

FIAF 1989
Lisboa
Minutes

45th GENERAL ASSEMBLY
Lisbon 17-18 April 1989

FINAL AGENDA

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

First Session - chaired by Maria Leon Viana

1. Official Opening
2. Report of the President of the Executive Committee - INTERNATIONAL FEDERATION
OF FILM ARCHIVES
3. Commemoration of the States and Years of the Members - Report of the Secretary
4. Adoption of the Agenda
5. Approval of the Minutes of the Preceding General Assembly
6. Relations with UNESCO and Other International Organizations
- 6.1. Message from Carlos Aznar
- 6.2. Mr. Nishi's Report
7. Report of the Documentation Commission
- 7.1. Miscellaneous

Second Session - chaired by Wolfgang Kluge

8. Period of the Preservation Commission
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 - 9.1. Mr. Nishi's Report
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- Minutes of the
45th GENERAL MEETING
-
- 17 - 18 April, 1989
Lisboa

**XLV GENERAL ASSEMBLY
Lisbon 17-18 April 1989
FINAL AGENDA**

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XLV GENERAL ASSEMBLY

Lisbon 17-18 April 1989

MINUTES

Day 1 First Session

Chairman Anna Lena WIBOM, President of FIAF

1. OFFICIAL OPENING

Portuguese Cinemateca Director Luis de Pina speaking on behalf of the Portuguese government, welcomed the FIAF assembly to Lisbon and introduced Secretary of State for Culture Teresa Gouveia and Portuguese filmmaker Manoel de Oliveira.

Mrs. Gouveia, noting that this was FIAF's first general assembly in her country, said this was an historic moment and she wished FIAF success. FIAF's choice of Lisbon was a mark of recognition for work done by the Cinemateca Portuguesa over recent years. She recalled the history of the cinemateque, paying special tribute to Dr. Felix Ribeiro who set up, and for a long time directed its predecessor, the Cinemateca Nacional. She said the Portuguese government had set priorities to save the country's cultural heritage and she promoted more meetings among Portuguese language film archives. She said the art of filmmaking was the most characteristic of and best expressed this century and it depended so much on FIAF and its members' work.

Mr. de Oliveira said he was honored to be able to recognize at this meeting the enormous efforts of cinemateques worldwide to preserve films. There was much public and cultural value in preserving films, many of which have involved great sacrifice by their makers.

Anna Lena Wibom welcomed everyone and thanked the Portuguese government and the Cinemateca for hosting and organizing the meeting.

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

Mrs. Wibom began her report for the Executive Committee (Annex 2) by remembering the deaths of Miroslav Svoboda, a long-time honorary member from the Czech film archive, George Pratt from the George Eastman House in the United States, and Brussels curator Jacques Ledoux, who was FIAF secretary-general for 17 years.

She recognized the presence of two FIAF pioneers, honorary members Einar Lauritzen and Jan de Vaal.

Achievements in the past year included, among many activities held in the framework of FIAF's 50th anniversary, publication of 1988. 50 Years of Film Archives, three exhibitions at the Musee d'Orsay, a film posters exhibit at the Latin American House, an international symposium on early French cinema and developments elsewhere, contributions to a special "Variety" anniversary issue, a touring show and participation in a UNESCO Round Table on a survey of moving images and archives. These all helped give archives' work public exposure.

Collections among members grew by at least 84,000 titles and 73,000 books were added. Screenings of 40,000 films reached more than 7.5 million spectators.

Individually, the Poona archive celebrated its silver jubilee, the Ottawa archive arranged an exhibit titled "Beyond the Printed Word" that drew 750,000 people, Seoul organized activities during the Olympic Games, and the UCLA film archive set up its first festival of preserved films. Regionally, a European grouping of archives was born out of countries belonging to the Common Market.

The Executive Committee, meeting once since the last general assembly, discussed the question of FIAF membership among other topics. FIAF statutes and rules are not easily interpreted and not always efficient, so a working group was established to study the issue.

Wolfgang Klaue finished the evaluation report on the practical results of the UNESCO Recommendation for the Safeguarding and Preservation of Moving Images, and he met with FIAF's non-governmental organization colleagues in March in Brussels in a mutual effort to stress the importance of the audiovisual heritage worldwide and to restore budgets. FIAF members will be asked to help contact national commissions about restoring the UNESCO archival budget.

Looking to the future, the problem of nitrate films is still urgent. Other challenges include adapting new technologies to the work of archives, preserving films in hot and humid climates, how to maintain the archive as a vital contribution to the evolution of film culture, how programming and preservation can be mutually supportive, and how will FIAF relate to the development of new film museums, documentation centers and other related institutions.

She thanked all the commissions for their work and the archives which have supported them, and she invited members to present themselves as candidates for the Executive Committee. She felt confident that the next 50 years would be as important and even more exciting than FIAF's first half century.

**3. CONFIRMATION OF THE STATUS AND VOTING RIGHTS
OF THE MEMBERS PRESENT OR REPRESENTED**

Secretary General Guido Cincotti read out the list of delegates (Members, Observers, Honorary Members and Visitors), asking everyone to identify themselves.

There were 49 voting members and no proxies. He confirmed there was a majority for a quorum.

The members in Brussels, Istanbul, Milano and Tirana sent apologies for not being able to attend.

Of the 28 Observers, 17 were present.

He welcomed honorary members, representatives of the international organizations FIAT and IASA, and the Portuguese language film archives.

4. ADOPTION OF THE AGENDA

The Agenda (Annex 3) was adopted by a unanimous show of hands.

**5. APPROVAL OF THE MINUTES
OF THE PRECEDING GENERAL ASSEMBLY**

The minutes of the previous general assembly in Paris were approved with one change: on page 12, paragraph three, the name R. Magliozzi was to be substituted by P. Williamson.

6. RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANIZATIONS

6.1 Wolfgang Klaue read a message from Carlos Arnaldo of UNESCO (Annex 4) in which Mr. Arnaldo noted that many FIAF officials and members had contributed significantly to the UNESCO program for the development of audiovisual archives, FIAF had led the way in the creation and operation of a special inter-NGO training committee.

The 1980 UNESCO Recommendation and Program for the Safeguarding and Preservation of Moving Images had been diminished each year and needed a strong vibrant profile, Mr. Arnaldo said.

The audiovisual archives program was among some 40 UNESCO programs and received only \$100,000 per biennium. Member states, delegations and national commissions must be made more aware of the work that FIAF, FIAT, IASA, ICA and others were doing.

6.2 Mr. Klaue, in his report on Relations with UNESCO and Other International Organizations (Annex 5), said FIAF had increased cooperation and working contracts with these groups in the past year. FIAF signed two contracts for the Round Table to evaluate the practical results of the UNESCO Recommendation and for two publications, The Moving Image Heritage and Treatment of Film Against Fungus and Bacteria. FIAF member representatives Roger Smither and Harald Brandes and Mr. Klaue went under UNESCO contract to several Arab countries to advise on audiovisual archives development. Christian Dimitriu went to Zaire and Congo. FIAF arranged a bilateral agreement for Olli Alho to prepare a study on establishing an archive in Cyprus.

FIAF sent a letter to UNESCO stressing the importance of film preservation and problems encountered by archives, and wrote

a position paper for the World Communication Report prepared by UNESCO. FIAF suggested two projects for World Decade of Cultural Development: a worldwide celebration in 1995 of the 100th anniversary of the first public film showing, and the establishment of film archives in all countries.

FIAF also would participate in other UNESCO sponsored projects: an archives technicians' meeting with equipment manufacturers in May 1989 in Vienna, and a workshop on film handling and restoration in Bangkok in July. FIAF (via the Technical Coordinating Committee) would contribute to the setting up of an archive in Sudan; to a working group preparing curricula for education and training of audiovisual archivists. Regarding activities with other international NGOs, FIAF hosted in Brussels the year's annual Round Table of such groups involved in audiovisual preservation. The groups included the Federation Internationale des Archives de Television (FIAT), the International Association of Sound Archives (IASA), the International Federation of Library Associations (IFLA), and the International Council of Archives (ICA).

The discussion included joint projects such as examining problems encountered by archives due to inadequate national legislation or international convention, a technical symposium to be held in Ottawa in 1990, and possible publications of an audiovisual archives terms glossary and a worldwide audiovisual archives directory.

Of the many meetings attended by FIAF representatives, Mr. Klaue cited the ICA as being an extraordinary opportunity for contact with 2,000 delegates worldwide. FIAF also took part in the European Year for Cinema and Television and was invited for a first gathering of European film museums in Dusseldorf, West Germany.

7. REPORT OF THE DOCUMENTATION COMMISSION

Commission president Michelle Aubert commented on several points in her written report (Annex 6). The commission was still looking for two new members and would welcome nominations.

A total of 227 copies of the International Directory of Film and Television Documentation Sources had been sold since publication in summer 1988.

All members and observers should complete the questionnaire for the new project: the Union List of Early Silent Film Trade Catalogues. The revised FIAF Classification Scheme for Literature on Film and Television should be published this year. A workshop for PIP indexing was set for June in Montreal and a documentation seminar, particularly for developing countries, was planned for 1990 in Havana. The 1987 volume was to be out at the end of April this year, and the 1988 volume in the fall.

Later Mrs. Aubert commented that the book distribution system mentioned in Mr. Mould's P.I.P. report (Annex 13, section 6) might offer wider dissemination of publications.

Mrs. Aubert opened the floor to comments.

Peter Konlechner suggested that the PIP project be put on computer diskettes. Mrs. Aubert responded that the main work for putting it on microfiche had been done and the use of diskettes would be investigated, mainly finding a standard.

Mrs. Wibom commented that FIAF was always looking for new commission members. She encouraged nominations, and said FIAF tried to relieve the burden on local archives by paying for the staying costs of commissioners during commission working sessions.

7.A. MISCELLANEOUS

During extra time before the break, Mrs. Wibom opened the floor to general comments and announcements.

Jana Vosikovska said the ICA was preparing a 1990 symposium in Ottawa on audiovisual archives, acquisition, control and the use of holdings of film, videotape and audio recordings. She asked for suggestions for speakers, and material. This was not to be confused with the joint technical symposium to be held there May 3-5, 1990.

Mr. Alho announced that the first volume of Filmography of Finnish Cinema was published in early 1989 by the Finnish film archive.

Paulina Fernandez Jurado reported that the Fundacion Cinemateca Argentina would be 40 years old this year, and she asked for proposals for appropriate films for this celebration.

Ray Edmondson said the Australian National Film and Sound Archive was ready to offer FIAF members a 12-part television series, "The Australian Image," produced with Australian Capital Television. The 30-minute very successful programs explore the Australian character as expressed in sound and on screen, and they focus on the work of the archive. They would be available for use only within archives. Anyone interested should contact him.

Juan Jose Mugni announced that the Archivo Nacional de la Imagen in Montevideo had published a history and filmography of Uruguayan cinema.

Mrs. Wibom said the Swedish archive had finished its seventh volume of Swedish Films (1979-1980) and this was available to order.

Michael Friend reported that the next volume of the American Film Institute (AFI) catalogue on feature films, this one covering 1911-1920, was ready and each FIAF member would receive one.

Maria Rita Galvao said the Cinemateca Brasileira was putting together a list of the 20 best films in the 90 years of Brazilian cinema. These would be recorded on video and made available through embassies.

Day 1

Chairman

Second Session

**Wolfgang KLAUE,
Vice-president**

8. REPORT OF THE PRESERVATION COMMISSION

Preservation Commission chairman Henning Schou made comments on the following points in his written report (Annex 7):

1.A.1. - The next paper for the FIAF Preservation Commission Technical Manual was to be sent to the various archives as soon as it was printed. Please communicate any comments or criticisms to the commission. The 70-page paper, a fully detailed overview of preservation procedures entitled "Preservation of Moving Images and Sound," should be inserted into the technical manual.

It will also appear in the upcoming second edition of FIAF Handbook for Film Archives. It will be translated into French, Portuguese and Spanish.

1.A.3. - "Tidiness and Cleanliness in Film Archives" had been translated from German to English and publication for inclusion in the technical manual was expected soon.

1.C. - At its last meeting in June 1988, the commission decided its 34 working programs were overwhelming so it identified the six most important: vinegar syndrome and the effects of environmental factors on the storage life of films, treatment against bacteria and fungi, conservation and preservation of color films, multiple generation printing tests, preservation of film sound tracks, and catalogue of film stocks.

2.1. - The technical survey was extensive but, because of its great interest for archives, members were asked to take time to complete it for the International Survey of Printers.

2.4. - Mr. Schou thanked Frantz Schmitt for the exhibition at the Musee d'Orsay and said Mr. Schmitt had produced a booklet on the exhibition to be sent to all interested members. Please contact the FIAF secretariat.

3. - Technician members of archives who are not Preservation Commission members were strongly encouraged to contribute their expertise to the commission. Two new commission members were Harald Brandes of the Bundesarchiv in Koblenz, West Germany, and Anthony Cook of the National Film Archive in London, England.

5.4 - A number of technical symposia would be conducted in Havana next year. Information would be sent out later.

Mr. Schou encouraged assembly participants to attend the next day's lunch time presentation, which would include an introduction by Mr. Schou to the work of the FIAF Preservation Commission, Harold Brown's evaluations of a printing test by

"Drake of England," and a slide presentation on matting and polishing.

He also noted the great importance of the next Joint Technical Symposium to be held in Ottawa May 3-5. The decomposition of acetate films will be featured, with a review of the current situation, an attempt to identify the causes of the decomposition, discussion of what can be done to stop it, as well as creation of dialogue with film stock manufacturers. Instability of video tape and sound carriers such as the compact disc and lazer disc also will be discussed. Mr. Schou then opened the floor to discussion.

Robert Daudelin asked for more explanation about the "vinegar syndrome." Mr. Schou referred to his paper, "Preservation of Moving Images and Sound," and said that using good products and proper processing and storage should ensure stability. He had not said much earlier because this was a contentious issue and comments must be backed by facts.

David Francis said the theoretical answers he had reported earlier were, he found later, based on minimal analysis by a laboratory. He advised awaiting a report from Anthony Cook's analysis based on archives' holdings.

Mrs. Wibom asked how temperature affected the syndrome. Mr. Schou said temperature must be considered. If humidity was high but temperature low, the problem could be prevented. Every degree cooler was important

Susan Dalton asked if "vinegar syndrome" referred only to triacetate film, and was there any difference found in studies of diacetate and triacetate. Mr. Schou said the term vinegar syndrome came from the smell of acetic acid, and this smell came from either film. The higher the amount of acetate groups on the cellulose, the more stable the product.

Peter Williamson said the generic term "vinegar syndrome" seemed to relate to all types of acetate deterioration. The

questionnaires had focused on triacetate because that was the material that had been used as a preservation medium.

Members desiring the examination of stability of earlier forms of acetate should let the commission know.

Mr. Klaue thanked Mr. Schou and the commission.

**9. FINANCIAL REPORT. APPROVAL OF 1990 BUDGET.
DEVELOPMENT FUND PROPOSAL**

9.A. Treasurer Raymond Borde presented the final accounts for 1988 (Annex 8). He said all members' subscriptions were in for 1987.

For 1988, outcome was similar to estimates, with a surplus of 23,000 Belgian francs (BF) on 5.5 million BF.

Expenditure overshot slightly at 90,628 BF (40 BF= about one U.S. dollar). The Paris congress had been expected to far surpass 600,000 BF but only cost 661,000 BF thanks to a French government contribution of two million French francs. Special publications cost much more because of the Catalogue of Silent Films by the Belgian cinemateque, which was an invaluable work tool for the members.

The draft budget for 1990 (Annex 9) took into account four percent inflation, no increase in subscriptions, no UNESCO contracts, increased executive secretary's salary and a rent renewal raise for the secretariat offices. In addition, Havana would need support for next year's congress, Mr. Borde said. He suggested that FIAF might find new financial resources, such as the sponsorship for the book, Glossary of Filmographic Terms.

Mr. Borde then opened the floor to discussion.

Robert Daudelin offered two options for increased income: 1- graduated subscription increases such as four percent in 1991,

three percent in 1992, two percent in 1993, and one percent in 1994 with special effort given to seeking outside income, perhaps through an ad hoc committee, and 2 - an overhaul of the subscription structure, such as a UNESCO formula based on gross national product (GNP).

Mrs. Wibom commented that the budget decided direction for FIAF's activity. In the future it would not always be easy to organize elegant congresses and offer free publications. She asked the membership to consider whether fees should be charged for congresses and publications.

Ray Edmondson suggested that sponsorship could be directed to the development fund through specific projects.

Mr. Klaue noted two examples of positive results from sponsorship: the German airline Lufthansa had contributed to the current congress in return for FIAF's help in finding film on commercial aviation, and the German publisher Saur had said it could handle FIAF publications. But he warned that some sponsorship links might mean more work for FIAF.

Christian Dimitriu commented that the Swiss franc had lost 10 per cent and the U.S. dollar had dropped 40 per cent in recent years and suggested that FIAF examine in what locations its money was spent. On membership, he said this might depend on what kind of involvement FIAF wanted to see, and that it may want to restructure. Sponsorship in an ad hoc manner would be appropriate but not general sponsorship, he said.

Mr. Borde said most of the expenditure for 1988 and 1989 would be in Europe, but 1990 might differ with the congress being held in Cuba. He also said that sponsorship could entail a certain loss of freedom but this could be decided on a case-by-case basis. Ethical rules would still have to be respected.

Chris Horak suggested that setting up an endowment might produce higher interest income. Mrs. Van der Elst said FIAF funds were kept in bank accounts in which interest could drop in value. There should be a way to have a more active income

policy, but it would not be right to speculate with FIAF funds, she said.

Mr. Horak agreed that risks should not be taken, but said U.S. non-profit groups used endowment facilities that received three percent or four percent higher interest than bank accounts.

Mary Lea Bandy volunteered to be on an ad hoc committee to search for foundations for sponsorship.

Mr. Klaue called a vote by show of hands on the draft 1990 budget, and the draft passed unanimously.

9.B. Mr. Klaue then introduced discussion on a Draft Development Fund (Annex 10) within the budget that would reserve money to help the development of film archives in developing countries.

Maria Rita Galvao commented that this was a good document, but asked which subscriptions were being referred to on page two, line one ("The Development Fund will be used ... for payment of subscriptions over a limited time."). Mr. Klaue said this meant the fund might be used in part for a limited time to cover membership subscriptions of archives that were unable to pay.

Mrs. Wibom said one line of thought behind the establishment of such a fund was that international organizations would be more likely to donate to a special project and a fund was needed for this in the budget.

10. PROJECTS AND PUBLICATIONS UNDERWAY

Mr. Klaue introduced the Projects and Publications Underway (Annex 11).

10.1. - 100th Anniversary

He said the first project, the 100th anniversary of the first public film showings in 1995, provided a prime opportunity for FIAF to draw greater international attention to the preservation of moving image heritage. He invited individual archives to plan activities, and said long-term preparation would enable more to be done. He submitted six ideas for discussion (Annex 12).

Mr. de Pina warned that many archives would be celebrating the world cinema anniversary simultaneously with that of their national cinemas. Mr. Klaue responded that the activities of one did not exclude the other.

Mr. Edmondson said the celebration should be a worldwide event with attention drawn to what has been lost and what can still be saved. It should involve more than one project and the next congress could allot projects.

Mr. de Pina said FIAF should be prepared with documentation and films for the mass media to use.

David Francis suggested that the venue for the 1995 FIAF congress be fixed early with regard for the anniversary.

Joao Benard da Costa in comments on the general assembly's second day suggested on this subject that FIAF survey the membership for a list of 25 or 30 films which all members regarded as the highlights of world cinema. This could be used to ensure preservation of these films and for screenings as part of the centenary of the first public film showings.

Mr. Klaue concluded by stating that the Executive Committee should examine all the proposals to decide their feasibility.

10.2. - Guidelines for the Shipment of Nitrate Films

Mr. Francis said he had a first draft of the guidelines. The document was needed on two levels: as an explanation of a sensible way to handle these films, and as a more detailed

analysis of IATA regulations. The second would take longer to produce because it required such detail.

Susan Dalton said she hoped he would include individual problems encountered in various situations.

Paul Spehr said it would help to include a list of countries to which nitrate films may not be shipped. Mr. Francis said he would prepare a short questionnaire with the help of Henning Schou to obtain information specific to individual countries.

10.3. - International Index to Film and TV Periodicals/PIP

Michael Moulds' report (Annex 13) was distributed. Mrs. Aubert underlined its main points and asked for comments in Mr. Moulds' place, as he was absent.

Referring to section 5, Mrs. Van der Elst and Mr. Daudelin asked for a list of the periodicals that have no indexers. She stressed that the General Assembly was the best place to find more helpers for this project and said this opportunity should not be wasted.

Mrs. Aubert said a list would be available in the future. They were looking for new indexers now. Perhaps for uniformity, they should ask indexers to do the work for their own country's periodicals rather than having it done by volunteers from elsewhere. She hoped that eventual full representation on the Documentation Commission would help establish better links with countries that have not had proper representation or were not fully aware of the advantages of a PIP subscription. Some countries had not taken their full share of the allocation.

Mrs. Wibom expressed satisfaction over the P.I.P.'s progress. She said it was becoming more valuable daily and she hoped to see more subscribers.

10.4. - Bibliography of Catalogues of Old Cinematographic Equipment

Mr. Daudelin reported that no information was received this year, but everything from past years had now been processed. They were now considering how to revitalize the project, perhaps through the Documentation Commission as it would be in a better position to get support from archives.

Mrs. Aubert said the Documentation Commission would consider the project and see if they could help.

10.5. - Handbook for Film Archives

Eileen Bowser in a written report announced the completion of the editing of a revised and expanded version and said that a draft contract with an American publisher was being submitted to the Executive Committee. She and co-editor John Kuiper hoped for a 1990 publication date in English. There were no plans for editions in other languages.

10.6. - Glossary of Laboratory Terms

Paul Spehr said he was sorry to report that computer problems and loss of personnel had set the project back to where it was a year earlier. He hoped progress would be made this year.

10.7. - FIAF Bulletin

Mr. Daudelin reported that the Bulletin urgently needed one or two more people, preferably from outside North America, on the editorial board.

Also, the Executive Committee had found that perhaps the confidential nature of the Bulletin was not warranted.

The restrictions concern mainly Executive Committee reports drawn up twice a year. If these reports could be sent to the membership outside of the Bulletin, then readership could be broadened and such items as the advertising of filmographies could then be attracted.

Frantz Schmitt agreed that a confidential nature would not be attractive to potential advertisers.

Mr. Spehr noted that other groups outside of FIAF look to us for professional information and would value sharing FIAF's experience through the Bulletin. The Bulletin would not have to change its presentation to a slick format.

Mr. Horak said that if FIAF could make itself more public without much extra cost, the benefit would be much greater. Opening up the Bulletin would help.

Mr. Klaue said the congress did not need to vote on the confidentiality issue. The Executive Committee could handle such a decision.

10.8. - Proceedings of the 1984 Historical Symposium in Vienna

Walter Fritz said that a publication now called Films: 1895-1914 in Central Europe had been finished in German and English, together totaling about 150 pages. Saur may publish it, hopefully in the next year.

10.9. - Proceedings for the 1986 Film Restoration Symposium

Mr. Edmonson corrected an inaccuracy in the report on the publication of these proceedings (Annex 14). He said FIAF had contributed some money and that this endorsement would help his archives in negotiating with potential sponsors.

The report said an editorial assistant had been hired to arrange, assemble, translate and edit the papers and forum discussions, and publication target was set for the end of 1989.

10.10 - Bibliography of FIAF Members' Publications

Jana Vosikovska thanked members for sending the information from their work. She added that she could not guarantee

publication herself as she only did the editing, but it would then be published by the FIAF Secretariat.

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

Mr. Klaue announced that Volume 8 (Portugal and Spain) would be given out at this congress. Volume 9 (Hungary) would be distributed at the Havana congress, and work on the volumes on the United States, China and Latin America should be finished by 1995. All archives were invited to continue cooperation. A written report by Dr. Krautz had been distributed (Annex 15).

10.12. - 1988 Paris Symposium on French Silent Cinema

Mr. Borde reported that the publication of these proceedings had come off the press a week earlier and all members and affiliates would soon receive it. The president congratulated Mr. Borde for the prompt publication of the work of that very interesting symposium.

10.13. - Treasures from the Film Archives

Ron Magliozzi said this project, a catalog of short silent fiction films held by FIAF archives, had now been published by Scarecrow Press and sent to all FIAF affiliates. He gave credit to Roger Holman and the late George Pratt, and all the participating archives, and said he welcomed comments on it, as it should be regarded as work-in-progress. He encouraged more archives to participate in a future edition of this long awaited catalog.

11. REPORT OF THE CATALOGUING COMMISSION

Cataloguing Commission chairman Harriet Harrison mentioned some of the points in the commission's report (Annex 16):

11.1. - Archives that have not received Roger Smither's paper, "Evaluating Cataloguing Systems: A Guide for Film Archivists," should request one from the secretariat. The document was prepared quickly, as many archives had requested it, and would be updated and an extensive bibliography added, but it should not be considered just a draft.

Regarding questions about why it does not recommend specific hardware and software, she referred readers to its introduction. Archives wishing to translate it, should apply to the Executive Committee.

11.2. - The Glossary of Filmographic Terms revised edition now including seven more languages (Bulgarian, Czech, Dutch, Hungarian, Italian, Portuguese and Swedish) was ready for publication, and plans for the first supplement with even more languages were in their initial stages.

11.3. - Guidelines for Recording Technical Data should be out by the end of the year.

11.4. - FIAF Cataloguing Rules was nearly ready, after nine years' preparation. Some suggestions were received after the secretariat had announced that the review draft was ready, but more responses were desired as soon as possible. An index would be included in the final draft, which was expected before the end of the year.

11.5. - Mrs. Harrison said Mrs. Van der Elst had reported some 10,000 titles from 25 members on the data base for the Union

List of Sound Films from the Nitrate Era. Those who contributed partial submissions should not forget to finish, and others were still welcome to begin by writing the secretariat. Information in computer form may be sent on printouts.

11.6. - Additional information for the Genre Study may still be sent to Dorothea Gebaue or Gunter Schulz.

11.7. - Cooperation was needed for the Early Production Company Names and Logos. The first set of information, to be put in loose-leaf form for later editions, was made available at the congress (Annex 17). Contributions could be made to Vladimir Opela.

11.8. - Rolf Lindfors had received responses from about half the membership for the 1985 lists and draft updates for the revised Bibliography of National Filmographies. The rest were still awaited, and new publications expected up to 1990 could still be added by those who had already responded. Publication of this version was targeted for next year.

Mrs. Harrison added that symposia were planned for April this year in Lisbon on "Cataloguing and Filmographic Research: Tracing the Past" and for next year in Havana on essential archival functions and techniques.

She opened the floor to comments.

Mrs. Van der Elst said Mr. Smither's guide for film archivists, "Evaluating Computer Cataloguing Systems," had been sent to all members and to please check before asking for another copy as this already had to be re-printed.

Mr. de Pina said the Portuguese Cinemateca had published a national filmography of works produced between 1976 and 1988, and he offered to show it to the congress as an example for the Bibliography of National Filmographies.

Mr. Klaue then thanked the commission.

12. FUTURE CONGRESSES

12.1. HAVANA

Hector Garcia Mesa thanked FIAF officers and members for their support for the 1990 Havana congress and for helping to organize the symposia. He referred to his report (Annex 18). The April 19-24 congress would give two days for the general assembly, three days for the symposia and one day for excursions. The general assembly would meet in the Havana International Conference Center (ICC), and the preservation, cataloguing and documentation commissions would meet in the Cuban Film Institute.

He recommended that participants stay in a period hotel from the 1930's, the Hotel Nacional de Cuba, and said discussions were underway for reduced air fare and for charter flights from Europe, North America and Latin America. In addition, financial help might come from UNESCO.

The symposia would include "Film Archiving in Developing Countries" (two days) and "The Latin American Film of the '30s, '40s, and '50s" (one day). He went on describing the contents of the symposia. Members were to receive more complete details later.

Mr. Klaue asked for comments.

Mrs. Wibom reminded the assembly that this would be FIAF's first congress in the Caribbean area. She added that it would be a failure if the people concerned with preservation in hot and humid climates were unable to attend. Perhaps this would be where the development fund would help. She urged everyone to help think of solutions for such financial problems.

Peter Konlechner asked for more details of the air transport arrangements. Mr. Garcia Mesa said he hoped to have details shortly.

Mr. Klaue congratulated Mr. Garcia Mesa for his preparations.

12.2. - DECISION ON VENUE FOR 1991 AND 1992

Mr. Klaue reminded the membership that FIAF had agreed to hold its 1991 congress in Poona, India, depending on P.K. Nair obtaining permission from the authorities.

In the interim, however, the Executive Committee had approached the FIAF member archives from Athens about hosting the 1991 congress if plans for Poona could not go ahead.

Mr. Nair did report approval at the Executive Committee meeting earlier in Lisbon, but the official invitation from Athens already had been made. Mr. Nair said Poona could host the 1992 congress instead.

Mr. Klaue invited Theodoros Adamopoulos to introduce the proposal to hold the 1991 congress in Athens, which he did (Annex 19), then Mr. Klaue asked for comments.

Mrs. Wibom said the symposia suggestions, "FIAF Archives' Policy Towards Independent Cinema," "Video and Film Archives," and "Time and the Time," were good subjects, and Mr. Konlechner added that he had met there with the European Community and it was an excellent location.

Mr. Klaue asked for a show of hands, and the proposal passed with unanimous support.

Mr. Nair then proposed that Poona be chosen as the site for the 1992 congress, noting that this would be the first FIAF congress in Asia. He described Poona as not as large as Bombay but not a small town either and said it would be inexpensive. The symposia would probably focus further on preservation in hot and humid climates with particular emphasis on training, and on India cinema as related to religion or mythology.

Mr. Klaue asked for another show of hands, and the proposal passed unanimously.

Day 2

Chairman

Third Session

Eva ORBANZ,

Vice-president

Eva Orbanz opened the session, saying the Executive Committee during the last year had accepted five new observers: the National Archives of Zimbabwe, the Steven Spielberg Jewish Film Archive in Jerusalem, the Cineteca del Comune di Bologna, the film department of the Irish Film Institute in Dublin, and the audio-visual branch of the U.S. National Archives in Washington. Under discussion for admission was the Filmoteca de Lima.

13. REPORT OF THE WORKING GROUP ON MEMBERSHIP POLICIES

She said the membership working group had met twice during the past year in Brussels and Montreal. It was too early to present a paper, but chairman David Francis would outline all the points that had been discussed. Besides Mr. Francis, the

members of the group are Christian Dimitriu, Ib Monty, Wolfgang Klaue, Bob Rosen, Mrs. Orbanz and Brigitte Van der Elst.

Mr. Francis said the original concern was that FIAF was not always confident when considering the large number of organizations knocking at our door who were potentially eligible to become members or observers, because it was felt the whole film scene was changing. He cited the rise of film museums as an example. They are also concerned with preservation.

Also there was a whole group of other meetings on the subject of preservation taking place among other related or regional organizations. How should FIAF relate with these organizations?

The group felt that FIAF must reaffirm preservation as the central issue of its work, but also have a relationship with some of the other organizations. They are doing important work in the same field as us. He said this was such an important issue that the whole membership, and possibly even new applicants, should be involved in it.

New categories had been evoked: members, candidate members and associates (archives or institutions which work in related fields). Future congresses might be structured with special meetings to allow for associates. One or two members of the Executive Committee might liaise with specialist groups and candidate members and speak for them in Executive Commission meetings.

The reconfirmation process also must be geared to eventually help members to overcome their problems and operate as an archive in the best way.

Preservation must be quantified and defined. He referred to Mr. Schou's comments on the previous day defining passive preservation as storing or looking after the material well and active preservation as the technical examination, rejuvenation,

restoration, duplication and quality control over the product. Any quantification would have to be applied to current as well as candidate members. Existing members had the same responsibility to improve their situation.

A controversial area discussed was access to viewing copies made from restored films. The only way to get support for preservation was to show its results. In the past, FIAF has said the most important privilege of a member was to be able to exchange preservation material, but now it was to have access to viewing copies.

This was not to discourage exchanges. There should be responsibility for one member to assist another in safeguarding their national production. But viewing copies were the only way to get public opinion to realize that film restoration was expensive.

Another topic discussed was possible changes in subscription rates, including one for candidate members and one for associates. Mr. Francis described his comments as only an introduction and said he welcomed comments.

Bob Rosen noted that FIAF had a growing membership. It should consider how to expand without becoming diffuse, and how to still respond to individual demands among an array of needs. Susan Dalton said it might be instructive for FIAF to watch the Film and Television Archives Advisory Commission in the United States. It was started 20 years ago with the intent of being unstructured, and was now so large that it had to become more formal and structured, such as with subgroups meeting separately.

Ray Edmondson asked how would FIAF relate to groups like the IASA and FIAT in the future. It would be horrifying to think of FIAF congresses in 30 years having 200 members. They would never get to know each other.

Peter Konlechner, noting that his comments were based on observations during 25 years of membership in FIAF, warned against FIAF interfering in the work of its members with membership classifications. Past liberal members had allowed the growth seen so far. The main aim should be to support members' work, not necessarily preservation if films were not worth it. FIAF should not narrow its possibilities.

Mrs. Wibom said this question had been around for years. FIAF was started by four archives that mainly wanted to exchange prints for screenings, and then awareness grew that there would be nothing to show without restoration and preservation. Members now must take responsibility for their own national collections.

She said some developing countries' archives may hold more television than film and may not look at all like those of developed nations. If these were kept out, they would have to form their own groups. Resources and expertise for archiving were small, so archivists must unite forces. The hope was to preserve the moving image on whatever carrier it happened to be.

Also, a way must be found to give access to the many groups that want archivist work. She would be delighted to see FIAF's membership grow, but membership must be restructured. Members have diverse interests, but a common goal of preservation and FIAF must gear to that.

Mark Strotchkov, noting that his Moscow archive had been a member for 30 years, also said all positive aspects such as viewing prints should be preserved. He suggested that members send letters with their comments to the Executive Committee for discussion at the next congress.

Regarding film museums, he said one had opened in Moscow and was using films from his archive. He wondered if the archive should charge fees, and asked that perhaps FIAF could study its relations with film museums. On the public film showing

centenary, he surmised that all archives would celebrate with their own materials but added that FIAF also should make suggestions because everyone would need help from their colleagues.

Mrs. Orbanz recommended that the membership group write a position paper to be sent to members and observers for comments, and that the Havana congress include a special session on the topic.

14. OPEN FORUM

Mrs. Orbanz introduced the Open Forum and various speakers.

FIAT - Gil Rodrigues, FIAT representative, said he was gratified with the cooperation between his group and FIAF. He thanked FIAF for his invitation and the Portuguese Cinemateca for hosting the event. He welcomed the Portuguese language groups. For the 100th anniversary, he said perhaps it would be possible to produce and show on television video programs representing the main works in the archives' collections and use the income from this to help launch the development fund.

K.G. Saur - Wolfgang Klaue reported on a visit he and Mrs. Orbanz made to Saur, an international publisher based in Munich, New York, London and Paris. It has published the Directory of Cinematographers, Costume and Set Designers for eight years, and it specializes in dictionaries, handbooks on archive science, librarianship and documentation.

Saur had agreed verbally to consider publishing more FIAF documents as well as work by individual archives. Members should contact Mr. Klaue or Mrs. Orbanz if they had work to be published. It was suggested that FIAF would pay nothing and would receive 75-100 copies free for members.

FIAF would not make any large profit from this deal but would not lose money as had happened in the past. Discussions with the publisher would be pursued this year and Mr. Klaue would report on their results next year.

Fifth Centenary - Hector Garcia Mesa informed members that works concerning the exchange of culture in the Hispanic world, past, present or future, could be published by a Madrid group involved in the fifth centenary of the 1492 discovery of America. His archives had printed a dictionary of Cuban filmmakers. Contact him or the Filmoteca Espanola for information.

Future Congresses - J. Jose Mugni spoke on an earlier proposal for both films archives in Montevideo to organize the 1993 congress. The year 1993 would be the 50th anniversary of the Archivo de la Imagen there and the 40th anniversary of the Cinemateca Uruguaya. This would be FIAF's first congress in South America. He would give more details next year. Mrs. Orbanz said the Executive Committee would consider the proposal.

Mr. Klaue said Berlin should be considered for the venue for the 1995 congress. One of the first public film showings took place there in 1895, he said.

Foundation for the New Latin American Cinema - Cosmee Alves-Netto reported two film archive projects being carried out by the Foundation: (1) a preservation center for Latin American films, in Sao Paulo, and (2) research into the history of films and cinema in the region led by Cinemateca de Cuba. Ulisses Estrella asked for cooperation from FIAF members from outside Latin America in recovering and restoring films from that region. He noted in particular that Ecuadorian films from the early part of the century were made by other

countries, especially Italy, Britain, Switzerland and the United States. Mrs. Orbanz congratulated the representatives of the F.N.C.L.A. and assured them that FIAF would help whenever possible.

Maria Rita Galvao asked for FIAF assistance in reviewing a plan for restoration laboratories in Sao Paulo.

Ivan Trujillo, new director of Filmoteca de la UNAM, offered to share the use of his laboratory at the archive with other archives in the region and proposed the collaboration of Francisco Gaytan, its head technician, to the Preservation Commission.

Portuguese Language Film Archives - Mr. de Pina reported on the first meeting of Portuguese language cinemateques which had preceded this congress. Representatives from Rio de Janeiro, Sao Paulo, S. Tome, Angola, Cape Verde, Guinea Bissau and Mozambique exchanged points of view, past experience and needs in preservation.

Discussions included turning to international groups to retrieve films made when the African countries were colonies. Also, stock assessment, distribution of classic works, documentation and associate cultural centers figured in the talks. They would be grateful to FIAF for some help through the development fund, he said, but mostly for mutual collaboration.

Fund-raising - Ray Edmondson shared some of his Australian archive experiences in fund raising. To supplement government funds, the archive seeks corporate sponsorship and develops some commercial activities. They release the films they own on video. There are limits, he said, as dictated by the point at which commercial activities may conflict with the non-commercial nature of the archive.

Bob Rosen said this was a difficult question. Some archives were facing immediate costs to save films but were not receiving adequate funding. At the same time they did not want to be viewed as commercial operations or as competitors to the film production industry. The issue should not be ignored but development guidelines were needed.

Paulina Fernandez-Jurado commented that the Argentine film archive had been operating for 34 years on funds self-generated through showings, exhibitions and some grants. For expansion, they must now get outside support, so they produced a compilation film on Tango in film sponsored by a foundation, and an international bank helped finance another film on Argentine film history. The work was done by cinemateque members free of charge. A great deal of time and energy was needed as well as personnel able to convince organizations to become sponsors. However, sponsors had not encroached on the archive's liberty.

Jonathan Dennis said the New Zealand archive was funded in parts by the government, lottery sales, Television New Zealand, and by the country's film industry. The film industry's contribution enabled it to share in preservation and helped the archive to be seen as part of the film industry.

David Francis said archives must look at their relationship with television when considering fund-raising. He expressed annoyance that the only one benefitting when archives lent items to television was the copyright owner. Perhaps FIAF should discuss the question of a preservation levy for providing materials to television.

Mr. Edmondson said his archive charged an access fee and asked for some type of credit. Television was exploiting a resource

paid for by the taxpayer, and it was proper that television should contribute something back. Perhaps this question could be pursued formally in the next year by asking for members' input.

Peter Konlechner asked that the Executive Committee examine the issue and establish an archive fee. Also he suggested that FIAF have a model contract for television to borrow materials only for certain periods and anything else to be renegotiated notwithstanding the copyright situation. He wondered how other archives were handling the problem of television keeping archive films which had gone out of copyright.

Olli Alho reported that the Finnish archive had an elaborate system of fees, not for profit but to prevent exploitation. They recently initiated a fee of \$1,000 per film. Only students and individuals with serious research were exempt. It would be interesting to have information on fees charged by members. Mr. Alho also mentioned a problem in which Finnish distribution companies had received rights from original owners of films that were in the Finnish archive. These sometimes involved valuable classic works.

P.K. Nair said the Indian archive had found itself giving much time and service to television and film industries, national and international, especially since last year was the 75th anniversary of Indian cinema. The archive charges 20 percent of the total cost of the material, but is considering an increase. Input from FIAF would help determine how much of an increase to make, he said. Archives should have an understanding at the FIAF level as to what to charge. Mrs. Orbanz said the Executive Commission might take this on.

Mrs. Aubert asked if FIAF could gather annual statistics of all works supplied to television, to copyright owners, and to filmmakers, and extracts of films or materials supplied to television.

Mrs. Orbanz said perhaps this could be a project for the Documentation Commission. Mrs. Aubert responded that it could be included simply with annual statistics required of each member. Mrs. Van der Elst said this was a good idea but to keep in mind that only about half the members were sending in their statistics.

Film and Television Archives Advisory Committee - Susan Dalton announced that the Film and Television Archives Advisory Committee in the United States would hold its annual meeting in Miami for five days from October 31.

A workshop on computer cataloguing would be held on the last day. Sessions on film cleaning, color film history, new techniques in video tape preservation, and resources in the U.S. for study of Hispanic cultures and films would be held. FIAF members from the U.S. also would meet. but anyone else was welcome.

No translations would be provided. Further information may be obtained from the National Center for Film and Video Preservation.

Nicaragua - Rafael Vargas reported that after three years' work, and thanks to the help of the Swedish organization Folkesbio and the Swedish archive, the Cinemateca Nicaragua was now able to restore its premises and screening room. They would then need further training for their staff, he said, and better equipment. Considering the poor economic situation of his country, he wondered whether they could make an appeal to the Development Fund of FIAF.

Film Theater Disappearances - Mrs. Wibom reported that the Swedish archive and the Museum of Architecture in Stockholm had begun to document some 600 film centers in the country out of concern for disappearing old theaters. They made an exhibition of 15 of the centers documented, and discovered that the oldest in continuous operation had been open since 1906. They hoped to get an official ruling not to change or destroy some of the sites. A catalogue would be sent to all members.

Joao Luis Vieira later commented that Brazil had suffered severe film theater losses. Half of the 1,300 cinemas counted in 1975 were now gone. The Brazilian archive had a project underway on the history of Brazilian cinema from the point of view of "exhibition."

Raymond Rohauer Collection - Paul Spehr announced that the U.S. Library of Congress had received on deposit the American nitrate films from the Raymond Rohauer collection. He did not know how far the institution would go in acquiring parts of the collection still abroad.

The general condition of this collection was one of the worst seen by the staff.

Also the library was involved in a project with funding by David Packard to provide a series of the Complete Works of Frank Capra for the opening of a restored theater. The Library has 30 of the films. Anyone with nitrate prints of Capra films should contact the Library. The original prints are in danger of being lost but this project would lead to their being preserved.

U.S. Film Preservation Act - Mr. Spehr also reported that the U.S. congress had passed the national Film Preservation Act last year. The board to oversee the act was made up of

representatives of some of the most powerful organizations in film education. It was placed within the Library of Congress. The board was already in a three-year process of designating 25 films per year as "national treasures." In defining American films, foreign-made films or films shot abroad that had a substantial influence on the U.S. film industry would be accepted. FIAF members were welcome to recommend titles to the Library of Congress.

Soviet Films - Mark Strotchkov announced that the Moscow archive had resurrected dozens of films that had been shelved in recent decades due to political reasons. None had been destroyed, and now prints of any film made after the Russian revolution were available to FIAF members.

Mrs. Orbanz closed the session by reminding members to use the Bulletin for additional comments.

Day 2**Fourth Session
(for members only)****Chairman****Luis de PINA**

Mr. de Pina opened the session by checking that only members were present. He then took a roll-call to establish the number of voting members present, which came to 40.

15. MEMBERSHIP QUESTIONS

The Secretary-General formally reported the admission during the last year of six new Observers:

Harare - National Archives of Zimbabwe/Audiovisual Department

Jerusalem - Steven Spielberg Jewish Film Archive

Bologna (Italy) - Cineteca del Comune di Bologna

Dublin - The Irish Film Institute/Archive Section

Lima (Peru) - Filmoteca de Lima

Washington - National Archives/Motion Picture, Sound and Video Branch

Confirmation of Members:

During the year, the Executive Committee had proceeded to the five-yearly reconfirmation of the Members in the following locations:

Bois d'Arcy, London (NFA), New York, Copenhagen, Mexico (Cineteca Nacional) and Mexico (UNAM), Rochester, Athens, Brussels, Koblenz, Prague, Stockholm, Sao Paulo and Warszawa.

16. DISCHARGE OF THE ADMINISTRATION OF THE OUTGOING EXECUTIVE COMMITTEE

The Secretary-General reported that the work of the outgoing Executive Committee had been completed and asked for a formal discharge. This was given by a unanimous vote.

17. ELECTION OF THE NEW EXECUTIVE COMMITTEE

Mr. de Pina started by reading in the Statutes what were the duties of the new officers to be elected.

Before each ballot, he asked the General Assembly for the last time if there were any changes in the proposed lists of candidates.

17.1 Voting for President

Votes were cast for the five candidates as follows:

Robert Daudelin	27
Anna-Lena Wibom	14
Luis de Pina	2
V.F. Blotkamp	2
Fred Junck	2
P.K. Nair	2

Mr. Daudelin was formally declared the new President.

17.2 Voting for Secretary-General

At this point, Mr. Cincotti proposed the additional candidature of Eva Orbanz, which she accepted.

Votes were cast for the seven candidates as follows:

Eva Orbanz			28
Luis de Pina			7
Anna-Lena Wibom			7
V.F. Blotkamp			2
Christian Dimitriu			1
Fred Junck			1
P.K. Nair			1
Abstention	1	Not Valid	1

At this point, it was recalled that, following Rule 36 of the Statutes and Rules, "All decisions shall be taken by an absolute majority (51%) of votes cast except where the Statutes and Rules require a majority of two-thirds of the Members present or represented, namely ... (five exceptional cases)."

This meant that to be elected on the Executive Committee, any candidate should obtain at least 25 votes from this Assembly.

Mr. Cincotti put forward a motion that, in order to accelerate procedures and as it had always been practiced in previous elections, one should elect the other members of the Executive Committee on a simple majority.

Mr. Horak and Mr. de Pina having objected that the Assembly could not change the Statutes and Rules in the middle of an ongoing procedure, Mr. Cincotti withdrew his motion and voting resumed under the prescribed ruling.

17.3 Voting for Treasurer

This vote had to be cast in two rounds and after three candidates had withdrawn their names from the list before a candidate emerged with an absolute majority.

The elected Treasurer was Raymond Borde with 28 votes, followed by Luis de Pina with 21 votes.

17.4 Voting for Remaining Members of the Executive Committee

Before the start of the voting, Mr. Daudelin re-proposed the motion put forward by Mr. Cincotti, underlining that this would not be a modification of Statutes but rather a temporary modification of a Rule of procedure. The motion was put of a vote by show of hands and carried by a majority of 47 votes. Mrs. Wibom and Mr. Francis explained that they had opposed the motion because of Rule 110, which states that modification of Rules cannot be undertaken during the course of a General Assembly. Proposals to this effect should have been sent to the Members at least one month prior to the General Assembly. Mr. Cincotti agreed they were right in theory but recalled the case of previous elections. He also referred to the Appendix of the Rules entitled "Meeting and voting procedures at FIAF meetings," and suggested that this facility be used in the current election without calling it a "modification" of Rules. Rule 36 might eventually be modified with due formality at a later General Assembly if the members so wished. Mr. Daudelin also insisted that he did not want to infringe on the Rules but only, without being anti-democratic, to take advantage of the sovereignty of the General Assembly to palliate a flaw in the Rules which had made everyone lose a great deal of time.

Voting then proceeded as agreed, with the following results:

Wolfgang Klaue	42
David Francis	36
Luis de Pina	34
Eileen Bowser	33
Maria Rita Galvao	33
Hector Garcia Mesa	32
Anna-Lena Wibom	30
Robert Rosen	25
Mark Strotchkov	21
Christian Dimitriu	21
Jonathan Dennis	19
V. Opela	18
Paul Spehr	18
P. Konlechner	15
P.K. Nair	15
V.F. Blotkamp	11
Jana Vosikovska	10
Fred Junck	8
Nicole Schmitt	7
Maria Komninos	4
Arne Pedersen	2

In the final vote to resolve the tie for the last position, votes were cast as follows:

Christian Dimitriu	26
Mark Strotchkov	23

Mr. Dimitriu was therefore declared a member of the committee.

18. CLOSURE OF THE GENERAL ASSEMBLY

Having thanked the interpreters and the technical staff for their help during this meeting, Mr. de Pina gave the floor to the outgoing President, Mrs. Wibom. She praised the organizers and said she hoped for a fruitful collaboration with the newly elected Executive Committee.

The new President, Mr. Daudelin, then addressed the Assembly and thanked them for their confidence. He also expressed his gratitude to Mrs. Wibom and Mr. Cincotti for their four years of excellent leadership during a period which Mr. Daudelin considered a turning point for the Federation.

He felt continuity was ensured in the Executive Committee but reminded everyone that FIAF was not only made of the Executive Committee. Its backbone was the "membership" and he hoped they would feel that way too.

Taking the late Jacques Ledoux as an example, Mr. Daudelin wished all the members to be inspired by the same love of cinema, especially in view of 1995, the centenary.

Mr. de Pina then closed the meeting.

APPENDIX 1

APPENDIX 1

Country	Agency	Address
Algeria	Algerian Television	100 Boulevard de la Liberté, Algiers
Argentina	Televisión Pública	Av. Corrientes 1250, Buenos Aires
Australia	ABC Television	100 Victoria Road, Sydney
Austria	ORF	Postgasse 1, Vienna
Brazil	TV Pioneira	Av. Paulista 1500, São Paulo
Canada	Canadian Broadcasting Corp.	100 King Street West, Toronto
Chile	Televisión Nacional de Chile	Av. Libertador 100, Santiago
China	China Central Television	100 East Chang'an Avenue, Beijing
France	RTF	100 Avenue de la Libération, Paris
Germany	ARD	Postfach 10 15 50, Cologne
Greece	ERT	100 Athina Street, Athens
India	All India Radio	100 Park Road, New Delhi
Italy	RAI	Via Po 12, Rome
Japan	Nippon Television	1-1-1, Nishi-Shinjuku, Tokyo
South Korea	KBS	100 Sejong-daero, Seoul
Spain	RTVE	Plaza de España 1, Madrid
Sweden	Sveriges Radio	100 Drottninggatan, Stockholm
Switzerland	SRG	Postfach 20, Bern
Taiwan	Radio Free Asia	100 East Wacker Drive, Chicago
Thailand	Bangkok Television	100 Silom Road, Bangkok
USSR	Central Television	100 Gorky Street, Moscow
USA	NBC	485 Madison Avenue, New York
West Germany	ARD	Postfach 10 15 50, Cologne
Yugoslavia	RTB	100 Bulevar Oslovačkih Bližnjih, Belgrade

DELEGATES TO FIAF 44TH GENERAL ASSEMBLY

Key: - Voting delegates are underlined

Members

Amsterdam	Nederlands Filmmuseum	<u>Blotkamp-de Roos, V.F.</u>
Amsterdam		de Kuyper, Eric
Athinaí	Tainothiki tis Ellados	<u>Adamopoulos, Theodoros</u>
Beijing	China Film Archive	<u>Chen Jinglian</u>
Beijing		Bai Zuomin
Beijing		Zhan Guirong, Mrs.
Beograd	Jugoslovenska Kinoteka	<u>Bogdanovic, Zivislav</u>
Berlin(E)	Staatliches Filmarchiv der DDR	<u>Klaue, Wolfgang</u>
Berlin(E)		Schulz, Günter
Berlin(E)		Krautz, Alfred
Berlin(E)		Rahm, Eva
Berlin(W)	Stiftung Deutsches Kinemathek	<u>Orbanz, Eva</u>
Berlin(W)		Prinzler, Helmut
Bois d'Arcy	Service des Archives du Film	<u>Schmitt, Frantz</u>
Budapest	Magyar Filmintezet	<u>Varga, Janos</u>
Buenos Aires	Fundacion Cinemateca Argentina	<u>Fernandez Jurado, Paulina</u>
Canberra	Nat. Film and Sound Archive	<u>Edmonson, Ray</u>
Canberra		Schou, Henning
Frankfurt	Deutsches Inst. für Filmkunde	<u>Spiess, Eberhard</u>
Frankfurt	D.I.F. Wiesbaden	Gebauer, Dorothea
Habana	Cinemateca de Cuba	<u>Garcia Mesa, Hector</u>
Helsinki	Suomen Elokuva Arkisto	<u>Alho, Olli</u>
Helsinki		Alanen, Antti
Helsinki		Saarivno, Juhani
Jerusalem	Archion Israel Leseratin	<u>van Leer, Lia</u>
Kobenhavn	Det Danske Filmmuseum	<u>Monty, Ib</u>
Kobenhavn		Nissen, Dan
Koblenz	Bundesarchiv/Filmarchiv	<u>Regel, Helmut</u>
Lausanne	Cinémathèque Suisse	<u>Dimitriu, Christian</u>
Lisboa	Cinemateca Portuguesa	<u>de Pina, Luis</u>
Lisboa		Costa, José Manuel
Lisboa		Benard da Costa, João
London	National Film Archive	<u>Francis, David</u>
London		Aubert, Michelle
London	Imperial War Museum/Film Dept	<u>Fleming, Anne</u>
London		Smither, Roger
Los Angeles	U.C.L.A. Film and TV Archive	<u>Rosen, Robert</u>
Los Angeles		Gilmore, Geoffrey
Los Angeles	Nat. Center Film & Video Pres.	<u>Friend, Michael</u>
Los Angeles	NCFVP / Washington	Dalton, Susan E.
Los Angeles	NCFVP / Washington	Taylor Haizlip, Shirley
Luxembourg	Cinémathèque Mun. de Luxembourg	<u>Junck, Fred</u>
Madrid	Filmoteca Española	<u>Prado, Jose Maria</u>
Madrid		Gautier, Catherine
Mexico	Cineteca Nacional	<u>Palacios, Hector</u>
Mexico	Filmoteca de la UNAM	<u>Trujillo Bollos, I.</u>

Montevideo	Cinematca Uruguaya	<u>Ferrari, Cristina</u>
Montréal	La Cinémathèque Québécoise	<u>Daudelin, Robert</u>
Montréal		Beauclair, René
Moskva	Gosfilmofond	<u>Strotchkov, Mark</u>
Moskva		Dimitriev, Vladimir
Moskva		Homutov, Sergey
New York	Dept. of Film, Museum of Modern Art	<u>Bandy, Mary Lea</u>
New York		Gartenberg, Jon
New York		Magliozzi, Ronald
New York		Williamson, Peter
Oslo	Norsk Filminstitut	<u>Pedersen, Arne</u>
Oslo		Westerlund, Bosse
Oslo		Billing, Kell
Oslo		Johansen, Ted
Ottawa	Moving Images & Sound Archives	<u>Vosikovska, Jana</u>
Poona	National Film Archive of India	<u>Nair, P.K.</u>
Praha	Ceskoslovensky Filmovy Ustav	Stefan, Hvezdoslav
Praha		<u>Opela, Vladimir</u>
Pyongyang	Nat. Film Archive of D.P.R.K.	<u>Pak Sun Tae</u>
Pyong Yang		Kim Yong Sok
Pyong Yang		Guyong, Kim
Rio de Janeiro	Cinematca, Museu de Arte Moderna	<u>Vieira, Joao Luiz</u>
Rio de Janeiro		Alves Netto, Cosme
Rochester	Film Dept./Int.Museum of Photograpy	<u>Horak, Jan-Christopher</u>
Rochester		Cherchi Usai, Paolo
Roma	Cineteca Nazionale	<u>Cincotti, Guido</u>
São Paulo	Cinematca Brasileira	<u>Galvão, Maria Rita</u>
São Paulo		de Souza, Carlos Roberto
Seoul	Korean Film Archive	<u>Lee, Hyung-pyo</u>
Seoul		Chung, Young-Myun
Sofia	Bulgarska Nacionalna Filmoteka	<u>Shoulev, Ivan</u>
Stockholm	Cinematket / Svenska Filminstitutet	<u>Wibom, Anna Lena</u>
Stockholm		Lindfors, Rolf
Stockholm		Almer, Gunnar
Torino	Museo Nazionale del Cinema	<u>Carluccio Rosa</u>
Torino		Turigliatto, Roberto
Toulouse	Cinémathèque de Toulouse	<u>Borde, Raymond</u>
Toulouse		Borde, Colette
Toulouse		Gorce, Jean-Paul
Warszawa	Filmoteka Narodowa	<u>Piatek, Waldemar</u>
Warszawa		Pacewicz, Tadeusz
Washington	Library of Congress	<u>Spehr, Paul C.</u>
Washington		Saudek, Robert
Washington		Harrison, Harriet
Wellington	New Zealand Film Archive	<u>Dennis, Jonathan</u>
Wien	Oesterreichisches Filmarchiv	<u>Fritz, Dr Walter</u>
Wien	Oesterreichisches Filmmuseum	<u>Konlechner, Peter</u>

Observers

Alger	Cinémathèque Algérienne	Kareche, Boudjemaa
Bangkok	National Film Archive	Jarernporn, Penpan
Bogotá	Cinemateca Distrital	Jimenez, Augusto F.
Bologna	Cineteca Comunale	Niccoli, Flavio
Bologna		Farinelli, Gian Luca
Frankfurt		Boarini, Vittorio
Hanoi	Deutsches Filmmuseum	Berger, Jürgen
Jerusalem	Archives du Film du Vietnam	Trinh Mai Diem
Lima	St. Spielberg Jewish Film Archive	Koolik, Marilyn
Luanda	Filmoteca de Lima	Leon Frias, Isaac
Luanda	Cinemateca Nacional de Angola	Pacheco dos Santos, A.M.
Managua		Marques, Ana Maria
Montevideo	Cinemateca de Nicaragua	Vargas Ruiz, Rafael
München	Archivo Nacional de la Imagen/Sodre	Mugni, Juan Jose
Paris	Filmmuseum/Münchener Stadtmuseum	Mayer-Schoen, Dr Petra
Paris	Cinémathèque Française	Pinel, Vincent
Quito		Giret, Noëlle
Tehran	Cinemateca Nacional del Ecuador	Estrella, Prof. Ulisses
Tehran	Film-Khane-Ye Melli-E Iran	Khoshnevis, M.H.
Tehran		Poursaleh, M.A.
Vatican	Filmoteca Vaticana	Morady-Granaky, N.
Washington	Nat. Archives & Records Adm.	Planas, Mgr. Enrique
		Murphy, William T.

3. Honorary Members

Amsterdam	Honoraire	de Vaal, Jan
Stockholm	Honoraire	Lauritzen, Einar

4. Visitors

Aylesbury	Former member PresCom	Brown, Harold
Berkeley	Pacific Film Archive	Kramer, Edith
Bissau		Na N'Hada, Sana
Camperdown	Colorfilm PTY Ltd	Eley, Glen
Den Haag	Intern. Council of Archives	Egeter van Kuijk, Robert
Lisboa	Intern. Federation of Television Archives	Rodriguez, Gil
Macau	Instituto Cultural de Macau	de Souza, Enio Jose
Maputo	Instituto Nacional de Cinema	Gujral, Eduardo
Maputo		Cossa, Francisco
Praia	Inst. de Cinema de Capo Verde	Moniz, Antonio
Praia		Azevedo, Manuela
São Tome	Direccion de Cultura	Barros de Aguiar, Quintero

5. Secretariat

London
Bruxelles
Lisboa
Lisboa

FIAF/ P.I.P.
FIAF, Secrétariat
Cinematca Portuguesa

Moulds, Michael
van der Elst, Brigitte
Futscher Pereira, Vera
Costa Reis, Vera

Excused

Bruxelles
Bogotá
Dacca
Madison
Perth
Washington
Beograd
Warszaw

Cinémathèque Royale
Fundacion Patrimonio Filmico Colombiano
Bangladesh Film Archive
Wisconsin Center for Film & Theater Research
State Film Archives of Western Australia
Human Studies Film Archive
Vladimir Pogacic, Honorary Member
Jerzy Toeplitz, Honorary Member

APPENDIX 2

APPENDIX 2

THE HISTORY OF THE UNITED STATES

The first part of the book is devoted to the history of the United States from the beginning of the world to the present time.

The second part of the book is devoted to the history of the United States from the beginning of the world to the present time.

The third part of the book is devoted to the history of the United States from the beginning of the world to the present time.

The fourth part of the book is devoted to the history of the United States from the beginning of the world to the present time.

REPORT OF THE PRESIDENT

Dear Friends and Colleagues:

It is my duty and my pleasure to read you the president's report on behalf of the Executive Committee. All news is not good news.

Miroslav Svoboda, our long-time honorary member from the Czech Film Archive -- we all saw him at the Paris Congress -- has now left this life, and so has our old colleague, George Pratt from the George Eastman House in Rochester. At the same time that our colleagues in Brussels were celebrating their 50th anniversary, they also suffered a shock and loss from the untimely death of their curator, M. Jacques Ledoux, on June 6, 1988, which threw a deep and long lasting shadow over their celebrations. Many of our young and new members may never have met Jacques Ledoux, who was for 17 years Secretary General of FIAF and who rendered the Federation so many good services. His passion for cinema was vigorous and flamboyant -- just as he was as a person -- always ready to test new ideas, to collect and store and copy more films, to create a new film festival, to build a new theater especially for silent films, where he showed them three times daily to the accompaniment of a piano. I could spend a long time enumerating the many marvelous things Jacques achieved during his all too short life span. He was one of those rare curators who make a reputation for their archive not only because of the quality and size of their collections but also because of their own special genius. The world is more barren without Jacques, and there are many of us who miss him.

The 50th Anniversary Congress was an opportunity to look back at 50 years of FIAF archival efforts, and we are glad to have with us today here in Lisbon two FIAF pioneers, both of whom joined FIAF in 1947, our honorary members, Einar Lauritzen and Jan de Vaal, representing 42 years of work.

Now what has been achieved since we met in Paris about a year ago to celebrate our 50th anniversary! One of the main objectives behind last year's congress was to increase the general public awareness of our work -- about the need and necessity of saving the world's heritage of moving images. Together we walked another few steps on this long and difficult road. Together we published our first public catalogue about ourselves, 1988, 50 Years of Film Archives. Together we produced three different exhibitions at the Musee d'Orsay: 1) "Affiches du Cinema Muet dans le Monde," with its catalogue published by the Musee d'Orsay and contributions from 22 member archives; 2) "Cinematographe, Invention du Siecle," where many archives contributed, particularly our French members and the National Film Archives in London, the catalogue being published by Gallimard and having as of today sold 65,000 copies; and 3) "A la Recherche de Films Perdus," both the exhibit and catalogue being produced by our French colleagues in Bois d'Arcy. In addition, our Latin American colleagues put together an exhibition of film posters at the Latin American House. These posters were made by some of the most talented designers from Brazil, Cuba, Mexico, and Uruguay. We also organized an international symposium on the reciprocal influences between early French cinema and developments in other parts of the world, the proceedings of which have already been published by our colleagues from Toulouse.

Together we contributed to a special Variety anniversary issue with 30 pages devoted to film archiving. Many of us helped with material and received Variety's journalists, taking from our archive's budgets to help pay for this. Together we arranged our Touring show -- which is actually two touring shows -- each traveling to different archives all through the world. Twenty-two archives have lent, if not given, a print to these touring shows which, in their diversity, reflect also the diversity of our membership.

There are literally hundreds of articles published in France and in many other countries. Many archives organized special events and screenings. Everywhere one could see our special hen hop MacLaren poster that we produced with the kind assistance of colleagues in Montreal. Some of us were interviewed and found ourselves, to our embarrassment, appearing on French and other television channels in a 54 minute program entitled, "These Films That Won't Die." Many people saw it.

On our 50th anniversary in Paris, we also saw two new publications appear. One by Andre Gaudreault, Ce que je vois de mon cine, was published in Paris, and a second, the new volume of FIAF archives silent film holdings, published by our colleagues in Brussels.

Some of us also participated in a UNESCO Round-table on the international survey of moving images and archives in the world, undertaken jointly by FIAF and FIAT, the proceedings of which were published in March of this year by UNESCO.

In the next few months we will publish a new twelve-language edition of our own publication, Glossary of Filmographic Terms. This is the result of the work of our Cataloguing Commission and also the result of an international cooperation between specialists working in many different archives around the world. Help for the publishing of this new edition was supplied by the European Cinema and Television Year.

Probably we could go on even further to enumerate interesting and surprising events that took place in connection with our 50th anniversary in Paris. It is even more surprising that so many things could happen because all of us worked on these projects without any monetary remuneration. I would like to use this occasion to extend the Federation's thanks to each and every one of you, and also to all our colleagues who are today working at the archives at home in our respective home towns. Without everyone's generous contribution, none of this could have happened.

FIAF moves into its second 50 years with a much greater diversity of membership truly reflecting the history of moving image productions in all parts of the world. There are new challenges in preserving films in hot and humid climates. New answers are beginning to be formulated and are taking shape, for example the creation of the Latin American Film Fund, a project that will cost tens of millions of dollars. Another response to the challenge is exemplified in the focus of next year's symposium in Havana which will concentrate on archiving in developing countries.

A third challenge facing the archives in the next fifty years is how to maintain the archive as a vital and alive contribution to the evolution of film culture. Exemplifying this challenge are this year's symposia, one of which stresses the importance of catalogs as the key for unlocking the riches of an archive's holdings, the second of which initiates a thoughtful debate around the presenting of archival film screenings.

A special challenge is how archival programming can support our pivotal commitment to preservation, or how preservation and programming can be mutually supportive of one another.

How will FIAF relate to the development of many new film museums, documentation centers, and other institutions committed to the preservation, study and appreciation of the moving image? How can we relate to these important developments while at the same time retaining our core commitment to the preservation of our national productions?

These are the questions that have occupied the time of the Executive Committee during the past year. All of our members and observers have to help in giving the answers to these new challenges. During this week you will have many occasions to return to these questions, and you are cordially invited, encouraged and challenged to express your minds -- to help enrich our discussions. No changes will take place unless our voting members decide to make them. You have all been invited to present yourselves as candidates to serve on the Executive Committee. I am delighted that there are 25 persons who have responded to this invitation. It is a great good fortune for an international organization like ours to have such a large choice of good people, willing and able to serve the Federation. I feel confident that the next 50 years will be as important and even more exciting than our first half century.

I see this as a truly positive development. Everyone needs colleagues to provide stimulation for the exchange of information, and FIAF congresses with their heavily charged programs and more than 200 participants may not always allow the best possibilities for discussing every problem that you might wish to share with your colleagues.

The administrative organs of the Federation have also been hard at work during the year. Our Commissions continued active work on their various projects, and I'd like to thank all the Commission members, plus our colleagues from Canberra for their continuous support to Henning Schou (Chairman of the Preservation Commission), our colleagues at the Library of Congress in Washington for supporting the work of Harriet Harrison (Chairman of the Cataloguing Commission), and our colleagues at the National Film Archive in London for supporting the work of Michele Aubert (Chairman of the Documentation Commission). Likewise our thanks should go to Stiftung Deutsche Kinemathek for the work of Eva Orbanz as Rapporteur of the Coordinating Committee on Technical Equipment. A particular vote of thanks goes also to our Executive Secretary, Brigitte van der Elst, and her assistant at the Secretariat for their untiring efforts on behalf of the Federation.

The Executive Committee has already met once since our Paris Congress, and I wish to thank our colleagues from Montreal for hosting us so generously. One of the topics discussed was the question of FIAF membership. The Executive Committee felt that our statutes and rules are not easily interpreted and not always very efficient, so they established a small working group to study this issue. Our Vice President, Wolfgang Klaue, has finished the report on the evaluation of the practical results of the UNESCO Recommendation for the Safeguarding and Preservation of Moving Images. There has been a steady cut in the UNESCO budget for archival purposes, and now the budget of \$100,000 is more inadequate than ever to respond to the tremendous needs identified as basic for film archiving. In March 1989, Mr. Klaue and I met in Brussels with our non-governmental organization colleagues in a mutual effort to restore our budgets to where they had been ten years ago. In fact, I fear that the work of implementing the UNESCO recommendation may lose all visibility in the program. We have done what we can, but we will be needing your help in contacting each of our national commissions, asking them to restore the UNESCO archival budget. You will hear more about this from Wolfgang Klaue.

Our 50th anniversary year was both an opportunity to assess where we have been and to look forward to where we should go in the future. We can point to the large number of films that have been saved, but we also know that the whole problem of nitrate films has not yet been solved. It has always been an urgent matter, but now we are really running out of time.

The challenge of adapting the new technologies to the work of archives -- the automated handling of information, the implication of video and electronic technologies -- for all areas of archival work are clear.

It is difficult to judge if all these joint efforts did what we hoped they would do, but I will cite a paragraph from one of our member activities reports: "La tenue a Paris du congres du 50 anniversaire de la FIAF a Paris a permis une sensibilisation plus large sur les problemes pose par la preservation du patrimoine cinematographique, notamment francais; de nombreux articles de journaux, des emissions de televisions et radio, ont constitue un relais des plus utiles."

Such a testimonial coming from our colleague in Bois d'Arcy cannot be overestimated. Some of us carried more weight on our shoulders for this anniversary program than others, and our special thanks should go to our organizing committee, to our French member archives and last, but not least, to the French Ministry of Culture and the Centre National de la Cinematographie in France who generously paid for many of these activities. For everyone's good temper, I'd like to mention that FIAF came out of this adventure financially stable; we have settled our bills, much to everyone's relief, and I assume we will hear more about this from our treasurer.

Each year it is my responsibility to study the annual activities reports of our members and observers in preparation for writing this report. There are few things that are more delightful to do than reading about all the new activities that you have sent to our Secretariat in Brussels. This reading is a pure joy. One realizes that all over the world there are film archives and archivists working with saving not only our various national heritages of moving images, but together we are saving the international heritage of moving images -- the singing, talking, dancing, fighting, teaching, educating, documenting, traveling, miraculous images from some 60 countries all around the globe. And in FIAF this has been going on for more than 50 years, a record hard to beat for any international organization!

From the 1988 activities reports we learn that we have enriched our individual collections considerably. Our holdings of preprint material have grown by 54.000 new titles, both long and short. Together our collections grew by a total of 84.000 titles. We added 73.000 books to our libraries and documentation centers. We organized screenings of 40.000 different films which reached audiences of over 7,5 million spectators.

On an individual basis, archives have been busier than ever. For example, our colleagues in Poona celebrated their silver jubilee year in 1988, the MISA Archives in Ottawa arranged an exhibition under the title "Beyond the Printed Word," which was visited by 750.000 people. The Korean Film Archive in Seoul arranged screenings and exhibitions during the Olympic Games. The UCLA Archives arranged their first annual festival of preserved films -- a method as good as any to promote film preservation.

There is also a growing interarchival cooperation founded on regional and linguistic bases. The Latin American archives, as well as our colleagues in the USA and Canada, have a long tradition of regional meetings, but this year has also seen the birth of a European grouping of archives in countries that belong to the European Common Market; still other archives meet because they all speak French, or because their countries happen to be geographically located in Scandinavia.

APPENDIX 3

GENERAL MEETING
APRIL 17-19, 1950



AGENDA

FIRST SESSION

APRIL 17, 9:00 - 11:00 AM

1. Official opening
2. Report of the President or his/her representative on behalf of the Executive Committee
3. Circulation of the status and other reports of the members, presence or absence
4. Approval of the agenda
5. Approval of the Minutes of the preceding General Meeting
6. Relations with member and other international organizations
7. Report of the Documentation Committee

SECOND SESSION

APRIL 17, 12:30 - 2:30 PM

8. Report of the Documentation Commission (to be followed by a presentation for James H. Henshaw, Treasurer of the IALD)
9. Financial report: Approval of the 1949 Budget, Development Fund
10. Projects and publications underway
11. Report of the Cataloguing Commission
12. Future Congresses: Delegates by name for 1951 and 1952

THIRD SESSION

APRIL 18, 9:00 - 11:00 AM

13. Report of the working group on abstracts and indexes
14. Open forum

FOURTH SESSION (for members only)

APRIL 18, 12:30 - 2:30 PM

15. Resolutions: - adoption of new members (15 days)
16. Discharge of the outgoing Executive Committee
17. Election of the new Executive Committee



GENERAL MEETING
April 17-18, 1989

AGENDA

FIRST SESSION

April 17, 9.00 - 13.00

1. Official opening
2. Report of the President on behalf of the Executive Committee
3. Confirmation of the status and voting rights of the members, present or represented
4. Adoption of the agenda
5. Approval of the Minutes of the preceding General Meeting
6. Relations with Unesco and other international organizations
7. Report of the Documentation Commission

SECOND SESSION

April 17, 14.30 - 18.00

8. Report of the Preservation Commission (to be followed by a presentation for those interested Tuesday at 13.00)
9. Financial report. Approval of the 1990 budget. Development Fund
10. Projects and publications underway
11. Report of the Cataloguing Commission
12. Future Congresses. Decision on venue for 1991 and 1992

THIRD SESSION

April 18, 9.00 - 13.00

13. Report of the working group on membership policies.
14. Open Forum

FOURTH SESSION for members only)

April 18, 14.30 - 18.00

15. Membership questions: - admission of new members (if any)
- other membership questions
16. Discharge of the outgoing Executive Committee
17. Election of the new Executive Committee

APPENDIX 4

FIAF General Assembly, Lisbon 16 - 21 April 1989

Dear Colleagues and friends,

For many reasons, I regret not being with you today. First and foremost, because of the special seminar for Portuguese speaking archives in the developing world. I must commend the generosity and farsightedness of the Cinemateca Portuguesa for planning this seminar. This has always been one of the key priorities of Unesco, as shown in our first attempt to organise a regional workshop in Mozambique in 1985 and our assistance to Cinemateca Brasileira. To miss this seminar is to miss many vital points in the development of these archives and of course to miss the opportunity of meeting our young archivists. I hope these young archivists will help compensate for this by maintaining contact with FIAF and Unesco, and by describing comprehensively their development needs so that the international community can respond adequately. It may be suggested that you prepare your needs in the form of a project document which can be submitted to the next session of the International Programme for the Development of Communication. The deadline for this is July 1989, in order to be receivable for the 1990 session in March. You should also establish close relations with your National Commissions for Unesco, as

they are the official channel through projects are proposed to the IPDC.

Another disappointment on my part is to miss meeting the many FIAF officials and members who have contributed significantly to the Unesco programme for the development of audiovisual archives. FIAF officers and consultants have contributed their expertise to several missions during this biennium: Arab Emirates, Aruba (the most recent Unesco member state), Bahrein, Cape Verde, Congo, India, Indonesia, Jamaica, Kuwait, Oman, Qatar, Thailand, Zaire.

FIAF has also led the way in the creation and operation of a special inter-NGO training committee whose report is due before the end of the year and which we expect shall help make more coherent and effective our training efforts. FIAF has initiated a number of technical symposia and is now working hand in hand with the other NGOs to prepare a consultation of users and manufacturers in Vienna 4 - 6 May and the next technical symposium.

And finally, the FIAF Assemblies are always occasions for reuniting, not only with old friends, but also with specialists from all over the world. It gives us a chance to renew our thinking, to challenge it, to force ourselves to seek new solutions to old and new problems, to argue and work together in the way that the

International community should work, towards positive results and a binding brotherhood among ourselves.

If there should be any message from Unesco, that is the message, working together, sharing and building the defenses of peace together, among ourselves.

To the future. The Unesco General Conference approved the Recommendation for the safeguarding and preservation of moving images in Belgrade in 1980. Since then, Unesco has constructed a programme to implement this recommendation. Unfortunately, this programme has been diminished little by little every year, while the needs of archivists -- film, television, radio and sound -- have increased, and increased very rapidly. It is not because Unesco no longer believes in the necessity of implementing this Recommendation. It is rather because the importance of the Recommendation and the programme often gets buried under tons of other "priorities" or "considerations." AV archives is only one of some 40 Unesco programmes. To gain recognition and enhanced funding, the recommendation -- and our work to implement it -- needs a strong and vibrant profile. This it does not yet have!

Member states, delegates, national commissions must be made more aware of the work that FIAF, FIAT, IASA, ICA and others are doing. You the archivists must relate more closely to your own delegates and national

commissions. In some countries, the Director of the Archive is a member of the National Commission and thereby has a direct influence on policy matters of the commission. It may be useful for archives to organise their own cultural event and invite their National Commission and delegates to witness the work they are doing. If it is worth having a Unesco programme for the Recommendation, it must be certainly worth working with the National Commissions and national delegates to ensure this programme.

The Regular Programme of Unesco has only a small sum for the development of archives, about \$ 100,000 per biennium. Funds for projects, equipment, major training courses, must come from other sources, notably UNDP and IPDC. Brazil, Zaire, Sudan have had practical and very useful projects funded by the IPDC for their archives. Could we not make more effort to formulate projects for the IPDC and for UNDP?

But even though we can make big plans for funds yet to come, we must also be able to do things without money, by ourselves. And there are many things that can be done without big money. It is important to recall the report of the Roundtable on Moving Images, where it is emphasized that the primary responsible for archives is the country itself. If one merely waits for funds to come, nothing will happen. If one works hard, help will

come. If that sounds too idealistic -- it has already happened: in Thailand, in Brazil and in many other countries.

My friends, we are losing too much every day. If more than half of the world's nitrate films are lost and a majority, if not the greater part of colour films are now being threatened with chemical fading, the risks in radio and television are even greater, where it takes only the push of a button to erase an entire tape and re-use it in a new production.

Many developing countries, that have only a modest film industry, do most of their audiovisual work on magnetic tape for television or radio. This phenomenon represents a pending catastrophe of dire proportions.

We might ask ourselves which tape was erased today? The inauguration of a head of state? a documentary on ethnic groups? a rare cultural dance or folk music? How much can we afford to lose?

It is only the archive movement that can save moving images, fixed images and the sounds that carry our cultural and historical traditions in the form of reproduceable images. As we approach the hundredth anniversary of film, in 1995, I hope that each one of us can say we have saved at least one historical or cultural production. But there are many more who are

not here today, who would have great difficulty doing even that small task!

I hope that the Recommendation will become your aegis -- a basic guideline, a set of ideals to work for, a framework for your national legislation to create and operate audio visual archives. Your deliberations will certainly deal with these subjects. I wish you every success in coming to fruitful conclusions and very practical forms of cooperation.

Carlos A. Arnaldo

Unesco

REPORT ON RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

I. FIAF increased over the past year its cooperation and working contacts with UNESCO. Certainly not all demands from the membership addressed to Unesco could be possibly answered. But FIAF did its utmost participating in Unesco programs and for the realisation of specific projects.

1. FIAF signed two contracts with Unesco:

- for the Round Table to evaluate the practical results of the Unesco Recommendation on Safeguarding and Preservation of Moving Images. This Round Table took place immediately after the FIAF Congress in Paris. FIAF was in charge for the overall organisation of this meeting and the preparation of the Final Report. It was made possible through this contract to bring a few of our colleagues from far countries to the anniversary congress in Paris.

All of you will get the Final Report from this meeting. It's a compilation of the basic problems moving image archives are faced with and contains a set of recommendations for the most urgent measures to save the moving heritage. You are invited using this document. Show it and discuss it with your authorities. Convince your National Commissions for Unesco that in all Unesco meetings and conferences the importance and necessity of supporting the development of film archives should be mentioned. It is ridiculous: the Unesco programme reflects very much and rightly the role of new media in education, communication and culture. But the archival aspect, the totally new role of audiovisual archives in modern communication systems is very much neglected. This has to be changed and needs our expertise and input.

- the second contract FIAF signed with Unesco was for two publications:
 - . the book "The Moving Image Heritage", the results from a survey on the current situation of film and television archives
 - . the study on treatment of film against fungus and bacteriaBoth publications are underway.

2. Colleagues from FIAF member archives, Roger Smither from the Imperial War Museum, Mr Harald Brandes from the Bundesarchiv-Filmarchiv and myself were sent on expert or advisory missions under contract with Unesco to several Arab Gulf Countries for advise on the development of audiovisual archives in Qatar, the United Arab Emirates, Kuwait and Irak.

Christian Dimitriu from the Cinémathèque Suisse went to several french-speaking countries in Africa to examine the situation on film, video and sound preservation and to create awareness on government level for taking care for the national audiovisual heritage.

A request from Cyprus for advise in setting up a filmarchive could not be supported by Unesco. But FIAF channeled it on a bilateral level and Mr Alho from the Finnish Film Archive visited Cyprus and prepared a study on establishing a filmarchive in this country.

3. The president of the Federation addressed a letter to the Director General of Unesco stressing the importance of preserving moving images, the contribution of FIAF to this aim and the many unsolved problems film archives are faced with.

FIAF also sent a position paper from the point of view of filmarchives for the World Communication Report, prepared by Unesco.

FIAF suggested two major projects for the World Decade of Cultural Development:

- to celebrate worldwide, in 1995, the 100th anniversary of the first public filmshowing and
 - to establish moving image archives in all countries until the end of this decade.
4. FIAF is participating in several other projects sponsored by Unesco, which are:
 - the second consultation of technicians from audiovisual archives with manufacturers of archive equipment, hold in Vienna, beginning of May this year. The aim of this meeting is continuing the dialogue between archives and manufacturers and harmonising needs of audiovisual archives with the production programme of manufacturers for archive equipment;
 - FIAF will participate in a regional workshop on filmhandling and filmrestoration taking place in Bangkok in July this year;
 - FIAF will contribute to a project financed by IPDC - International Programme for the Development of Communication - setting up an audiovisual archive in Sudan; and
 - FIAF is participating in a working group composed of several international organisations preparing curricula for the education and training of audiovisual archivists.

II. The second part of my report contains information about the relations of FIAF with other International Organisations:

1. FIAF hosted this year the annual Round Table of a group of international organisations taking care of preserving the audiovisual heritage. Since 8 years representatives from ICA - the International Council on Archives, from FIAT - the International Federation of Television Archives, from IASA - the International Association of Sound Archives, and from IFCA - the International Federation of Library Associations come together with Unesco, exchanging information on the activities of the individual organisation and discussing joint projects. Some of these projects have to be mentioned:

- Legal problems of audiovisual archives' legislation for film-, television- and sound archives are still far behind activities and technological development. Many archival operations - ranging from deposit systems, selection, to reproduction for preservation, access - are not at all satisfactory, backed by national legislation or international conventions. It's the aim of this beginning discussion on legal matters of audiovisual archives to analyse and over a long period change this situation in the interest of archives.

Other joint projects are:

- the already mentioned consultation of archive technicians with manufacturers of archive equipment;
- also a next Joint Technical Symposium, 1990 in Ottawa, immediately after the FIAF congress in Havana. Dr. Henning Schou, Chairman of the FIAF Preservation Commission will inform about this event in his report in more detail
- joint projects are also two possible publications:
 - . a glossary of audiovisual archive terms and
 - . a world directory of audiovisual archives.

2. FIAF representatives attended over the past year

- the congress of the International Council on Archives
- the General Assembly of the International Federation of Television Archives
- the Congress of the International Associations of Sound Archives.

An event of greatest importance was the congress of the International Council on Archives devoted to "New Media in Archives". It was an extraordinary opportunity discussing, with 2000 delegates from archives all over the world, the present situation in preserving moving images. The congress of ICA was an important step forward in creating a higher professional awareness for our aims.

3. FIAF took part in several events of the European Year for Cinema and Television. The publication of the second enlarged edition of the "Glossary of Filmographic Terms" was made possible thanks to a grant from the European year for cinema and television. FIAF was also invited for a first gathering of European Filmmuseums at Düsseldorf, Federal Republic of Germany. All the European Filmarchives are already or will be approached by the Filminstitute Düsseldorf to contribute in several follow-up activities.

Concluding this report:

FIAF increased its relations with Unesco and other international organisations over the past year. All our activities in this field were for the benefit of FIAF and mainly the archive movement in Asia, Africa and Latin-America. No doubt, demands for help and support were much bigger than the financial and material resources. I have to thank all archives which supported the participation of staff members in Unesco or other NGO projects. FIAF has to thank all our colleagues for their additional and always unpaid work they were doing for the Federation.

Wolfgang Klaue
Vice-President

REPORT OF THE INVESTIGATIVE COMMITTEE OF THE HOUSE OF REPRESENTATIVES

April 11, 1957

APPENDIX 6

Background

Despite the acquisition of some large quantities of documents from the German archives to the Committee, we are still looking for the names of members following German agents and membership of a committee. Two individuals have been mentioned in the past. The first, possibly Robert Gorenz, is known to have been in contact with some of the members of the present German organization in Berlin.

The accident of the individual letters to the members of the present organization, including a check for \$100,000, and the collaboration in the purchase of the radio station in which the present members are active, are attended to in the report.

Summary and Findings

International Directory of Film and Television Organizations. This directory was published in 1954 and is available to all during the war. It was published by the American Film Institute and the American Television Institute. It contains the names of all the organizations in the world which are active in the field of film and television. It is a valuable source of information for the Committee. It contains the names of all the organizations in the world which are active in the field of film and television. It is a valuable source of information for the Committee.

Review of the International Directory of Film and Television Organizations. The compilation of the index, a complex task, and the issue of the International Directory of Film and Television Organizations was published in 1954. It is a valuable source of information for the Committee. It contains the names of all the organizations in the world which are active in the field of film and television. It is a valuable source of information for the Committee.

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REPORT OF THE DOCUMENTATION COMMISSION TO THE ANNUAL CONGRESS

Lisbon, April 13-26, 1989

Membership

Despite the appointment of Janos Varga from the Hungarian Film Archive to the Commission, we are still looking for two new members following Karen Jones' new membership as a 'consultant'. Two possibilities have been explored without result. The President, Michelle Aubert (previously Snapes) is however confident that with some input and contact made from the present Congress nominations will be found.

The President wrote individual letters to the members of the past Documentation Commission thanking them for their work and collaboration and issuing the minutes of the Paris Meeting to which the previous members were invited and attended part of the sessions.

Projects and Tasks

- **International Directory of Film and Television Documentation Sources:** This publication beautifully bound volume finally came out during the early summer. Michelle and Frances Thorpe, editor of the directory negotiated with St James Press the publisher that one copy of each will be mailed to all FIAF full members from London free of charge. Self-addressed labels from the BFI computer were issued to St James Press for mailing. Michelle Aubert also negotiated with St James Press a price reduction and mailing cost for 'observers' which the FIAF Secretariat agreed to pay. Again, all copies were mailed from London with self-addressed labels supplied to St James Press by Michelle to ease mailing procedures. 227 copies of the Directory have been sold (excluding 50 free copies given to FIAF full members).
- **Revised Edition of the FIAF Classification Scheme for Literature on Film and Television**
The compilation of the index, a complex work, and the input of the Classification Scheme on computer for camera-ready copy for publication has been finalised by Karen Jones and Michael Moulds with part-time help from a Library Student Mette Charis. Michael is presently proof-checking the first print-out and hopes to get the Scheme published by ASLIB by the Summer of 1989.
- **Union List of Early Silent Film Trade Catalogues**
Michelle Aubert has compiled a questionnaire which will be circulated to all members of FIAF (full members and Observers at the Congress) together with an explanatory letter on this project in English and French.

- Workshops and Summer Schools

Several ideas for these were discussed throughout the year with Rene Beauclair, Michael Moulds, Brigitte van der Elst and Michelle Aubert. In the final analysis, the first workshop for PIP indexing will take place at the Cinematheque Quebecoise on the 12,13,14 June 1989, organised by Rene Beauclair and run by Michael Moulds.

Earlier plans for a Summer School to be held in Montreal in 1989 were dismissed when Michelle discovered that UNESCO was planning Seminar on Documentation and Computerisation for Latin American countries in Sao Paulo at the same time, gathering many of the archives which we would have liked to involve at our own School. UNESCO representative Mr Arnaldo expressed the wish for our two organisations to cooperate. Clearly, this would be an excellent idea to consider in the future especially at a time when the Documentation Commission wants as a matter of policy, to involve itself in the needs of developing countries. Because of the lack of communication and time, the President felt unable to commit herself. It should however be good if cooperation took place in the future maximising the degree of expertise and experience rather than multiplying this type of event.

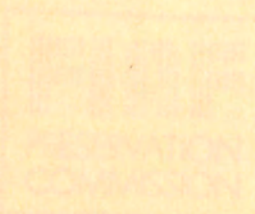
A Seminar on Documentation to be held in Cuba, 1990, and specifically geared to the needs of developing Documentation Centres is now planned and will be the subject of our present meeting.

Relationship with the FIAF International Index to Film and TV

At the Paris Congress the Documentation Commission restated its full support to this FIAF Project. Throughout the year Michelle Aubert and Michael Moulds met so that the new President becomes acquainted with the areas of work undertaken and seeks ways to further co-operation. We are pleased to report that a sound communication line has been achieved and new ideas for wider distribution and sale of this database have emerged:

Publication on microfilm of cumulated Film and Television records held by PIP is now in process covering 15 years of Film indexing and 8 years of TV indexing.

This project is self-financed by pre-publication offers and should with targetted marketing, bring potential new subscriptions. Lists of Universities and colleges giving media courses by countries are being gathered by Michael who will also call on a contact or supporter in each country 'targetted' to mail these publicity leaflets. In addition, the leaflets will also be inserted in the annual volumes soon to be published and further advertised in the publication leaflet of FIAF and the Bulletin. This type of targetted rather than mass marketing is felt more appropriate for it and will not cost anything to run- the leaflets are being produced by the BFI own printing department- see also Michael's own report.



REPORT FROM THE PRESERVATION COMMISSION TO THE 45TH IFAF GENERAL ASSEMBLY LISBON 17 APRIL 1999

1. WORK PROGRESS REPORT : MAIN POINTS

1.1 Publications for the IFAF Preservation Commission Technical Manual

1.1.1 Preservation of Moving Images and Sound

A general introduction to preservation of moving images and sound, written by Dr Fleming Schell, will be distributed soon. Some copies will be available at the IFAF Congress. The paper is meant for insertion in the IFAF Commission's Technical Manual where it will serve as an introduction to the technical topics covered in detail in other papers.

A second version of Dr Schell's paper will be included in the forthcoming second edition of the IFAF Handbook for Film Archives.

Mr Frank Schell has also made valuable suggestions regarding the production of a IFAF Technical Manual and references to literature in French. These suggestions will be kept in mind for the French edition of the book.

1.1.2 Physical Characteristics of Early Films as aids to Identification

Mr Ronald Brown has nearly completed the update of manuscript for the second edition of this useful publication. It will be distributed to IFAF members as soon as it has been printed.

1.1.3 Filmmaking and chemicals in film archives

The New European Programme "Techniques" has provided technical advisors for storage and handling of materials whose objective is to solve the problems caused by dust, dust damage etc. The manual will contain the following:

- Introduction by Dr Zdzienicka
- Design of buildings
- Air cleaning, air pressure and humidity control
- Stacking and protection of film
- Cleaning processes
- Maintenance and cleaning and
- Methods of packaging



(hsc89.065)

**REPORT FROM THE PRESERVATION COMMISSION
TO THE 45TH FIAF GENERAL ASSEMBLY
LISBON 17 APRIL 1989**

1. WORK PROGRESS REPORT : MAIN POINTS

**1.A Publications for the FIAF Preservation Commission
Technical Manual**

1.A.1 Preservation of Moving Images and Sound

A general introduction to preservation of moving images and sound, written by Dr Henning Schou, will be distributed soon. Some copies will be available at the FIAF Congress. The paper is meant for insertion in the *FIAF Preservation Commission Technical Manual* where it will serve as an introduction to the technical topics covered in detail in other papers.

A second version of Dr Schou's paper will be included in the forthcoming second edition of the *FIAF Handbook for Film Archives*.

Mr Frantz Schmitt has made valid comments regarding the possible use of French technical codes and references to literature in French. These suggestions will be kept in mind for the French edition of the book.

**1.A.2 Physical Characteristics of Early Films as Aids to
Identification**

Mr Harold Brown has nearly completed the updated manuscript for the second edition of this useful publication. It will be distributed to FIAF Members as soon as it has been printed.

1.A.3 Tidiness and cleanliness in film archives

The East European Preservation Subcommittee has completed recommendations for storage and handling of materials within archives to avoid the problems caused by dirt, dust, fibres etc. The manual will contain the following:

- Introduction by Dr Pollakowski
- Design of buildings
- Air cleaning, air pressure, static electricity etc.
- Staffing and protective clothing
- Treatment processes
- Maintenance and cleaning, and
- Methods of measuring.

The German text has been translated into English. This text will be discussed at the next Preservation Commission meeting and then published.

1.A.4 Basic Film Handling

An index, a list of synonymous terms, some additions and corrections are now available.

1.A.5 Handling of Nitrate Film

The East European Preservation Subcommittee has produced a series of 20 illustrations to accompany the paper. Also, arrangements for translation into French and Spanish are in hand.

1.A.6 Restoration of Films: Surface Treatment and Physico-chemical Treatment

1.A.7 Stability of Colour Films

1.A.8 Design and Layout of Permanent Film Storage Buildings

Mr Frantz Schmitt is currently writing these three papers (1.A.6 - 1.A.8).

1.B Audiovisual productions

1.B.1 Matting and polishing

Mr Harold Brown has completed his paper on this topic. Mr Brown will present his slide show to interested FIAF delegates during the Preservation Commission's lunch time presentation on 18 April. See separate notice regarding this event.

1.B.2 Film deterioration

Mr João Socrates de Oliveira has finished an extensive series of slides showing various stages of deterioration of acetate and nitrate films.

1.C Review of the most important Commission projects

At the latest meeting of the Commission, the President referred to the impracticability of completing all the existing 34+ Prescom projects within a reasonable time and urged the necessity to establish priorities. The meeting agreed that the following six items were the most important and urgent.

1.C.1 Vinegar syndrome

At the meeting in Koblenz, Mr Tony Cook reviewed the research done at the Manchester Polytechnic and reported that Ms Michèle Edge's thesis will be available soon. (Refer *The Degradation and Stabilisation of Historic Cellulose Acetate/Nitrate Based Motion Picture Film* by Michèle Edge, Norman Allen *et al.*, *J. Phot. Science*, vol. 36 (2), 1988). Mr Cook also stated that Kodak, Rochester is interested in spending money and research time on the project.

The Commission has since been informed that Kodak, Agfa and 3M have agreed to fund a joint research group.

Mr Peter Williamson reported that the Rochester-based Image Permanence Institute, which is funded by Eastman Kodak, has received funds from the United States Government for a two-year study of the deterioration of acetate photographic material. The Institute will be drawing on the Louisville report and seeking numerous film samples.

At the meeting of the East European Preservation Subcommittee in Warsaw, the members concluded that it is likely that several factors can cause the vinegar syndrome; for example, pH value.

1.C.1.a Effects of environmental factors on the storage life of films

Following Dr Pollakowski's provocative comments at the last meeting of the Subcommittee in Moscow, this theme was continued.

The meeting in Warsaw decided to begin with three series of accelerated ageing tests, concerned with the contact of volatile chemicals in contact with films in many archives, such as

- chipboard remains (phenol, formalin); and
- wooden parts coated with alkyd varnish.

1.C.2 Treatment against bacteria and fungi

The universities in Prague and Brno have tested many fungicides. At the Subcommittee meeting in Warsaw, Mr Opela gave a short report on the current state of the tests. Approximately 2,000 samples were evaluated in Prague. The tests were completed in December 1988 and the report is ready for assessment by the Preservation Commission.

1.C.3 Conservation and preservation of colour films

The Chairman of the East European Preservation Subcommittee, Mr Hans Karnstädt, has co-ordinated tests carried out in East Berlin, Prague and Budapest showing the effects of washing and accelerated ageing of Orwo and Eastman colour negative and positive stocks. Further ageing tests on other stocks have been carried out for periods between one and eight weeks.

It has since become obvious that the acidity of the water affects the colour stability. The Subcommittee therefore decided to repeat the tests using water with pH values of 5, 6, 7, and 8.

Mr Bob Gitt of the North American Preservation Subcommittee is preparing a substantial paper on how to copy from colour separations. The report will provide guidelines on how to identify the red, green and blue separations, and other useful information.

1.C.4 Multiple generation printing tests

Mr Frantz Schmitt has produced a second and third series of tests. The Commission Members are assembling frames of these tests for close comparative study of the results.

Mr Peter Williamson has completed a similar test using the FIAF black and white test negative. Subject to MoMA finances, Mr Williamson hopes that a full range of tests can be made using the FIAF colour test negative. He is also investigating the possibility of step printing the colour footage.

Mr João Socrates de Oliveira has completed a multiple generation printing test using colour intermediates made from a black and white original negative. Mr de Oliveira reports that the results of using colour stock processed in a black and white developer are promising.

1.C.5 Preservation of film sound tracks

Mr Peter Williamson reported that there is a proprietary system which permits the elimination of distortion due to image spread on symmetrical variable area sound tracks when re-recording from a sound negative. The proprietors are reluctant to divulge information, but Mr Williamson hopes to be able to write a paper for the Technical Column in the *FIAF Information Bulletin*, so that technicians in some archives may be able to work out some useful procedures.

1.C.6 Catalogue of film stocks

Members have gathered a number of data sheets relating to film stocks both past and present - and are currently collecting further information. Mr Karnstädt has produced a German translation of Frantz Schmitt's initial compilation.

2. WORK PROGRESS REPORT : BRIEF SUMMARIES OF OTHER PROJECTS

2.1 International survey of printers

Mr Frantz Schmitt has completed a comprehensive questionnaire in both French and English. After a review by the Commission, this will be distributed to FIAF archives.

2.2 Technical information about sound tracks with illustrations

Mr Harold Brown is currently preparing additional sample sheets. Upon viewing a sample slide, the Commission Members felt that the purpose of the illustration would be more effectively achieved on paper than in the form of slides. Sample sheets are currently being prepared by Mr Brown.

2.3 Guidelines for description of technical data

This text is now complete and awaits publication in German, Russian, English and Spanish. The FIAF Secretariat is organising a French translation.

2.4 Exhibition on preservation methods, Paris 1988

At the meeting in Koblenz, members expressed admiration for Frantz Schmitt's exhibition at the Musée d'Orsay. The display may be able to travel, and the text could be translated into English. Members noted that there were some inaccuracies of detail in the exhibition. All such observations will be reported to Mr Schmitt.

2.5 Attempts at involving more FIAF technicians

The President, who sent 78 letters to archives seeking help from FIAF technicians, has so far received 25 replies. He will now arrange for project coordinators to communicate directly with relevant, interested technicians.

3. MEMBERSHIP ISSUES

During its meeting in November 1988, the FIAF Executive Committee approved the appointments of Mr Anthony Cook and Mr Harald Brandes as members of the Preservation Commission till April 1990.

3.1 Membership of the Preservation Commission

Following Mr Peter Konlechner's resignation in April 1988, the reconfirmation of members by the Executive in May 1988 and the appointment of two new members, the Commission now consists of seven members:

- * Dr Henning Schou, President
- * Mr Peter Williamson,
Chairman, North American Preservation Subcommittee
- * Mr Hans-Eckart Karnstädt,
Chairman, East European Preservation Subcommittee
- * Mr Frantz Schmitt, France;
- * Mr João Socrates de Oliveira, Brazil;
- * Mr Anthony Cook, England; and
- * Mr Harald Brandes, West Germany.

Please refer to *FIAF : Relations Between Archives* for addresses.

3.1.1 Mr Harald Brandes

Mr Harald Brandes is the Senior Technician at the Film Archive of the *Bundesarchiv* in Koblenz, West Germany. Mr Brandes contributed to the Joint Technical Symposium in Berlin with papers on a) safety and energy technology as applied in his archive; and b) a test for residual chemicals in film emulsions. Mr Brandes has been an advisor on film preservation to archives in Kuala Lumpur, Bangkok and Jakarta. Mr Brandes' work for the Commission may involve research into a) climatisation of film and magnetic materials, b) cold storage, c) wet printing of sound tracks, and d) the proper use of sound cameras.

3.1.2 Mr Anthony Cook

Mr Tony Cook is the Senior Film Preservation Officer at the National Film Archive (NFA) in London. Mr Cook can contribute to the work of the Commission in the following areas: a) colour film preservation; b) duplication of archival material using a Sigma optical printer; c) report on progress regarding research into the vinegar syndrome; d) preservation of film sound; e) assessment of image and sound quality; and f) other areas of research which form part of the daily preservation work at the NFA.

Both Mr Cook and Mr Brandes were invited to attend the eighth Commission meeting which took place in Koblenz, June 1988.

4. MISSIONS

Mr João Socrates de Oliveira visited film archives in Costa Rica, El Salvador, Guatemala, Mexico and Peru to assess the possibility of coordinating film preservation in Latin America. He also conducted a training seminar in Lima.

5. MEETINGS

5.1 Main Commission

The Preservation Commission held its eighth meeting at the *Bundesarchiv-Filmarchiv* in Koblenz, West Germany, 7-10 June 1988. The meeting was generously sponsored by the Bundesarchiv.

5.2 East European Preservation Subcommittee

The East European Preservation Subcommittee met in Warsaw 7-9 October 1988. This sixth meeting of the Subcommittee was generously sponsored by the *Filmoteka Polska*. Mr Kalazin of the *Filmoteka* attended as an observer.

5.3 Co-ordinating Committee

Members of the technical working groups of IASA, ICA, FIAF and FIAT, who contribute to the work of the *Co-ordinating Committee of the Technical Commissions of the International Federations for Audio, Film and Television Archives*, met in Paris in June 1988. Dr Schou attended on behalf of the FIAF Preservation Commission.

5.4 Planning of 1990 Technical Symposium

The Chairman of East European Preservation Subcommittee, Mr Karnstädt, has met with Mr Hector Garcia-Mesa in Havana for preliminary discussions and planning of the 1990 Technical Symposium.

6. FUTURE MEETINGS

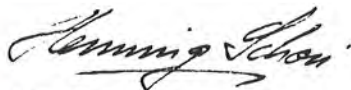
The ninth Preservation Commission meeting will take place 24-27 April 1989 at the *Cinemateca Portuguesa* in Lisbon, immediately after the FIAF Congress.

The East European Preservation Subcommittee plans to meet in Prague in April 1989.

7. ACKNOWLEDGMENTS

The Commission expresses its appreciation to

- the Director of the *Bundesarchiv-Filmarchiv*, Dr Klaus Oldenhage, for sponsoring the eighth meeting of the Commission;
- the Director of the *Filmoteka Polska*, Mr Waldemar Platek, and Mr Kalazin for sponsoring the meeting of the East European Preservation Subcommittee;
- the Director of *Cinemateca Portuguesa*, Mr Luis de Pina, for hosting the ninth meeting of the Commission in Lisbon;
- Mr David Francis for sponsoring the participation of Mr Tony Cook in the work of the Commission; and
- Dr Klaus Oldenhage for sponsoring the participation of Mr Harald Brandes in the work of the Commission.



Henning Schou,
President of the Commission



(hsc89.064)

LUNCH TIME PRESENTATION

We cordially invite all FIAF Delegates interested in the work of the Preservation Commission to hear more about recent developments.

PROGRAM

1. **AN INTRODUCTION
TO THE WORK OF THE FIAF PRESERVATION COMMISSION**

by Dr Henning Schou, President of the Commission.

2. **PRINTING TEST : DRAKE OF ENGLAND**

Further evaluations by Harold G Brown.

3. **MATTING AND POLISHING**

A slide presentation by Harold G Brown
(if time allows).

VENUE

Cinamateca Portuguesa, Rua Barata Salgueiro, 39
(across the street from the Hotel Altis).

TIME

Tuesday 18 April 1989, 13:00-14:30.

Please come and contribute to the work of the Commission through discussions, comments and constructive criticism. Many thanks.

APPENDIX 8

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

BALANCE AS AT 31 DECEMBER 1988
 =====
 (in Belgian francs)

ASSETS

Current assets

Debtors

974.419,-

Creditors

790.913,-

Quick assets

Bank
 Cash

1.971.151,-
 5.693,-

1.976.844,-

Reserve Fund

Interest account in Swiss Frs.
 at Generale de Banque, Brussels
 125.166 SF = 3.004.000 BF

p.m.

2.951.263,-
 =====

LIABILITIES

Balance

Accumulated balance
 at 31 December 1987 2.374.296
 - excess of expenses
 over income 1988 - 90.628
 & write-off unpaid
 subscriptions & debts - 123.318

2.160.350,-
2.951.263,-
 =====

PROFIT AND LOSS ACCOUNT

Expenditure

5.614.355,-
 =====

Income
 Debit balance

5.523.727,-
 90.628,-
5.614.355,-
 =====

DETAILED BALANCE SHEET AS AT DECEMBER 31, 1988

ASSETSDebtors

Unpaid subscriptions for 1987	113.949	
Unpaid subscriptions for 1988	499.399	
Loan to P.I.P. for computer purchase	361.071	

974.419

<u>Cash in hand & on short term deposit</u>		
Current account in Belgian Francs	40.636	
Current account in US \$ (\$4,400)	163.733	
Interest account in ECU (40.366,29 ECU)	1.766.782	
Cash at Secretariat	5.693	

1.976.844

2.951.263

=====

LIABILITIES

1989 subscriptions paid in advance	118.438	
Development Fund	128.850	
Outstanding bills for:		
- Social Security		120.524
- Commission costs		139.368
- Unesco contracts		283.733

790.913

BALANCE

Accumulated balance at 31.12.87 (2.374.296)		
less excess of expenses over income 1988	-	90.628
Write-off unpaid subscriptions Cairo	-	18.036
Loss on exchange rate ECU/BF since 1983	-	105.282

Accumulated balance at 31.12.88

2.160.350

2.951.263

=====

N.B. 1 ECU = 43,77 BF
1 us\$ = 37 BF

DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON
AS AT 31 DECEMBER 1988

INCOME

		<u>Budget 1988</u>
Members' (2850 S.F.) and Observers' (400 S.F.) subscriptions	4.020.177	3.950.000
FIAF publications (incl. Subscribers)	198.166	200.000
Bank interests	92.137	150.000
Unesco contracts for 1987 & 1988	1.213.247	1.200.000
	-----	-----
	5.523.727	5.500.000
	=====	=====

EXPENDITURECurrent expenses

Staff salaries	731.832	745.000
External work fees	204.667	180.000
Social Security, Insur., Taxes	718.049	720.000
Office rent and charges	335.272	365.000
Office supplies & equipment	274.479	250.000
Postage, telephone, telex	369.999	300.000
Miscellaneous	26.390	20.000
	-----	-----
	2.660.688	2.580.000

Special expenses

Unesco contracts	733.585	800.000
Congress	661.078	620.000
Executive Committee	241.698	240.000
Commissions	275.233	350.000
Special missions	64.833	120.000
Administrative publications & Bulletin	231.210	230.000
Special publications	686.030	450.000
Publicity for FIAF publications	----	50.000
Summer School/ Development Fund	60.000	60.000
	-----	-----
	2.953.667	2.920.000
	-----	-----
	5.614.355	5.500.000
	=====	=====

Excess of expenses over income 1988 : 90.628,-

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1988 (in Swiss francs)

	<u>1986-1987</u>	<u>1988</u>
Alger **	400,-	400,-
Bogotá F.P.F.C. *		400,-
Cairo (deleted)	(400,-)	(400,-)
Dakha		400,-
Habana		2.850,-
Hanoi		400,-
Jerusalem		2.850,-
La Paz		400,-
Luxembourg *		2.450,-
Madrid		2.850,-
Manila		400,-
Managua	800,-	400,-
Milano *		2.850,-
Montevideo Sodre *		400,-
Quito	400,- *	400,-
Reykjavik *	400,- *	400,-
Rio de Janeiro	2.850,-	2.850,-
	-----	-----
	4.850,-	20.700,-
	=====	=====
	(113.949,-BF)	(499.399,- BF)

* Those archives paid their subscription in the course of January '89

NOTES TO THE 1988 ACCOUNTS

Detailed balance sheet (p. 2)

Debtors

The loan to P.I.P. for the purchase of a computer is being reimbursed following schedule.

Other assets: The market value of the book stock (FIAF publications) is not mentioned in the Balance sheet and amounts to approxim. 250.000 B.F.

Balance :

Loss on exchange rate ECU/BF: The average exchange rate of the ECU (European Currency Unit) to the Belgian Franc in 1988 is lower than it was when we first bought them 5 years ago. As a result, there is a theoretical exchange loss amounting to BF 105.282,- for the first time expressed in the Balance sheet.

It is however largely compensated by the much higher interest rates that an account in ECU offers as opposed to Belgian Francs.

Detailed profit and loss account and budget comparison (p. 3)

Income

Unesco contracts: this covers the payment by Unesco of various contracts executed by FIAF over several years. They are described at every General Meeting under : "Relations with Unesco".

Expenses

In general, very close to budget, save for :

Special publications. This amount covers some expensive but very useful publications such as the Catalogue of Silent Films prepared by the Belgian Filmarchive but limited to a very small print-run.

Postage & telephone: the organisation of the Paris Congress caused a specially high use of communication techniques of all sorts.

The Specialised Commissions spent less than foreseen thanks to the generosity of their host archives and of course the members' own archives.

Unpaid subscriptions (p. 4)

It has to be noted that , following the new Statutes and Rules, Members or Observers which have not paid their subscription for two consecutive years, will be automatically deleted from the Federation unless they can explain an exceptional situation, in which case the E.C. can grant them an additional 6 months' delay.

NOTES EXPLICATIVES

Bilan détaillé (p.2)

Débiteurs

Le prêt au P.I.P. pour l'achat d'un ordinateur est en cours de remboursement selon le planning prévu.

Autres biens: La valeur marchande de notre stock de publications FIAF n'est pas reprise dans le bilan, mais peut être évaluée à environ 250.000 FB.

Bilan

Le taux de change moyen ECU/FB utilisé en 1988 est inférieur à celui d'il y a 5 ans quand nous avons acheté nos Ecus. Par conséquent, il existe actuellement une perte de change théorique de 105.282 FB exprimée pour la première fois dans le bilan. Cette perte est cependant largement compensée par des taux d'intérêt pour l'Ecu nettement supérieurs à ceux d'un compte en FB.

Compte de pertes et profit. Comparaison avec le budget (p.3)

Revenus

Contrats Unesco: recouvre les paiements effectués par l'Unesco pour différents contrats exécutés par la FIAF et couvrant plusieurs années. Ces contrats sont décrits à chaque Assemblée générale sous la rubrique: "Relations avec l'Unesco".

Dépenses

Montants en général très proches du budget, sauf pour:

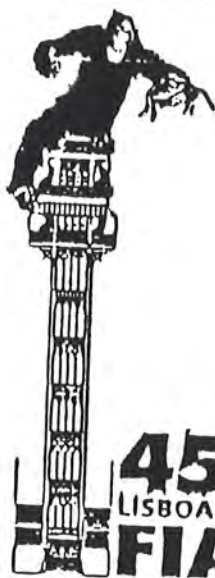
Publications spéciales: Cette somme couvre quelques publications très coûteuses mais aussi très utiles telles que le CATALOGUE DES FILMS MUETS préparé par la Cinémathèque Royale de Belgique mais avec un tirage très réduit.

Poste et téléphone: l'organisation du Congrès de Paris a occasionné pour nous un usage anormalement intensif de nos différents moyens de communication.

Les Commissions spécialisées ont dépensé moins que le budget prévu grâce à la générosité des archives qui les recevaient ainsi que la participation de l'archive des membres eux-mêmes.

Cotisations non payées (p.4)

Suivant les nouveaux Statuts et Règlements (Règle 16), un membre ou observateur, qui ne paie pas sa cotisation durant deux années consécutives, sera radié automatiquement sauf cas exceptionnel pour lequel le Comité directeur pourra octroyer un délai supplémentaire de 6 mois.



DRAFT BUDGET FOR 1990 (in Belgian Francs)

INCOME

	<u>1988</u>	<u>Budget 1989</u>	<u>Budget 1990</u>
Members' (2850 S.F.) and Observers' (400 S.F.) subscriptions	4.020.177	4.000.000	4.000.000
FIAF publications (incl. Subscribers)	198.166	200.000	200.000
Bank interests	92.137	100.000	100.000
Unesco contracts	1.213.247	---	---
	5.523.727	4.300.000	4.300.000
	=====	=====	=====

EXPENDITURE

Current expenses

Staff salaries	731.832	795.000	875.000
External work fees	204.667	180.000	190.000
Social Security, Insur., Taxes	718.049	785.000	850.000
Office rent and charges	335.272	365.000	383.000
Office supplies & equipment	274.479	225.000	250.000
Postage, telephone, telex	369.999	300.000	320.000
Miscellaneous	26.390	30.000	30.000
	2.660.688	2.680.000	2.898.000

Special expenses

Unesco contracts	733.585	---	---
Congress	661.078	550.000	600.000
Executive Committee	241.698	240.000	250.000
Commissions	275.233	360.000	360.000
Working group on membership	---	120.000	---
Special missions	64.833	120.000	120.000
Administrative publications & Bulletin	231.210	230.000	230.000
Special publications	686.030	500.000	450.000
Support to P.I.P.	---	200.000	200.000
Publicity for FIAF publications	---	50.000	---
Development Fund	60.000	120.000	120.000
	2.953.667	2.490.000	2.330.000
	5.614.355	5.170.000	5.228.000
	=====	=====	=====
Balance to be taken from credit balance previous years	90.628	870.000	928.000

NOTES ON THE PROPOSED 1990 BUDGET

INCOME

No raise of subscription is foreseen in 1990.

No contract with Unesco is foreseen at this date but will possibly be signed later, and its financial input will automatically be balanced by an equivalent expenditure.

EXPENDITURE

Inflation in Belgium estimated at about 4% for 1989 but unknown for 1990.

Salaries

The Executive Committee has decided to raise the Executive Secretary's salary because of her increased responsibilities and working hours.

Social Security, Insurances

This amount had to be raised in accordance with salaries.

Office rent

The 9 year lease of the FIAF office has come to an end in December 1988. The new lease will have to be negotiated but will certainly involve a raise of rent.

Congress

The 1990 Congress in Havana will need an increased support because of inflation, distance, etc...

Development Fund

The use of this fund should be discussed at the General Assembly.

BALANCE

The debit balance of this budget will be covered by the credit balance accumulated over previous years which, in 1990, should still amount to at least 1,300,000 BF, and serves to postpone subscription raises as long as possible. After that year, a change in subscription fees can no longer be avoided.

NOTES CONCERNANT LE BUDGET DE 1990

ENTREES

Pas d'augmentation de cotisations prévue pour 1990.
Pas encore de contrats prévu avec l'Unesco mais il se peut que nous en ayons sans que cela ait une incidence sur notre bilan.

DEPENSES

Inflation estimée à environ 4% pour 1989 mais reste inconnue pour 1990 en Belgique

Salaires

Le Comité directeur a décidé d'augmenter le salaire de la Secrétaire exécutive en raison d'un accroissement de responsabilités et d'heures de travail.

Sécurité Sociale, Assurances

Ce montant est proportionnel aux salaires.

Loyer

Le bail de 9 ans pour le bureau de la FIAF s'est terminé fin 1988 mais sa renégociation amènera certainement une augmentation du loyer.

Congrès

Le Congrès 1990 de La Havana aura besoin d'un subside accru pour cause d'inflation, de distance, etc...

Fonds de développement

L'utilisation de ce fonds sera discutée à l'Assemblée générale.

BALANCE

Le solde débiteur de ce budget sera couvert par une partie du solde créditeur accumulé les années précédentes qui, en 1990, sera encore d'environ 1.300.000 FB et doit nous servir à retarder le plus longtemps possible une augmentation des cotisations. En 1991, un remaniement des taux de cotisation devra être envisagé.

1. The Development Fund is established by the Government of the United Kingdom and the Government of the United States of America.
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9. The Development Fund is established by the Government of the United Kingdom and the Government of the United States of America.
10. The Development Fund is established by the Government of the United Kingdom and the Government of the United States of America.

GUIDELINES FOR A DEVELOPMENT FUND

1. In conformity with Rule 67 c, a Development Fund will be established under "special expenses" within the budget of FIAF.
2. The Development Fund is composed by
 - amounts from the FIAF budget;
 - resources outside the Federation, which have explicitly been made available for the purposes of the Development Fund;
 - funds to finance projects which are in line with the objectives of the Development Fund.
3. The Development Fund is established in convertible currency. Contributions in non convertible currency to be used for projects in specific countries only are also accepted.
4. Any amounts of the Development Fund which are not used within the budgetary year can be transferred to the year thereafter provided that the Federation's financial situation permits it.
5. The Development Fund will be used for the following purposes:
 - enable persons from developing countries to participate in the work of Commissions and the Executive Committee;
 - support the participation of representatives from developing countries in General Assemblies, symposia, training courses, etc.;
 - enable persons from developing countries to obtain fellowships for their professional qualification;
 - support projects for the development of film archives in developing countries (expert missions, publications, etc.);
 - for material support of archives in developing countries;

- for payment of subscriptions over a limited time.
6. Applications for use of the Development Fund shall be sent to the Secretariat six months prior to the date the contribution is needed and can be made by
- archives in developing countries;
 - the chairpersons of Commissions;
 - the host institutions of congresses, symposia, training courses, etc.;
 - the President, Secretary-General and the Executive Committee.
7. The Executive Committee shall decide upon the use of the development fund according to Rule 70.
In urgent cases the Treasurer in consultation with the President or the Secretary-General can decide on the applications in question. The Treasurer is bound to report to the Executive Committee thereon.
8. In the Annual Report of the Treasurer details shall be given of how the Development Fund was used.

Staatliches Filmarchiv der DDR
Wolfgang Klaue

GENERAL ASSEMBLY / ASSEMBLEE GENERALE

PROCEEDINGS AND PUBLICATIONS

1. 1958. Anniversary of the cinema's invention in 1889
Cinquante ans de cinéma - Cinquante ans de culture
2. Contributions to the history of the film
Contributions pour l'histoire du film
3. International Union of Pure and Applied Chemistry (IUPAC)
4. Bibliography of Cinematography of the International Association of Cinematographers
Bibliographie des cinéastes d'association internationale
5. Revised edition of the Handbook for Film Workers of the International Union of Pure and Applied Chemistry (IUPAC)
6. Ministry of Labour, Paris, France / Le Travail des Films de France
7. ICAO - International Civil Aviation Organization
8. Proceedings of the Scientific Symposium in Vienna (1958)
9. Proceedings of the Technical Symposium in Brussels (1958)
10. Bibliography of Film Workers' Publications (1958-1960)
11. International Union of Cinematographers, Film and Television Workers of Great Britain
12. Proceedings of the First Symposium on French Film Workers of France

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

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

GENERAL ASSEMBLY / ASSEMBLEE GENERALE
Lisbon, 17 - 18 April 1989

PROJECTS AND PUBLICATIONS UNDERWAY / NEW PROJECTS
PROJETS ET PUBLICATIONS EN COURS / NOUVEAUX PROJETS

1. 100th Anniversary of the Cinema's celebration (W. Klaue)
Centième anniversaire du cinéma. Projets de célébration.
2. Guidelines for the shipment of nitrate films (London NFA)
Recommandations pour l'expédition de films nitrate
3. International Index to Film and TV Periodicals/ P.I.P. (M.Moulds)
See separate report
4. Bibliography of Catalogues of Old Cinematographic Equipment (Montréal)
Bibliographie des catalogues d'équipement cinématographique ancien
5. Revised Edition of the "Handbook for Film Archives" (E.Bowser/J.Kuiper)
Edition révisée du Manuel des Archives du Film
6. Glossary of Laboratory Terms (P.Spehr / H.Schou)
Lexique des termes de laboratoire
7. FIAF Bulletin (R. Daudelin)
Bulletin FIAF
8. Proceedings of the historical Symposium in Vienna (Wien FA)
Actes du Symposium historique de Vienne
9. Proceedings of the Canberra Restoration Symposium (R.Edmondson / H.Schou)
Actes du Symposium de Canberra sur la Restauration
10. Bibliography of FIAF members' publications (Ottawa/Secretariat)
Bibliographie annuelle des publications des membres de la FIAF
11. International Directory of Cinematographers, Set and Costume Designers in
Film (A.Krautz)
12. Proceedings of the Paris Symposium on French Silent Cinema (R. Borde)
Actes du Symposium de Paris sur le cinéma muet français

45
REF ID: A61212

General Session
March 11-14, 1950
London, England
Psychology and Publications Committee

100th Anniversary of the First Public Library

and was decided to hold a series of regional
conferences from 1949 to 1951. The first was held in
London, England, in 1949, and the second
in New York City in 1950.

The first step in the development of this series
was the formation of a committee to plan the
conferences. The committee was composed of
representatives from the American Library Association
and the International Association of Agricultural Librarians
and Documentalists.

I would like to submit the following proposals for discussion
which we think perhaps suggest themselves.

1. Holding an international conference on the occasion of the
100th anniversary of the first public library in 1951.
The first such conference was held in London in 1851
and the second in New York City in 1950. It is
suggested that the 100th anniversary be celebrated
in a fitting manner. It is suggested that a series
of regional conferences be held in 1949, 1950, and 1951.

2. The formation of a committee to plan the
conferences. It is suggested that the committee
be composed of representatives from the American
Library Association and the International Association
of Agricultural Librarians and Documentalists.



General Meeting
Lisboa, April 17-18, 1989
Agenda point 10)
Projects and Publications underway

100 Anniversary of First Public Filmshowings

UNO and UNESCO decided to have a world decade of Cultural Development from 1988 to 1997. UNESCO established an International Council for this World Decade, and long-term plannings have begun.

If FIAF wants to make use of this decade to draw greater international attention to the preservation of Moving Image Heritage, the 100th Anniversary of First Public Filmshowings would be the right occasion.

I would like to submit the following projects for discussion which we could perhaps suggest to UNESCO:

1. Holding an international conference on government level on the need of preserving the moving image heritages. (In 1975 was the first UNESCO expert meeting on this subject. In 1995, there would be an opportunity to strike a balance, but most of all, to sensitise governments to their responsibility).
2. World Directory of Audiovisual Archives
It could be suggested to publish a World Directory of all film-, television and soundarchives.

3. Joint Technical Symposium

It could be thought of planning another technical symposium for Film, TV and Sound Archives in 1995.

4. Catalogue of restored silent films

This could be a catalogue containing all silent films restored with the assistance of FIAF archives (filmographic data, description of content and a listing of what has been done to restore them).

5. 100 films - 100 years of public film showings

Should we make another attempt to conduct a survey within FIAF about the hundred best films ?

A catalogue with data concerning the films chosen and where the the best pre-print material can be found, the legal situation, etc. could be prepared.

6. Catalogue of lost films

A catalogue of lost fiction films with filmographic data and annotations or content could be compiled.

A tremendous but extremely valuable work, mainly for the traditional film producing countries.

Staatliches Filmarchiv der D D R

Wolfgang Klaue

INTERNATIONAL INDEX TO FILM AND VIDEO PERIODICALS

113 Canada Street, 22 Second Floor, London W1E 6BT
Tel: 01-950 1801

APPENDIX 13

30 Mar 1989

MEMORANDUM

1. General release

The 1987 Annual Review is now at the printers and will be completed by the end of April.

Although we could now proceed directly with the production of the 1988 volume, I think it would be advisable to wait a few weeks before going ahead with it. By then we should have received enough orders from the 1987 volume to meet the printing costs of the next issue. It will also give the committee time to look at the 1987 volume and the 1988 volume together.

In order to be prepared to produce the Annual Review for 1988 in the summer following the end of the year's work.

2. Editorial review

The proposals for the 1988 editorial review were produced and sent out. The 1988 editorial review also includes the research section with further studies.

This is a significant change in the way we work. It is to follow in future years. A greater number of members is not yet a sufficient sign of the success of our work. It is a matter of quality, not quantity. It is a matter of the quality of the work we do throughout the year.

We have now decided to make a significant change with the 1988 volume. The editorial review will be done in 1988. The research and editorial review will be done in 1988. I believe that the quality of the work will improve.

3. Finance

With the changes in the 1988 volume, the committee has to be advised of the changes in the 1988 volume. The committee has to be advised of the changes in the 1988 volume. The committee has to be advised of the changes in the 1988 volume.

The 1988 volume will have a special feature instead of a general review. It will be a special feature. It will be a special feature. It will be a special feature.

INTERNATIONAL INDEX TO FILM/TELEVISION PERIODICALS

113 Canalot Studios, 222 Kensal Road, London W10 5BN
tel: 01-960 1001

30 Mar 1989

EDITOR'S REPORT

1. Annual volumes

The 1987 annual volume is now at the printers and delivery is expected at the end of April.

Although we could now proceed directly with the production of the 1988 volume, I think it would be advisable to wait a few months before going ahead with it. By then we should have received enough income from the 1987 volume to meet the printing costs of the next. It will also avoid the confusion which might be felt by our customers if the two books were to come out so close together.

In future we can expect to produce the annual volumes routinely in the summer following the end of the year's work.

2. Microfiche service

Six dispatches of the 1988 microfiche service were produced and sent out. The 1987/88 cumulation which also includes the seventh despatch will follow shortly.

This is a realistic pattern of distribution which we will aim to follow in future years. A greater frequency of despatches is not really practical since the production of each one entails a number of complex processes which take up more and more computer time as the quantity of data builds up throughout the year.

We have now switched to another microfiche bureau which, with the aid of some new software, will be able to reproduce the accents and diacriticals which we have coded into the data. I believe that the quality of the fiches will improve also.

3. Finance

With two annual volumes and two microfiche cumulations due to be published income should be unusually high this year. Expenses too will be high with production costs of course, but there will also be exceptional expenses for extra travel and payment of the typesetting software development charge of £2000 to Computaprint.

Even so 1989 would have shown a credit balance instead of a small deficit had we not included an amount for the employment of an assistant for one day a week to handle the administration of book sales, as suggested in my last report.

4. Projects

(i) The fiches cumulations are now underway. The television 1979-86, on 38 fiches, is completed. Production of the film cumulation, which will occupy approximately 180 fiches, has just started and should be ready in about four weeks.

We have had pre-publication orders for 22 film and 24 television sets.

(ii) The project to publish a four-year television volume 1983-86 is also off the ground. Infodoc have successfully merged the four years' work on their computer, and have run off a proof. When this has been checked and edited there will be a large paste-up job to be done. We hope to publish the volume by the end of this year.

5. Indexing

Although far from perfect the indexing situation shows signs of improvement. Volunteers have been found for several of the bigger periodicals.

The BFI have offered to start indexing Sight & Sound and Films & Filming again from last Autumn (though none has been received). I have had preliminary talks with Gillian Hartnoll on possible ways in which we might exchange indexing.

6. Book distribution

With the employment of a part-time assistant to handle book sales (as mentioned under Staff in my last report, and under Finance in this report), and with the services of the warehouse to deal with storage, wrapping and postage, book distribution will no longer present such an administrative burden. Indeed once our own standing orders and invoicing procedures are sorted out we shall be in a position to discuss taking on similar work for FIAF publications if this is thought desirable.

It is also worth mentioning that our printer specialises in "short runs" and can be highly recommended for quality and value for money. Provided that the work is presented as camera-ready copy I would be prepared to act as liaison with this printer for FIAF publications.

7. Workshops

The Gent indexers' workshop unfortunately had to be cancelled due to lack of support from European archives.

The workshop in Montreal however is going ahead at the Cinematheque Quebecoise in Montreal on the 13-15th June. The eight participants who have enrolled so far include two new indexers.

SUBSCRIPTIONS AND SUPPORT

Outstanding in last report (10 Nov 1988)
Paid

£6825.00
2134.00

£4691.00

Outstanding at 10 April 1989

1987

1988

Rio	£405
Barcelona	190
Belgrade	565
*Canberra	980
Dublin	190
Frankfurt (Kunst Buch)	425
Los Angeles (UCLA)	615
*Oslo	480
Reykjavic	405
Rio	425
	<hr/>

£4680.00

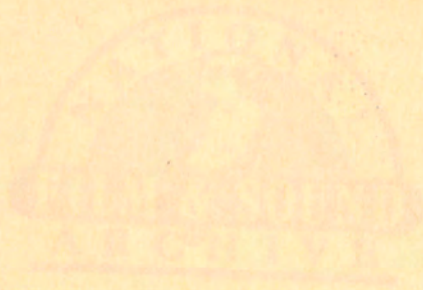
*Both Canberra and Oslo have paid their 1989 subscription and support.

1989 subscriptions and support paid at 10 April 1989

Subscriptions
Support

£13446.63
5283.05

£18729.68



DECLARATION OF THE NATIONAL FILM RESTORATION BOARD
1988 FILM RESTORATION BOARD
INCLUDING PROCEEDINGS FOR THE
1988 FILM RESTORATION BOARD

The National Film Restoration Board has been established to coordinate the restoration of the National Film and Sound Archive's collection of films and sound recordings. The Board will coordinate the work of the National Film and Sound Archive and the National Film and Sound Restoration Board in the restoration of the collection.

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John Gorton
Prime Minister
Australia

1988



**PUBLICATION OF PROCEEDINGS FOR THE
1986 FILM RESTORATION SYMPOSIUM
(INCLUDING PROCEEDINGS FOR THE
1985 BFI RESTORATION SYMPOSIUM)**

For several weeks an editorial assistant has been at work arranging the assembly, translation and editing of the papers and forum discussions which will comprise the text of the publication. Throughout the project, the editorial assistant will be working closely with Dr Henning Schou and Ray Edmondson in this task.

Individual approaches are being made to colleagues who presented papers at the Symposium in terms of obtaining, where necessary, a clean and precise text to work from in assembling the publication. A publication date around the end of 1989 is being aimed for.

In appearance it is expected that the publication will be similar to the presentation and size of *Archiving the Audiovisual Heritage*, (Berlin 1987). Typesetting and layout will be done in-house at the Archive via its own desk top publishing software. Preliminary quotes for printing suggest the cost of about A \$9,000 (US \$7,500) for 1,000 copies or A \$13,000 (US \$10,000) for 2,000 copies.

We propose that the book be jointly published by FIAF, NFSA and the Australian Film Commission (AFC). The AFC provided sponsorship funds for the original symposium. NFSA will be contributing substantial preparation costs (in-house costs in employing the editorial assistant and typesetting the publication internally). Because of the structure of NFSA's budget, we hope that FIAF will be able to underwrite some of the printing costs. The AFC has expressed some interest in contributing to the budget, and will consider a funding proposal from NFSA in the new financial year (i.e. after July). Finally, an approach has been made to an additional sponsor within the Australian film industry who has also expressed interest in helping to defray the editing and publication costs.

It would greatly assist NFSA in its negotiations with the two potential sponsors if it could present some evidence of FIAF's endorsement of the project and willingness to participate financially, even if on a relatively small scale.

Henning Schou and
Ray Edmondson
Canberra

10 April 1989

International Directory of University Research
1957 and 1958

APPENDIX 15

Published: vol. 1 (1957/Poland); vol. 2 (1958); vol. 3 (1959)
Czechoslovakia, Greece, Hungary, Yugoslavia; vol. 4 (1960) Austria,
Denmark, Finland, Norway, Sweden; vol. 5 (1961) Belgium,
France, Germany, Italy, Japan, Netherlands, Portugal, Spain,
Switzerland, United Kingdom, United States of America.

Volume 2 (1958) (Poland) is the latest published
edition of this volume and will be the only one to be
reissued.

It is planned to bring out volume 6 (1962) in the near future
and to issue a new edition of the whole series.

Volume 10 (1966) will be published in 1966.

For countries not included in the series, such as
Australia, Canada, India, Israel, Mexico, New Zealand,
Pakistan, Singapore, South Africa, Taiwan, Thailand,
USSR, etc., separate volumes should be arranged by 1965.

Proposals for new entries are invited from interested
universities and research institutions. Entries should be
sent to the Editor, International Directory of University
Research, 1957 and 1958, c/o the British Library,
Newspaper House, 100 Brookings Drive, Washington, D.C. 20007,
U.S.A.

The editorial board has been enlarged to include
representatives of the following countries: Argentina,
Australia, Canada, Denmark, France, Germany, Greece,
India, Israel, Italy, Japan, Mexico, New Zealand,
Netherlands, Norway, Portugal, Spain, Sweden, Switzerland,
United Kingdom, United States of America, USSR, Yugoslavia.

For further information, please contact the Editor.

Editor
International Directory of University Research
1957 and 1958

International Directory of Cinematographers,
Set and Costume Designers in Film

Published: vol. 1 (GDR/Poland); vol. 2 (France); vol. 3 (Albania, Bulgaria, Greece, Romania, Yugoslavia); vol. 4 (Germany before 1945); vol. 5 (Denmark, Finland, Norway, Sweden); vol. 6 (supplementary volume); 7 (Italy).

Volume 8 has appeared (Portugal/Spain). At the Lisbon Congress copies of this volume will be handed over to the individual FIAF Archives.

It is planned to bring out volume 9 (Hungary) on the occasion of the 1990 Habana Congress.

Volume 10 (Czechoslovakia) and volume 11 (USSR) will be published next.

As far as the USA, China and Latin America are concerned, work on the respective volumes should be finished by 1995.

Members of the editorial board are Alfred Krautz (Staatliches Filmarchiv der DDR), editor, Eberhard Spiess (Deutsches Institut für Filmkunde) and Rui Brito (Cinematca Portuguesa).

The editorial board was separated from the Documentation Commission. The "International Directory of Cinematographers, Set and Costume Designers in Film" will be continued as FIAF project.

All archives are invited to continue their active cooperation.


Alfred Krautz
Staatliches Filmarchiv der DDR

REPORT OF THE CATALOGUING COMMISSION

TO THE FIAF ANNUAL CONGRESS

LISBON, APRIL 17 - 18, 1989

The Cataloguing Commission met from June 6 - 8, 1988 in Toulouse where we were well cared for by Raymond Borde, Guy-Claude Rochemont and the staff of the Cinémathèque de Toulouse.

Those present at the meetings were:

Members:	Harriet Harrison, Chair	Library of Congress (Washington)
	Jon Gartenberg	Museum of Modern Art (New York)
	Dorothea Gebauer	Deutsches Institut für Filmkunde (Wiesbaden)
	Rolf Lindfors	Svenska Filminstitutet/ Cinematket (Stockholm)
	Vladimír Opěla	Československý Filmový Ústav (Prague)
	Günter Schulz	Staatliches Filmarchiv der D.D.R. (Berlin)
	Roger Smither	Imperial War Museum (London)
	Ani Velchevska	Bulgarska Nacionalna Filmoteka (Sofia)
Guest:	Guy-Claude Rochemont	Cinémathèque de Toulouse

This report discusses progress made both during the meetings and subsequent to them.

PROJECTS

1. Evaluating Computer Systems.

Roger Smither's paper, Evaluating Cataloging Systems: A Guide for Film Archivists, has now been published and distributed by the Secretariat. The paper offers advice for archives who wish to purchase computer software and hardware for use in cataloging their archives' holdings. The first part

provides definitions of terms often encountered when talking to salesmen and consultants, while the second provides suggested questions which may be put to suppliers. This latter part is divided into sections which treat the following subjects: hardware and operating system limitations, size and format restrictions, setting up the system, system security, data entry, data editing, data retrieval, and possible future considerations. If any archive wants but has not yet received a copy of this useful document, please request one from the Secretariat.

2. FIAF Glossary of Filmographic Terms.

Our Executive Secretary, Brigitte van der Elst, has obtained a grant from the European Community's Year of Film and Television (AECTV) for the publication of a revised edition and first supplement to the Glossary. Jon Gartenberg has been hard at work coordinating and completing work on the revised edition. It will include all five original languages (English, French, German, Russian, and Spanish--both terms and definitions) plus terms in seven additional languages: Bulgarian, Czech, Dutch/Flemish, Hungarian, Italian, Portuguese, and Swedish. As in the original edition, terms are arranged by broad function and listed in columns across each page. Two alphabetical indexes, one for roman script languages and one for cyrillic script languages, provide additional access to the terms. At this writing, the revised manuscript is in press. Planning for the first supplement is still in its initial stages, with possible additional languages to include: Serbo-Croatian, Danish, Finnish, Norwegian, Polish, Slovenian, and Turkish. In order to accomplish our work on this project, the Commission continues to rely heavily upon the language and subject expertise of our FIAF archives. We owe a special thanks to all of you who have contributed to this work, as well as to those who will contribute to it in future.

3. Guidelines for Recording Technical Data.

Work is complete, and final publishing plans are now underway for this joint project of FIAF's Cataloguing and Preservation Commissions. Co-authored by Günter Schulz and Hans Karnstädt, this publication will contain a set of guidelines for organizing and controlling technical information about the condition and preservation of moving image materials held by archives. The text is about 30 pages in length and includes both examples and recommendations.

4. FIAF Cataloging Rules.

At the end of last year, the Secretariat sent a letter to all FIAF archives announcing the availability of the "Review Draft" for our FIAF Cataloging Rules. Work on these rules was begun in the early 1980s; our object was to produce a set of rules which could incorporate both the general principles of organization outlined in the Commission's 1980 manual, Film Cataloging, and already published and promulgated international standards for cataloging/punctuation issued by the International Federation of Library Associations (IFLA). These latter standards were important for us to consider since UNESCO had sanctioned IFLA as the official provider of international

standards for cataloging. Our goal was thus was to present a set of rules whose philosophy was firmly grounded upon archival needs but, at the same time, which provided a readily recognizable means of exchanging cataloging information amongst FIAF archives. An additional objective was to provide guidance for archives seeking to establish cataloging systems or to upgrade their current ones. The result, a text of 134 pages, is heavily illustrated with examples. It includes a glossary of cataloging terms, a scale for converting meters to minutes to feet, a list of FIAF archive codes, a list of abbreviations, and a bibliography. Once the text has been revised to incorporate your suggestions, we will prepare an index. Here in Lisbon, the Commission will review the comments and suggestions we have already received. If any archives have not yet done so, but would like to send us comments, please submit them as soon as possible. We intend to complete work on the revisions and prepare the index before the end of 1989--in order to send the final manuscript to press no later than the beginning of 1990. Your comments may be addressed to:

Ms. Harriet Harrison
Motion Picture, Broadcasting
& Recorded Sound Division
Library of Congress
Washington, D.C. 20540
USA

If you have not yet received your copy of the "Review Draft" from the Secretariat and would like to have one, please request it from Brussels.

5. Union List of Films from the Nitrate Era.

This project, begun in 1985, was designed to collect information about FIAF archive holdings of sound feature films from the nitrate era (1927-1955) which have been produced in countries other than the country of the reporting archive. Members and observers can participate in the project by filling in forms (one per title matching the above parameters) and submitting them to the Secretariat in Brussels. At the Secretariat, the data from the forms is entered onto a microcomputer, utilizing MICROISIS software. In return for participating, archives have the privilege of querying the Secretariat about holdings for titles from their own national production which they are seeking to preserve. The project has already been quite successful, but archives are still very welcome to join the project. The first step is to request the instruction sheet and forms from the Secretariat. Please indicate, as part of your request, the approximate number of forms you will require.

6. Genre Study.

Dorothea Gebauer and Günter Schulz head this project, which is designed to collect and compare samples of genre lists used by FIAF archives. Since our special request for lists at last year's Congress, we have received additional lists, but would still like to receive even more. Please check with your cataloging staffs and if you have any genre, film movement or film style lists, kindly send them (together with definitions, if possible) 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 D.D.R.
Hausvogteiplatz 3/4
1080 Berlin
DEUTSCHE DEMOKRATISCHE REPUBLIK

7. Early Production Company Names and Logos.

Vladimír Opěla heads this project, which was designed to collect early production company logos and to document company histories. Last year to help promote the project, Mr. Opěla produced a short logos film--which was animated by the famous Czech animator, Břetislav Pojar. The film was shown at last year's Annual Congress in Paris. Following the Congress, Mr. Opěla sent letters to all FIAF archives, describing the project and asking for your cooperation -- either by contributing to the study of logos directly or by soliciting the help of film historians or other groups in your countries who might be encouraged to contribute to this work. If you have not yet received this letter and would like to participate, please contact Mr. Opěla.

Mr. Vladimír Opěla
Československý Filmový Ústav -
Filmový Archiv
Malesická ul.
130 00 Praha 3
CZECHOSLOVAKIA

Because the scope of this project is very large and the information will therefore take a long time to collect, the Commission plans to publish the results of our work in looseleaf form. In this way, archives can benefit more quickly from the work which has already been accomplished, and pages may be added to the work in an organized fashion as they become available.

8. Bibliography of National Filmographies (Revised Version).

This project for updating the 1985 edition of the Bibliography is headed by Rolf Lindfors. He has sent each FIAF archive xeroxed pages of the 1985 lists — together with suggested updates which he has recently prepared in Stockholm. Please review these lists and make any revisions you feel appropriate, including additions, deletions and other corrections. Then return your completed work to Mr. Lindfors so that the Commission may proceed with publishing the revised edition. If you have not yet received your letter from Mr. Lindfors, please let him know either by contacting him here at the Congress or at his office in Stockholm.

Mr. Rolf Lindfors
Cinematket - Svenska Filminstitutet
PB 27126
S-10252 Stockholm
SWEDEN

SYMPOSIA

1. 1989.

This year in Lisbon, the Cataloguing Commission is co-chairing a symposium with André Gaudreault of GRAF on April 20. The symposium is entitled "Cataloging and Filmographic Research: Tracing the Past," and will examine the related tasks of cataloging and the creation of filmographies. During the symposium, we hope to show you how both activities help to document film history, and, additionally, to raise some of the more complex questions confronting those who would design methodologies and standards for our work.

2. 1990.

Next year in Havana our hosts, the Cinemateca de Cuba, have asked us to participate in the presentation of a symposium on essential archival functions and techniques. During our portion of the symposium, we will attempt to present information about the use of cataloging standards and computers in film archives. An additional session on basic techniques is also envisioned.

APPENDIX 17

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 350

PHYSICS 350

PHYSICS 350
PHYSICS 350
PHYSICS 350
PHYSICS 350

Early Production Company List and Logos

by Vladimír Opěla

for the FIAF Cataloguing Commission

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secretariat
Coudenberg 70
1000 Bruxelles
Belgium

Dear colleagues,

the new project of the FIAF Cataloguing Commission "Early Production Company List and Logos" aims at stimulating the film archives to study the sources connected with the beginnings of cinema; we still have little information about this period and know few films from it.

However, as Jean Mitry used to say, this was a period when everything was invented, used and, in many cases, forgotten again before being rediscovered and developed later on.

Production companies, in which prerequisites of creative activity came into being gradually, were the driving force in that period.

The new project will also help stimulate work on the identification of films made in the first decades of existence of cinema.

We solicit a help of film historians and other interested groups, who might be encouraged to contribute to this work. Since the scope of the project is very large, our idea is to publish it in loose leaf form.

Early Production Company List and Logos

For the exact identification of films and their cataloguing, we have two main sources of information; both may be divided into two parts:

1/ the film material itself

- a- the investigation of the film print or film negative
- b- the investigation of what can be seen on the film screen

2/ written material /published or unpublished/ concerning the film

- a- documentation concerning the film
- b- archive holdings concerning the production of the film

In the first decades of the existence of cinema, there were not many reliable filmographical sources which we could use. Consequently, each project is important which will increase our knowledge of cinema in this period and enable us to make information more accurate on the origin of films made at that time and the date of their making.

The project Early Production Company List and Logos pursues the following aims:

- 1/ to collect all procurable /preserved/ logos existing on specific film prints or printed material from the 1895 until the present;
- 2/ to describe them unequivocally /see the proposed pattern of description/;
- 3/ to find archive sources and basic information in them about the production companies;
- 4/ to increase our knowledge of the sources on the economic and administrative history of cinema.

/With some phantasy, the logos may be compared to the medieval symbols of the producers of paper or of some workshops./

This work should result in an archive handbook concerning the production companies and their logos. Such a handbook would allow to make some filmographical data /concerning the origin of films and the dates of their making/ more accurate and enable the film archives to find their bearings in these matters.

The research should be based on the activities of the FIAF member archives and co-ordinated by the FIAF Cataloguing Commission. In part, the existing collections of the logos and the papers on the first production companies may also become the starting points of such researches.

The pattern of description - a draft

The name of the production company

The seat of the company /country, town/

A photograph of the logos

The source from which the photograph of the logos has been obtained and its definition

/the title of the film, the name of its director, the country and the year of the production of the film if a film material is the source; the title of a printed or archive material if it is the source, and bibliographical information on it/

The logos was used from to

A short description of the logos /what is depicted, in which colours, a description of the movement/

The inscriptions on the logos and their placement

Variants of the logos:

Regional variants

Export variants

Variants used by distribution companies

History of the production company

/The date of its foundation, changes, its connections with other companies, the end of its activities. The executives of the company, its seat./

The logos exists in the following forms:

- an original print or negative of the logos;
- a film print, or film negative of the following generation of the logos;
- a photograph, a slide or a negative obtained from a film print;
- a photograph, a slide or a negative obtained from printed material;

Filmography of production company

Year Title of film /directed by/

Early Production Company List and Logos

Illusion film

Bohemia, Prague



Production company "Illusion film" was founded in 1910 by Alois Jalovec and František Tichý. They recorded various kinds of social events and shot documentary and feature films. Last film was produced in 1915.

Leading personalities

Alois Jalovec - cameraman, director, producer and of the most profound significance the first Czech professional lab - man.

František Tichý - The "Illusion" cinema's owner and manager.

Josef Brabec - cameraman and producer.

Ladislav Jalovec - cameraman.

Karel Recháček - lab - man.

Illusion film

Filmography:

Documentary films:

- 1911 - Pohřeb Jindřicha Vošny
Letošní koňské dostihy v Praze
Zábavy Fraňanů na březích Vltavy
- 1913 - Pouť u sv. Matěje v Šárce
Slavnost Božího těla v Praze
Pochodové cvičení c. k. priv. sboru pražských granátníků na Žižkově
Fotbalový match sportovních klubů Sparta a Viktoria
Jarní slavnost pražského Sokola na Střeleckém ostrově
Mistrovský zápas fotbalových klubů města Žižkova
Slavnost feriálních osad
IV. mezinárodní atletické závody v Praze
Fotulky po Hebozítku
Výstava etnografických sbírek A.V. Friče
Pohřeb českého malíře Jansy
Pohřeb Mistra Alše
Pochodové cvičení c. k. priv. sboru městských ostrostřelců do Trnavy a Věchor
Vzlet pilotky M. Baumgartové
Sparta a Viktorie
Zařazení a přísaha nově jmenovaných praporečků pražské kadetní školy
První tábor českých junáků v Praze
- 1914 - Ukázky nových pražských jarních mód I, II, III
Tango a dalších šest tanců
Pouť u sv. Matěje
Pohřeb dr. Jana Podlipného
Jak se bavila Praha v létě v Podolských lázních
Zahájení automobilové výstavy v Praze
Rakouský okružní let aviatika Reitera
Dostihy v Praze
Svatojanská pouť v Praze
Pochodové cvičení c. k. priv. sboru granátníků
Slavnost spolku českých žurnalistů na záuku v Tróji
Slavnost feriálních osad na Žofíně v roce 1913 a 1914
Slavnost Božího těla v Praze na Kr. Vince na hrádě pražském
Návštěva arciknížete Františka Ferdinanda a jeho choti na Kouo-
pišti

The 46th Congress. Havana, April 1990.

Context

The congress will be held within the celebrations of Cinemateca de Cuba's 30th anniversary. Being a state archive, congress work will run under the support of the Cuban film institute and Ministry of culture. It will also benefit from the collaboration of the Cuban television institute and archive, the National museum of fine arts and, last but not least, the Latin American film foundation.

Date & timetable

Date will be April 19-24 (6 days). Two days for the general assembly, three days for the symposium and one day for the excursion. The EC meeting will be held three days before the GA, as customarily. The Preservation, Cataloguing and Documentation commissions will be also meeting in Havana.

Sessions will start at 9:00 in the morning and close at 6:00 in the afternoon, so there will be plenty of time for people to meet, screen films, etc.

Meeting rooms

The EC meetings, general assembly and symposia will be held at the ICC (the Havana international conference center), which is about 12 minutes by bus from the hotels, and a rather nice and functional place that meets all our requirements. We will have lunch there, projection facilities: 35 & 16mm, slides, etc., secretariat office, pigeonholes and what you have. The EC met last December at the ICC, so maybe they will be willing to talk a little about their experience in this place.

The FIAF commissions will meet at suitable rooms at the Cuban film institute, scarcely 5 minutes by bus from hotels. There are screening rooms, videoprojection, etc. although we would appreciate hearing about all their specific requirements in advance.

The symposium

Will be divided in two parts. First part will be devoted to a technical topic (two days): Film archiving in developing countries and will require the active collaboration of the three FIAF commissions. The Preservation portion will take a whole day. Cataloguing and Documentation, half a day each.

Second part deals about a cultural subject (one day at the ICC): The Latin American Film of the 30s, 40s & 50s. A thorough survey on the aesthetics, cultural significance and preservation status of the Latin American film of the 30s, 40s & 50s. Latin American researchers, historians and scholars will be invited to read papers, and to present and discuss film clips. In addition to this whole day at the ICC, complete films and/or clips will continue to be presented and discussed at the archive film theatre during 2/3 evenings. Enclosed is a detailed description (Annex A) of the above two topics.

Symposium registration fee

Non FIAF members may attend the symposium by payment of a registration fee of US \$100-150. Spouses, US \$50-75 or \$25 per day. Fee includes attendance to the General Assembly and the Symposium, receptions, transportation to the ICC, lunch, coffee breaks and free admission to the symposium screenings at the archive film theatre. (Above prices are still under study).

Hotels

Well in advance we shall furnish all FIAF members with leaflets and price lists of a variety of hotels in Havana, although we strongly recommend Hotel Nacional de Cuba, a nice period hotel (from the 30s) that is being remodeled. It has a couple of swimming pools and large surrounding gardens overlooking the ocean. Reduced package prices including lodging, all the meals and transportation airport-hotel-airport are under study. We are also discussing reduced airfare tariffs with airlines flying to Havana, and probable charter flights mainly from Europe, North and Latin America.

Transportation

Airconditioning buses will take participants from the hotels every morning at 8:45 to the ICC and then back to the hotels at 6:00 pm. Also to the receptions, visits and excursions. Free of charge. Three cars with chauffeur will be at the disposal of congress requirements all the time.

Social events

A welcome reception will take place at the patio of the National museum of fine arts entertained by a 'Plastic-action' performance by one of Cuba's leading painters, Mr. Manuel Mendive, through the courtesy of the Museum and the Afro-Cuban dance company.

A farewell reception will be held at the gardens of the Latin American film foundation's beautiful villa. Next morning, we will be invited to visit the International film and television school, and after lunch, there will be either a boat cruise in the deep blue Caribbean, overlooking Havana skyline, or a promenade along charming old Spanish colonial Havana, a cultural heritage site of mankind, as declared by UNESCO.

PROPOSAL FOR A CONFERENCE IN ATHENS

The Greek State invites ICAE to hold its 1954 Congress in Athens. We are pleased to give you Appendix A very short outline, summarizing the final decision of the General Assembly. Copies are attached in duplicate.

ATHENS - THE CITY

Athens, the capital of Greece, is a big city (population about 4,000,000) and is situated between the Saronic Gulf and the sea of Aegean. The sea is 10 km from the town. The Acropolis of Athens is the famous group of buildings and an altar to Athena Parthenos with the Temple of Athena. The Acropolis of Athens is situated in the centre of the city and there are the most famous archaeological remains of the world.

Athens is also a city of many beautiful treasures (the National Museum is at its distance and the National Library is only 5 km from the town) as well as the Byzantine Museum and the other museums. There are many churches and monasteries, and this is only a brief description of the town's treasures.

In the city of Athens, there are the Athens University, the National Observatory, the Athens Synagogue and many other religious buildings. In the suburbs of Athens, there are the IV stadium and the stadium of 1906 and the stadium of 1934. There are all the other sports grounds.

NOTE

The proposal will be discussed at the following date:
1954, 10/10/54, at the ICAE Executive Committee meeting,
1954, 10/10/54, at the ICAE General Assembly,
1954, 10/10/54, at the ICAE Executive Committee meeting,
1954, 10/10/54, at the ICAE General Assembly.

PROPOSAL FOR A FIAF CONGRESS IN ATHENS - 1991

The Greek film archive invites FIAF to hold its 1991 Congress in Athens. We are pleased to give you hereunder a very short outline, awaiting the final decision of the General Assembly. Costs are quoted in dollars.

ATHENS - THE CITY

Athens, the capital of Greece is a big city (population around 4.000.000) and is situated between the Hymettus Mountain and the sea of Saronikos. The sea is 15 kms from the town. At a distance of 33kms is the famous beach of Vougliameni and at 60kms is Cape Sounion with the Temple of Poseidon. The Acropolis of Athens is situated in the centre of the city and also there are the most famous archeological museums of the world.

Athens is also a city of many Byzantine treasures (the Daphni Church is at 20 kls distance and the Kaiariani is only 5kms out of town as well as the Byzantine Museum and two other Museums with famous Icons and Byzantine relics), and this is only a brief description of the town's treasures.

In the city of Athens, there are the Athens University, the Pandios University, the Athens Polytechnic and minor other cultural centres. In the outskirts of Athens, there are the TV studios and at a distance of 30 to 40 kms around Athens all the cinema production studios.

DATES

We propose to hold the Congress around the following days:
April 10 to 20, allowing 3 days for the Executive Committee meeting,
2 1/2 days for General Assembly
1 day for excursion
3 (2+1) for Symposia

TRAVEL

Athens is connected with all parts of the world and is almost daily served by the main airlines and its two main airports (Ellenikon east and west) are situated very near the city.

ACCOMMODATION

Athens has a wide choice of hotel accommodation and the Hilton Hotel has promised that if the Congress takes place in Athens we can expect the best prices and accommodation (between US 80 and 100). There are other cheaper, etc. which will gladly accommodate the delegates with very good prices and perfect service.

All these hotels are very near the WAR MUSEUM in whose Auditorium Meetings are taking place. (the Auditorium is a separate building from the Museum specially equiped for Conferences ans Projections of Films 35 and 16mm. with a nice Refreshment Room and all the necessary accomodations.)'

Athens University

The University of Athens who is collaborating with the Greek F.A. and has recently created a Audio-Visual Department is going also to collaborate at the Manifestation of the FIAF Congress.

SECRETARIAL LOGISTICAL

Translation. We are planning for simultaneous translation in English French and Spanish for the General Assembly ans Symposium and English and French for the Executive Committee meeting.

Secretarial Support. Physical facilities for quantity photocopying, typing and processing, printing will be available: also normal tele-communications facilities. Staff will be provided to support the

incidental secretarial needs of the congress including the operation of a congress office, pigeon holes for the delegates etc.

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

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

Recording Facilities to tape record all meetings will be provided.

HOSPITALITY

Where appropriate we will offer refreshments during meetings. There will be reception and functions hosted by various film or civic organizations. A coach excursion to the Cap Sounion to visit the famous Poseidon Temple and a boat excursion to the Saronikos Islands (Egina to visit the Afea Temple etc.) also visit to the Archeological Museum the Byzantine Museum and the Acropolis.

Delegates will be met on arrival at the Airport and conveyed to their accommodation.

Throughout the Congress, staff will be available to provide information and assistance to delegates.

SYMPOSIUM

One very interesting theme may be "FIAF archives' policy towards independant cinema". Also the theme of: "Video and Film archives" is very appropriated. And as the cinema with all those Satellites emitting thousands of Programmes, the subject of "Time and the Time" will be of interest to some theorists among the Archivistes or we could invite some personalities to take part in a discussion of the theme. But this is a matter of discussion between the Committee and ourselves.

Representatives of bodies related in the fields, libraries Museums and Video will have to examine this matter and work for its materialisation.

We propose also to invite some personalities dealing with the theme.

BUDGET

We will undertake to cover all costs of running the congress with the help of the Ministry of Education and the Special Committee for Congress Organisation. We also count on the sponsorship of different Banks. We shall gladly accept the 600.000 - Belgian Francs, to cover the costs of simultaneous translation. We are very hopeful that we will have a decent Budget to provide for our expenses for the congress and await the confirmation of the General Meeting, to finalise our efforts on the subject.

VISAS

We will assist in arranging visas should any difficulty arise for any delegate Athens being the location of all foreign Embassies in Greece.