12 Members at its meetings during the year: Berlin (East); Budapest; Madrid; Oslo; Sofia; Torino; Canberra; Montréal; Helsinki; Berlin (West); Wien (FM); Wien (FA)

Regrettably, 3 archives could not be reconfirmed as they had not yet complied with the requirements:

- Rio de Janeiro Cinemateca do Museu de Arte Moderna
- Bucuresti Arhiva Nationala de Filme
- Frankfurt Deutsches Institut für Filmkunde

8.2 Reconfirmation of Observers

Mr CINCOTTI recalled that at the time of the GA in New York it had not been possible to confirm Alger; their Annual Report was subsequently received and they were reconfirmed for 1985 by the EC in London.

For 1986, of the 25 Observers in the Federation, 2 were newly admitted, 14 were reconfirmed, but 9 could not be reconfirmed as they had failed to submit their Annual Report and/or their Subscription:

Non-submission of Annual Report & non-payment of subscription

- | | | |
|---|-------|-----------------------------------|
| 1 | Dhaka | Bangladesh Film Archive |
| 2 | Lima | Cinemateca Universitaria del Peru |

Non-submission of Annual Report (subscription paid)

- | | | |
|---|---------|--|
| 1 | Alger | Cinémathèque Algérienne |
| 2 | Lyon | Comité de Fondation du Musée du Cinéma |
| 3 | Managua | Cinemateca de Nicaragua |
| 4 | Manila | Film Archives of the Philippines |
| 5 | Paris | Cinémathèque Française |
| 6 | Quito | Cinemateca Nacional del Ecuador |

Non-payment of subscription (Annual Report submitted)

- | | | |
|---|--------|----------------------|
| 1 | La Paz | Cinemateca Boliviana |
|---|--------|----------------------|

8.3 Other Membership Questions

8.3a New Member Candidates

There had been no formal requests from Observers to become Members during the year. The Observer in Vietnam had sent a cable indicating a wish to become a Member.

8.3b New Observer Candidates

i Buenos Aires Museo Municipal del Cine

There had been an informal request for admission as Observers and the full dossier, which had been received that morning, would be reviewed by the EC at a future meeting.

ii Bruxelles Centre du Film sur l'Art

The dossier had been presented and signed by the President, M. Henri Storck, who was well-known to many present. Unfortunately, it lacked at present the necessary declaration of co-operation counter-signed by the existing Member in the country, so be reviewed at a future EC meeting.

Miscellaneous enquiries had been received from a number of other sources.

8.3c Discussion

In the discussion, Mrs GALVAO asked about the status of the Cinemateca de Rio de Janeiro: she had been assured by Mr ALVES-NETTO that the documents would be arriving in Brussels. Mr CINCOTTI said they could be reconfirmed when they had complied with the formal requirements.

8.3d Changes to Statutes and Rules

As there was no further discussion and there was still some time available, Mr CINCOTTI took the opportunity to report on progress in considering possible amendments to the Statutes and Rules.

Members of the EC had spent considerable time in informal and formal meetings during the year examining how best to:

- eliminate certain contradictions and ambiguities
- eliminate differences between the French and the English texts which suggested differences in interpretation

In the course of their work, they had also become aware of the need to update certain provisions to reflect the changing needs of the Federation.

They could not take decisions on any proposed changes in Canberra as there had not been time to meet the requirements of the Statutes in giving sufficient advance notice to Members of the proposals. However, it was hoped to distribute the proposals shortly so that Members could return their comments to the Secretariat in time for consideration at the next EC meeting in November/December, and circulation of an updated version in time for voting in Berlin.

Election procedures

The Statutes and Rules do not cover the mechanics of the election procedures. As mentioned already on several occasions, the EC was concerned that the present system took a lot of time and was not successful in bringing "new blood" onto the Executive Committee. They had therefore tried to find a new approach that would be more satisfactory.

Mr CINCOTTI then invited Mrs BOWSER to present the suggestions that had been discussed in the EC. Mrs BOWSER pointed out that she had prepared a draft text after the EC discussion so it was simply a discussion document and had no status as a "proposal". It covered the following points:

i There could be a limit to the number of consecutive terms anyone could serve; for example, EC members could be restricted to 3 consecutive terms as was already the case for the 3 chief Officers of the Federation.

ii To avoid the present chaos of elections and the lengthy time taken to collect nominations, a list could be made in advance of all eligible candidates. An announcement could be sent out well in advance of the Election, explaining that everyone (ie every "responsible person in a member archive") was eligible, unless they had already served 3 consecutive terms or unless they personally advised the Secretariat that they had withdrawn as they were unable to dedicate the necessary time and/or travel/staying costs for the meetings.

On the basis of the replies, the Secretariat would then prepare a list which would automatically include one individual from every Member archive, unless they had withdrawn themselves. Thus, when the election began, Members would have available a complete list of all the candidates who were eligible and had declared themselves willing to stand.

iii for the election of the 3 main officers of the Federation, she felt it would be helpful to have an Election Committee chosen by current Members of the EC, which would consist of 3 people who were not themselves standing as candidates for one of the offices. The duties of the Election Committee would be

- a to invite all members, (say, one year in advance of the elections) to submit nominations, duly seconded, for the 3 offices
- b to canvass for additional nominations where necessary, to ensure there were at least two candidates for each office
- c to verify that all candidates nominated were willing to serve, being fully aware of the extraordinary demands of time required of the officers.

Advance nominations would be submitted 6 months before the election and a complete list of nominations distributed to the whole membership by the

Election Committee 3 months before. At the GA, all Members would of course still have the right to make additional nominations from the floor and the election would take place in the normal way by secret ballot.

She closed by saying that the purpose was not only to bring order into the election proceedings but to enable people to vote in a more considered way. It would provide more time to think about the individual candidates and their qualifications, the implications, the regional distribution, the way individuals would work together and so forth.

In response to a question from Mr EDMONDSON about the timescale for implementation of these suggestions should they be accepted, Mrs BOWSER pointed out that the limitation of terms would require a change in the Statutes before it could be implemented (although people could voluntarily stand down). The other suggestions dealt with the detailed mechanics of election procedures which were not covered by the Statutes and Rules, so they could be used at the next elections in Berlin.

Mr KLAUE suggested, if there were to be an Election Committee, it should be included in the Statutes & Rules. On the other hand, the proposal to establish a list in advance of all those eligible and willing to stand for the Executive Committee could certainly be implemented for Berlin.

Mr GONZALEZ CASANOVA felt that as they had only just had sight of the text, they should have more time to reflect before voting on any part of it.

Mr TOEPLITZ agreed and mentioned that during his 24 years as President they had attempted several times to improve the election procedures, with varying success. He saw certain drawbacks and made the following points:

i He recognised the honest intentions but feared that the appointment of the Election Committee by the outgoing EC might raise doubts of attempted interference, especially among those who like himself had experience of the misuse of advance lists in certain socialist countries.

ii It provided Members with yet another bureaucratic task to complete before attending the GA in an election year.

iii Archives were subject to internal change and, as it was not even certain that the person nominated within the archive, would actually be able to stand in 6 months' time, he wondered if the procedure was worthwhile.

iv The personal appearance of candidates at the GA, the contribution they might make to the meeting, the informal discussions during the Congress, were all important factors, which would always lead to the addition of new names, however good the advance list, so he saw no advantage in it.

[He mentioned in passing his surprise that on this occasion it was such a silent meeting and there had not been any comments or questions even following the President's Report. He hoped there would be more activity in Open Forum. Speaking immediately after him, Mrs WIBOM was very glad that at least this point on the Agenda had generated some discussion from the floor.]

Mrs WIBOM stressed that the EC had no wish to impose anything undemocratic. They all, and in particular MM BORDE, CINCOTTI and FRANCIS, had spent many long hours trying to find ways to make the Statutes & Rules a more useful and practical instrument to reflect the needs of a growing, changing Federation and had considered not just election procedures but, for instance, the total number and role of members of the EC, the principal officers and the Heads of Commissions.

She personally had been unhappy about the election procedures through all the years she had been in the Federation, in particular at the casual way it was handled, with people being nominated without even being consulted in advance. One of the advantages of the listing of eligible candidates would be that at least everyone would know who was willing and able to serve on the EC. Our membership is very conservative, as was very obvious in New York, where not a single new member was elected to the EC. She felt there were many young archivists who could make valuable contributions; the List and a limit on the number of consecutive terms one could serve on the EC, would hopefully open the door to them.

Far from trying to introduce undemocratic procedures, everyone on the EC was keen to extend the participation of members in the working of the Federation, both through representation on the EC and in the GA meetings. One of the problems was that so many people came to meetings and said absolutely nothing. FIAF needed its members to express their viewpoints, ideas, wishes, demands, expectations. Mrs BOWSER had put forward some suggestions to improve the situation but she urged everyone to speak up and offer alternatives.

Mr KLAUE returned to Mrs BOWSER's proposals and thought it was important to distinguish between those that would require change in the Statutes & Rules and those that could be adopted without change. The list of candidates could be established without change as there were no details on how the list should be prepared. The other points which did require changes in the Statutes & Rules should be discussed at the next GA in the context of all the other changes proposed.

As a general remark, whatever anyone felt about the Election Committee (and he shared in part some of Mr TOEPLITZ's feelings), there was certainly a need to find a mechanism to identify candidates for the main offices. The obligations for President, Secretary-General and Treasurer had become so heavy that, in his opinion and experience, it was not possible to nominate a candidate on the spur of the moment without being certain that

the candidate was aware of all the time and financial implications of such a commitment; in many cases, candidates would also need to seek prior authorisation from their own Board of Management.

Dr KAHLENBERG mentioned that in his experience with other organisations, co-opting was a way to get new people involved and prepare them to take on future responsibilities. Mrs WIBOM confirmed that the EC was certainly free, within the present Statutes & Rules, to invite people to participate in its discussions on certain issues and they would certainly consider it as a possibility. In fact, it was already done in the case of the Heads of Commissions; the new proposals formalised this, stating they should attend at least one EC meeting per year. However, there was always the problem that it was a very heavy personal and financial burden to participate in meetings - they took time from your regular work and money from the archive's travel budget. Above all, they needed to know who was able to find the time and money to serve, as the Federation had no funds to pay for travel and staying expenses.

Mr KULA re-opened the discussion after a coffee-break with a reminder that there was no formal proposal on the table: it was an open discussion exchanging ideas on methods of improving the election procedures.

Mr GONZALES CASANOVA felt the idea of preparing candidates would reduce freedom. He thought every delegate should be prepared to serve on the EC. He was against the idea that any group of people should be set up as a higher authority which would decide who ought to be put forward as candidates. He thought that anyone who was nominated and seconded by his colleagues would rise to the occasion if elected; in addition, even if one person failed to function adequately, there would be a sufficient number of other members in the EC who would. He would like to keep the election as free as possible and avoid the formation of any official groups that would decide candidates in advance.

Mrs FERNANDEZ JURADO felt it would be useful as a first step to ask everyone in advance if they were willing to serve on the EC so that a list of those willing to be candidates could be prepared in advance. This would enable everyone to reflect more seriously on their choices before voting.

Mrs BOWSER felt from Mr GONZALES CASANOVA's contribution that there had been a misunderstanding: there was absolutely nothing in the proposal that suggested anyone apart from Members themselves should have the power to decide who should be a candidate. As he himself wished, the starting point was the assumption that everyone was ready to stand as a candidate. The purpose of the procedure was simply:

- to give those who, for personal or financial reasons, were unable to stand, the chance to withdraw; and
- to give all Members a complete List of everyone who was available, ie everyone who had not specifically asked to be withdrawn.

Mr BENARD DA COSTA reverted to the importance of the points made by Mr KLAUE about the need to reconcile the need for new blood with the realities of electing people who both had experience and the resources to serve. He suggested it would be useful for Members to be sent a memorandum giving information on the election methods used by FIAF in the past, with their advantages and disadvantages, and perhaps information on methods used in other organisations similar to FIAF. Mr GONG felt it would be difficult to write a single history but one could perhaps use what Americans called "statements pro and con".

Mr TOEPLITZ said he had spoken against the idea of an Election Committee but he was in favour of the List which would certainly facilitate the task. He thought it was not necessary to prepare it a long time in advance: it could perhaps be prepared on the first day of the GM. It was an excellent solution for avoiding the stupid situations where nominations were made and had to be refused by the "candidate" who hadn't even been consulted.

Mrs FERNANDEZ JURADO understood there would in fact be 2 Lists: the first would be the complete list of all "eligible candidates", which would be sent to everyone to enable them to say whether they were able to stand or not. The second list, incorporating the replies, would be distributed at the beginning of the GA.

DAY 2 Third Session

Chairman Wolfgang Klaue, Vice-President of FIAF

9 REPORT OF THE CATALOGUING COMMISSION

Mrs HARRISON reviewed her Report (Appendix 6) and began by mentioning that the 3 new publications presented at the GA in New York had already generated nearly US\$1600. For each project in turn, she recalled the background and purpose and drew attention to the project coordinators, contact addresses and target deadlines, urging members' continued cooperation in providing the information needed for successful completion.

She drew attention to the fact that the continuing concern of the Commission Members was the difficulty of getting sufficient staff and funding to do their work properly. To provoke a discussion and response from the delegates, many of whom had overall management responsibility for their archives, she suggested that cataloguing and documentation should each be rated as important as preservation, receiving the same funding and staffing. Preservation was recognised as essential but it was equally important to recognise that if you didn't know what you had in the archive, you might just as well not have it at all.

Mr KLAUE, as Chair, called for comments on the Report, the "provocation", and indeed suggestions for future projects that members would find useful.

Mr KULA bravely dreamed up something to say to fill the silence.....
Mr KULA felt the first priority should always be action on preservation. They could not afford to let films deteriorate: taking a little longer to locate or identify what they did have was a small price to pay compared with losing it altogether. However, he thought there was a serious question to be discussed as most archives, whether new or well-established, suffered from insufficient funding and therefore constantly had to face the management problem of deciding what percentage of funds should be allocated to their different activities of preservation, documentation & cataloguing, research, and the need to disseminate to a wider public through exhibition and publications. Would they in fact be functioning appropriately as an archive if all their funds were dedicated to preservation? how should they reconcile the need to serve the present generation as well as future generations?

Mrs GALVAO said they had good cataloguing work in the archive and knew what they had. They did not have money to preserve what they knew they had and she thought this was typical of their part of the world.

Mr GONZALES CASANOVA acknowledged that cataloguing was important but

the first function of an archive was to preserve. The distribution of funds would however depend on the circumstances of each archive. In their case, they were dependent on expensive imported materials for preservation whereas cataloguing required principally human resources.

Mrs FERNANDEZ JURADO agreed with both colleagues and thought the situation in Argentine was typical of all the archives in Latin America.

Mr EDMONDSON agreed each country had to find a balance appropriate to its own needs but bearing in mind that the various activities interacted with each other. He mentioned that cataloguing had a "public relations" function: some kind of cataloguing was needed as a step to access, and access often led to new acquisitions. Priorities had to be set in accordance with benefits. In their case, they had concentrated first on "collection control" rather than full cataloguing and, because of the huge geographical distances, they had had to invest in providing on-line access.

Mrs WIBOM mentioned that in cataloguing as much as in preservation, priorities had to be set. As a small film-producing country, some 80% of their collection was of foreign production but it must surely be the priority of a national film archive to catalogue well at least the holdings from its own national production. Catalogues were a way of providing a view of their collections, their own national heritage, and, as Mr EDMONDSON had said, of publicising their work. Their own main catalogue existed only on micro-fiches which in theory could be made available outside but generally people had to go to the Chief Cataloguer's office to see what was in the collection. For the national production of feature films, they had a long-term commitment to cataloguing not just the archive's holdings but whatever was produced each year.

A major difficulty was cataloguing what you didn't have. Here she disagreed with Mr KULA as she thought it was useful, in specific areas as for instance the national production, to have a record of what was not in the collection. There were of course major problems in tracking down shorts, documentaries, independent films, whereas feature films were easier as there was already a public record of their existence. She wondered if it might be useful for the Commission to explore how an archive might best tackle the problem, identifying useful sources of information.

Mr ROSEN noted that at least some archives were trying to avoid unnecessary duplication in preservation work whereas in cataloguing every archive seemed to start from scratch. He suggested that more money had been spent around the world on cataloguing "Potemkin" than had been spent on producing the film in the first place. He thought they should certainly be looking at ways of sharing the information they had separately accumulated and collectively "get more for their money".

Mrs FERNANDEZ JURADO reported that much of the filmography of the Argentine national production had been lost but they were now actively engaged in a campaign to try and rebuild at least a complete record of all feature films. They had been advertising in newspapers for anyone who worked in the film industry and the response had been quite favourable.

Mr ALHO mentioned that in Finland there were only some 900 feature films produced this century and it was a manageable task to compile a complete filmography. They had a much more difficult task with documentaries as they wanted to undertake some kind of "content analysis" which was extremely difficult with limited staff. They already had a collection of some 10,000 and the number was increasing rapidly now as the new legal deposit law covered documentaries.

For cataloguing feature films, it could be sufficient to record the title, as other information was often already available from other sources. With documentaries, the title alone was seldom adequate. They were in sight of the end of preservation work, at least as concerned black and white nitrate, but they saw no end to the work on cataloguing and content analysis of documentaries.

Mr ROSEN said the principal task in cataloguing was surely to produce a national filmography. Too much time was spent on foreign films; for instance, they had a large collection of short Polish films which it was impossible to catalogue unless it could be arranged through FIAF or bilaterally with Poland.

Mrs BAYLIS supported this view. They had too many problems cataloguing their own films, and wouldn't dream of starting on someone else's. With limited resources, they had to choose whether to catalogue the National Record, (ie 7-800 films, including features, documentaries, newsreels and major TV features) of which they may hold only 10%, or to catalogue their own existing collection to make it available to people. For instance, they had acquired one collection of 8,000 theatrical newsreels which were in great demand but were not properly indexed except in the head of one person who lives in Sydney. Similarly, documentary, actuality and home movie footage was in far greater demand by their clients than the National Record would ever be.

Mr KLAUE suggested the general discussion could go on for a very long time and, in the immediate future, they could come back to it in the "Cataloguing and the Computer" Symposium. He asked for any further comments or suggestions for the Cataloguing Commission itself.

Mrs HARRISON thanked everyone for their contributions. She agreed that the two main issues, priority for cataloguing of the national production and avoidance of duplication, would certainly come up again in the

Symposium. The Commission would also consider whether it could attempt to provide useful advice on coping with shorts and documentaries.

She mentioned that at the Library of Congress, they received more than 1000 titles a month and had insufficient staff to even inventory the new materials, let alone catalogue them. Large collections would arrive and it might be months or even years before they knew what was in them.

Mr KLAUE closed the topic by thanking Mrs HARRISON and all Members of the Commission for their work and their continuing commitment and devotion.

10 REPORT OF THE DOCUMENTATION COMMISSION

Mr KLAUE regretted that Mrs STAYKOVA, the Chairman of the Commission, was unable to come to Canberra and no other member of the Commission was present. The Report (Appendix 7) had been sent out by the Secretariat well in advance and he hoped therefore that everyone had made time to read it.

On Item 1, PIP, questionnaires were being sent to all Members and Observers asking for an updated assessment of its value and, hopefully, to attract new subscribers and/or supporters.

On item 2, International Directory of Cinematographers, Set- and Costume-Designers, he mentioned he already had an advance copy of Volume 5 (Scandinavian countries). The publisher was interested in other series of this kind (for instance, editors, directors, documentary film-makers, etc) but it would of course require a lot of work for whoever accepted responsibility for editing such a series. Volunteers would be extremely welcome.

He had nothing new to add to other items in the Report except to note, under item 7, that there were now some 6 new projects in hand.

On item 4, Mrs FERNANDEZ DE ALBA reported that the Cineteca National had already published a bibliography of some 200 theses written in Mexico. They were very interested in this project as they were already considering extending their own project to theses from all other countries. Mrs BOWSER suggested a copy should be sent to the Editor, Dr Fielding, at the University of Houston, Texas.

Mr KLAUE again commented that marvellous work was being done by the Commission and, in their absence, formally thanked them for their commitment and their achievements.

11 PROJECTS & PUBLICATIONS UNDERWAY

11.1 Embryo 3 (New York)

Mrs BOWSER referred to the written report (Appendix 8) from Mr Magliozzi and was willing to take any delegates' comments back to New York.

11.2 Silent Films Catalogue (Brussels)

Mr BORDE summarised the January 13 letter from Mr Ledoux (Appendix 9), which confirmed that the final manuscript would be delivered to FIAF at the end of October. If it was ready, he would come to Berlin to present it himself.

11.3 Vienna Historical Symposium Papers (W Fritz)

Mr KLAUE reported the manuscript was nearly ready for delivery to the Secretariat and copies would hopefully be available by the end of 1986.

11.4 New York Slapstick Symposium Papers (New York)

Mrs BOWSER reported that the results of the Identification Seminar had already been compiled by Mr Magliozzi and sent to all those who participated and provided films. She was responsible for the Symposium itself and would be working on it on her return from sabbatical leave but mentioned that it would not be a very large publication as most of the time had been spent looking at films.

11.5 Annual Bibliography of FIAF Members' Publications (Ottawa)

Mr KULA reported that his colleague Mrs Vosikovska expected this year's issue to be available at the end of May. There had been little response on the suggested filmography of films and TV programmes on archive work so they had decided to publish it as a special appendix for the 1988 anniversary.

11.6 Bibliography of Catalogues of Old Cinematographic Equipment (Montreal)

Mr DAUDELIN referred to Mr Veronneau's report (Appendix 10) and mentioned that in addition they also had xerox copies of cards from MOMA, New York and catalogue pages from Cinémathèque Royale, Brussels. At the end of March, they had entered into the computer everything received so far and sent the complete print-out, together with examples of 5 different sortings of the data, to all those who had contributed to the project. Additional copies were available in Canberra for those interested.

11.7 Revised Edition of the "Handbook for Film Archives" (E Bowser/J Kuiper)

Mrs BOWSER reported they were awaiting revised chapters from the Commissions and hoped to complete the editing during 1986.

11.8 Glossary of Laboratory Terms (P Spehr)

No information was available on this project.

11.9 FIAF Bulletin (J de Vaal)

Mr DE VAAL hoped they approved the new cover. He was grateful to the regular contributors but wished more members of the large "FIAF family" would communicate with each other through the Bulletin, in particular with contributions to the Historical or Technical Columns.

In connection with the 1988 anniversary, he asked all members to send in for publication whatever material they could find relating to the early years (photographs, articles or reminiscences).

Mr CINCOTTI recalled that he had been somewhat critical last year that many of the contributions to the Bulletin seemed to be re-writes of material in the Annual Reports; he felt it was now much more interesting than before and contained different information.

11.10 Statistics on Film Archives' Activities (W Klaue/S Kula)

Mr KLAUE confirmed that a draft had been prepared and would be further discussed by the EC. They hoped that for the next Annual Reports they would be able to supply a single data sheet to make it easier for Archives to supply statistical data on their current work.

11.11 Completed Projects

Mr KULA made a brief comment on some completed projects:

- Stockholm Technical Symposium Papers

These had now been published as a Special Issue of the FIAT Bulletin and he regretted that the cover did not adequately reflect the fact that it was a joint FIAF/FIAT Symposium. He also apologised that the Preface did not adequately recognise the contribution of Mr SCHOU as Head of the Preservation Commission or indeed his own, as Head of the FIAT Technology Commission, as editors of the papers.

- Technical Manuals

He thought it might be useful to clarify the situation on various technical publications. Shortly to be published was what was often referred to as the "Volkmann Manual", prepared with the participation of a number of experts in many languages; it had been translated and edited, and was now called "Preservation and Restoration of Moving Images & Sound". This might be considered a state-of-the-art report of the period 1978-1980 and was extremely valuable for its historical coverage, especially of the evolution of film and magnetic recording materials.

It should not be confused with the loose-leaf Technical Manual which represented current recommended practices.

12 PLANS FOR THE 50TH ANNIVERSARY

Mr DAUDELIN recalled that the Working Group consisted of Mrs BOWSER, WIBOM; MM BORDE, DAUDELIN, GARCIA-MESA and KLAUE. Members of the group had met in London in September 1985 and again in Brussels in January 1986. Locations had been agreed, a supportive and friendly letter had been received from the outgoing French Minister of Culture, Jack Lang, and everything was on schedule.

Two key coordinators had been appointed:

- Mr Frantz SCHMITT Administrative Coordinator, responsible for physical organisation and liaison with CNC & other authorities
- Mr Raymond BORDE FIAF Coordinator, responsible for liaison of French host archives and FIAF itself, and overall coordinator of all anniversary projects

Mr BORDE then reviewed the plans for the individual projects:

1 Symposium Coordinator: Mr DAUDELIN
Topic: French silent cinema in the world: the international connection.
Location: Musée des Arts & Traditions Populaires (MATP)

They were looking for two types of presentation:

- i French cinema abroad, in the big producing countries of the time
- ii Foreign cinema in France

For the first, they would ask historians of the different countries to study the impact in their country of French directors, producers, actors; the major successes of French films, with statistics where possible; the influence if any of French cinema on the national production.

Action: Archives invited to assist Mr DAUDELIN in identifying suitable speakers.

For the second, they would be relying primarily on French historians, first to review the economic aspect (the proportion of national and imported films in the French market), then the impact of foreign directors, producers, actors, etc. In particular, they planned communications on:

- the Russian émigrés in Paris
- the Italian influence on French comedy, 1908-1914
- the influence of the Swedish aesthetic on "cinégraphy".

2 Exhibition of Posters & Early Apparatus

Coordinators: Mrs WIBOM and Mr FRANCIS

Thanks to Mrs WIBOM, they had the opportunity to present these two exhibitions together in one room at the Musée des Arts Décoratifs, part of the Louvre itself. It was hoped a high-quality catalogue covering both exhibitions would be published by the Musée des Arts Décoratifs.

The Cinema Poster, 1920-1940 (1920 was when artists started specialising in cinema posters; 1940 marked the end of an era) They wanted to make it as international as possible: the French public was familiar with posters from France, Germany, Italy, America but never saw early posters from places like Latin America for example. They were interested primarily in the artistic quality, rather than any sociological or historic aspect. The posters exhibited should come only from the collections of FIAF Members or Observers. The final selection would be made by an art historian in Stockholm and could include some 150 - 200 full-size posters.

Action: Archives invited to respond to circular from Secretariat by selecting most interesting posters of national or foreign films in their collection and, initially, submitting colour slides of each to Brussels for the exhibition planners.

"Fantaisies et Rêves des Pionniers du cinéma, 1895-1910"
(Dreams & Fantasies of the Cinema Pioneers)

Rather than presenting the more familiar history of early inventions that led to the cinema, this exhibition would concentrate on inventions, often rather crazy, that never came to anything.

In the discussion, Mr FRANCIS mentioned that in the first 15 years many people had been very excited about the different possibilities of for instance colour, sound, stereoscopic and panoramic film and different presentation methods. There was lots of activity and inevitably many inventions and dreams which came to nothing. They would like archives all over the world to search in their early records and publications, stills collections, etc. to see what they had. He suggested they should start collecting references or photocopies of whatever excited them personally. The success of the exhibition would depend to a large extent on what the archives were able to find.

Action: Archives invited to start reflecting/collecting and respond later in the year to circular from Secretariat.

3 Preservation Exhibition Coordinator: Mr Frantz SCHMITT
Location: MATP

This Exhibition would be based on the existing exhibition material that Bois d'Arcy had compiled on the techniques of preservation and restoration of films. They would however be calling on archives to provide additional material.

Action: Archives invited to assist Mr SCHMITT.

4 Publications

- * Press kit for journalists (Coordinator to be appointed)

* "Livre d'Or" in two parts: (Coordinator = Mr BORDE or Mr DAUDELIN)

i History of FIAF: chronology by Mr BORDE, complemented by valuable personal reminiscences of MM TOEPLITZ, LAURITZEN, POGACIC and presentation of a photographic record by Mr DE VAAL drawn primarily from his interesting personal collection.

ii Film archives around the world: each Member or Observer would have an entry to a standard format, with brief description, date founded, key aspects of its collections, etc. To highlight the amount of film archiving activity being carried on throughout the world.

Action: Archives invited to complete own entry to format to be supplied by the Secretariat.

5 Anniversary Poster

Mr DAUDELIN would be asking Norman McLaren to design an Anniversary Poster.

6 Other activities

To draw attention to the Anniversary and the importance of FIAF's restoration work, various other activities were proposed in France and throughout the world. Further suggestions were welcomed and archives were urged to mark the event as actively as possible in their own countries. (* Coordinator in each case: to be appointed)

i Film projections at Symposium

ii * Première of major commercial film on Champs Elysées, thanks to FIAPF

iii * Programmes of restored films to be shown around France over several months

iv * Special numbers by film publications eg Positif. Hopefully, also Sight & Sound, American Film and others.

v International Panorama & Diorama Exhibition (Mr FRANCIS)
Musée d'Orsay (former railway station being converted to a Museum of the 19th century); for 6 months from June 1988.

Mr FRANCIS explained that the Exhibition was by coincidence scheduled for 1988. He was on the organising committee which was willing for it to be associated with the FIAF Anniversary celebrations, if FIAF wanted. One element was a historical survey of the development of the panoramic image in the cinema to be organised by his own archive and for which they would in any case be seeking FIAF archives' cooperation.

vi Travelling film exhibition of FIAF restorations (Mrs BOWSER)

Mrs BOWSER would be inviting archives to contribute films showing their latest, most interesting restorations. She would be asking them to indicate if they themselves could afford to make the copy for the exhibition. They hoped the exhibition would tour the world throughout 1988 and perhaps longer, and asked archives to plan for it in their projection schedules.

vii Unesco Round Table in Paris (Mr KLAUE)
Mr KLAUE confirmed that Unesco planned a meeting of experts to summarise the experiences gained from the Unesco Recommendation on Safeguarding and Preservation of Moving Images adopted at the General Conference in 1980 and, secondly, define a long-term working programme for Unesco and other international organisations to support the preservation of the moving image heritage.

viii National initiatives by FIAF Archives
Mr KLAUE asked all archives to consider ways in which they could draw attention to the Anniversary and the importance of film preservation in their own countries. In particular, he suggested the use of their own publications and programmes, arranging special issues or articles in publications by other organisations and above all, seeking cooperation from international Festivals held in their country (eg Press Conference, retrospectives, archive representation on Juries, etc).
Action: Festivals Coordinator to be appointed.

In inviting discussion and suggestions from the floor, Mr KLAUE asked everyone to bear in mind two important aspects: money and manpower. He mentioned that the EC had already considered various other ideas which had to be abandoned for lack of such resources, for example, a film devoted to FIAF and its activities.

Mr GONZALES CASANOVA made two new suggestions:

- all archives should bring to the 1987 GA information on what they planned to do in their own countries
- to stress the international aspect, all countries should seek to persuade their postal authorities to issue a special commemorative stamp, as was planned already in the UK.

Both he and Mr BENARD DA COSTA welcomed the topic of the Symposium and its truly international implications, not just Europe and North America. Mr DA COSTA noted that in many cases it was relatively unknown French people, who made major contributions to cinema in other countries (like Georges Pallu and Maurice Mariaud in Portugal). He also mentioned the important role of the operators, like Lumière, who went all over the world.

Mr DA COSTA then made a new suggestion:

- a project to draw attention to major producers throughout the world whose works would now be totally lost and unknown if it had not been for the rescue and preservation work of the world's archives.

Mrs FERNANDEZ JURADO gave several examples of French influence in Argentina: the first cinema operator in Argentine had been French and the first fiction film had been made by a Belgian who had worked in France.

Mr TOEPLITZ opened his contribution with a tribute to the Working Group who had proposed such a wide-ranging programme. He mentioned an early 1960's Symposium in Rome had considered the influence of Italian historical films in other countries. His only fear was that the 1988 Symposium was too ambitious; they would perhaps need to limit it in some way although the whole theme would make a very interesting publication. He suggested inclusion of the major French writers on cinema (Luc, Gance, L'Herbier, Jean Epstein) whose works had been widely translated and had an enormous influence on the birth of cinema and avant-garde movements worldwide.

On the history of FIAF, he had some reservations, especially the period of internal conflicts with Cinémathèque Française, an archive which was jointly hosting the Anniversary Congress. One could update the previous histories giving factual information and statistics about the international growth in membership, the meetings and congresses, members of the EC, etc. He would need more time to consider how best to contribute.

Finally, he expressed surprise there was no mention in the proposals of using television to promote the occasion.

Mrs WIBOM took the opportunity to thank the host archives for their work and their willingness to accept the various themes and activities proposed. The aim of the Working Group had been to stress the international character of the Federation and to find opportunities for every archive to contribute something in Paris.

During the discussion, Mr BORDE noted that the examples from Portugal and Argentina already indicated how interesting it would be to discover hitherto undocumented French influences. They would certainly include coverage of the influence of both operators and theorists. He was excited at the thought of the publication which would provide a comprehensive global view but he and Mr DAUDELIN would certainly be working on precise guidelines and specific topics for each day of the Symposium.

On the question of using television, he confirmed that they would certainly be working closely with the media

Mr KLAUE confirmed that the GA itself, the Symposium and the Technical Exhibition would all be held at the MATP. The dates were as follows:

General Assembly (1 day only)	Wed 1 June
Symposium (3 days)	2-3-4 June
Unesco Round Table (2 days)	provisional: 30-31 May

13 RELATIONS WITH UNESCO & OTHER INTERNATIONAL ORGANISATIONS

Mr KLAUE opened by welcoming Mr Peter BURGIS who was amongst them as a representative of the International Association of Sound Archives (IASA).

13.1 Unesco

There had been a continuation of good relations and support for the moving image archives remained in the Unesco Programme. Practical achievements in the past year included:

- * 2 contracts : for publication of the "Volkman" preservation manual; for international survey on implementation of Unesco 1980 Recommendation on Safeguarding and Preservation of Moving Images (see below).
- * material support to individual archives in India, Thailand, Bolivia and Mongolia; and hopefully some support to Brazil in 1986.
- * contract signed with the Unesco Commission of Mozambique to support a regional seminar to promote the establishment of archives in southern Africa. Unfortunately, this had been postponed several times for reasons unknown and the contract was liable to be cancelled. FIAF had been involved with the early negotiations but had been unable to make contact with Mr PIMENTA to find out what was happening.

Note: The Seminar took place in June 1986

Activities budgeted for the 2-year programme, 1986/87 included:

- * Joint Technical Symposium in Berlin 1987
- Consultation with users and manufacturers of equipment for film, sound and television archives to define to the industry the special needs of archives. This was a continuation of dialogue begun in Stockholm in 1983. It was the project with the highest priority and highest budget.
- * Missions to African countries
- There was a plan to send missions to African countries to explore the situation and help ensure founding of institutions where no archives existed. This was not yet a confirmed project.
- * Fellowships

Unesco was open to suggestions from its national commissions.

Mr KLAUE urged all archives in need of expert assistance or training to apply direct to their own national commissions.

Mr KLAUE referred to the loss of some 25% of the Unesco budget due to withdrawal of the United States and the UK. At the last General Conference, projects for the preservation of the moving image failed to get the highest priority, simply because many countries' representatives were still not aware of its importance. He urged all FIAF members to get in touch with their National Commissions to persuade them of the importance of archives' work in preserving the world's national heritage.

They should stress two points:

- many countries of the world still had no official institution concerned with preserving its own film and television heritage;
- the archives which existed frequently had insufficient resources to cope with their task.

They should act quickly as Member States of Unesco were scheduled to submit their proposals for the 1988/89 Programme by the end of June for decision in September/ October 1986.

Joint FIAF/FIAT Survey on Unesco 1980 Recommendation

Mr KLAUE advised archives that they would be receiving a very comprehensive questionnaire, most of which should be very easy to answer. Unesco was also interested in samples of documents relating to archives (eg national legislation, Internal Rules, etc) and they would be asking some archives for permission to publish their documents as guidelines for new archives. The questionnaire would be sent to some 4/500 institutions in some 140 countries and the report on the results would form the basis for the Unesco Meeting of Experts in 1988 convened to make recommendations for long-term working programmes for Unesco, as also for FIAF and FIAT.

13.2 ICA

Mr KLAUE reported that FIAF signed a co-operation agreement last year with the International Council of Archives. He noted that in 1988 the ICA would be holding a congress for some 2000 participants. The theme would be "New archival Material" and FIAF would probably be asked to contribute.

13.3 Annual meeting with NGO's

Mr KLAUE reported that FIAF again participated in the annual Round Table with FIAT, IASA, ICA, IFLA (International Federations of Library Associations), and IFTC (International Film & Television Council).

In previous years, the meeting had been primarily an exchange of information on their separate activities. This year for the first time they had been actively involved in planning joint projects, as for instance, the 1987 Joint Technical Symposium in Berlin, the Survey on the Unesco Recommendation, a possible curriculum for training archivists for film, sound and television archives (another possibility for the 1987 congress).

13.4 Joint meeting with FIAT

When the EC met in London in October 1985, they also had a joint meeting with FIAT to discuss several items of common interest. There was an excellent atmosphere of cooperation between the two Federations.

13.5 IASA

FIAF was represented at their 1985 Congress in Berlin.

13.6 CIFEJ

(Centre International des Filmes pour l'Enfance et la Jeunesse)

Mr KLAUE recalled that their letter seeking closer cooperation on a national level had been published during the year in the FIAF Bulletin.

Mr KLAUE concluded his report by saying that in general relations with international organisations and Unesco had increased and stabilised over the last year. He mentioned later that Unesco had been invited to the Congress in Canberra but because of the overall financial situation had not been able to send a delegate.

Council of Europe, CDCC

(Council for Development of Cultural Cooperation)

Mr ALHO mentioned that the Council of Europe included most of the European countries. The CDCC had appointed a group of experts to work on a two-fold programme concerning cinema:

- conservation and preservation of the national film heritage;
- distribution of quality films within Europe.

He was a member of the group of experts who had produced two recommendations: one, on preservation of the national heritage, was accepted by the Council of Ministers and thus had acquired a fairly high status; the other, on distribution, was rather complicated and still under review. He thought the first would be helpful in ensuring the original Unesco Recommendation was implemented within Europe.

The Council of Europe and the CDCC group of experts now wanted to make formal contact with FIAF. As the only representative of a film archive, he had continually stressed that they should work with FIAF on all questions relating to film preservation, rather than attempt to set up a separate body. There was talk of establishing a data bank of European films but they were now ready to support FIAF's work in this field instead.

In reply, Mr KLAUE thanked Mr ALHO and suggested that after the Computer Symposium, the EC and the Cataloguing Commission might be asked by members to explore the possibility of central or regional data-bases. This might be an opportune moment to discuss possible cooperation.

Unesco National Commissions

Mrs FERNANDEZ JURADO reported on the difficulties they had had in obtaining the support of the Unesco National Commission in Argentina for the regional seminar of Latin American archives they wanted to hold in Buenos Aires in 1988. The Commission consisted of civil servants in the Ministry of Culture and Education and they were extremely unresponsive, in spite of repeated approaches from the archive. She had enlisted the support of FIAF itself and the neighbouring countries, Uruguay and Brazil, but they had not yet found a way to overcome the Commission's inertia.

Fourth Session

Chairman Mr Ray Edmondson, representing the host archive
(National Film & Sound Archive, Canberra)

14 OPEN FORUM & PROPOSALS FOR NEW PROJECTS

14.1 Filmoteca Vaticana

Mr EDMONDSON referred to the report (Appendix 11) distributed by this new Observer and invited Mgr Enrique PLANAS to talk about his archive.

Mgr PLANAS mentioned that the archive was founded "on paper" in 1959 but did not become active until April 1985 when it started to identify the films and audio-visual material which had been accumulating, and look for suitable storage facilities. They were very pleased to be welcomed as Observers by FIAF from whom they were already receiving valuable help and advice. They themselves had considerable experience and knowledge on the preservation of paper documents but not of film.

They had the use of a computer to build a data base and they were planning a world filmography of religious film (not just Catholic). They also planned two projection programmes, about "the language of cinema" and "religious and spiritual messages in cinema". They also had an ambitious research and documentation programme. They would be pleased to supply information on their collection to interested archives.

Mr CINCOTTI confirmed unofficially that his archive would be pleased to take responsibility for storing the archive's nitrate collection. Mgr PLANAS was extremely grateful and admitted that, in their ignorance, they had not known nitrate was dangerous and had stored it with their other films.

14.2 Cineteca Nacional, Mexico City/New Vault designs

Mrs FERNANDEZ DE ALBA recalled that the archive had been totally destroyed by fire in 1982. In 1984, the Government had bought for them a large complex, including 4 theatres, an exhibition area, library and offices. Now she was happy to report that they had bought for them some land outside the city for construction of new nitrate vaults. She had brought the plans to Canberra hoping members of the Preservation Commission could review them and make any necessary recommendations before construction began.

Mr CINCOTTI mentioned that they too were planning new nitrate vaults, having completed their new acetate vaults, and would like to meet with the "experts" at the same time. If other archives were in the same position, perhaps they should join in as well. Mrs WIBOM welcomed this suggestion, recalling that when reviewing the Annual Reports for the President's Report, she had noted 25 archives had just completed or were embarking on construction projects.

14.3 CLAIM

Mr GONZALES CASANOVA reported on the recent activities of CLAIM (Latin American Consortium of Moving Image Archives) set up to facilitate mutual cooperation. They had met at the Festivals of Rio de Janeiro and Havana in November and December respectively. The original group had now been joined by archives from Venezuela, Colombia and Ecuador, and others had expressed interest.

Mr ALHO paid personal tribute to the cooperation between Latin American archives and their initiative in extending the Finnish Film Week from Havana and Mexico City to include Montevideo, Buenos Aires, Sao Paulo and La Paz.

In response to a question from Mr EDMONDSON, Mr GONZALES CASANOVA reported that the original members had been the archives in Argentina, Uruguay, Brazil (2), Cuba and Mexico (2). The main objective was to support each other in their work and to facilitate communication and cooperation, as for instance, in organising for film cycles to be shown in several countries. The archives would take turns in taking responsibility for coordinating each project. It operated purely on a practical level and there were no plans to appoint officers like a President or Secretary-General.

In response to Mrs VAN DER ELST, he explained that it was separate from UCAL which was set up in 1965 and, in his personal opinion, tried to grow too fast, accepted too many organisations which were not really functioning as archives, and had finally ceased to function effectively.

Mrs FERNANDEZ JURADO mentioned that CLAIM was also preparing a comparative history of cinema in Latin American countries, based on the exhibition of films, "The Forgotten Cinema of Latin America", prepared for the 1982 FIAF Congress in Mexico, which would be published by the Cinemateca Uruguaya in Montevideo. They were also exchanging information on their different national filmographies.

14.4 Cineteca Nacional, Roma: video on new vaults

Mr CINCOTTI referred to his written offer (Appendix 12) to supply any Member or Observer requesting it, a free video copy of an 18-minute 16 mm film, in English or Italian, based on their new vaults, introducing to the general public through a semi-documentary fantasy the problems of preserving films and the role of film archives. To his surprise, the film, produced by two of his students had won a number of prizes at various Festivals of industrial films. A copy on film could be supplied at cost.

Mr GONG congratulated Mr CINCOTTI on the film which they thought was one of the best archive presentations they had seen. Mrs FERNANDEZ DE ALBA had not seen the film but thanked Mr CINCOTTI for showing her the vaults themselves which were magnificent.

14.5 Possible Summer School in Berlin, 1987

Mr KLAUE mentioned that they were considering running a Summer School in conjunction with the FIAF Congress in 1987, possibly for 3 groups:

- basic training;
- advanced training on film handling and printing archive material;
- advanced training on film cataloguing.

The fee would be similar to previous years, ie about US\$350, including all accommodation, meals and excursions. He would like to know if there would be interest in such a school.

Mr GONZALES CASANOVA expressed appreciation of the Summer Schools and the help they had given his archive and many others. Two of his staff had attended former courses and, if there were a more advanced course, he would like to send at least one of them back for further training.

Dr KAHLENBERG asked if it would be possible to offer the Summer School to non-FIAF members, as he recalled from his work with ICA, there was considerable demand within national archives, especially in Asian and African countries where there were no specialist film archives, for some basic training in handling audio-visual material, especially television and documentary material.

Mr EDMONDSON, as a graduate of the first Summer School in 1973, confirmed that he was convinced of the value of such training. It would certainly make it easier to send people to it if it were linked to the Berlin Congress.

14.6 Disposal of Acetate Film

Mrs WIBOM reported that, as from January 1986, acetate film was classified as "harmful material" and they could no longer dispose of it in the usual way. She asked if this was simply Swedish paranoia or whether other archives had encountered similar problems. They were simply accumulating it at the moment and wanted advice on how to dispose of it.

Mr SCHOU was absolutely amazed as there was nothing harmful in it. Film was simply paper with a few acetate groups on it; if you burnt it, you simply ended up with carbon dioxide and water. He offered to send a formal letter from the Preservation Commission.

Mr CINCOTTI mentioned that in several countries he thought the legislation had never been updated since the nitrate era when film was classified as highly flammable. Even when his new acetate vaults had been completed, the fire services had insisted on extra measures which had spoiled the aesthetics of the new construction. He wondered if FIAF could perhaps take some action to persuade countries to update their legislation.

Mr KULA agreed that legislation would need changing, as in many cases there was no distinction in the measures required for nitrate and safety stock.

He pointed out that there could well be several areas of legislation involved: disposal, transportation by common carriers, projection locations.

Mrs WIBOM stressed that in Sweden there was no confusion with nitrate: the new legislation was directed against plastics as pollutants. Mr SCHOU acknowledged that there was a problem with PVC but film was cellulose acetate so there should be no problem.

Dr KAHLENBERG suggested the Swedish regulation should be published in the Bulletin to warn other archives what might be introduced elsewhere.

Mrs FERNANDEZ JURADO asked which archives if any screened nitrate films. Mr FRANCIS thought it was essential to retain such a facility: in fact, if it had no facility for screening nitrate copies, then it was not a film archive. Mrs BOWSER, Mr ROSEN and Mr ALHO all confirmed that they had nitrate screening facilities. Mr ROSEN mentioned they had had to satisfy very stringent fire regulation requirements in building their new facility and agreed to send details to the Bulletin. Mr ALHO mentioned that a few years ago there had been some 5 - 7 theatres in Helsinki but now the archive had the only facility; he thought it was important for archives to continue to provide such a facility.

Mr CINCOTTI agreed that archives should have a nitrate screening facility but stressed that they should never screen the preservation copy.

Mr EMP SUCHA mentioned that they had retained the facility at the AFI Washington but, because of a small fire, had in fact only had one or two screenings in recent years. The cinema was part of the Kennedy Center which did not want nitrate in the building at any time.

14.7 Catalogue of Silent Newsreels

Dr KAHLENBERG mentioned that his archive would be interested in a cumulative index of silent newsreels, covering the period 1910 up to 1928 or later (cf Germany up to 1930). During this period an international newsreel organisation had evolved and there was a growing awareness of its potential political significance. The industry had already begun a mutual exchange of material around the world.

If no other archive had started on such a catalogue, they would like comments on whether it would be feasible for FIAF archives to cooperate in preparing such an index. They recognised it was a huge project as they considered it would be necessary not to list by edition only but to itemise each story. In preparing a catalogue of material in their own archive, they found a number of subsequent compilations by archivists or collectors.

There were many advantages to such a project. He mentioned in particular that many of the silent newsreels included stories on foreign countries,

where film archives were still very young or indeed non-existent.

If FIAF were interested, his archive would be pleased to include the project in their long-range plans for the use of their computer facility to build up a computer data base. They could provide a circular letter for FIAF archives, together with a suggested data sheet, by the autumn.

After the afternoon coffee break, Mr CINCOTTI formerly welcomed the two delegates from Gosfilmofond, who had just arrived.

Mr ROSEN warmly supported the project. They had some 26 million feet of newsreel and the survival rate of the silent period was very low, as he suspected it was around the world. By beginning to catalogue it, they would draw attention to the preservation needs of a type of film which was too often neglected.

Mr ALHO also thought it an excellent project and mentioned that, though others might have very large quantities, their own holdings were relatively small and easy to catalogue.

Mr KULA felt it would be a very useful project, especially in view of the international coverage of such material. Once archives knew of the existence of material relating to their country's early history, they might find the resources to participate in its preservation and perhaps obtain its re-patriation as part of their own heritage. This would go some way to relieve the problems of the major archives which had too much material and too few resources to preserve it, in view of the pressures of other priorities.

Mr FRANCIS mentioned that the London archive had published a silent newsreel catalogue in 1961 and copies were still available, although it was out-of-date.

Mr EDMONDSON also welcomed the project, particularly as much Australian footage was in foreign newsreels that had not survived at home.

Dr KAHLENBERG thanked everyone for their encouragement. He suggested they should send a draft of their circular letter to the Cataloguing Commission for preliminary comments. Mrs HARRISON said the Commission had already worked on preparing standardised rules for descriptive analysis of complete newsreels and isolated portions. They would be very happy to cooperate.

Action: Dr KAHLENBERG to seek Cataloguing Commission advice in October and then circulate to all members for comment before the next Congress.

Note from transcriber:

Tape very difficult to decipher on next item, so there may be inaccuracies.

14.8 Sponsorship for Preservation

Mr ROSEN mentioned that many archives, especially the independent, non-state organisations, had nitrate preservation needs greatly in excess of their resources. (For instance, UCLA's 25 million feet at US\$1 per foot represented a sum far in excess of any reasonable expectations of funding).

Sponsorship could be sought from various sources: individuals, corporations, foundations, the film industry itself. He thought however that newsreels offered archives the potential to generate considerable income from television or video-cassettes, income which could then be ploughed back into preservation. (He estimated that CBS had generated some \$10-13 million gross receipts from their World War 2 series). He felt the industry was willing to recognise the distinction between film entrusted to archives for purely educational or preservation purposes and film given to them to generate preservation income.

He asked for the experience of other archives in this area and whether there would be possibilities to cooperate.

Mr FRANCIS mentioned that in obtaining preservation grants from industry or heritage foundations, his archive sought agreement from both sponsors and copyright-holders, that any purchaser of the restored material should pay 50% of the restoration cost back to the fund. Another practice was to lend reference prints for video-taping for TV at a rate that would be less than the cost of a new print (approx £100 per reel), subject of course to copyright clearance. Both approaches seemed to be acceptable as they were not really "commercial".

Dr KAHLENBERG mentioned their practice was similar, only in their case it had been the Government which had insisted they should charge the copyright owners two-thirds of the cost of a new print. This of course still represented a small percentage of what the copyright owners would earn from the first use of the print.

Mr EDMONDSON referred to their Advisory Committee's Report, "Time on our Hands", which outlined their proposed sponsorship policy and fees. They were aware, that like other archives, the funds available from government sources would be unlikely to meet their needs and had sought alternative sources. They were introducing fees for their services: a fee for viewing facilities and a fee (in addition to the copyright owners' royalty) for supplying footage. They also sought sponsorship from commercial organisations while taking care to preserve their independence and integrity. For instance, "The Last Film Search" had benefited from some Aus\$140,000 from various film and TV industry sponsors, primarily Kodak, who had been happy with the publicity from the media coverage given to the Field Officer searching the country with his car and caravan.

Considerable effort was needed to identify sponsors and find projects that were attractive to them: the success rate was maybe 1 in 5 or 1 in 10 of companies approached. A third form of income was available from tax legislation: donors could claim the value of films given to the archive against their taxable income.

They had considered the possibilities of marketing material from their collections, as outlined by Mr ROSEN, but had taken no action as yet. Copyright owners were sometimes willing to waive their fees in order to give the archive the possibility to make money for preservation. All such procedures were useful in increasing the number of "friends" of the archive and were useful in raising the profile of the archive in the outside world.

14.9 Catalogue of Restored Films

Mr EDMONDSON suggested this topic might be raised in the context of the Restoration Symposium, either by letter during the year or at next year's Congress.

14.10 Rationalisation of FIAF Congress Locations

Mr HINTZ welcomed the fact that the President had repeatedly stressed that FIAF was a truly international organisation and hoped that it would prove it in selecting future Congress locations. The dramatic move to Australia, away from Europe and North America, delighted him but he pointed out that in its 48 years, FIAF had held only 5 or 6 Congresses outside Europe. It was very difficult for poor archives to get to Europe and this had prevented their participation. He quoted statistics on the present geographical distribution of Members, to make a plea for a more equitable distribution of Congresses.

Mr CINCOTTI replied that the EC had already given the matter considerable thought. Up until recently, it had been difficult to find archives willing to host a Congress so they had had no choice. Now, the situation had changed and the EC was able to consider introducing a better geographical balance. He mentioned that firm commitments had been made to Berlin, Paris and Lisbon for the next 3 years 1987, 1988 and 1989 but no decisions had been made for 1990 onwards. Many formal and informal offers had been received, some linked to specific dates, including invitations from Cuba, Madrid (1992), Poona, Mexico (1994). They had also considered the possibility of holding a Congress in North Africa or China.

The discussion on this topic was resumed under point 15.2.

15 FUTURE CONGRESSES

15.1 1987: Berlin

Mr RATHSACK opened by saying how pleased and honoured they were to welcome FIAF to its forty-third Congress in Berlin. They had received many benefits from FIAF over the years and felt it was time to offer something in return. In addition, they were concerned, like many other archives, with a new building and the FIAF presence would be a support in attracting public interest to their work.

In addition to the FIAF Congress itself, there would be a Joint Technical Symposium, organised jointly with FIAT and IASA to whom he offered his warm thanks. Topics would be: conservation, preservation, technical equipment, and ethics of preservation, all treated from the viewpoint of the 3 organisations.

Mrs ORBANZ then provided some details as follows but confirmed that documents would be circulated to all archives soon after Canberra:

Dates: May 1987

17 - 18 - 19 (half)	GA
19 (half)	Excursion
20 - 21 - 22	Joint Technical Symposium
22 (evening)	Opening of SDK Exhibition "Film in Berlin" celebrating 750th Anniversary of Berlin
23 - 24	Unesco Consultation on Archive Equipment

Joint Technical Symposium (JTS)

She expressed her thanks to the Working Group drawn from the 3 organisations who were planning the Symposium. They were planning it for an "informed but not specialised" audience but hoped that many archives would be able to bring/send their technicians.

In connection with preservation, they were planning to send different portions of a single film to archives able to make a copy, and then reassemble the new copies for screening at the symposium.

Manufacturers' Exhibition: 17 - 22 May

They were planning an exhibition near the Congress meeting hall to enable delegates to meet the manufacturers and examine their products. There would be no charge to manufacturers so they would be free to invite only those wanted.

Accommodation & Visas

There was a good variety of hotels: details would be supplied.

After consultation with the authorities, they expected no visa problems.

Evening Screenings

They had no cinema of their own but, for those interested, they hoped to show in a public cinema examples of films recently restored by FIAF archives, highlighting the technical problems that had been solved. If they could overcome the copyright problems, they hoped also to make these sessions open to the general public.

In the discussion, Mr CINCOTTI asked how much time would be available for the presentation of restored films and how much time would be available to each archive for presentation and/or discussion. Mrs ORBANZ explained that meetings were scheduled till 6 pm every day so they envisaged one film per evening (7 in all). They could easily arrange a second screening each evening if people were willing to stay up late for it. Mr RATHSACK noted that there would also be screenings during the Symposium itself where they could screen films of all formats.

15.2 Future Congresses

Mr HINTZ (SODRE) and Mrs FERRARI (Cinemateca Uruguay) explained they had the support of their Minister of Culture and would like to welcome FIAF to a Congress in Montevideo. Apart from their Latin American colleagues, Mr FRANCIS and Mrs ORBANZ, no-one from FIAF had yet been able to visit them.

Mr HINTZ regretted that he had been unable to afford to come to FIAF Congresses so his archive was perhaps not known to many of the delegates. He explained that SODRE, founded in 1943, was the first South American archive; it joined FIAF in 1948, the same year as Stockholm, Copenhagen and Sao Paulo, but in recent years for financial reasons had had to give up full membership and continue its association with FIAF as an Observer.

There was close cooperation between the two archives in Montevideo, though one was private and one a government-funded organisation, and they had reciprocal storage facilities. They had been considering since 1981 the possibility of jointly hosting a FIAF Congress in Montevideo but, until the recent change of government, had been unable to solve the visa problems. They would welcome a decision soon so they could proceed with the necessary planning.

Mrs WIBOM mentioned that FIAF was very pleased at the increasing number of archives from Latin America and their increasingly active participation. She mentioned how expensive it was to hold a Congress and till now they had understandably not received invitations from countries in South America, Asia or Africa. However, there were other less expensive ways to keep in touch with the Federation, as for instance, hosting meetings of the Executive Committee or one of the three Commissions.

In response to the invitation from Montevideo, she reiterated that Congress commitments had already been made up to 1989 and the EC had felt later years should be left open for discussion by future EC's and decision by future meetings of the GA. Mr CINCOTTI pointed out however that the GA was the sovereign body and could decide on later years now if it wished.

Apology from transcriber of Minutes

The recording quality throughout this discussion is very poor so the record of the discussion is incomplete and may also be inaccurate.

Mrs FERNANDEZ JURADO warmly supported the candidature of Montevideo and hoped that delegates would be able to use the occasion to visit them in Buenos Aires. Mr GONZALES CASANOVA also warmly supported Montevideo but thought a procedure was needed for offering to host the EC or other meetings.

Mr HINTZ then formerly proposed a motion that Montevideo should host the Congress in 1990. Mr KLAUE supported the idea that the candidate should be given the opportunity to host a Congress in the near future but pointed out that there was already another candidate for 1990 (Havana) who was unfortunately not present but had submitted his formal invitation a year ago. As there were also candidates for the following years, he suggested the GA could make more informed and balanced decisions next year, after the EC had had a chance to ask all candidates to support their cases for particular years in writing. Mr CINCOTTI and Mrs WIBOM supported this approach, Mrs WIBOM adding that she had received a telegram from Mr GARCIA MESA deeply regretting that he had been unable to attend in Canberra to support his candidature for 1990.

Mr CINCOTTI suggested that if archives needed a decision earlier, it might be possible to obtain the views of Members in writing instead of waiting for the next Congress. Mr HINTZ then asked to amend his motion to 1993, which would be the year of their 50th Anniversary; if in the meantime, there was a cancellation, they would be pleased to consider the possibility of hosting an earlier year.

Mrs ORBANZ warmly supported the invitation of Montevideo as she thought their work in developing an archive and distribution was quite remarkable and very interesting for members. However, she thought it only fair to postpone the decision for particular years until all the candidate archives had the opportunity to present their case.

Mr DAUDELIN also recommended postponing decisions and recalled the GA discussion in New York when it had been suggested they would in general decide not too many years in advance and would try to ensure a balance in geographical location to reflect the membership profile.

The EC had during the year been looking at the possibilities to achieve this balance over a 10-year time scale (exactly as Mr HINTZ had suggested in the Open Forum earlier) and he felt 1987 would be a more appropriate occasion to review the different proposals and make decisions.

Mr XU ZUANG said they were honoured that FIAF should consider them as a possible host and hoped that they would be able to issue an invitation in the future. First, however, they would need to enlist the financial, organisational and material help of other organisations in China; secondly, their plans for a large new building had been postponed, so they could not yet host so many delegates from abroad.

Mrs WIBOM expressed pleasure that so many archives from different parts of the world now felt able to offer invitations. She thanked them all and hoped decisions could be made in 1987. Reverting to the question of meetings of the EC and the Commissions, she repeated that attendance was dependent on the archive budgets of the individual participants and, although she felt many would like to meet in Latin America, they might find the travel costs prohibitive.

Mr GONZALES CASANOVA made a procedural point. It was not the EC or the President who should decide when they would vote. There was a motion on the floor and, unless the motion was withdrawn, only the GA could decide if it would vote or not on it.

Mr CINCOTTI agreed that the GA was sovereign. However, as had been recalled by Mr DAUDELIN, the GA had already decided in New York that it would be preferable not to decide on Congress locations individually but to look at several years at a time in order to achieve the regional balance they all wanted.

Mr HINTZ said that, as there were already firm offers for 1990, 1992 and 1994, he could not understand why the GA could not vote on Montevideo for 1993. He had come to Canberra specially to put his case and he was not at all certain that he could afford to come to Berlin.

Mr EDMONDSON expressed sympathy with Mr HINTZ as he had been in a similar position in trying to attract the Congress to a new part of the world, but warned it would take time. In his case, it had taken two years to get a firm acceptance and then for a different year than proposed (although in the event their own circumstances had changed and the delay suited them). He stressed that organising a Congress was very costly and required a lot of work, a sentiment which he was sure would be echoed by Mrs BOWSER (1985) and Mrs ORBANZ (1987).

Mr CINCOTTI reiterated that the concern of everyone was to vote on the basis of informed judgment. Postponing decisions till next year would

give all archives the opportunity to document their invitation in this way and enable more informed decisions to be made.

Mr TOEPLITZ suggested that the GA should first vote on a motion to limit decisions on Congresses to a maximum of 3 years in advance. In his view, this should be the maximum as they should expect change, in the world, the individuals and policies of authorities and archives, and in the composition of FIAF membership. He felt however that it was only fair to make some acknowledgment to Montevideo for their invitation and suggested voting on a further motion to "welcome or accept with pleasure the proposal from Montevideo to hold a Congress in 1993" but without at this stage accepting it.

Mr FRANCIS tried to relate the discussion points. He had a letter from Mr HINTZ mentioning he was coming to the Congress for this purpose and so sympathised with him. Like Mrs ORBANZ, he felt it would be marvellous to have a congress there as he had privilege of visiting both Montevideo and Buenos Aires as their work was somewhat different than archiving in other countries. He recalled there was a strong feeling in New York that two things should happen:

- not decide more than 3 years in advance
- work to a 10-year cycle

He would like to amend Mr TOEPLITZ's motion and vote that a Congress be held in Montevideo sometime in the 10-year cycle, from the end of the current 3-year period. This would fit in with the desired balance and could be done without upsetting the discussions in the future.

Mr HINTZ thanked all friends and colleagues for this support but had nothing to add, except perhaps "tentatively in 1993". Mr FRANCIS saw no reason why not but would have preferred without a specific date.

Mr TOEPLITZ's first motion, limiting GA decisions to 3 years in advance, was seconded by Mrs BOWSER and voted by show of hands.

Decision: Motion carried, 21 for, 6 against, 2 abstentions.

For invitations beyond the 3 years, Mr TOEPLITZ suggested that his second motion "that the GA accepts with satisfaction the proposal of Archive X to host a Congress" would be morally binding if passed with a great majority, but would not be irrevocable.

Coming back to Mr HINTZ's specific motion to host a FIAF Congress in Montevideo in 1993 or 1990, Mr DAUDELIN felt it was inappropriate to decide on one last-minute invitation, when the invitations from 3 other archives (Poona, Madrtid and Cuba) submitted some time ago had not been voted on. The overall intention was to avoid rushing into decisions which might limit their flexibility in trying to ensure adequate planning and balance over a longer time scale.

Mrs FERNANDEZ JURADO thought everyone agreed that they wanted to distribute the Congresses between different zones. However, she thought it was also important to consider another factor and visit archives which were developing in a different way and had been able to change their conditions very quickly as was the case for Montevideo.

Mrs BOWSER welcomed the invitation on the floor but would vote against the measure as she thought it would not be fair to the other archives who offered for the same time period some time ago and are not here. It would be much fairer to postpone the decision.

Mr ALHO and Mr KULA shared the idea of unfairness expressed by Mrs BOWSER and Mr DAUDELIN and made various suggestions for amending the motion. Mr TOEPLITZ thought the new version was much weaker but was willing to accept the amendment if there was general consensus.

The GA then voted on the following:

"The GA accepts with gratitude the offer from the archives in Montevideo (give both names) to host a congress in the decade beginning in 1989 and notes that 1993 is the 50th Anniversary of the Archivo Nacional de la Imagen in Montevideo.

The GA also notes that invitations have been received from Havana, Madrid, Poona and Mexico and that 1994 is the 20th anniversary of Cineteca Nacional in Mexico."

Decision : Voting by show of hands: In favour 30; against 0, abstentions 3.

Note from transcriber for reference

Summary of dates, geographical distribution, languages, would-be hosts & "reasons"

1985	N America	New York	English	MOMA
1986	Australia	Canberra	English	NFSA
1987	Europe	Berlin	German	SDK (750 Anniv W. Berlin)
1988	Europe	Paris	French	FIAF 50 Anniversary
1989	Europe	Lisbon	Portuguese	CinPort: 40 Anniversary
1990	Latin America	Havana	Spanish	Cin de Cuba :30 Anniversary
1991	India	Poona	English	NFA India: 25 Anniv (wanted 1990)
1992	Europe	Madrid	Spanish	FEspan (500 Anniv discovery USA)
1993	Latin America	Montevideo	Spanish	2 archives; 50 Anniv/Imagen
1994	Latin America	Mexico	Spanish	CinNacional: 20 Anniversary

15.3 1989: Lisbon

Mr BENARD DA COSTA expressed his readiness to give some information about the preparations for the 1989 Congress, but it was decided to postpone this till 1987, as the Congress was still a long time ahead and the present GA session was running late. The Chairman apologised to the delegates from Lisbon.

16 ANY OTHER BUSINESS

16.1 Communications from Gosfilmofond

Mr STROTCHKOV first apologised for his late arrival due to difficulties in obtaining suitable flights.

He brought greetings from Julia Solntseva, widow of the great Russian film maker, Alexander Dovzhenko, who was compiling a book about his film "Earth" and asked archives who had any relevant material to send it to her via Gosfilmofond (eg critical reviews, essays, letters, posters, etc.). All contributions would of course be acknowledged in the book.

In addition, the Film Institute and Gosfilmofond were working on a 10-volume publication of the Collected Works of Eisenstein. The first Volume was scheduled for printing in 1988 and might be translated into English, German and French. He asked if any archives had relevant materials to supplement their already rich collection. For example, they had no information on the 3 letters Eisenstein sent to Walt Disney. He thought the final publication would be extremely interesting to everyone.

Lastly, he recalled that the United Nations had declared 1986 the Year of Peace. He felt this event should not pass by without acknowledgement. In their film theatre, "Illusion", and other film theatres in Leningrad and Georgia, they wanted to screen films about peace. The programmes would include documentary and feature films, both Soviet and from other countries. In this connection, he as Director and Keeper of the largest film archive in the world, and as father and grandfather, presented a statement prepared in English, to be read out by the interpreter (See Appendix 13)

Mrs WIBOM thanked Mr STROTCHKOV for his contributions to the Congress and was glad that he was able to arrive before the end of the GA. She was confident that all members would want to respond positively to his requests for material relating to both Dovzhenko's "Earth" and Eisenstein. She also thanked him for his statement on the situation in the world and his plea for peace and that all should be aware of what is happening in the world around us. It was certainly a dominant factor in all their lives.

There being no further business, Mrs WIBOM formally closed the meeting, warmly thanking their hosts and the interpreters for their contributions to a successful meeting.

End of Canberra General Meeting

In addition to various group meetings, evening screenings of restored films and informal events, the Congress continued with 2 Symposia spread over 3 days, May 17-18-19:

- Computer Applications in Film Archives (mornings)
- Film Restoration (afternoons)

APPENDIX 1

DELEGATES TO FIAF 42nd CONGRESS

Key:

- Voting delegates are underlined
- * indicates proxy

1 Members

Amsterdam	Nederlands Filmmuseum	<u>Jan de Vaal</u>
Beijing	China Film Archive	<u>Xu Zhuang</u>
		Ma Bing
Beograd	Jugoslovenska Kinoteka	Wang Rui
Berlin (Ost)	Staatliches Filmmarchiv der D.D.R.	<u>Zika Bogdanovic</u>
Berlin (West)	Stiftung Deutsche Kinemathek	<u>Wolfgang Klau</u>
		<u>Dr Heinz Rathsack</u>
Budapest	Magyar Filmintezet/Filmmarchivum	Eva Orbanz
Buenos Aires	Fundacion Cinemateca Argentina	<u>Pal Sved</u>
		<u>P.Fernandez Jurado</u>
		<u>G.Fernandez Jurado</u>
Canberra	National Film and Sound Archive	Graham Gilmour
		<u>Ray Edmondson</u>
		Ann Baylis
		Henning Schou
		David Watson
Helsinki	Suomen Elokuva-Arkisto	<u>Olli Alho</u>
		Juhani Saarivuo
Jerusalem*	Archion Israeli Leseratin	<u>David Francis*</u>
København	Det Danske Filmmuseum	<u>Ib Monty</u>
Koblenz	Bundesarchiv-Filmmarchiv	<u>F.P. Kahlenberg</u>
Lisboa	Cinemateca Portuguesa	<u>Joao Bénard da Costa</u>
		<u>José Manuel Costa</u>
London	The National Film Archive	<u>David Francis</u>
London	Department of Film/Imperial War Museum	<u>Clive Coultass</u>
		Roger Smither
Los Angeles	National Center for Film & Video Pres. at The American Film Institute	<u>Stephen Gong</u>
		Joseph Empsicha
Mexico	Cineteca Nacional	<u>Luz Fernandez de Alba</u>
Mexico	Filmoteca de la UNAM	<u>M. Gonzales Casanova</u>
		Helena Almoina Fidalgo
Milano*	Cineteca Italiana	<u>Guido Cincotti*</u>
Montevideo	Cinemateca Uruguaya	<u>Cristina Ferrari</u>
Montréal	La Cinémathèque Québécoise	<u>Robert Daudelin</u>
Moskva	Gosfilmofond	<u>Mark Strotchkov</u>
		Igor Statenkov
New York	Department of Film/Museum of Modern Art	<u>Eileen Bowser</u>
Oslo*	Norsk Filminstitut	<u>Ib Monty*</u>
Ottawa	National Film, TV and Sound Archives	<u>Sam Kula</u>
Poona*	National Film Archive of India	<u>Henning Schou*</u>
Praha	Ceskoslovensky Filmovy Ustav/ Filmovy Archiv	
Pyongyang	National Film Archive of D.P.R.K.	<u>Jiri Levy</u>
		<u>Pak Sun Tae</u>
		Kim Yong Sok

Roma	Cineteca Nazionale	<u>Guido Cincotti</u>
São Paulo	Cinemateca Brasileira	<u>Maria Rita Galvao</u>
Seoul	Korean Film Archive	<u>Choi Chong-Chai</u>
Sofia	Bulgarska Nacionalna Filmoteka	<u>Taejin Sung</u>
Stockholm	Cinemateket / Svenska Filminstitutet	<u>Ivan Shoulev</u>
Toulouse	Cinémathèque de Toulouse	<u>Anna-Lena Wibom</u>
Warszawa	Filmoteka Polska	<u>Rolf Lindfors</u>
Washington	Motion Picture, Broadcasting & Recorded Sound Division/Library of Congress	<u>Raymond Borde</u>
		<u>Tadeusz Pacewicz</u>
Wellington	The New Zealand Film Archive	<u>Harriet Harrison</u>
		<u>Patrick Sheehan</u>
		<u>Sarah Rouse</u>
		<u>Jonathan Dennis</u>
		<u>Peter Sakey</u>
		<u>Clive Sowry</u>
		<u>Elizabeth Street</u>
		<u>Wendy Osborne</u>
		<u>Anne Manchester</u>
		<u>David Francis*</u>
Wien*	Oesterreichisches Filmarchiv	
 2. Observers		

Hanoi	Archives du Film du Vietnam	<u>Trinh Mai Diem</u>
Los Angeles	UCLA Film and Television Archive	<u>Nguyen Van Thang</u>
Montevideo	Archivo Nacional de la Imagen (SODRE)	<u>Bob Rosen</u>
München	Filmmuseum/Münchner Stadtmuseum	<u>Eugenio Hintz</u>
Perth	State Film Archive of Western Australia	<u>Enno Patalas</u>
Tehran	National Film Archive of Iran	<u>Jack Honnibal</u>
		<u>Hosein Toussi</u>
		<u>M.H. Khoshnevis</u>
		<u>N M Garakani</u>
		<u>Enrique Planas</u>
Vaticano	Filmoteca Vaticano	
 3. Honorary Members		

Warszawa		<u>Jerzy Toeplitz</u>
 4. Visitors		

Bangkok		<u>Banchong Kosalwat</u>
London		<u>Harold Brown</u>
London	British Film Institute	<u>Gillian Hartnoll</u>
New Delhi	CENDIT	<u>Anil Srivastava</u>
 5. Secretariat		

Brussels	FIAF Secretariat	<u>Brigitte van der Elst</u>

REPORT OF THE PRESIDENT
ON BEHALF OF THE EXECUTIVE COMMITTEE
TO THE 1986 GENERAL ASSEMBLY IN CANBERRA

This is my first attempt to give a president's report to our membership and I would like immediately to grab the occasion to say something about my predecessor in this office, before getting into details of our activity.

As you all can guess, I'd like to say a few words about Wolfgang Klaue and what his time as president has meant to our Federation. During Wolfgang's leadership our Federation has grown not only if you count the number of members and observers but also in the scope of its ambitions of activity, of commission work, of international activity in the sense that our Federation has a growing contact with young archives in developing countries. Twenty years ago when I started coming to FIAF congresses, our Federation was a Europe centered club of film archivists with a couple of members from North and Latin America and an occasional visitor from Asia and Africa. Wolfgang Klaue's incessant work during more than 20 years has undoubtedly been a very important if not decisive factor in our new development. His archive, Staatliches Filmarchiv der DDR has over the years arranged international summer schools to train young archivists, received interns for year-long apprenticeships in Berlin DDR, generously helped with technical assistance to archives that needed help. Staatliches Filmarchiv has now restored and copied films from many other countries, films that would otherwise have been lost for ever. Wolfgang has also set aside very much personal time for travelling in Asia, Africa and Latin America to help, to inspire and guide in the development of film archiving around the world.

Our Federation and particularly the young archives owe a great deal of thanks to Wolfgang. There are of course many factors and individuals that have contributed to this development but without Wolfgang's inspiring leadership, imaginative thinking and willingness to listen, learn and teach, I don't think FIAF would have been what it is today. Also on a personal level I'd like to express my own appreciation for what Wolfgang has meant for my own work within FIAF, for his humour, warmth and loyal friendship.

As you can all understand it is not easy to be the successor of such a miraculous president. I beg your understanding and forgiveness for whatever shortcomings may appear from my side during this Congress. All I can say is that I'll do my best to further the interest of the Federation - in Wolfgang's spirit - and under his guidance.

During the last year, our Federation had 52 members and 25 observers.

Its Executive Committee has had three meetings, one in New York, one in London and one here in Canberra immediately before this Congress.

The Archives of the Vatican City and the Human Studies Film Archives of Washington have been admitted to the Federation as observers. It is my pleasure to greet Mgr Enrique Planas from Filmoteca Vaticana among us.

Our Federation has three commissions: a Cataloguing commission that met in Holland on the kind invitation of Nederlands Filmmuseum.

You'll hear the report of its president later on during the Congress.

A Documentation commission that met in Wiesbaden at the kind invitation of Deutsches Institut für Filmkunde. You'll hear their report later in the agenda.

And a Preservation commission which met first in New York at the Museum of Modern Art, and later on in London, generously hosted by the National Film Archive. Its Chairman will give his report later on.

There is also another "commission" which is working on our 50th anniversary Congress in Paris in 1988 and they will also report on their progress later on.

It is now my duty to report to you the sad information that some long time FIAF colleagues have died, notably Willard Van Dyke, a former member of FIAF's Executive Committee, Ove Brussendorf, the founder of the Danish Film Archive, and also Roman Witek, director of Filmoteka Polska.

As I already told you, the Executive Committee met three times since the last General Assembly.

Amongst their tasks, they have taken on the responsibility of preparing a revision of the Statutes and Rules of our Federation. The reason for these changes is that we felt the present Statutes and Rules did not entirely correspond to the needs of our growing Federation. We were particularly concerned about the working methods and election procedures of the Executive Committee: I think you all remember the embarrassing situation which occurred in New York where we spent four hours to elect exactly the same committee as before. During the years, there were also constant discussions caused by the unclear formulation of certain articles of the Statutes and Rules. Our Secretary General will briefly comment on these proposed changes later on during the General Assembly. The voting on these changes will only take place however at the next General Assembly in Berlin.

The archives' reports give proof that many things are happening in the world of film archiving.

Four archives celebrated their 50th anniversary during this past year.

They were: in 1985, Cineteca Nazionale in Rome, the Department of Film/Museum of Modern Art in New York, the National Film Archive in London; and in 1986, la Cinémathèque Française in Paris. We wish them a continued success in their work.

A close reading of your reports show that the joint holdings of our archives during 1985 have grown with more than 120,000,000 meters of film, meaning that more than 45,000 feature films have been deposited with our archives. No wonder then, that practically all archives report on space problems and that 24 archives this year have reported on new buildings - especially vaults - either finished or in progress. This is particularly impressive in a time where cultural institutions all over the world have to cope with budget cuts, galloping inflation and a world economy in recess. Apart from the work and enthusiasm of our many curators these figures give sign of a growing awareness among governments and government officials of the importance of preserving the world heritage of moving images.

Together we have preserved 45,000,000 meters of film meaning that we have printed some 17,000 feature films. Those figures are certainly very impressive. 14 archives however give no report of progress in the field of preservation. This may mean that their countries and collections are so young, their national production so well looked after, that there is no need for film preservation - it may also mean that they have no technical or economical possibilities to perform this very important task of a film archive. FIAF intends to seek more information about the real cause for the lacking reports on progress in the field of preservation.

At least 25 archives report a growth of their holdings of video tapes. This reflects the changing media technologies and its effects upon our daily work. 15 years ago I would not have foreseen that archives would proudly report on their new video holdings; video was in those days almost like a four letter word that should not be used in film archival processes. With the present day spread in the video technical development, we have now all learned that video technology has got its uses and advantages for certain film archival problems, a way among others to help us perform our tasks as guardians of the moving heritage in a more effective way. A few of the more established archives report on research and experiments or on variation of film preservation methodology.

Some archives also report on progress or development in various computer based cataloguing projects. Some of us have been working in this field for a long time, some of us are just beginning. It seems obvious and inevitable that we learn to use and incorporate the computer in our daily work. Our Commissions will help to work out guidelines and our more advanced colleagues will share their experience with us.

In October the president visited the UNESCO General Conference in Sofia and made a well-received speech on the need of support from UNESCO to young and beginning archives.

I would like to express, on behalf of our Federation, our sincere thanks to UNESCO for the support given to various FIAF projects, eg. for the sum allocated for equipment for the Thai Film Archive project, another allocation for the archive in Bangladesh and also some funds for Brazil and Bolivia.

Unesco was also prepared to support a regional seminar for the implementation of the 1980 Unesco Recommendation on the Preservation of Moving Images in south-eastern Africa. Unfortunately we have no information on the state of preparation of this symposium.

Unesco and FIAF have signed a contract for an international survey on the implementation of the 1980 Recommendation on the Preservation of the Moving Image, which will be executed by FIAF and FIAT in co-operation.

The results of this survey will form the basis for the Round Table conference in connection with the FIAF Congress in Paris on our 50th anniversary. The aim of this Round Table is to give the basis for Unesco's long-term planning, in the field of the preservation of the moving image.

For the following years Unesco is faced with a serious cut in their budget. This means they will have less money to contribute to our work. It is therefore necessary that each one of us approach our National Unesco Commission to ask for their support to our projects.

The most important project for next year is the Berlin Technical Symposium organised jointly by FIAF, FIAT and IASA, linked with a Unesco consultation of users and manufacturers of archival equipment.

There is a very important response among the organising parties and I use this occasion to urge all of you to try to make it possible to come to Berlin with your technical staff. It is a follow-up of the Stockholm Symposium in 1983 and it is a very important step in the co-operation between the three organisers but also a seminar for all of us on a high professional level. You'll get more information about this from our colleague from the Deutsche Kinemathek later during the Congress.

FIAF took part in the annual meeting of those non-governmental organisations which - in the widest sense - collect, preserve and utilise film, television and sound material. In previous years this Round-Table was mainly used for the exchange of information on activities of the NGOs concerned. To a great extent initiated by FIAF, joint projects were introduced and executed - such as the technical symposium 1987, the survey on the implementation of the Unesco Recommendation on the Safeguarding and Preservation of Moving Images and a curriculum for education and training of film, television and sound archivists.

On a day, or an occasion, like this one, it is natural to ask oneself: why FIAF? why are we here? why do we all travel around the world to meet? It costs time, money energy and we all have a nightmare to come home, to all the things that have piled up on our desk while we have been away.

Do we get our money's worth? Is the time we spend here the best possible way of spending our time? In my mind there is no question about that. FIAF Congresses and Symposia all are some of the few moments you have during the year to think about the theoretical, ideological and maybe political aspects of your work. Normally - at home - we are all busy trying to cope with daily workload, preventing catastrophes on the administrative or practical level. FIAF does or should give us inspiration and knowledge to handle in a better way the problems we have to solve at home. After all, the aim of each FIAF Congress is that we all go home as better archivists. It should give us the feeling and assurance that we are participating in a worldwide task useful for the future of mankind. Maybe we will not live long enough to see the importance of our work understood and appreciated. Personally I am convinced that most of the work we are doing will be recognised only in the distant future. I admire the insight, the imagination, the struggle, the dedication of our predecessors who started FIAF in 1938 when the cultural impact of what they were doing was far more distant than it is today. We ought to be proud to work in their tradition and we should make FIAF strive for us in this direction. This can unfortunately only happen through our own initiative, our own efforts, our own sensibility. Let us use them.

Anna Lena Wibom

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

BALANCE AS AT 31 DECEMBER 1985

(in Belgian Francs)

ASSETS

Current assets

Debtors

1.108.752,-

Creditors

535.149,-

Quick assets

Bank

2.975.668,-

Cash

1.111,-

Accumulated balance
at 31 December 1984 3.638.792,-
less excess of expenditure
over income - 17.610,-
& elimination of bad debts - 70.800,-

2.976.779,-

3.550.382,-

Reserve Fund

Interest account in Sw. Frs
at SGB Brussels (117.986,75 SF =
+ 2.950.000,- BF

p.m.

4.085.531,-

4.085.531,-

PROFIT AND LOSS ACCOUNT

Expenditure

5.311.657,- BF

Income:

5.294.047,-

Excess of expenditure over income

17.610,-

5.311.657,- BF

DETAILED BALANCE SHEET AS AT DECEMBER 31, 1985.

ASSETSDebtors

Unpaid subscriptions for 1983-84	170.515,- BF
Unpaid subscriptions for 1985	359.235,-
Loans to P.I.P. (£ 7.500)	<u>579.002,-</u>

1.108.752,-

Bank (SGB Brussels)

Current account in BF	137.709,-
Interest account in ECU (63.183,17)	<u>2.837.959,-</u>

2.975.668,-

Cash

Petty cash at Secretariat

1.111,-

4.085.531,- BFLIABILITIESCreditors

1986 subscriptions paid in advance	140.000,-
50th Anniversary Fund	130.000,-
Summerschool/ Fellowship/ Training Fund	55.000,-
Outstanding bills: Social Security	97.487,-
Printer: Preserv. Manual	<u>112.662,-</u>

535.149,-

BALANCE

Accumulated balance at 31.12.84
- surplus of expenses over income 1985

3.550.382,-4.085.531,- BF

Note: average exchange rates for 1985

1 £	=	77,20	BF
1 ECU	=	44,916	BF

DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON
FOR THE YEAR 1985

INCOME

		<u>Budget</u>
Members and Observers subscriptions	3.612.167	3.596.000
FIAF publications (incl. Subscribers)	115.229	237.000
Bank interests	230.207	175.000
Unesco contracts	<u>1.336.444</u>	<u>1.336.000</u>
	<u>5.294.047</u>	<u>5.344.000</u>

EXPENDITURECurrent expenses

Staff salaries	614.520	722.000
External work fees	199.826	125.000
Social Secur., Insur., Taxes	551.559	448.000
Office rent & charges	299.734	343.000
Office supplies & equipment	185.490	200.000
Postage, Telephone, Telex	224.082	215.000
Miscellaneous	<u>29.634</u>	<u>30.000</u>
	<u>2.104.845</u>	<u>2.083.000</u>

Special expenses

Congress	506.274	400.000
Executive Committee	182.854	170.000
Commissions	300.386	300.000
Special missions	155.955	100.000
Administrative publications & Bulletin	204.394	200.000
Special publications	313.688	550.000
Publicity for FIAF publications	62.261	60.000
Summer School / fellowship / training	55.000	55.000
50th Anniversary fund	90.000	90.000
Unesco contracts underway	<u>1.336.000</u>	<u>1.336.000</u>
	<u>3.206.812</u>	<u>3.261.000</u>
	<u>5.311.657</u> BF	<u>5.344.000</u> BF

ELIMINATION OF BAD DEBTS

Unpaid subscriptions from 3 deleted Observers	<u>70.800</u> BF	---
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UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1985 (in Swiss francs)

	<u>1983 - 84</u>	<u>1985</u>
Bucuresti	5.700,-	2.850,-
Dacca		400,-
La Paz	400,-	400,-
Lima		400,-
Los Angeles UCLA		400,-
Madrid		2.850,-
Milano		2.850,-
Rio de Janeiro	2.850,-	2.850,-
Torino		2.850,-
Washington (Human Study F.A.)		400,-
United Nations (Subscriber)		400,-
	<u>8.950,-</u>	<u>16.650,-</u>
	= 170.515,- BF	= 359.235,- BF

NOTES TO THE 1985 ACCOUNTS

Detailed balance sheet (p.2)

Debtors

The £5,500 loan to P.I.P. has been renewed for the publication of the 1985 annual volume. A short-term supplementary loan of £2,000 was granted to solve cash-flow problems and was reimbursed in February 1986.

The list of unpaid FIAF subscriptions is on p. 4.

Balance

Small excess (17,610 BF or + 350 US\$) of expenditure over income, to which must be added a loss of 70,000 BF for the redemption of bad debts (3 years of unpaid subscriptions for three deleted Observers).

Detailed Profit & Loss Account and Budget comparison (p.3)

Income

The total of subscriptions was lower this year than in 1984 for two reasons: the relative drop of the Swiss franc re. the Belgian franc in 1985 and the loss of the deleted Observers.

Expenses

Salaries - External work fees - Social Security.

The overstepping of budget in "External work fees" is compensated by a raise of "Salaries" lower than foreseen. On the other hand, the unavoidable expenses for Social Security, Insurances, Taxes have raised in a high proportion since 1984. They represent at present 89,75% of Net Salaries as compared to 70,82% in 1984.

Congress : Cost of New York Congress was higher than foreseen because of the tremendous raise of the US \$ which was at its peak at the time of the Congress.

Executive Committee : Two meetings in 1985: New York and London.

Special Missions

Visit of Dr Henning Schou to Wellington on the occasion of the New Zealand Film Archive's admission as Member and to Moscow for the Preservation Commission.

Participation of the President of FIAF in Unesco's General Conference in Sofia.

Several small missions of the President and the Treasurer to Unesco/Paris or to the FIAF Secretariat in Brussels.

Special Publications

- 3 new publications from the Cataloguing Commission
- The Technical Manual, from the Preservation Commission
- Transcription of the Papers of the Rapallo Symposium (White Telephone Comedies), still to be published.
- Cards for the FIAF Catalogue of the "Sound Feature Films of the Nitrate Era".
- Re-edition of "Problems of Selection in Film Archives".
- Re-edition of the "FIAF Classification Scheme for Literature on Film and TV".

Unesco Contract

Follow-up of the contracts signed in 1984 for the publication of the "Glossary of Filmographic Terms" and "The Preservation Manual".

NOTES EXPLICATIVES

Bilan détaillé (p.2)

Débiteurs

Le prêt de £5.500 au P.I.P. pour l'impression du volume annuel a été renouvelé. Un prêt supplémentaire de £ 2.000 de courte durée a été consenti en novembre '85 en raison de difficultés de trésorerie et a été remboursé en février 1986.

Le détail des cotisations FIAF impayées se trouve en p. 4 .

Balance

Léger dépassement des dépenses (17.610 FB ou + 350 \$US) en regard des entrées, auquel il faut ajouter une perte de 70.800 FB pour amortissement de créances irrécupérables (trois années de cotisations impayées pour trois observateurs radiés ou démissionnaire).

Comptes de pertes et profits et Comparaison avec le budget 1985 (p. 3)

Revenus

Le total des cotisations a été moins élevé cette année qu'en 1984 d'une part à cause de la baisse relative du franc suisse, et d'autre part parce que nous n'avons plus comptabilisé les trois observateurs radiés.

Les ventes des publications FIAF sont aussi en baisse de 100.000 FB. Notre méthode de publicité sera à remettre en cause.

Dépenses

Postes 1.2.3.: Salaires - Travaux externes - Sécurité sociale

Les dépenses excédentaires du poste "External work fees" sont compensées par une augmentation moins élevée que prévue du poste "Salaires". Par contre, les dépenses obligées de "Sécurité sociale, Assurances, Taxes, etc..." ont crû dans une proportion élevée par rapport à 1984. Elles représentent actuellement 89,75% des salaires contre 70,82% en 1984.

Congrès : Coût plus élevé que prévu du Congrès de New York à cause de la forte hausse du dollar qui était à son cours le plus élevé au moment du Congrès.

Comité directeur : Deux réunions du Comité directeur en 1985: New York et Londres.

Missions spéciales

Voyages de Henning Schou à Wellington à l'occasion de l'admission de cette archive comme Membre, et à Moscou pour la Commission de Préservation.

Mission de Mme Wibom à Sofia au nom de la FIAF pour la Conférence Générale de l'Unesco.

Diverses petites missions du Président ou du Trésorier à l'Unesco/Paris ou au Secrétariat à Bruxelles.

Publications spéciales

- 3 nouvelles publications de la Commission de Catalogage, sorties au moment du Congrès de N.Y.
- Technical Manual, de la Commission de Préservation
- Transcription des Actes du Symposium de Rapallo (Téléphones Blancs) toujours en instance de publication.
- Fiches pour le catalogue: Films sonores de la période nitrate.
- Ré-édition de "Problems of selection in film archives"
- Ré-édition de "FIAF Classification Scheme for Literature on Film and TV"

Contrat Unesco

Suite de l'exécution des contrats signés en 1984 pour la publication du "Lexique des termes filmographiques" et du "Manuel de Préservation".

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat

Coudenberg 70

1000 Bruxelles Belgique

Adresse télégraphique FIAFILM

Téléphone 511 13 90

CANBERRA / 42d GENERAL MEETING
42e ASSEMBLEE GENERALEDRAFT BUDGET FOR 1987 (in Belgian Francs)

<u>INCOME</u>	<u>1985</u>	<u>Budget 1986</u>	<u>Budget 1987</u>
Members' (2850 S.F.) and Observers' (400 S.F.) subscriptions	3.612.167	3.925.000	3.925.000
FIAF publications (incl. Subscribers)	115.229	300.000	200.000
Bank interests	230.207	180.000	200.000
Unesco contracts	1.336.444	500.000	-
	<u>5.294.047</u>	<u>4.905.000</u>	<u>4.325.000</u>
	=====	=====	=====

EXPENDITURECurrent expenses

Staff salaries	614.520	718.000	745.000
External work fees	199.826	150.000	180.000
Social Security, Insur., Taxes	551.559	642.000	670.000
Office rent and charges	299.734	360.000	360.000
Office supplies & equipment	185.490	210.000	220.000
Postage, Telephone, Telex	224.082	240.000	260.000
Miscellaneous	29.634	30.000	30.000
	<u>2.104.845</u>	<u>2.350.000</u>	<u>2.465.000</u>

Special expenses

Congress	506.274	450.000	500.000
Executive Committee	182.854	200.000	225.000
Commissions	300.386	330.000	350.000
Special missions	155.955	105.000	120.000
Administrative publications & Bulletin	204.394	200.000	215.000
Special publications	313.688	550.000	450.000
Publicity for FIAF publications	62.261	60.000	60.000
Summer School/ fellowship/ training	55.000	60.000	60.000
50th Anniversary Fund	90.000	100.000	150.000
Unesco contracts underway	<u>1.336.000</u>	<u>500.000</u>	-
	<u>3.206.812</u>	<u>2.555.000</u>	<u>2.130.000</u>
	<u>5.311.657</u>	<u>4.905.000</u>	<u>4.595.000</u>
	=====	=====	=====

Balance to be taken from credit balance previous years :

270.000

NOTES ON THE BUDGET FOR 1987

INCOME

No raise of subscriptions in 1987.
The income from publications must be reduced.
No contract with Unesco is as yet foreseen.

EXPENDITURE

Salaries

The raise of salaries granted in 1985 has been applied fully from mid-year only. Its main impact will therefore be felt in 1986 and + 4% inflation has been budgeted for 1987.

External work fees

Mainly the drafting by Jill Johnson of the Minutes of General Meeting and Executive Committee meetings, plus some translations.
Includes also the control work by our chartered Auditor of the annual FIAF accounts.

Congress

The Berlin Congress including an impressive Technical Symposium.

Executive Committee

Because of the later date of the Berlin Congress, three EC meetings must be foreseen.

Summer School

A self-supporting Summer School is again foreseen in East-Berlin.
The FIAF contribution will serve to support a student from some developing archive.

50th Anniversary Fund

This Fund must reach a total of 500.000 BF by 1988.

BALANCE

The debit balance of this budget will be covered by the credit balance accumulated in previous year.



CANBERRA 1986

(hs86-101)

REPORT FROM THE PRESERVATION COMMISSION

TO THE 42ND FIAF GENERAL ASSEMBLY

CANBERRA - 14 APRIL 1986

1. MEETINGS

1.1 Fifth meeting, New York

The Preservation Commission held its fifth meeting in New York from 2-5 May 1985 at the premises of the Museum of Modern Art.

1.1.1 Members present

Dr Henning SCHOU, National Film and Sound Archive, Canberra
President

Dr Lawrence F Karr,
Chairman of the North American Subcommission

Mr Hans-Eckhart KARNSTADT, Staatliches Filmarchiv der DDR, East
Berlin, Chairman of the East European Subcommission

Mr Peter KONLECHNER, Osterreichisches Filmmuseum, Vienna

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

Mr Harold BROWN, National Film Archive, London

Mr Peter WILLIAMSON, Museum of Modern Art, New York
Deputy Chairman of the North American Subcommission

Mr John KUIPER, Eastman House, Rochester
Member of the North American Subcommission

Mr Joao Socrates DE OLIVEIRA, Head of Preservation at the
Cinematca Brasileira, Sao Paulo, who had been nominated as a
member of the Commission, attended all the meetings.

1.1.2 Visitors

The Commission also received as visitors on the first day:

- Robert GITT - UCLA Film, Television and Radio Archives,
Los Angeles
- Jack HONNIBALL - State Film Archives of Western Australia,
Perth
- David PARKER - Library of Congress Washington, DC
- Inga ADOLFSSON - Cinemateket, Svenska Filminstitutet
Stockholm

who had a technical interest in the business of that day. The activities comprised slide presentations of the multiple generation printing tests of Hans Karnstadt and of Frantz Schmitt; and the educational slide presentation by Frantz Schmitt.

The Chinese delegation consisting of Mrs Wang Peifang and Messrs Xu Zhuang and Li Hengji, attended part of the Commission meeting in order to consult with members about dye-transfer prints.

1.2 Sixth meeting, London

The sixth meeting was held from 27-30 September 1985 at the National Film Theatre of the British Film Institute in London.

1.2.1 Members present

Dr Henning SCHOU, Mr Frantz SCHMITT (attended first day only), Mr Peter KONLECHNER, Mr Hans-Eckhart KARNSTÄDT, Mr Peter WILLIAMSON, Mr Harold BROWN, Mr Joao Socrates DE OLIVEIRA,

Apologies were received from Dr Lawrence F KARR.

1.3 Third meeting of the East European Subcommission

The East European Subcommission held its third meeting in Budapest from 17-19 September 1985. (See para 4)

1.3.1 Members present

Mr Hans-Eckart KARNSTADT, Chairman
Mr Vladimir OPELA
Mr Rozgonyi

Apologies were received from Messrs POLLAKOWSKI and Kil Hak RYONG.

1.3.2 Visitors

Mr Miklos Lengyel
Mr Jenő Paizs, Technical Director, Hungarian Film Lab.

1.4 Meeting of the North American Subcommission

The North American Subcommission held a meeting during the 41st Congress in New York. (See para 3)

2. PROGRESS REPORTS

2.1 The Volkmann Document (S1; refer Annex)

Henning Schou visited Brussels early in October 1985 to consult with the designer, Herman Lampaert and the printer. The design is now complete and the expected publication date is 30 June 1986.

2.2 The technical manual (M3)

(a) The East European Subcommission (EES) had received comments and produced a final version of its report on "Handling, Preservation, Storage and Transport of Nitrate Film" (S5; see para 4). The Commission made arrangements to produce translations into French, German and Spanish.

(b) The next subjects for inclusion in the Manual are:-

- Vinegar syndrome
- Dye stability data
- Major film stocks
- Scratch diminution
- Sound in film
- Fungi and bacteria
- Storage in hot and humid climate

2.3 Multiple generation printing tests (M1)

Frantz Schmitt presented some further results of copying colour film through different film stocks and several generations. The steps of the copying are explained in animated titles.

Joao de Oliveira presented the results of his multiple-generation printings in black & white; including some microphotographs of the resolution chart, which facilitate assessment of this aspect of the operation.

Hans Karnstädt showed his further stages of copying black-and-white film.

It was agreed that in any future printings it was desirable that all should aim to achieve the same densities in the grey scale incorporated in the test piece. To this end Harold Brown took a sample of Hans Karnstädt's print to read the densities in this and convey the figures to the other members who were doing multiple printings.

2.4 Quality control programme for printing archival films (S2)

The paper reporting this programme is complete and has been submitted to the Society of Motion Picture and Television Engineers, with a view to publication in their Journal.

2.5 Laboratory equipment (L9)

It had been agreed that information on available equipment, and an assessment of its suitability for archive purposes, would be a useful contribution to the 1987 FIAF/FIAT/IASA joint technical

symposium in West Berlin. So far John Kulper has approached 50 manufacturers and received data from half of them. Henning Schou also holds data from 25 manufacturers.

2.6 Vinegar syndrome (M11)

Henning Schou had met with several chemists associated with film stock manufacturers, who have conducted accelerated ageing tests on cellulose triacetate base. There has appeared unsettling evidence that the problem is due to decomposition of the plasticizer which creates an acid medium, and this, in a secondary action, leads to destruction of the image and limpness of the base. It appears to be the case that both high humidity and high temperature are necessary to initiate this action and that, once started, the action will be very difficult to arrest. However, there seems to be some prospect that if, in the initial stages, the acid is neutralized, and the film is stored thereafter at low temperature and humidity, the film may be salvageable.

A statement of the problem, and a questionnaire have been prepared for sending to member archives.

As a result of Henning Schou's enquiries it has been established that Kodak are prepared to supply 35mm black-and-white duplicating emulsions (positive and negative) on polyester base. The use of this stock should eliminate the problem for safety film copies made in the future.

2.7 Treatment of fungi and bacteria (M6)

Hans Karnstädt reported on work carried out by Ceskoslovensky Filmovy Ustav. See para 4.

2.8 Survey of non-standard gauge printing facilities (M8)

Frantz Schmitt reported that he had received responses from 40% of the questionnaires sent out. Very few of the responding archives had any such facilities. It was considered that information on non-standard printing facilities in other institutions, including commercial laboratories, should also be sought. It was agreed that Frantz Schmitt would prepare a further questionnaire, which would be designed to act also as a reminder to respond to the first one.

2.9 Educational films/videotape (M4)

2.9.1 Burning of cellulose nitrate films

Frantz Schmitt reported receipt of several contributions. He has assembled these and will send a copy to commission members for comment before the compilation is made available to FIAF member archives.

2.9.2 Layout of film storage

Frantz Schmitt has produced a set of slides of his presentation on layout of film stores, and is prepared to supply copies to archives.

2.10 Preservation Commission logo



Peter Konlechner brought an example of the logo together with specimens of stationery incorporating the logo to be used for Commission communications.

2.11 Research into stability of colour film stocks (L3)

2.11.1 Stability of colour stocks at various temperatures

Henning Schou had provided test strips of Kodak 5383 colour print stock in cyan, magenta and yellow separately. Hans Karnstädt is storing specimens of these at -5 degrees C; +6 degrees C; +12 degrees C; +24 degrees C. So far there has been no measurable change in any of the specimens. (See para 4)

2.11.2 Stability of colour stocks after re-washing. (See para 4)

2.12 Catalogue of major film stocks (L3)

Frantz Schmitt produced a list of the currently available film stocks (including perforated magnetic sound films), made by the several manufacturers and of interest to archives, together with statements of their purpose, colour sensitivity, photographic speed, and processing requirements. This was written in French. Harold Brown has produced an English interpretation of the terms used.

2.13 Practical film and video procedures (M3)

2.13.1 Frantz Schmitt produced three articles on

- (a) Stability of colour
- (b) Design of film storage
- (c) Film treatment

These were produced in French and English.

2.13.2 A first trial set of slides showing the working of a base polishing machine has been produced.

2.14 Basic Film Handling

2.14.1 A German translation of the first 8 pages by Hans Karnstädt has been produced so far.

2.14.2 The circulated copies of the work omitted acknowledgement of the contribution of Kevin Patton, whose initiative provided the original material on which the workshop in Stockholm was based.

2.15 Consultants

Bernard Happe and John Aldred have agreed to act as consultants to the Commission.

Bernard Happé

Bernard Happé was in at the inception of the London Technicolor plant in 1936, and occupied a number of technical posts there until his retirement. He is a noted authority on motion picture laboratory practice and particularly on colour, being the instigator of a number of film printing procedures, and the author of several books and articles on aspects of black-and-white and colour processing.

John Aldred

John Aldred is currently head of the sound department of the Rank Film Laboratory at Denham, London.

2.16 Visits

Following the FIAF Congress in New York, Henning Schou visited Kodak, in connection with the Vinegar Syndrome and Ampex, regarding preservation of magnetic tape. He visited Gosfilmofond in October 1985 to discuss the Archive's involvement in the work of the Preservation Commission.

3. REPORT OF THE NORTH AMERICAN SUBCOMMISSION

3.1 Robert Gitt, of UCLA Film, Radio, and Television Archives, has agreed to review technical papers relating to motion picture technology. John Allen, who operates a commercial film laboratory, is also willing to analyze data. Both, however, have restricted schedules and limited travel budgets.

3.2 A full Subcommission meeting was held in New York during the FIAF 1985 Congress. Results of the Technicolor Symposium were reviewed.

3.3 Several projects have been successfully concluded, or are substantially advanced, including:

3.3.1 Survey of Equipment Manufacturers. John Kulper has assembled an initial list of 25 suppliers, and their literature has been forwarded to Peter Konlechner for distribution. It is hoped that the list will be augmented in the future.

3.3.2 A recent Kodak article on Freeze-Thaw Cycling of Motion Picture Film has been re-written by its author specifically for the FIAF membership. It should be included in the next FIAF Bulletin.

3.3.3 John Kulper has been able to gain restricted access to some of Kodak's research files from the nitrate era. It is hoped that over a period of time he will be able to dig deeper into other areas of research, but this is subject to approval by Kodak.

3.3.4 A study of published dye stability information regarding colour print stocks currently manufactured by Kodak, Fuji and Agfa has been completed and results sent to the Chairman of the Preservation Commission.

4. REPORT OF THE 3RD MEETING OF THE EAST EUROPEAN SUBCOMMISSION

4.1 Handling, preservation and storage of nitrate film

The paper on the handling, preservation, storage and transport of nitrate film prepared by the commission is discussed in detail again. All the changes which have resulted from the latest conference of the commission in Karlovy Vary were discussed and approved by the members of the commission.

4.2 Treatment of film material against microbial damages

Mr Opela gave a report. On behalf of the Czechoslovakian film archives tests have been carried out by the universities of Prague and Brno. Within a period of six months, more than 1,500 samples were taken from two separate film stores. One acetate store and one nitrate store were in question. Fifteen different kinds of bacteria have been found in these samples. These 15 kinds belong to four different strains, principally. For the time being, the investigations are continuing in two directions:

4.2.1 a team is dealing with the problem of whether the same kinds of bacteria occur in tropical and subtropical countries; and

4.2.2 investigations are taking place to find ways to protect the film material against bacterial damage. These methods must be harmless to the film material even during long storage. The humidity in the stores was between 60-80% during the period of testing.

It was also stated that the condition of the building is of great importance. Plaster and paints used in the bunkers should consist of materials which inhibit the growth of bacteria.

4.3 The Hungarian representative showed the members of the commission a test that had been carried out in the Hungarian film laboratory. A twenty-five-year old Hungarian film was restored through a set of black-and-white triseparations.

The demonstration was explained by Mr Jenő Palzs, Technical Director of the Hungarian Film Laboratory.

4.4 Mr Karnstädt gave a report on the meeting of the Preservation Commission in New York in Spring 1985.

4.5 Colour tests

A programme was discussed concerning the carrying out of colour tests in connection with the long-term storage of colour films. At present, testing heads and testing wedges are available for ORWO NC-3-material, PC 12, for KODAK negative and positive

material. The material shall be stored at -5 degrees, 12 degrees C, room temperature and at a temperature for artificial ageing.

The testing wedges undergo an exact measurement before storage. Each series is stored at the prescribed storage temperatures for three weeks and then taken out for measuring for one week.

4.6 Colour stability of film material after re-washing

For this, a series of tests is being carried out. The test is expected to be completed by the beginning of 1986.

4.7 Old colour processes

It was agreed that each member of the commission prepares a list of old colour processes and sends it to the other members of the commission before the next meeting.

5. FUTURE MEETINGS

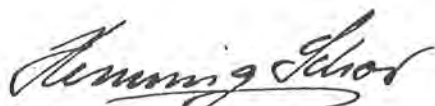
The Head Commission will meet from 18 to 20 November 1986.

The East European Subcommission will meet on 21 and 22 November 1986.

Both meetings are to be at the Staatliches Filmarchiv der DDR in Berlin East.

5. ACKNOWLEDGEMENTS

Thanks are due to Eileen Bowser and staff of the Museum of Modern Art, Film Department for all the arrangements for the Commission meetings in New York in May 1985. Similarly to David Francis and his assistants at the National Film Archive and to the staff of the National Film Theatre, in London. The Commission also wishes to acknowledge the invaluable contribution of Paul de Burgh, who designed, made all the arrangements for, and photographed the black-and-white and colour test chart which forms the basis of the multiple generation printing tests.



Henning Schou
President of the Commission

A N N E X

Outline of Preservation Commission Projects

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.

APPENDIX 6

REPORT OF THE CATALOGUING COMMISSION

TO THE ANNUAL CONGRESS

CANBERRA, APRIL 14-15, 1986

The Cataloguing Commission was hosted this year by the Nederlands Filmmuseum and met from March 11 to March 15 in Overveen, the Netherlands.

Those present at the meetings were:

<u>Members:</u>	Harriet Harrison, President	Library of Congress (Washington)
	Jon Gartenberg	Museum of Modern Art (New York)
	Dorothea Gebauer	Deutsches Institut für Filmkunde (Wiesbaden)
	Rolf Lindfors	Svenska Filminstitutet/Cinemateket (Stockholm)
	Günter Schulz	Staatliches Filmarchiv der DDR (Berlin)
Roger Smither	Imperial War Museum (London)	
Ani Velchevska	Bulgarska Nacionalna Filmoteka (Sofia)	
<u>Observers:</u>	Jan-Hein Bal	Nederlands Filmmuseum (Amsterdam)
	Anke Bel	" " "
	Afra Groot	" " "
	Peter Westervoorde	" " "

On the second day of our meetings, Brigitte van der Elst joined us from Brussels.

The Commission's meeting agenda included publication sales, publicity and updates, project progress reports, a review of the first chapters of the standardized cataloging rules drafts (including preliminary rules, rules for titles, statements of responsibility, editions/versions, and production/distribution information), budgetary, and membership matters:

I. Publication Sales/Publicity/Revised Editions.

In 1985, The Commission produced three publications: the Bibliography of National Filmographies, the Glossary of Filmographic Terms, and the Study on the Usage of Computers for Film Cataloguing. These works were introduced at the Annual Congress in New York, and a publicity flyer containing further information on each of the publications will be distributed to PIP subscribers in two months' time. The books have been reviewed in two journals: Media Arts (US), and Audio-visual Librarian (UK). Two other journals have indicated a willingness to receive review copies: The Historical Journal of Film, Radio and Television (UK), and the

Cataloguing Commission Report, p. 2.

OLAC Newsletter (US). Despite the low level of publicity to date, book sales have been encouraging; 108 books in all have been sold, including 60 copies of the Glossary, 26 of the Computer Survey, and 22 of the Bibliography of National Filmographies. Total gross income from the sales of the publications was \$1589.00 (US).

The Commission set up a sub-committee consisting of Jon Gartenberg, Ani Velchevska, Roger Smither, and Brigitte van der Elst to continue work on the Glossary. They have decided to collect lists--in as many languages as possible--of the glossary terms. The terms will be related to the terms in the present Glossary by the use of the numbering system already provided in the current publication. The final results of this work will be incorporated into a new edition of the Glossary. We request all FIAF members whose languages are not yet represented in the Glossary to create lists in your languages and send them to the Secretariat in Brussels. In compiling the lists, it is not necessary to provide translations of the definitions, but only to give the terms in your languages which correspond to the terms used in the Glossary. If you have already done translations of the definitions, or find that some terms require explanations in translation, we will be happy to receive these also. Please send your contributions to:

Ms. Brigitte van der Elst
Executive Secretary
FIAF Secretariat
Coudenberg 70
1000 Bruxelles
BELGIQUE

Following the resignation of Marta Luttor (Magyar Filmintézet - Budapest) from the Commission, Rolf Lindfors has agreed to take up the work of revising and updating the Bibliography of National Filmographies. In the near future, he will be sending each of you a letter requesting you to correct and update your national bibliography lists. Please return your corrected and updated lists no later than December 31, 1986 to:

Mr. Rolf Lindfors
Cinemateket/Svenska Filminstitutet
Box 27126
S-10252 Stockholm
SWEDEN

II. Projects Underway.

1. Union List of Holdings from the Nitrate Era. Working with the FIAF Secretariat and the members of the Executive Committee, the Cataloguing Commission designed and is now overseeing a project to create a union list of holdings from the nitrate era. Each FIAF member participating in the project has been requested to fill out holdings cards for:

- a) all sound feature films
- b) from a country other than the country of the contributing archive, and
- c) which were produced during the nitrate era.

Films in this category from countries which were formerly colonies of the archive's home country should be treated as foreign productions and included in the project. Likewise, titles from this era which are held only on safety stock are considered within the scope of this project and should be included. Cards are available from the FIAF Secretariat--which has thusfar received requests for 12,300 cards. The number of cards requested by any single participating archive ranges from a few thousand down to just one. The following archives have already submitted filled-in cards to the project: London, Milan, Montevideo, Munich, Stockholm, and Tehran. Please remember that the use of the cards is limited to designated representatives (normally preservation officers) from participating archives. For the protection of member archives, the designated representatives may only query the file upon a title by title basis. The Secretariat will not send out lists of archive holdings.

This project is meant to be ongoing. An archive may join in the project at any time simply by filling out cards for its appropriate holdings; participants should also update their holdings lists by filling out cards for new acquisitions falling within the scope of the project. Archives which hold large numbers of titles within these categories may choose to send in cards prior to the completion of an entire set. Such partial sets should follow a logical pattern of submission (i.e., by country name, date, or alphabetically by title.)

2. Upcoming Publications.

a). Sample Technical Data Forms.

In collaboration with the Preservation Commission, Günter Schulz is preparing a document which will describe methods of gathering, organizing, and storing technical data files in film archives. His paper will include samples of technical data forms used in archives and make practical recommendations for archives wishing to create such forms and files. In order to complete his task, Dr. Schulz would like archives to send him descriptions of any graded categories (e.g., I - IV, A - E, 1 - 3, etc.) which they employ to judge the quality of copies, both originals and preservation materials. Please send such descriptions no later than September 1, 1986 to:

Dr. Günter Schulz
Staatliches Filmarchiv der DDR
Hausvogteiplatz 3/4
108 Berlin
DEUTSCHE DEMOKRATISCHE REPUBLIK

Cataloguing Commission Report, p. 4.

b). Standardized Cataloging Rules.

The Commission spent a day and a half in Overveen reviewing the first half of the draft "FIAT Moving Image Cataloging Rules." We hope to have a finalized draft ready for review by members in 1987. The Cataloguing Commission of FIAT and the UBC Office of IFLA will also receive review drafts.

c). Genres.

The Commission has set up a subcommittee to gather samples of genre lists used by various member archives. Since our first request last year, we have received lists from Amsterdam, Beograd, Jerusalem, Los Angeles, Moscow, Washington (LC), and Wiesbaden. We would like to receive more lists. Please send your contributions to either Dorothea Gebauer or Günter Schulz.

Ms. Dorothea Gebauer
Deutsches Institut für Filmkunde
Langenbeckstrasse 9
D-6200 Wiesbaden
BUNDESREPUBLIK DEUTSCHLAND

Dr. Günter Schulz
Staatliches Filmarchiv der DDR
Hausvogteiplatz 3/4
108 Berlin
DEUTSCHE DEMOKRATISCHE REPUBLIK

A special thanks is owed to Jan de Vaal and his colleagues, in particular Jan-Hein Bal, at the Nederlands Filmmuseum for hosting our meetings this year. He and his colleagues did everything to make us feel welcome and to expedite our work.

REPORT FROM THE DOCUMENTATION COMMISSION1. International Indexes to Film and Television Periodicals
(PIP)

We have once again increased the number of indexing entries in the microfiche services (the film service is up 13% over last year). This is in spite of difficulties with indexing. Some archives are extremely efficient and up to date with their contribution, but others evidently do not give the work a very high priority. Also shortage of indexers for some periodicals means that we have to choose between 1. leaving the periodical unindexed, 2. paying a free-lance colleague to index it, 3. doing it ourselves, with consequent delays in carrying out editorial work.

Due to the time involved in adding foreign accents and diacritical marks and the fact that a number of magazines omit them anyway, the PIP working group decided to only include them in the heading of the entry for people and titles, not on the body of the entry. The change will be mentioned in the introduction to the next volumes and with the first 1986 fiche dispatches on separate slip.

The 1984 Film volume was published later than envisaged, in November 1985. The soft cover of the 1983 volume had not been very popular, and we were fortunate to find a printer for the 1984 volume who could produce a hardback for less than the cost of the previous paperback volume.

The second TV volume (1981-82) was published in July 1985. The publishing costs were paid for by a grant from ITCA (The Independent Television Companies Association). An application has been made for a grant to cover the costs for the 1983-84 volume, but it was turned down by ITCA. Attempts to find an alternative source of funds have so far been unsuccessful. This is a pity, since only if the TV volumes are brought up to date will we be able to judge whether they can become financially viable.

A microfiche cumulation of the first 6 years of the TV index (1979-1984) was produced in October 1985.

We have given up the publication of an accompanying brochure to the 10-year microfiche cumulation of the Film Index because of the small number of the copies sold. The grant for the printing of the brochure will be returned to FIAF.

New, revised editions of the Film and Television Subject Headings were published in June 1985 thanks to a grant by FIAF. Copies have been sent without charge to all subscribers and indexers. Additional copies are on sale at a price of £8.00 each.

So far the co-operation with St. James Press, our new distributor for the annual volumes, has not brought the expected financial results, though not because of lack of effort on the part of St. James. They are trying hard to trace standing orders in the USA, to bring them back to their original number and to acquire new ones through constant publicity. They have also had problems with distributing the 1983 Film volume because of its being paperback, but they hope to overcome this eventually by binding a number of the volumes and advertising again the hardback edition to those who have returned the book. They say they are certain to be able to go back to the original number of standing orders in the USA (about 300) with the 1984 volume. In the autumn of 1985 St. James sent out 7,500 copies of their catalogue which now includes the PIP publications, so additional sales of the annual volumes could be expected outside the standing orders.

A new publicity brochure for the FIAF publications was produced in 1985 to include the 3 latest FIAF publications. For the PIP brochure a new order form was printed. The Editor has made a selective mailing of these to 200 addresses of non-FIAF organizations and has also asked all archives if they could distribute the brochures to institutions in their countries who are likely to be interested. 8 archives responded to this request and about 400 brochures were sent to them for distribution.

In 1986 selective mailings of the PIP and the FIAF publicity brochures will continue. St. James will incorporate our complete mailing list into the list of addresses to which they send their catalogue.

A new PIP brochure will have to be printed in 1986, the present one being out of date. After a revision of our full mailing list which is now necessary, the two publicity brochures will be sent out to more than 1,000 addresses. This will be done with the help of a grant received from FIAF for publicity purposes.

In order to increase the number of the subscribers to the PIP services as well as the quality and usefulness of the services, the PIP working group has decided to send out two questionnaires in 1986: one to the subscribers to the microfiche services and another to all FIAF and FIAT non-subscribers. The aim of the questionnaires is to collect information about the subscribers' opinions and recommendations concerning the PIP services and publications; about their present contribution to the Indexes by doing indexing for the PIP, or their possible co-operation in this respect in future; about the reasons why some FIAF and FIAT archives do not subscribe to the Indexes, etc.

Plans to improve the production methods of the microfiche services through the purchase of our own computer (thanks to a loan from FIAF) have had to be postponed. The intention now is to install the new computer in October, and to conduct trials involving the production of fiches direct from the computer output. In the meantime the present system will continue.

Two FIAF archives joined the group of the PIP Supporters in 1985: The Library of Congress and the American Film Institute.

The Supporters held a meeting during the Congress in New York. Several of them suggested that, in view of the commitment of the Supporters ending with their 1986 contribution, the Documentation Commission should write to ask them whether they would be prepared to continue with their support to the PIP after 1986. A circular letter to that effect was sent out by the Commission in September 1985. All of the present Supporters, with the exception of three archives from which no answer has been received so far, have confirmed their readiness to continue supporting the PIP after 1986. The future contribution of the Supporters will be discussed at their meeting which will take place during the Congress in Canberra.

In spite of the help of the Supporters and the grants obtained from FIAF for some of our publications and for publicity purposes, the PIP experienced a cash-flow problem towards the end of the year. It was due to various factors including the fact that the US standing orders list was not up to date and St. James had difficulties in dealing with it as well as with selling the soft-cover 1983 Film volume, and also the fact that the 1984 Film volume was published a little later than usual.

We appeal to all FIAF archives, and especially to the archives which subscribe to the PIP indexes, to reconsider their possibilities of giving the PIP additional financial support to the extent their budgetary circumstances permit it, by joining the group of the Supporters.

The PIP accounts for 1985 and the 1987 draft budget will be presented to the Executive Committee and the Supporters for their approval at the Congress in Canberra.

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

The manuscripts of volume 5 (the Scandinavian countries) and volume 6 (additions and corrections to previous volumes) were submitted to the publisher in December 1985. Their publication is expected in the spring of 1986.

Volume 7 (Austria, Czechoslovakia, Hungary and Switzerland) and, hopefully, volume 8 (Italy) will be prepared for publication in the course of the year and will be delivered to the publisher in the autumn.

Work on subsequent volumes has been outlined and distributed among the members of the working group. At the full meeting of the Commission held in Wiesbaden in November 1985 they again expressed their concern about the fact that the volume on American cinematographers, set- and costume designers could not possibly be planned until one of the US archives agreed to contribute to compiling the material.

Alfred Krautz presented copies of 20 reviews of the volumes published so far, all of them favourable with the exception of one review concerning the volume on France.

Rui Brito, our new member from Cinemateca Portuguesa, suggested that other film personalities are added to the Directory, e.g. editors, composers, etc. and expressed willingness to work on compiling their bio-filmographies. Alfred Krautz will consult the publisher in Munich about the possibility of starting a new series.

3. Revised edition of the FIAF Classification Scheme for Literature on Film and Television

After the last meeting of the Classification working group in January 1985, work on the final draft of the revised edition was continued by its members. It took, however, much longer than anticipated, so neither of the two versions was published in 1985. Karen Jones and Michael Moulds met in London in January 1986 to finalize the draft. The expanded users' version, to which priority is given now, will be ready by July 1st, 1986, and will be sent out to the users. It will be in a looseleaf format so that amendments could be easily incorporated later. Michael is trying to reach an agreement with Aslib, who printed the first edition of the Scheme, for the publication of the printed version of the second edition. FIAF is financing the production of both versions.

4. International Bibliography of Theses and Dissertations on Cinema

Dr. Raymond Fielding, compiler of the bibliography, informed us in July 1985 that the manuscript of the "Second International Bibliography of Theses and Dissertations on the Subject of Film Filed at Foreign Universities" had gone forward to the Editor of the "Journal of the University Film and Video Association" for publication. The bibliography will be published in either the Winter 1985 or the Spring 1986 issue. The contribution of the FIAF archives will be acknowledged in the introduction to the bibliography. All FIAF members will receive free copies of the magazine.

Although several archives joined the project for this edition, a number of the contributors to the first edition did not participate this time, so that fewer countries are represented. We would like to make an appeal to all FIAF archives to start, or continue, collecting information on theses and dissertations on the subject of film in their countries, so as to be represented in the next edition of the bibliography. Both current information and information from earlier years will be appreciated.

5. International Directory of Film and Television Documentation Sources

The publication of the third edition of the Directory, which was initially envisaged for the end of 1984, was delayed for a number of reasons. However, in September 1985 questionnaires requesting information about documentation collections and services were sent to about 250 film and television organizations including those in the last edition. By the beginning of November 60 replies were received. Reminders were sent to the 190 organizations who had not replied.

Where possible, brief entries will be made from existing published information for organizations not replying to the reminder letter. Former entries will be re-published when no new replies are received. Some typographical method will be used to indicate such entries.

We plan to publish the Directory in June 1986. A grant has been received from FIAF for its publication.

6. List of national and international abstracting and indexing sources

In order to enable the FIAF archives to locate articles on cinema and television in non-film/tv periodicals (the PIP cannot afford to index such periodicals for the time being), Jana Vosikovska has compiled a list of 31 printed indexing and abstracting sources and 16 online databases. The list provides detailed information about them, including

subscription prices where known. It will be sent to the FIAF archives for possible additions. The list will then be published in the "Bibliography: FIAF members' publications" issued by the National Film, Television and Sound Archives in Ottawa, as well as in the 1985 annual volume of the Film Index.

7. New projects and tasks

Aura Puran has undertaken to write the history of the Documentation Commission on the occasion of the 50th anniversary of FIAF. The structure of this paper was discussed at the full meeting of the Commission and some suggestions and amendments were made by the members. Ms. Puran will proceed with her work in 1986 and will send her draft to members of the Commission for comments.

Aura has also offered to prepare a bibliography of materials on film archives and film archive activities. Articles on this subject are being indexed by the PIP with the exception of articles in "Variety" which the Editor has now started indexing also. When enough material is compiled, the bibliography will be published for use by the FIAF members.

Ron Magliozzi, the new member of the Documentation Commission from the Department of Film, The Museum of Modern Art in New York, has agreed to work on two new projects: developing guidelines for cataloguing film posters and possible revision of the guidelines for describing unpublished script material. He has accordingly sent questionnaires to the FIAF archives asking for information concerning the two projects.

Rui Brito has offered to work on a project which the Commission has always considered a most useful one, but so far could not afford to start it because of the bulk of the work involved: a union list of film and television periodical holdings in the FIAF archives. Rui has already circulated a questionnaire to all archives to assess their willingness to participate in the project.

At the meeting of the Commission in Wiesbaden Karen Jones reported that we had not been able to keep the deadlines for supplying the revised material for the Documentation Department chapter of the Handbook for Film Archives. Work had practically been finished by that time, however, though Karen would wait until the last possible moment to update the bibliography, so as to make it as complete as possible.

8. Meetings

The Documentation Commission held a full meeting in Wiesbaden through the kind invitation of Dr. Gerd Albrecht, Director of the Deutsches Institut für Filmkunde. We were offered excellent working conditions at the Schloß in Wiesbaden and a splendid hospitality by our hosts. We were

extremely pleased and grateful to be given the opportunity of visiting the premises of the Institute in Frankfurt where the Documentation and Information Department is situated. We would like to express our cordial thanks to Dr. Albrecht, Eberhard Spiess and the Deutsches Institut für Filmkunde for their great hospitality and assistance.

The PIP working group met for two days before the full meeting of the Commission. The Cinematographers and Set-Designers working group held a meeting in Stockholm in July 1985, which took place at the Documentation Department of the Swedish Film Institute where they were given every necessary assistance. We would like to thank most warmly Anna-Lena Wibom, Rolf Lindfors and Margareta Nordström and her staff for their kind hospitality and help.

9. Membership

Two new members of the Documentation Commission were appointed by the Executive Committee at their meeting in New York: Ron Magliozzi from the Department of Film, The Museum of Modern Art in New York, and Rui Brito from Cinemateca Portuguesa. At their autumn meeting in London the Executive Committee approved the nomination of Michelle Snapes, Deputy Curator of the National Film Archive, London, as member of the Commission.

Members of the Documentation Commission:

Milka Staykova, Bulgarska Nacionalna Filmoteka, president
Karen Jones, Det Danske Filmmuseum, vice-president
Rui Brito, Cinemateca Portuguesa
Alfred Krautz, Staatliches Filmarchiv der DDR
Ron Magliozzi, Department of Film, The Museum of Modern
Art, New York
Michael Moulds, Editor of the International Indexes to
Film and Television Periodicals, London
Aura Puran, Arhiva Nacionala de Filme, Bucharest
Michelle Snapes, National Film Archive, London.
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 Museum of Modern Art

Department of Film
50th Anniversary

RE: Embryo third edition

Publication date: Fall/Winter 1986

Progress report: I have been entering titles into the computer on an irregular schedule since the Fall of 1985. Recently, I have begun to devote one full day a week to this process which should ensure that I meet my 1986 publication date.

By early April, 7000 titles had been entered into the computer which includes the entries for Austria, Belgium, Espana, Finland, Germany and the United States. I am currently working on inputing for France. After the process of inputing has been completed, editing and indexing with the computer should be relatively simple.

Additions and corrections are still welcome from all contributing archives. This will continue to be the case until I do the final computer print out for publication in early Fall.

I am especially grateful to all those archives which have been so quick and efficient in their replies to my questions in the past few months. I will continue to send out such questions as they arise, and I certainly appreciate your concerned replies.

Thank you.

Ron Magliozzi
Film Study Center
1 Apr 1986

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Cinémathèque Royale

A Mme Ana Lena Wibom, Présidente de la FIAF
M. Guido Cincotti, Secrétaire-général de la FIAF

Mes chers collègues,

J'ai eu l'occasion, au cours de notre rencontre à Bruxelles, le 6 janvier, de vous exposer le problème qui se pose à nous à propos de l'achèvement de la nouvelle édition du Catalogue de films muets.

A la demande du Comité exécutif, nous en avons retardé la rédaction définitive pour permettre à des cinémathèques aux collections importantes comme celles de Bois d'Arcy, Koblenz, Paris, Rome, Washington, etc. d'être incluses dans ce catalogue.

Jusqu'à aujourd'hui, nous n'avons reçu de fiches ni de la Cinémathèque Française, ni du Service des Archives du Film, ni de la Cineteca Nazionale, pour ne citer que les plus importantes.

Par ailleurs, la décision de partir en pré-pension de Mme Elisabeth Coppens, responsable de la rédaction des précédentes éditions du catalogue et également chargée de celui-ci, nous oblige à terminer la rédaction du manuscrit au 31 octobre 1986. Encore ne pourra-t-il s'agir que d'une version simplifiée, et sans index, mais j'imagine que ce dernier pourra aisément être réalisé par la FIAF sur son ordinateur.

Pour pouvoir achever la rédaction au 31 octobre prochain, nous devons fixer la date ultime de remise des fiches au 28 février prochain. Après cette date, même si des fiches nous parvenaient, elles ne pourraient plus être incluses et les cinémathèques absentes seront réputées comme non participantes.

Je saisis cette occasion pour vous rappeler que notre engagement se limite à remettre un manuscrit du catalogue. Il appartiendra à la FIAF d'assurer la publication de ce travail. Cependant, après le départ de Mme Coppens, je resterai à la disposition du secrétariat pour toute aide que nous pourrions fournir dans l'exécution de ce travail.

Vous voudrez bien prévoir une dizaine d'exemplaires non reliés à conserver par nous pour le cas où une nouvelle édition de ce catalogue serait mise en chantier par la Cinémathèque Royale d'ici quelques années, quand le besoin s'en fera à nouveau sentir.

Veillez agréer, mes chers collègues, l'expression de mes sentiments les meilleurs.

Jacques Ledoux,
Conservateur.
Bruxelles, le 13 janvier 1986
mag/crb

consultation des
collections:
la Cinémathèque Royale
est un organisme de
conservation, et non de
travail.
Cependant, lorsque leur
statut 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.
N'hésitez pas à écrire au
conservateur.

To All FIAF Members and Observers
From Guido Cincotti, Cineteca Nazionale, Roma

In 1985, the Cineteca Nazionale produced a 16mm colour short film (18 minutes), called Hotel delle ombre (Hotel of Shadows), which was concerned with the construction of new temperature and humidity-controlled vaults. It is not a real documentary but a brief fantasy illustrating the idea of film as a living creature which requires an ambience especially suited to its needs to enable it to survive in time.

This film, produced by Guido Cincotti and directed by two young graduates of the Centro Sperimentale di Cinematografia, Stefano Masi and Stephen Natanson, had no great pretensions. However it was shown at the Italian Festival of Industrial Films (Rome, July 1985) and won the Prize for its class. As a prize-winning film it was then automatically entered at the International Festival of Industrial Films (Kobe, Japan, September 1985) and won first the Prize for its class and then the overall Grand Prize of the Festival.

We are very pleased with this result, not only because a modest little film, made very inexpensively, carried off a prestigious victory in competition with major films presented by multi-national "moguls", but above all because, perhaps for the first time, the problems of the safeguard of cinematographic cultural heritage and even the existence of film archives, were brought to the attention and evaluation of a much wider audience than that reached by our Congresses and Symposia.

As many archives have expressed interest in this little film the Cineteca Nazionale has decided to offer a complimentary video copy to all Members and Observers of FIAF who would like one (Please tell us which version you want: English or Italian).

Archives which would prefer a 16mm version can be provided with one at cost (laboratory plus transport costs; indicate English or Italian).

Request for free, complimentary video or the 16mm film version, should be sent to:

Cineteca Nazionale, via Tuscolana 1524, 00173 Roma, Italy.

Canberra, April 1986

A D D R E S S

by Mark Strotchkov, Director of Gosfilmofond of
the USSR, at the FIAF Congress in Canberra

Esteemed colleagues,

Having come here to hospitable Australia, I find myself recalling Stanley Kramer's outstanding film "On the Beach", in which Australia turned out to be the last refuge for a doomed handful of men and women after billions of their brothers and sisters had perished in a thermo-nuclear holocaust.

Kramer set the destruction of human civilization in the year 1964, a point in time which we safely passed more than two decades ago. The apocalyptic prophecy did not come true.

I am convinced that none of us, however, is reconciled with the fact that nuclear war is not yet completely ruled out. It does not only loom ominous on the cinema screen, it can indeed break out at any time.

Gosfilmofond of the USSR was set up soon after World War II. In our interminable search for old films we have time and again noted with great sadness that a large number of motion pictures were irretrievably lost, burnt or buried in the terrible conflagration of the war. Fortunately, many films have survived.

Nothing will survive a nuclear war. Nothing will remain of "Bronenosetz Potemkin" and "Citizen Kane", "Der letzte Mann" and "La grande illusion", "Roma, citta aperta" and "Viridiana", "Pather Panchali" and "The last Wave". Our long and painstaking work to preserve and restore motion pictures will no longer be needed. There will be no films and nobody to appreciate what we have done.

We believe, and hope you will support us in this, that it is time we raised our voices in defence of what concerns us most, the great art of the cinema, our children, the entire humanity, in the face of the nuclear threat. Films are fragile, they will surely burn or melt if another war broke out. To save our world from nuclear war means to save our great treasures, the invaluable film archives that bear witness to the history of mankind.

Filmarchivists cater to all times. We collect and preserve the past and the present for the benefit of the future. This is something worth living for, working for, fighting for.

Please let me quote from the historic Statement by the Secretary General of the Central Committee of the Communist Party of the Soviet Union Mikhail Sergeevitch Gorbachev of January 15, 1986, which is addressed to the whole world. It is a clear and concrete programme for doing away with all nuclear weapons on our planet within a specified time. The Statement says: "The set of new foreign policy initiatives we are proposing is intended to make it possible for mankind to approach the year 2000 under peaceful skies and with a peaceful outer space, without fear of nuclear, chemical or any other threat of annihilation and fully confident of its own survival and of the continuation of the human race".

If all of us, film archivists of the world, in this year 1986, which has been proclaimed by the United Nations as the International Year of Peace, come out together against war, then our voices will join those of millions of active workers for the triumph of good sense and peace on Earth.

Thank you very much.

Canberra, Australia

April 1986