

**FIAF 1990
Havana
Minutes**

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

Minutes of the
46th GENERAL MEETING

19 - 21 April, 1990
Havana

46th GENERAL ASSEMBLY
Havana - 19-20 April 1990

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1. OFFICIAL OPENING

Mr Pastor Vega, director of Cinemateca de Cuba a.i. welcomed the FIAF Assembly to Havana and introduced

- . Secretary of State for Culture Armando Hart
- . President of the Instituto Cubano de Artes, J. Garcia Espinosa
- . President and General Secretary of FIAF, Robert Daudelin and Eva Orbanz
- . President of the Instituto Cubano de Radio Televisión, Enrique Roman
- . Principal of the Escuela de Ciné y Video de San Antonio de los Baños, Fernando Birri.

In his speech, Mr Hart recalled the history of the cinema industry and stressed the important role of cinema in the preservation of the cultural patrimony of a nation.

Mr Hart, speaking on behalf of his government was honoured to welcome FIAF's congress in Havana.

FIAF's choice of Havana was a mark of recognition for the work done by the Cinemateca Cubana which was celebrating its 30th anniversary.

He remembered the role of the Cinemateca paying special tribute to its president Hector Garcia Mesa and to deceased Saul Yelin.

Mr Daudelin thanked the Cuban government and the Cinemateca for hosting and organizing the meeting.

He stressed the fact that the meeting coincided with the 30th anniversary of the Cinemateca Cubana.

He recalled the major role of Saul Yelin and regretted the absence of Hector Garcia Mesa.

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

In his report (Annex 2) Mr Daudelin underlined the diversity of elements from society at large which pervade the Activity Reports of the Members of the Federation namely the external world (political social), the wider cinematographic world (not specific to film archives) and the world of archiving.

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

Mr Daudelin remembered the deaths of two colleagues Mark Strochkov from Moskva and Dr Heinz Rath sack from Berlin BRD. Secretary General, Mrs Orbanz read out the list of delegates (Members, Observers, Honorary Members and Visitors), asking everyone to identify themselves (Annex 1).

There were 36 voting Members including 2 proxies (Warszawa and Wien). She confirmed there was the majority needed for a quorum.

The Members in Amsterdam, Budapest, Buenos Aires, Frankfurt, Istanbul, Kobenhavn, Luxembourg, Milano, Moskva, Oslo, Poona, Sofia, Tirana, Torino, Warszawa and Wien/FA had sent apologies for not being able to attend.

Of 37 Observers 17 were absent : Alger, Bangkok, Bogota (Cinematca Distribal), Cairo, Dhaka, Frankfurt, Jakarta, Jerusalem Jewish Film Archive, La Paz, Lyon, Madison, Manila, München, Perth, Reykjavik, Washington (Human Studies Film Archives and NARA/Motion Picture, Sound and Video Branch).

She welcomed representatives of the International Federation of Television Archives (FIAT) adding that other international organisations such as UNESCO, ICA and IASA were unable to

attend the congress.

She also regretted the absence of the Honorary Members of FIAF, Mssrs Lauritzen, Pogacic, Toeplitz and de Vaal.

4. ADOPTION OF THE AGENDA

The agenda (Annex 3) was adopted unanimously. Mrs Orbanz called upon the Assembly for suggestions for the Open Forum.

5. APPROVAL OF THE MINUTES OF THE PRECEEDING GENERAL ASSEMBLY

The minutes of the previous General Assembly in Lisbon were approved with one addition : on page 40, the election of Guido Cincotti as member of the Executive Committee with 22 votes, was to be added.

6. MEMBERSHIP QUESTIONS - NEW OBSERVERS

The Secretary-General formally reported the admission during the last year of eight new Observers and asked their directors or representatives who were present in the Assembly to identify themselves.

- Berkely - Pacific Film Archives (E. Kramer)
- Gemona - Cineteca del Friuli (L. Jacob)
- Glasgow - Scottish Film Archive (J. McBain)
- New York - Anthology Film Archive (R. Stanberry)
- Tokyo - National Film Center/Archive (M. Ohba)
- Valencia - Filmoteca Generalitat de Valencia (J. Alvarez)
- Den Haag - Audiovisual Archive Rijksvoorlichtingsdienst (R. Egeter van Kuyck, absent)
- Lima - Filmoteca de Lima (Isaac Leon Frias)

Reconfirmation of Members

In Helsinki and in the preceeding meeting, the Executive Committee had proceeded to the reconfirmation of the Members in the following locations:

- Amsterdam
- Beograd
- Berlin (DDR)
- Istanbul
- Madrid
- Moskva
- Roma
- Seoul

The Executive Committee had reinstated the National Film Archive of Cairo as an Observer.

7. RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

Mr Klaue, in his report on Relations with UNESCO and other international organisations (Annex 4), said FIAF had continued over the years its contacts with UNESCO and the international organisations dealing with the preservation of audiovisual materials.

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

Mr Klaue informed the floor, that the programme for audiovisual archives had moved, within UNESCO, from the sector for Communications and Culture to PGI (Programme General d'Information). Therefore, Mr Carlos Arnaldo was no longer in charge of the AV archives. Thanks to his work a remarkable progress in UNESCO's contribution for the

preservation of the Moving Image Heritage had been achieved.

He called upon the Assembly to help the Executive Committee to create more awareness on FIAF's work at UNESCO. Each National commission of UNESCO, he said, was the key to open the doors of UNESCO wider for FIAF's demands.

Besides FIAF's participation to the General Conference of UNESCO, we had taken actively part in several specialized UNESCO meetings.

- . A conference about piracy in the AV field
- . RAMP IV consultations
- . Conference on legal problems of audiovisual archives.
A document on these legal problems would be published by UNESCO and distributed to FIAF's Members.
- . Another document : "Curriculum development for the training of personnel in Moving Image and Recorded Sound Archives" would be published as Ramp Study and distributed to FIAF's Members. The emphasis of this study was on the fact that nowhere a professional education of audiovisual archivists was provided.

Support from UNESCO had also been given to projects of individual Members of the Federation

- . Whorkshop for film archives of the Asian Region in Bangkok.
- . Seminar for Latin-American archives in Buenos Aires.

Substantial support from UNESCO had also been received by the organisers of

- . the Congress and technical Symposium in Havana
- . the Joint Technical Symposium to be held in Ottawa.

Several experts from archives of the Federation had been, on behalf of UNESCO, on missions to countries in South America, the Carribbean, Africa and the Arab Gulf Region, in order to obtain informations on the situation of collecting and

preserving moving images in the countries visited, and give them some professional advice.

Mr Klaue, then explained what could be expected from UNESCO for the development of film and sound archives in 1990 and 1991. A budget of 100.000 \$ would be used for :

- . The preparation and publication of a study on recommended equipment for AV archives.
- . The publication of a Bibliography on Audiovisaul Archives.
- . The final editing of the study "The Moving Image Heritage".
- . The preparation of a pilot project on a one year university course on AV archives.
- . The publication of proceedings of the Joint Technical Symposium in Ottawa.
- . The preparation of a glossary on AV archives terms.

All these projects would be handled in cooperation with other NGOs with which FIAF kept regular contacts through the Round Table on Audiovisual Records. They are ICA, IASA, FIAT and IFLA.

The aim of this Round Table was to exchange information and initiate, organise and realise joint projects.

Finally, Mr Klaue concluded, stressing that FIAF was the victim of its own success which required additional work, time and money. It was thanks to the volunteers and to Mrs Van der Elst's permanent work that FIAF relations with UNESCO and the other organisations had improved.

FIAT representative, Mr Martinez, greeted the 46th FIAF Congress and wished it to be a great success.

He praised FIAF's work in saving the audiovisual heritage and presented the activities of FIAT

- cooperation between Members of the Federation
- improvement of the compatibility of audiovisual material and documentation systems
- researches in the preservation of video images.

A summary of FIAT's meeting in October 89 in Lisbon would be published and available for FIAF's Members.

He concluded his speech praising the work of Mr Garcia Mesa at the Cinemateca de Cuba.

Mrs Wibom was asked to report on the European Cinema and Television Year. She said, the idea had been to stimulate European Cinema and Television by a number of activities. FIAF had managed to be accepted in their Board as a professional body.

Thanks to Mrs van der Elst, a financial contribution from the European Cinema & Television Year had been received and used for the publication of the Glossary of filmographic terms in English, French, Spanish, German, Russian, Italian, Swedish, Portuguese, Hungarian, Bulgarian, Dutch and Czech.

Mr Kula speaking on behalf of International Council of Archives presented the Symposium that was due to take place in Ottawa on "Documents that move and speak". He also mentioned that the proceedings of the 1988 Symposium on Conservation were available at ICA headquarters in Paris.

8. WORKING SESSION ON MEMBERSHIP POLICIES

The Chairman asked Bob Rosen to introduce the document (Annex 5) which would be the basis for the discussion.

He suggested to hold at first a general debate followed by a discussion on each chapter.

He reminded that the paper had been written by a working group composed of David Francis, Ib Monty, Christian Dimitriu, Bob Rosen, Eva Orbanz, Brigitte van der Elst and himself.

Bob Rosen recalled the history of this working group. He stressed the importance, complexity and scale of the issues of the discussion and emphasized the fact that the document was the result of long and serious debates.

GENERAL DEBATE

Ch. Horak raised the question of the exact difference between an associate and an observer.

Bob Rosen explained the core of the distinction as follows. Apart from the full Members, there would be two other categories : the Candidate Members and the Associates.

The Candidate Members would be institutions committed to fulfill preservation tasks but not ready to fulfill all the requirements of full Membership.

After a period of time during which they could develop their institution, they would eventually become full Members.

Whereas the Associates would include a vast array of institutions like film museums, documentation centers, etc... not fundamentally dedicated to the preservation of film but perhaps to the preservation of related entities. These

institutions could gain from FIAF and vice versa. Nevertheless those entities would probably never become full-Members.

P. Spehr raised the problem of proliferation of film archives in different countries (in US there were 50 or 60) ; his question was : how was this proliferation going to affect FIAF ? He was suprised this point was not mentioned in the paper.

B. Boarini wondered why an archive which fulfilled FIAF's conditions could not become a Member from the start without being a candidate for two years.

G. Cincotti answered saying this trial period was necessary for FIAF to check if all the conditions were fulfilled.

Ch. Dimitriu added an element to the discussion. Analysing the spectrum of audiovisual archives, he felt the former categories of Members and Observers were no longer enough subtle.

He explained that it was because of these new archives, museums, etc.. that the category of Associate was necessary.

Bob Rosen answering the questions of proliferation presented two different sides in the debate :

1. The category for Membership would be more strictly defined in relationship to preservation of films.
2. A new context would have to be created to give an opportunity to serious institutions (museums, documentation centers...) to enter the organisation without diminishing the commitment of the Members to preservation.

Therefore also the congresses would be different and would have to be organised in a different way.

Answering the question of immediate entry, he seconded G. Cincotti.

W. Klaue explained that the problem of proliferation had been the start of discussion on the future policy of the Federation.

There had even been a long discussion in the Membership group about reestablishing the previous policy of FIAF, ie : a national Membership replacing the individual Membership.

M. Aubert remarked that, over the years, there had been an abuse of the status of Observer.

One of the biggest privilege of the Members was the loan of films. Observers, not dedicated to the preservation of films, set a problem of rightful claimant, therefore, she thought that going back to a concept of conservation and preservation for an archive was necessary.

Cl. Triana raised a terminological problem, the term "Candidate member", according to her, had a negative connotation. In developing countries, the support of FIAF was extremely important vis à vis the authorities and for the international image. She thought that in Spanish the term candidate was too weak.

Bob Rosen explained, it was precisely out of recognition of the need to help developing archives gain the support of their government and gain resources, that these changes had been proposed.

According to him, the term "Observer" was very passive. It did not suggest an active participation in an organisation.

Whereas a "candidate member" meant someone who was moving towards Membership.

E. Planas supported Cl. Triana, saying he would prefer the term "Observer" which, in international organisations, was a

term loaded with signification. He then remarked that Observers now had a lot of advantages and very little duties in FIAF. Moreover they paid a very low fee.

W. Klaue proposed not to prolong this discussion, it was essentially a question of terminology and the EC would discuss about it.

J. Alvarez supported the point made by Cl. Triana and E. Planas and he also put a question about the period of transition for the present Observers to one of the three new categories.

Mr Klaue answered it was a subject for further discussion ; several alternatives were possible but the EC had not made precise proposals because they did not know whether the proposed changes would be accepted.

Ch. Horak agreed with E. Planas concerning the privileges of Observers. He thought that the definition of the various categories and the relationship of what their privileges were in relationship to full Membership really needed to be specified and clearly stated.

Indeed, the Observers paid much less and yet enjoyed many privileges (if not "rights") that full Members had, in terms of borrowing prints, complete access, etc..

Bob Rosen summarized the two issues of the discussions.

1. What would be the financial implications of whatever changes FIAF would make.

Would the difference between the subscription paid by Observers and that of full Members be an appropriate one to continue indefinitely ?

All of those questions would have to be considered by a further working group to come back and bring to the GA for vote and decision making.

2. Concerning the proliferation of affiliates and the pressure it would cause on the archives, he repeated that the borrowing of prints was a privilege of Membership. Observers could borrow prints but with the accord of the Members in that country and of the archive that was loaning the material.

Ch. Horak remarked that there was a kind of pressure that if you refused to lend prints, you refused to play the game, which was very hard on small archives.

E. Orbanz mentioned that another privilege of Members was that they could vote at the GA and for the EC.

J. McBain raised a question on behalf of regional film archives. The question referred to article 4 of the Statutes which stated that Members would be institutions working on a national level. What was the feeling of the Membership group about regional film archives ?

Could they, if they met preservation requirements, ultimately become eligible for full Membership of FIAF ?

Bob Rosen expressed his personal feeling saying that if the regional archive was a serious preservation entity working on a scale of importance within the society, then the regional collection was indeed of national interest.

W. Klaue remarked it was difficult to answer by yes or no. It depended on the interest of the collection : the size, the scope, the policy and the interest of regional archives.

Cl. Jeavons replying to J. McBain's question explained that one reason why they had encouraged regional film archives in Britain was that they did work of national importance and their collections were national collections. The central eclectic national archive could not always do justice to that

kind of collection.

Then going back to the problem of multiplicity he raised three issues :

1. Technical standards : an archive was expected to put a quota of its funding towards preservation. This raised the spectre of being put into a position of having to lend prints to organisations which could not meet the standards of projection and maintenance.
2. Effects of multiplicity : established archives whose authority and funds might be threatened by giving additional authority to another archive in the country.
3. Preservation of new moving technology : that is to say, new archives which would not want to get into too laborant film conservation and preservation as a retrospective act but would want to get on to new moving technologies (video for example).

Bob Rosen answered the three issues.

1. Technological standards : he reminded there were already procedures for the approval of Membership : any entity that was accepted for Membership did indeed need minimum requirements for the proper and careful handling of film. Those procedures could be strengthened or made more explicit.
2. Concerning the problem of the effect in certain countries of the multiplicity of new archives on an established archive, Mr Rosen believed, the problem of how ressources were allocated within that country was not the concern of an international organisation like FIAF, it was really a question between those institutions and their public authorities.
3. Preservation of new moving technologies : FIAF was not in a position to define precisely what constituted "preservation". It was an evolving question that could be discussed for ages and FIAF would have to take into account those new possibilities.

W. Klaue at that point, reminded that new candidates for affiliation to the Federation needed the consensus of the existing Members. This was a possibility of protection for existing archives in case there was the danger of diminishing its funding in the country.

I. Trujillo was worried by the possibility of an over-representation of Associates and its consequences for the Federation. The rights of Associates would have to be defined clearly and the conditions of reconfirmation would have to be clarified.

G. Lukow wondered whether there had been a concern to the fact that 3 years would be agreed for existing Members to qualify for the new additional requested standards of qualifications.

B. Rosen answered positively for two reasons :

- These criteria were not based on individual institutions but were based on the mission of FIAF and therefore would apply universally.
- The aim and spirit of these quantitative indicators was not an attempt to create a basis for exclusion.

The whole spirit had been of help to provide Candidate Members with the means to upgrade and to gain support from their own authorities. This spirit of aid and assistance applied obviously to already existing Members.

P. Konlechner thought it was more important to devote time to the real big issues, FIAF's own identity, future and problems (video for example) than to spend too much time to bureaucratic matters. He suggested the term "provisional member" to replace the equivocal "candidate".

W. Klaue stressed that the approach of the working group had been to adapt FIAF to a changing reality and to improve its

identity.

FIAF could no longer stick to rules that had been propped in the 40's and the 50's. Realities were changing. The main idea had been to open the door of FIAF.

L. de Pina mentioned that the definition of a Member implied the autonomy of the archives. He suggested, to define what was meant by autonomy in order to be able to apply this criteria to new candidates.

END OF THE GENERAL DEBATE

After a break the Chairman announced that the discussion would be concentrated on the document itself (Annex 5).

Concerning chapter I, he asked Bob Rosen to explain the changes made to the first draft in the previous EC meeting.

Chapter I : question 1 - 10 % of the budget

B. Rosen quoted the last paragraph of page 3 and mentioned two changes concerning the criteria for validating the commitment to preservation.

- The first change included the reference to the holding of preservation masters. The earlier version referred only to the 10 % actually spent for copying.
- The second change moved away from a narrow definition of national production alone and indicated national production by priority.

H. Brandes felt that these recommendations were impossible to follow for developing countries.

A. Derges said it was impossible to fulfill 10 % of the budget in pure preservation activities but that an archive could demonstrate in other ways its commitment to preservation.

M.R. Galvão added that it was a criteria very difficult to fulfill for more than 80 % of archives in developing countries.

Cl. Triana added that in many countries, even if 10 % could be spent on pure preservation, there was no preservation laboratory, and that implied problems of currency if they had to do it abroad.

W. Klaue, supported by G. Cincotti, wondered how could an archive function without spending 10 % of its budget for preservation. What could be the fundamental characteristics of an archive which was not in a position to do this minimum of preservation work ?

M.R. Galvão gave the example of Sao Paulo, where there had been times when the budget had been so limited, that the archive had only been able to maintain a status-quo in conservation. However, they had taken on other activities like documentation, research, educational showings, just to maintain the archive alive.

Pastor Vega suggested that every archive which had those budgetary problems, would have to seek alternatives and FIAF would have to let them free to express their commitment to preservation in other creative ways which would not cost money but rather cost gestion, relations, politics, force of convictions, etc.. Otherwise FIAF would end up with less than 1% of its Members in Asia, Africa and Latin America.

E. Planas remarked there were periods during which the archives would spend 90 % of their budget for preservation, but other years nothing. How could FIAF evaluate that ? He also underlined the importance of the affiliation to FIAF for small archives such as his. It had given his archive an aura vis à vis the authorities which should not be underestimated.

E. Bower mentioned that the definition of preservation changed very much according to the circumstances, but the end result was the same, everyone wanted to reach the point of perfect preservation of the cultural heritage. According to the circumstances certain countries should be given more time to reach the same goal.

B. Rosen agreed with the notion of flexibility according to circumstances. Nevertheless, he felt that the one absolute minimum requirement for defining an archive whatever the context, whatever the economic situation was that materials were acquired, held and treated as masters. The distinction was made between the materials held for permanent keeping and the materials kept for daily use.

W. Klaue concluded the topic saying there was a consensus that preservation was vital and should be more strongly underlined in the Statutes and Rules of the Federation. This should be a goal to achieve, not a binding characteristic for Membership.

Chapter I - Question 2 - Candidate Member or Observer

G. Cincotti wondered whether the term "Candidate Member" ought to be abandoned so quickly for the benefit of the term "Observer".

He felt that some more thinking was to be made on this terminology.

Chapter I - Question 3 - Associates

What would happen to existing Observers when the new categories come into existence.

No comments.

Bob Rosen raised another point for discussion, namely what kinds of institutions should be included within the category of Associates ?

P. Spehr said FIAF should look at the way of creating dialogues with other entities such as even large commercial companies.

W. Klaue answered that the working group had discussed whether to have commercial companies as Associates. The final decision had been postponed but FIAF should continue to think about this alternative.

Ch. Horak reacted, saying that FIAF's task was preservation of historical artifacts. To enlarge the membership category to some of the suggestions that had been made would be to dilute too much FIAF's mission. He disagreed with the suggestion that, for example, private companies be allowed to even associate membership because, he thought, their primary concern would never be preservation but exploitation for profit.

V. Ponce said that the category of Associate might seem to many organisations much more advantageous and flexible than that of Observer or even Member. It might be that in some years there would be in FIAF 50 Associates, 12 Observers and 40 Members and that the Associates began to claim for changes which would perniciously alter the aims of the Federation.

W. Klaue agreed that a redefinition of the category of Associates and of their rights and duties was absolutely necessary.

A.L. Wibom said the reason for opening up FIAF more and inviting film museums and festivals was a wish to be able to have a saying in these organisations and to implement FIAF's ideas and ideals within their work. If FIAF did not find a way of welcoming these institutions, they would make their own groupings, which was already happening. Besides, they might be very useful to FIAF. Some of them were very rich and it might be possible to find ways of channelling money from these institutions into film preservation. She felt that FIAF might have a chance to influence their development and have their encouragement and their help and not to regard them as a threat.

Chapter II - Privileges accorded to Members, Candidates Members and Associates

Two questions

- (1) The full Members' privilege of exchange of viewing prints.
- (2) The emphasis on preservation of national production.

P. Cherchi Usai reacted against the concept of "national production". He said, film studies had overcome the concept that history could be written according to nationality. He thought that FIAF needed to consider a broader definition and preferred the term "national heritage".

A national heritage was not only the films produced in a country but also the films being seen in a country.

B. Rosen reminded that all the films should be saved in all parts of the world so archives should by priority have a

commitment to the films produced in their own country.

P. Kubelka protested against the emphasis on national production, according to him it was a relique of nationalism. The concept of nationality was political and ought to be completely put out of FIAF's Statutes. It was discriminatory against archives who were not emphasising national glory.

W. Klaue agreed that national boundaries had lost importance with the changes in the world but if each archive of FIAF took care of its national production, theoretically the whole moving image production all over the world would be preserved.

P. Kubelka felt it was necessary that an archive should be able to make its own decision on what should be preserved in its country.

W. Klaue asked the floor to comment on the main question which was to know whether the loan of copies between full Members was understood as their privilege and was approved. No comments - approved.

Chapter III - Methods of broadening the effective participation by affiliates in the activities of the Federation

B. Rosen explained that it was less a question of Statutes but more of the way organisers worked. One point was that there would be more volunteers coming together.

The second point was to provide some means and time to make the congresses more open. This would involve providing space for many specific working groups to come together to meet and talk.

He asked for comments of the floor.

P. Konlechner was against splitting the meetings because for non specialised small archives it would mean missing certain meetings.

W. Klaue explained that FIAF's congresses were becoming very administrative and not enough time was devoted to practical, more specialised work.

P. Spehr underlined the fact, there was very little continuity from symposium to symposium because very often it depended on the choice of the host rather than continuity from year to year.

Ch. Horak suggested that the FIAF Commissions be broadened and expanded. There were very little possibilities for other Members to participate in those commissions and it needed to be changed. There should be a more equitable geographical distribution of Commission members and the Commissions should be more democratic.

W. Klaue agreed, saying the EC had spent 3 hours the day before discussing those topics. At the following GA there would certainly be some proposals, reflexions on those problems.

H. Schou explained he had tried to instaure a certain rotation in the preservation commission. He had also sent a questionnaire out to archives asking if they had any technical person who would like to participate in the work of the commission, but without any success.

M. Aubert suggested the organisation of workshops where some particular issues might be discussed more in depth.

W. Klaue asked whether there were any comment on the question of holding congresses annually or biannually.

P. Kubelka answered there should be an annual congress not to lose contacts.

Chapter IV - Composition of the EC

The Chairman presented the principle of democratisation of the EC. He asked the floor for comments on two different points :

1. Was there an agreement with the principle of forming the EC in a way that it would reflect the composition of the Federation ?
2. Would there be a way for FIAF to fund attendance in cases where financial difficulties prevented elected Members exercising their responsibilities ? This lead to another question :
3. Would the Federation be prepared to raise subscription fees ?

Pastor Vega asked whether one could not find other means of funding the attendance of the EC members with real financial problems, e.g. UNESCO or payment of hospitality costs on an exchange basis.

W. Klaue said that practice had been used in the past but there was no guarantee on which you could base the participation on an equal level in the EC. He proposed to come back to the subject during the report of the Fundraising group.

B. Rosen distinguished two points :

1. Support for participation in Commissions and the GA
2. Support for participation in the EC.

The question was : was the democratisation of the EC of such importance that the delegates would like to see new funds raised to cover that area ?

R. Borde foresaw only one immediate solution namely an increase of subscriptions.

L. van Leer suggested to go back to the system where more of the problems were discussed in the GA and not only by the EC.

W. Klaue answered this was becoming more and more difficult with the growing number of participants in the GA.

B. Rosen seconded W. Klaue saying that the present discussion on membership had only been possible because it had been developed and agreed through the EC in a small group.

W. Klaue underlined another proposal of Chapter IV which was to nominate and elect to the EC one candidate only from any given country.

P. Kubelka reacted saying that diversity did not come from diverse nations. He was not against the whole EC composed by people from the same country provided they were the best to do the work.

G. Cincotti seconded him, adding that Members of the EC were considered in their personal capacity. Limitating the representation to one member per country was an element of demagogy.

P. Cherchi Usai, on the contrary believed that tending to make committees represent several countries was a good thing. At present there were extremely valuable and competent people who could not attend those meetings only because of financial problems.

However it would be, according to him, a mistake to make it a binding rule.

for them
Cl. Triana said the participation of Latin American delegates had proved fundamental to have a better communication with the Federation. Therefore she felt important that the EC should consider some automatic representation of the regions. Pastor Vega was against mechanical quotas. If in a particular region there was a person really capable of enriching the Federation, the GA would manage to incorporate it in its managerial structure.

R. Daudelin exemplified Pastor Vega's argument with the case of Latin American and its place in the EC. This was due to the quality of work of Latin American archives and also to the value of their representatives.

Chapter V - Reconfirmation procedures

The aim of those particular changes was to streamline and make more efficient the reconfirmation procedures. B. Rosen did not think there were many debatable points under this point.

V. Boarini underlined the difficulty of establishing objective and qualitative criteria for the reconfirmation just as for the admission of Members.

K. Stewen suggested to add to the reconfirmation questionnaire a point on the juridical or legislative situation of film preservation in the Candidate's country. B. Rosen agreed but proposed to discuss this suggestion under: "Open Forum".

Conclusion

B. Rosen concluded the session by thanking the Assembly for this fruitful and lively discussion. The EC would now try to

reflect all the comments in a draft proposal for a modification of FIAF Statutes and Rules which would be sent to the Members and voted upon at the next congress in Athens.

DAY 2 : THIRD SESSION - CHAIR : ANNA LENA WIBOM - VICE-PRESIDENT

9. FINANCIAL REPORT - APPROVAL OF THE 1991 BUDGET - REPORT OF THE FUNDRAISING COMMITTEE

9.1 FIAF'S Finances

Treasurer Raymond Borde presented a document (Annex 6) FIAF's FINANCES written by Brigitte van der Elst and himself which was meant to explain to the membership how FIAF finances worked and to inform them on the income and the expenses.

9.2 Balance as at 31 December 1989

Raymond Borde briefly commented on the budget 1989 (Annex 7) noting that the income and the expenses were slightly superior to what had been expected.

The deficit was slightly inferior to expectations.

The Treasurer asked the Chairman to put the budget 1989 to vote which was then approved.

9.3 Draft budget for 1991

Raymond Borde presented the draft budget for 1991 (Annexe 8) which was strictly balanced on a basis of 4.580.000 FB.

Concerning, what he called, this 'Crisis budget", he made three comments :

- The EC did not want to raise the subscriptions before the possible vote on membership structural changes, even though

- subscriptions had not changed for 10 years despite inflation and the increase of activities.
- To be able to respect this balance, the EC had to reduce expenses such as :
 - . Executive Committee meeting costs by momentarily suppressing interpretation costs.
 - . Special publications : nothing would be published by FIAF in 1991.
 - . Support to PIP
 - . Publicity for FIAF publications were temporarily cancelled.
 - No UNESCO contracts had yet been mentioned in the budget, but in eventual contracts with UNESCO expenses always balanced the income.

However, Mr Borde, announced a raise of subscriptions was inevitable for 1992.

He underlined the great divergence existing between subscriptions for Members and for Observers. This difference was abnormal because the amount of work for the FIAF Secretariat was the same for both Members and Observers.

The Chairman called for remarks from the floor.

M. Aubert wanted to stress that this "Crisis budget" had only been possible because of cuts on FIAF's activities. Some of these cuts would have implications on the efficiency of FIAF.

P. Koulechner was alarmed by this "crisis budget". He suggested to continue the support to PIP and remarked that the point "Office supplies and equipment" ought to be increased instead of cut down, to allow Mrs van der Elst to work correctly.

E. Planas said he would prefer a graduated subscription increase rather than a sudden one.

A.L. Wibom recalled that it was necessary to create a consensus about the proposed changes on the various categories of membership before proposing a change of membership fees.

R. Daudelin preferred the term "Passage budget" to "Crisis budget" because none of these cuts should be permanent.

R. Borde explained the idea behind the cut on "special publications" was to find contracts with specialized publishers.

The chairman put the draft budget 1991 to vote.
It was unanimously approved.

9.4 Report of the Fundraising Committee

A.L. Wibom commented on the document (Annex 9) "Preservation on the Moving Image in developing countries - Proposal for International Fundraising" and presented the members of the Fundraising group : Mary Lea Bandy, Christian Dimitriu, Bob Rosen and herself.

One of the concerns of this group had been to help people to come to this particular congress, but also to think on a long term basis on what could be done to help the Federation and its various affiliates.

The group had realised that the situation for possible fundraising was very different following the countries. They had contacted foundations, companies that have a sponsorship policy but also they had been in touch with various governmental international funding authorities.

FIAF was taking the initiative to work as an intermediary between needing archives and the funding organisations.

Projects that needed funding would have to be described, costed, accompanied by a feasibility study.

What FIAF hoped to do was to help the archive in need to

finalise those demands for financial help.

She underlined that the initiative would have to come from the country in question ; it would have to be endorsed by members in the country in question, or regional archival groupings. FIAF would take a reasonable percentage of the grant to cover administrative costs and to be dedicated toward the Development Fund.

A.L. Wibom asked for comment from the floor.

J. Dennis put a plea for small islands in the South Pacific.

A.L. Wibom stressed that FIAF was mature enough to deal with this kind of work. Through international work it had now gained international confidence. There being no further comments, she said the group would continue its work on the lines indicated in the document and hoped that everyone approved.

10. PROJECTS AND PUBLICATIONS UNDERWAY

Mrs Wibom introduced the list of Projects and Publications Underway (Annex 10).

10.1 100th Anniversary of the Cinema

A document (Annex 11) drafted by David Francis had been distributed.

W. Klaue invited the floor to think on what the archives could do in their own country to celebrate that anniversary and to draw attention of their authorities on archive activities in their own country. He asked for volunteers to compile all the projects but also to use this opportunity to increase the image of the Federation.

A working group was being formed and would include : Anna Lena Wibom, Wolfgang Klaue, Paul Spehr, Noëlle Giret, Charles

Musser and anyone who would be interested.

P. Kubelka suggested to correct an important error, namely that Lumière was not the inventor of the cinema.

E. Bowser volunteered to work on the project 1 : kinetoscope.

M. Aubert presented a project to compile a list of restored Lumière films in the various French archives but also throughout FIAF.

Ch. Horak presented G. Eastman House's project in conjunction with "Les amis de Georges Melies" that would be a large retrospective of Melies organised by Paolo Cherchi Usai. It would also include the acquisition of films and other related objects.

P. Spehr spoke about a coordinative project of film archives in the US : a programme to emphasise the preservation of 100 years cinema heritage. There would be an exhibition opening in 1993 and the issue of a stamp. David Francis would work on this project.

Cl. Jeavons wondered whether FIAF might wish to co-produce a documentary on this subject.

L. Van Leer suggested to decide on one specific year for the celebration and not to prolong it but, E. Bowser answered it was impossible since this was not our decision.

V. Boarini felt FIAF should use this opportunity to stress FIAF's role on preservation.

A.L. Wibom agreed since without the film archives it would not be possible to celebrate the 100th anniversary.

10.2 Guidelines for the shipment of nitrate films

B. van der Elst explained this project was the follow-up of another one realised two years earlier by David Francis on Guidelines for the handling of nitrate films.

They had sent out questionnaires to obtain information specific to individual countries, but only 33 archives out of 88 had answered. Moreover some of the answers were contradictory. However the Secretariat was pursuing this project.

10.3 International Index to Film and TV periodicals

This point was moved to the report of the Documentation Commission.

10.4 FIAF Summerschool

Cl. Jeavons reported the summerschool was to be held at Berkhamsted premises hopefully in 1991. They were going to apply for UNESCO funding and they were expecting financial contribution from the British Council.

He asked the interested Members to contact their local British Council representative. More information would be issued in due time.

10.5 Revised Edition of the "Handbook for Film Archives"

E. Bowser apologised for the delay in publishing. It will now probably come out only in 1991.

10.6 Glossary of laboratory terms

P. Spehr apologised for the delay and said it was due to staff problems. He hoped progress would be made this year.

10.7 FIAF Bulletin

E. Bowser announced that the editorial board had been broadened. It included : Eileen Bowser, Robert Daudelin, Jonathan Dennis, Christian Dimitriu, Paolo Cherchi Usai, Brigitte van der Elst.

She reminded the Bulletin, henceforth, was accessible to the wider public.

The editorial board wanted to improve the appearance of the Bulletin in order to make it possible for some issues to get sponsorship. She proposed to buy desktop publishing equipment for the FIAF Secretariat.

Concerning the problem of languages, she said the articles would now be accepted in English, French and Spanish, but would not be translated. A short summary in the other language could be envisaged.

10.8 Proceedings of the Canberra Restoration Symposium

A written report (Annex 12) was distributed, the publication was expected to be ready for the congress in Athens.

10.9 Bibliography of FIAF Members' publications

B. van der Elst reported the project had been prepared by Jan Vosikovska in Ottawa. Because of the delay, it had been decided to publish only one issue for June 1988 and 1989. They were now working on the compilation and hoped to have a camera-ready copy for the end of 1990.

10.10 International Directory of Cinematographers, Set and Costume Designers

A written report was distributed (Annex 13).

10.11 Proceedings of the Vienna Historical Symposium

B. van der Elst thanked the colleagues of Vienna for their work. She announced that the publication was expected to be published very soon.

10.12 Proceedings of the Lisbon Symposium

J.M. Costa commented on his written report (Annex 14) saying the publication was expected for June.

11. FUTURE CONGRESSES - DECISION ON VENUE FOR 1992 AND 1993

11.1 Venue for 1991 - Athens

Mr Karidis commented a written report which had been distributed (Annex 15).

E. Orbanz announced the symposia would include "Video and Film Archives" (17 April), "FIAF Policy towards Independent Films and Video" (18 April).

The committee appointed to the organisation of the latter included :

Robert Daudelin
Eileen Bowser
Edith Kramer
Gabrielle Claes

11.2 Venue for 1992

It was reminded that Poona's invitation was cancelled due to major administrative problems. The EC was investigating other venues and wondered if it might be possible to advance Montevideo's invitation for one year.

J.J. Mugni agreed that the Congress foreseen in Montevideo for 1993 be advanced, but that other motives would have to be

found for 1992.

These could be :

- The Congress would coincide with the 500th Anniversary of America.
- The Congress would no longer coincide with the celebration of the 50th Anniversary of the "Archivo Nacional del Imagen" in 1993 but with the celebration of the 40th Anniversary of the "Cinemateca Uruguaya" in 1992.

The symposia would probably focus on the creation of a computerized information network between film archives, and on new technologies.

E. Orbanz suggested an indicative vote on the venue.

The proposal passed unanimously except for one abstention.

11.3 Venue for 1993

Nothing had been foreseen yet.

The Chairman welcomed all the invitations.

12. REPORT OF THE PRESERVATION COMMISSION

Preservation Commission chairman Henning Schou commented his written report (Annex 16).

- 1.A.1 Concerning his text on the Preservation of Moving Images and Sound, he said that he had asked for contributions and had received only one answer. He encouraged the participants to communicate any comments or criticisms to the Commission.
- 1.A.2 H. Schou underlined the work of Harold Brown on film identification and announced the publication on Physical Characteristics of Early Films as Aids to Identification was ready to be printed.

1.A.3 Concerning Cleanliness in film archives, he spoke about the lack of communication with technicians. One way to overcome that problem was to send papers to the different archives as initial stage discussions papers. Two papers on Film Splicing and Film Rejuvenation were ready to be sent.

1 C The most important Commission project was the research done into the decomposition (vinegar syndrome) of cellulose acetate film. This was being reviewed by Tony Cook.

He insisted on the lack of communication with the GA and the Members of FIAF and presented a list of all the attempts his commission had made to overcome that problem. He presented the technical symposium to be held on Sunday April 22 here in Havana and also the exciting programme of the Joint Technical Symposium to be held in Ottawa on 3-5 May 1990.

Proposed topics included :

1. The chemical breakdown of the components of signal carriers with age.
2. New carriers :
 - a. Optical Discs Systems : are they the archive media for the future ?
 - b. R-DAT : Is this suitable for archiving sound ?
 - c. Digital paper.
 - d. Other carriers.
3. The practice of restoration of signal carriers once they have broken down.
4. Is a multi-media format/system for audio-visual archives a possibility ? Should one aim a standardized system for storage/collection as well as for access/dissemination ?
5. Debate : Do we have format standards suitable for long-term storage ?

A.L. Wibom thanked H. Schou and his Commission for their excellent work.

13. REPORT OF THE DOCUMENTATION COMMISSION

Documentation Commission chairman Michelle Aubert presented the members of her commission.

She then commented on several points in her written report (Annex 17).

1.1 The focus of their work this year had been on the preparation of the technical symposium of Havana.

1.2 Concerning the workshop for PIP indexing, M. Aubert said it had been a practical training session for eight people organised by M. Moulds. She added, they were incorporating the work of the PIP in the Commission in order to establish permanent contacts with all FIAF Members.

A.L. Wibom congratulated the Commission and said that, as the PIP was looking for new indexers, it would be very useful to compile a list of areas and languages where indexers were needed.

14. REPORT OF THE CATALOGUING COMMISSION

The Members had before them a written report (Annex 18).

Cataloguing Commission Chairman Harriet Harrison first presented the members of the commission and thanked the "Cinemateca de Cuba" for their generous hospitality. Indeed the Commission would be meeting for three days after the symposium. She announced the retirement of the longest standing member of the Commission Dorothea Gebauer and said the Commission would continue to seek her advice as a consultant.

She then presented the projects of the Commission insisting on the Union List of Films from the Nitrate Era and the Early Production Company Names and Logos for which she asked the participation of the membership.

Rolf Lindfors said he needed help for the proof reading of the final version of the Bibliography of National Filmographies.

H. Harrison, finally, invited all the participants to join the Commission at the technical symposium (April 23). The discussions would concern basic cataloguing issues, computerisation and information on the software MicroIsis.

Report of the Cataloguing Commission.

Coming back to an earlier reproach from some members that commission in general seemed to be permanent and closed groups of a few privileged, irremovable, even though competent individuals, she tried to define the role and explain the policy of her commission as far as membership was concerned.

They chose people who were known and recognized in their field for their expertise but an obstacle to a wider choice was that it was the responsibility of each member's archive to fund his travel to meetings. This restricted the availability of people very much.

They have tried to involve people outside of the Commission through presentations at Congresses and through requests for information and contribution to projects. She also said they had tried to keep a kind of geographical balance through contacts with informal regional groupings of catalogers.

She finally asked the General Assembly to think of topics which they would like to see discussed at next year's workshop on Cataloguing issues in Athens. She would appreciate some suggestions.

A.L. Wibom warmly thanked Mrs Harrison for her report and as there were no questions or comments, she closed the session.

15. ACCESS POLICIES (PROGRAMMING)

Eva Orbanz reminded the floor that in Lisbon the EC had been asked to form a commission on programming.

R. Daudelin presented the document : Report of the Programming subcommittee (Annex 19) and said that, after heavy discussion the EC had a new proposal to make, namely the creation of a temporary working group whose task would be:

- to define the philosophical premises of a future commission
 - to establish a certain number of concrete projects for the commission
 - to define a way of functioning for the commission,
- and to postpone the actual establishment of a Commission for one year, "Commission for Programming and Cultural Uses" was its proposed name.

He underlined that the EC was not unanimous about this proposal.

R. Borde stressed the need, next to our three technical Commissions, for a cultural commission.

J. Benard da Costa, V. Boarini, Ch. Horak and later C. Jeavons were disappointed by this one year delay and suggested the immediate creation of a Commission who could very well undertake the tasks assigned to the working group in the EC's document and see them in their wider sense.

P. Konlechner seconded this suggestion saying he had the feeling the EC did not encourage the initiatives from the basis. Indeed the budget discussed earlier did not even include a fourth commission. Therefore the discussion was useless because the decision had already been made by the EC.

W. Klaue disagreed with the consensus expressed by the previous speakers. He supported the idea to create a working group to "put together" the demands and interests of the Members and then formally establish a Commission at the following GA. We had in the past several Commissions (Copyright, Developing countries, etc...) which failed because of lack of clear mandate.

B. Rosen in response to P. Konlechner said that the movement from the base had been very much welcomed by the EC but :

1. The documents as they stood did not speak to the broader array of cultural uses : access, circulation of viewing prints, etc...
2. Though the motion came from the symposium in Lisbon, it had not been discussed at the GA.

His concern was that we have a new commission before we know exactly what it has do to.

Eva Orbanz suggested to vote on a proposal from the floor formulated by R. Borde. He proposed the creation of a Commission whose mandate would be the tasks enumerated on p. 2 of the document :

- the definition of the qualifications and role of the programmer
- the search for new criteria for programming in the light of the situation created by the projection of early films in experimental cinemas and on television
- the circulation of rare historical works
- the search for rare films or those believed lost
- the securing of international support for the restoration and copying of film classics
- the encouragement of the necessary contacts for the preparation of joint programming projects
- the gradual world-wide inventory of information on surviving film material and on right holders
- permanent liaison between the Programming services of

archives notably in assembling and compiling programmes).

P. Kubelka seconded the proposal.

B. Rosen added several suggestions to the list.

1. Development of new research and teaching technologies for a.v. material.
2. The use of materials in educational and teaching contexts.
3. The access to archive collections by different social groups within the society.
4. The question of research - access to collections.
5. Questions dealing with circulation of collections beyond special groups.
6. Access by producers.
7. Productions by archives themselves.

A.L. Wibom proposed two other possible topics for the Commission to consider :

1. The showing of national production in relation to international production.
2. Special programmes in the archives for young people and school children.

C. Jeavons, supported by P. Spehr and J. Benard da Costa, suggested the Commission should be set up with the material already available and be asked later on to collect suggestions of this kind and make them coherent. It would be impossible here to define its mandate in detail.

E. Orbanz asked for a vote, by a show of hand, on the proposal : the creation now of a Commission for programming and cultural uses, with the following result :

20 votes in favour

5 votes against

5 abstentions.

The proposal was adopted.

P. Konlechner underlined the problem of budget which did not foresee any funds to allow the Commission to start its work immediately.

W. Klaue stressed the main duty of the EC now was to appoint a chairman who would himself look for members for this Commission. The financial problem could be solved by the FIAF Reserve Fund, at least in 1991.

16. OPEN FORUM

E. Orbanz introduced the Open Forum and the various topics proposed by the delegates.

A. Situation in Latin America

M. Martinez Carril presented and commented the document (Annex 20), "The Archives, the Market and new Technologies" which had been drafted at a meeting of Latin American archives in 1989 in Buenos Aires, as a rewriting of a text already presented at the Lisbon Congress. He emphasised the critical situation of most film archives in Latin America and analysed the causes which dated back to the 40's. That situations was due not only to socio-economical or political problems but also to communication strategies and had in recent years become much worse. FIAF could not remain indifferent to this situation which concerned the whole world of film archiving. Even the technological recommendations given by FIAF were becoming increasingly unattainable for the Latin-American archives.

M. Martinez Carril believed these problems were common to all the archives for two reasons :

1. Never in the history of Mankind there had been so many people "watching" but now on an electronic basis,
2. The direct result of the booming growth of this new

market was the narrowing of the cinema markets. To reflect conjointly on these problems, the document proposed four points under pt 13. M. Martinez Carril added that in the FIAF Bulletin n° 40, there was an article on this topic which reflected only the point of view of the Cinemateca Uruguya.

Cl. Triana underlined that we were in an era of electronic technologies. The Film archives were turning themselves into TV archives and they had to take upon this new reality.

E. Orbanz noted that the new Commission for programming and cultural uses could deal with the legal issue.

B. van der Elst stressed that this situation was not only limited ot Latin America but that it affected also Asia, Africa and Europe.

Ch. Dimitriu underlined that the document 20 could very well serve as in introduction to a general debate in Athens and a methodology to envisage.

W. Klaue believed the overall concept of the symposium ought to be reconsidered. More space for a discussion on film archives relations to video ought to be given. Everyone was faced with that problem and a common understanding on how to solve it was needed.

E. Orbanz concluded by saying that this vast question could not find any solution here. It ought to remain as an ongoing discussion and come back to it in Athens.

B. Symposium on video and film in Athens

P. Kubelka wanted to state a certain number of observations

on the programme of the symposium on video and film in Athens, which, he said, was nothing more than a recipe on how to transfer film to video. Secondly, he quoted Article 1 of the Statutes saying that it contained a poisonous error that should be changed. By stating that : "By film is meant a recording of motion image with or without sound, registered on motion picture film, videotape, videodisc, or any other medium now known or to be invented", the Federation supposed that film and video were the same thing, which was absolutely wrong. If we followed through, FIAF would soon become an organisation of video museums.

He proposed to change Article 1 making it clear that FIAF was interested in collecting anything but to preserve it in its integrity of materiality. In his mind, film should never be transferred to video, or vice-versa. The medium was just as important as the content of the "moving image".

FIAF was an organisation which was there mainly to care for a medium limited historically i.e. film.

To amalgamate both video and film would be an absolute self destruction.

Finally, P. Kubelka expressed his faith in the future life of the medium "film" in parallel to video. He had tried to state these ideas, he said, before we started to plan a definitive programme for our video symposium in Athens, and it was FIAF's duty to emphasise and to defend them.

E. Orbanz concluded by saying there was a group appointed to prepare the video symposium in Athens and that they would certainly take this discussion into account when making the programme.

C. Foundation for the New Latin American Cinema

Alquimia Peña, executive director of the Foundation, established in Havana and presided by Gabriel Garcia Marquez, reported several projects being carried out by the Foundation.

1. One project was to establish relations with the Film archives in different Latin American countries.
2. There was the hope to create three laboratories in São Paulo, Mexico and La Havana to help the archives in the preservation of the Latin American film patrimony.
3. The Foundation was coordinating a project of history of the Latin American Cinema. The first volume was due for the end of the year.
4. The Foundation was elaborating a bibliography of the Latin American Cinema which would also be ready for the end of the year.
5. Finally the "Escuela Internacional de Cine y Televisión" would organise courses on preservation, etc.. in order to form technicians.

D. Film archiving in Chile

Daniel Sandoval, responsible for the project of a national film and audiovisual archive in Chile, presented the situation in Chile. After all the years of dictatorship the archive had not yet been able to establish a sufficient infrastructure, but things were changing with the new government. He explained that an important part was dedicated to video ; indeed in Chile a lot had been done on video instead of film because of lack of money.

He warmly thanked FIAF for its support and especially the foreign archives which had helped the preservation of Chilean cinema during this difficult period of their history.

His intervention was greeted with applause and Mrs Orbanz bade him welcome in FIAF.

E. The letter from Ray Edmondson

R. Daudelin reminded the membership the subject of the letter which had been distributed (Annex 21). R. Edmondson underlined in it the need for FIAF of a formal philosophy of film archiving and proposed to entrust the project to a working group.

P. Kubelka agreed with the need to put down in writing a credo an philosophical approach on what FIAF is about. This could coincide with his wish to rewrite the Statutes.

S. Kula felt also it was an important need. Not that FIAF needed a credo but film archivists in general needed a credo. According to him, it was difficult to talk about developing any writing in philosophy as the result of the work of a committee. This work would probably be the product of deep reflexion on the work of a film archivist and it would come out in the terms of one person writing it. He then urged the Members to think seriously about this lack of a credo, that we could refer ourselves and others to, and to find somebody capable of accomplishing this task.

P. Cherchi Usai informed the floor that Bologna Film Archive was organising a course on preservation and restoration including a theoretical part which could be a first contribution to the work.

A.L. Wibom supported Sam Kula's intervention and suggested to gather several essays on the topic in a book for the 100th Anniversary of the moving image. J. Dennis proposed to start this task in the next Bulletin, with Ray Edmondson as guest editor.

Manfred Link, from SAUR Publishers, said his company would be interested in publishing this collective work.

E. Orbanz explained that FIAF had drafted a contract with K.G. Saur in Munich for the publication of several FIAF books in project and asked M. Link to explain the contents and the aim of this contract. The publisher had a world wide distribution network in the field of information, documentation, librarianship and archives and they were a partner with big publishers in the field of reference works. They were already the official publishers of IFLA and ICA. He detailed his plans for the FIAF publications and opened the door to individual archives' publications if they fitted into the general policy of the planned series.

F. Miscellaneous

Pastor Vega proposed an exchange of 3000 titles of world cinema from the 50's 60's and 70's, in 16 mm dupe negatives that his archive had decided not to keep anymore because they had the same negatives in 35 mm. Interested archives could contact him to obtain the list of these titles.

P. Spehr presented a film program organized by the Library of Congress for the 500th Anniversary of the discovery of America. He invited the members to suggest films that could correspond to the theme.

He then reported on American film archives' annual meetings, presenting some of their projects such as a joint preservation effort to the establishment a national moving image data base called Namid.

B. Rosen spoke about another initiative in USA to support film preservation : the creation with Martin Scorsese of a foundation of film directors to support film preservation and film archives.

17. Closure of the General meeting

Having thanked the interpreters and the technical staff for their help during this meeting, Mr Daudelin addressed the Members and thanked them for their active participation to the General Assembly. He also expressed his gratitude to the hosts of the Congress.

He recalled that the next 3 days would be dedicated to two specialized Symposia, one on the Ibero-American film of the 30s, 40s and 50s (annex 22) and a technical symposium for film archives in developing countries (annexe 23).

ANNEX 1

DELEGATES TO FIAF 45TH GENERAL ASSEMBLY

Key: Voting delegates are underlined

MEMBERS

Athinai	Tainiothiki tis Ellados	<u>Adamopoulos, Theodoros</u>
Athinai		Karidis, Aristidis
Beijing	China Film Archive	<u>Chen Jinglian</u>
Beijing		Zhu Tianwei
Beijing		Sun Haiying
Beograd	Jugoslovenska Kinoteka	<u>Sijan, Slobodan</u>
Berlin(E)	Staatliches Filmarchiv der DDR	<u>Klaue, Wolfgang</u>
Berlin(E)		Schulz, Günter
Berlin(E)		Karnstädt, Hans
Berlin(E)		Krautz, Alfred
Berlin(W)	Stiftung Deutsches Kinemathek	<u>Orbanz, Eva</u>
Bois d'Arcy	Service des Archives du Film	<u>Aubert, Michelle</u>
Bruxelles	Cinémathèque Royale	<u>Claes, Gabrielle</u>
Buenos Aires	Fundacion Cinemateca Argentina	
Canberra	National Film and Sound Archive	
Canberra		<u>Schou, Henning</u>
Habana	Cinemateca de Cuba	Baylis, Ann
Habana		<u>Pastor Vega</u>
Helsinki	Suomen Elokuva Arkisto	Toledo, Teresa
Helsinki		<u>Stewen, Kaarle</u>
Jerusalem	Archion Israel Leseratin	Saarivuo, Juhani
Koblenz	Bundesarchiv/Filmarchiv	<u>van Leer, Lia</u>
Lausanne	Cinémathèque Suisse	<u>Brandes, Harald</u>
Lisboa	Cinemateca Portuguesa	<u>Dimitriu, Christian</u>
Lisboa		<u>de Pina, Luis</u>
Lisboa		Benard da Costa, Joao
London	Imperial War Museum/Film Dept	Costa, José Manuel
London	National Film Archive	<u>Coultass, Clive</u>
Los Angeles	U.C.L.A. Film and TV Archive	<u>Jeavons, Clyde</u>
Los Angeles	Nat. Center Film & Video Pres.	Rosen, Robert
Madrid	Filmoteca Española	<u>Lukow, Greg</u>
Madrid		<u>Prado, Jose Maria</u>
Mexico	Cineteca Nacional	Gautier, Catherine
Mexico	Filmoteca de la UNAM	Certucha Llano, Mercedes
Mexico		<u>Trujillo, Ivan</u>
Mexico		Narro, Carlos
Mexico		Tello, Jaime
Montevideo	Cinemateca Uruguaya	Rojas, Antonia
Montréal	Cinémathèque Québécoise	Martinez Carril, Manuel
Montréal		<u>Daudelin, Robert</u>
New York	Dept. of Film, MOMA	Beauclair, René
New York		<u>Bowser, Eileen</u>
New York		Magliozzi, Ron
Ottawa	Moving Images & Sound Archives	Gartenberg, Jon
		Kula, Sam

Praha
Pyongyang
Pyongyang
Rio de Janeiro
Rochester
Rochester
Roma
São Paulo
São Paulo
Seoul
Seoul
Stockholm
Stockholm
Stockholm
Toulouse
Toulouse
Warszawa
Washington
Washington
Wellington
Wellington
Wien
Wien

OBSERVERS

Berkeley
Berkeley
Bogotá
Bogotá
Bologna
Dublin
Frankfurt
Gemona
Glasgow
Hanoi
Harare
Lima
Lima
Luanda
Luanda
Managua
Montevideo
New York
Paris
Paris
Paris
Quito
Quito
Tehran
Tokyo
Valencia
Valencia
Vatican

Ceskoslovensky Filmovy Ustav
Nat. Film Archive of D.P.R.K.

Cinemateca Museu Arte Moderna
Film Dept./Int.Museum of Phot.

Cineteca Nazionale
Cinemateca Brasileira

Korean Film Archive

Cinemateket Svenska Filminst.

Cinémathèque de Toulouse

Filmoteka Polska
Library of Congress

New Zealand Film Archive

Oesterreichisches Filmmuseum

Pacific Film Archive

Fundacion Patrimonio Filmico

Cineteca Comunale
Irish Film Archive
Deutsches Filmmuseum
Cineteca del Friuli
Scottish Film Archive
Archives du Film du Vietnam
National Archives of Zimbabwe
Filmoteca de Lima

Cinemateca Nacional de Angola

Cinemateca de Nicaragua
Archivo Nacional de la Imagen
Anthology Film Archives
Cinémathèque Française

Cinémathèque Universitaire
Cinemateca Nacional del Ecuador

Film-Khane-Ye Melli-E Iran
National Film Center
Filmoteca Generalitat Valenciana

Filmoteca Vaticana

Opela, Vladimir
Pak Sun Tae
Kim Yong Sok
Alves Netto, Cosme
Horak, Jan-Christopher
Cherchi Usai, Paolo
Cincotti, Guido
Galvão, Maria Rita
de Souza, Carlos Roberto
Chung, Yun-koo
Park, Jin-Seok
Wibom, Anna Lena
Lindfors, Rolf
Adolfsson, Inga
Rochemont, Guy-Claude
Borde, Raymond
proxy W.Klaue
Spehr, Paul
Harrison Harriet
Dennis, Jonathan
Taylor, Bronwyn
Konlechner, Peter
Kubelka, Peter

Kramer, Edith R.
Goldman, Nancy
Triana de Vargas, Claudia
Caicedo, Jorge
Boarini, Vittorio
O'Flynn, Sunniva
Schang, Rainer
Jacob, Livio
McBain, Janet
Trinh Mai Diem
Derges, Anne
Frias, Isaac Leon
Nuñez, Irela
Pacheco dos Santos, A.M.
Brito da Rocha Santos, P.C.
Benard Amador, Emilio
Mugni, Juan Jose
Stanbery, Rick
Giret, Noëlle
Leclercq, Pascal
Pliskin, Sylvie
Estrella, Ulisses
Granda, Wilma
Khoshnevis, M.H.
Ohba, Masatoshi
Alvarez Valencia, Joan
Ponce Ferrer, Vicente
Planas, Mgr.Enrique

SECRETARIAT

Bruxelles
London

FIAF Secretariat
FIAF / PIP

van der Elst, Brigitte
Moulds, Michael

VISITORS

Asuncion
Guatemala
Caracas
Caracas
Caracas
Caracas
Caracas
Honolulu
London
Mexico
Mexico
München
New York
New York

Cinematca
Cinematca "Enrique Torres"
Inst. Aut. Biblioteca Nacional
Cinematca Nacional

Hawai Moving Image Archive
British Film Institute
Visitor
Visitor
K.G. Saur Verlag
Museum of Jewish Heritage
Visitor

Gamarra E., Hugo
Barillas, Edgar
Aleman, Emma
Torres, Ildemarro
Rojas, Richard
Quintero, Maria Elena
Cisneros, Carmen Luisa
Tamura, Ruth
Stevenson, Wilf
Osorio, Fernando
Chong, Isabel
Link, Manfred
Collett, Corrinne
Ortega, Enrique

ANNEX 2

RAPPORT DU PRÉSIDENT

Nous avons toujours insisté en cette Assemblée sur le caractère non-politique de notre fédération. La FIAF pourtant n'est pas un regroupement de Martiens ou de mutants. Notre travail est hautement spécialisé soit, mais il ne se développe pas hors du temps et de l'histoire au contraire. Et il est parfois des éléments de conjoncture qui nous rejoignent, jusqu'au fond de nos blockhaus, et qui marquent notre travail.

Le rapport annuel de nos collègues du Staatliches Filmarchiv der DDR commence par cette phrase laconique: "The Berlin wall has come down". Nous sommes loin du vinegar syndrome et des problèmes de catalogage... Ou peut-être pas tant que cela. Mais nous y reviendrons.

Ce que je veux plus simplement souligner par ces remarques, c'est la diversité des éléments conjoncturels qui traversent les rapports d'activités des membres de notre fédération. Grossièrement, nous pourrions dire que tous les rapports obéissent, plus ou moins, à trois ordres de conjonctures:

- Une conjoncture externe (politique, sociale)
- Une conjoncture cinématographique générale (pas spécifique aux archives du film)
- Une conjoncture interne (particulière aux archives du film)

La conjoncture externe, d'où qu'on soit, nous touche tous: les grands événements politiques des 12 derniers mois -l'accélération soudaine de l'histoire contemporaine, ce sprint fou pour atteindre l'an 2000 - nous ont

tous affectés. L'implication profonde des cinéastes polonais et tchécoslovaques dans les changements de leurs pays, aussi bien, malheureusement, que les propos racistes d'un grand cinéaste français à la tribune du Parlement européen, sont là, si nécessaire, pour nous rappeler notre responsabilité face à l'histoire. Notre travail d'archivistes du film, s'il est parfois menacé par cette conjoncture - plusieurs de nos collègues de ce continent-ci en ont fait l'expérience - en est aussi valorisé. En ces temps de roulis et de tangage, le rôle des archives du film est plus que jamais évident. Il n'en tient qu'à nous de le rappeler périodiquement à nos gouvernements!

La conjoncture cinématographique générale inclut tous les phénomènes qui traversent le cinéma et qui, à plus ou moins long terme, affectent les archives du film.

L'avènement massif du "home video" en est sans doute l'exemple le plus éloquent. De plus en plus de cinéphiles découvrent en effet les oeuvres du cinéma d'hier sur cassettes vidéo.

Tel film des années 30 dont nous recherchions désespérément la copie depuis des années s'achète désormais pour quelques dollars dans une pharmacie de New York! Tel chef-d'oeuvre du cinéma muet que nous nous vitions d'être les seuls à pouvoir montrer, se trouve également sur cassette vidéo - en version restaurée, avec intertitres corrigés et musique de Carl Davis! Même Kenth Anzer et Maya Deren se trouvent au vidéo club de toute grande ville.

Voilà un élément de conjoncture que les archives du film ne peuvent ignorer et face auquel elles doivent réagir. (Nos collègues d'Amérique latine ont commencé à le faire, comme en témoigne le texte publié dans le dernier Bulletin de la FIAF).

La réorganisation de l'économie mondiale du cinéma autour de quelques gros films que toute la planète voit au même moment est un autre phénomène qui ne peut nous laisser indifférents. De plus en plus de films - et des films de grande valeur et d'une originalité certaine - ne sont accessibles que dans le cadre des festivals. Une fois ce périple complété, ils retournent dans leur pays d'origine et leur auteur n'a plus qu'à faire un autre film, en espérant qu'il sera à nouveau sélectionné par 5 ou 6 festivals.

L'émergence des cinématographies nationales, qui avaient profondément marqué les habitudes des cinéphiles des années 60 et du début des années 70, semble bien être déjà chose du passé. La planète entière attend BATMAN III! Et pourtant, comme le redisait avec entêtement Jacques Ledoux jusqu'à la veille de sa mort, le cinéma produit de plus en plus d'oeuvres personnelles et originales et - je le cite - «le niveau moyen des films a considérablement augmenté».

Cette conjoncture aux aspects multiples, qui semble parfois insaisissable, impossible à analyser, a tout pour effrayer. Mais elle est aussi très stimulante en ce qu'elle nous oblige, nous archivistes du film, à revoir nos priorités, à réaffirmer notre rôle de conservation de l'histoire du cinéma, à réinventer notre mandat.

Enfin il est une conjoncture plus spécifiquement nôtre, celle que reflète directement notre travail et que l'on retrouve diversement traduite à travers nos rapports. Cette conjoncture, même si on a l'impression de bien la connaître, est également complexe, multiple et souvent contradictoire.

Les archives du film, même si elles sont regroupées en fédération, même si elle se conforment désormais à certaines règles de déontologie professionnelle, ont des profils multiples et qui, ces années-ci, connaissent des mutations.

Dans beaucoup de pays, les archives du films ont acquis un statut respectable, officiel même. Ce sont désormais des institutions «administrables». Le temps des conservateurs fous battant la campagne et, au besoin, «piquant» des copies, est terminé. La respectabilité apporte des sous, mais aussi des contraintes.

Le cinéma ayant bougé, s'étant fractionné en divers publics, est devenu «l'art du cinéma». D'où le projet pour plusieurs archives du film de s'adjoindre un Musée ou de se transformer carrément en Musée du cinéma. Voilà un autre élément de conjoncture interne qu'il faut savoir évaluer - ce que tente déjà de faire le groupe de travail sur le membership.

L'arrivée de la vidéo, comme support des «grands» films, accélère le dépôt en archives des copies dont la vie (commerciale) est de plus en plus brève. Ces dépôts rapides redonnent de la pertinence à la notion

d'échantillon, valorisant du fait même le travail trop souvent méconnu du catalogage.

Une autre question que nous rencontrons de plus en plus souvent sur notre route, est celle de l'accès aux collections. On parle volontiers - parfois un peu à la légère - de la transparence souhaitable des collections, de la circulation des oeuvres, etc. Encore faudrait-il évaluer quel prix il nous faudra payer pour répondre à ces nouvelles exigences et dans quelles limites nous pouvons le faire. (Paolo Cherchi Usai a astucieusement traité de plusieurs éléments de cette question dans son récent article de *Sight and Sound*).

En cette fin de siècle, le décor des archives du film est en train de changer. Notre contexte de travail change. Notre mandat même va peut-être changer. Nous allons devoir procéder à des ré-organisations, à des re-définitions.

Mais aucune de ces questions n'est abstraite. Nous les retrouvons formulées dans nos rapports respectifs.

Les questions posées par la vidéo trouvent des éléments de réponse dans la restauration du Ciné-Doré de Madrid et dans l'aménagement d'une salle muette à Amsterdam, mais aussi dans la pratique de transferts pratiquées à Belgrade, Rome, Sao Paulo, et dans plusieurs autres archives.

L'accès aux collections se traduit par la création d'une Archive Research and Study Center à Los Angeles, par l'informatisation systématique des fichiers (à Berlin, Bruxelles, Jérusalem, Rome, etc), aussi bien que

par des projets de nature pédagogique (à Lausanne et Jérusalem notamment).

La réflexion sur la notion de Musée provoque la création de l'"International Consortium of Film and Television Museums".

Parallèlement à ces grandes questions qui nous touchent tous, à un degré ou à un autre, notre quotidien, bien entendu, est fait de questions pratiques dont les solutions nous échappent parfois.

Pendant qu'à Londres et à Stockholm on s'inquiète à juste titre des méfaits du "vinegar syndrome" (dont on pourra mieux connaître le profil lors du très prochain symposium d'Ottawa), à Bangkok on questionne la durabilité du support polyester;

-pendant qu'à Pyongyang, on réussit à atteindre -5°C et à maintenir une humidité relative de $\pm 30\%$, à Montréal on s'époumonne avec les ingénieurs pour obtenir ces mêmes standards;

-pendant que à Poona, à Rio, à Helsinki et à Hanoï, on termine la construction de nouveaux entrepôts de conservation de hauts standards, à Luanda, on retarde encore une fois la construction si nécessaire des dépôts de films.

La conservation demeure notre principale préoccupation et le travail à ce chapitre est toujours impressionnant. La lutte contre la montre sur le front du nitrate continue, de Canberra à Washington, en passant par Londres et La Paz qui a récemment découvert plusieurs négatifs d'importants films de la production bolivienne des années 20.

Les rapports regroupés dans le livre rouge de 1990 témoignent aussi de la qualité des relations entre les membres et la fédération.

Les échanges de films - à des fins de recherche, de projection ou de restauration - sont pratiques courantes, bien entendu. Nous avons même vu cette année deux archives respectables se retourner des prêts limités vieux de quinze ans!

Les projets de coopération sont multiples. Signalons comme exemple Sao Paulo qui restaure les films retrouvés par la cinémathèque de Quito et collabore étroitement au projet de laboratoire régional de restauration de Bogota.

Si par le passé on a pu déplorer la brièveté de certains rapports - surtout que dans bien des cas, ils provenaient d'archives très actives - cette année il faut dénoncer quelques rapports trop détaillés et dont la richesse risque de donner des complexes à plusieurs d'entre nous!

La FIAF est un organisme vivant. Notre congrès de La Havane va en faire une nouvelle fois la preuve.

Et à partir de maintenant le compte à rebours est commencé! Le spectacle cinématographique va bientôt fêter son 100e anniversaire et c'est d'abord dans les archives du film qu'on doit faire la fête car c'est bien grâce aux archives du film - disons le très fort et sans fausse modestie - que le passé du cinéma peut être célébré.

Le 12 avril 1990

FIAF's 46th Congress, Habana, April 1990

THE PRESIDENT'S REPORT

We have always emphasised in this Assembly the non-political nature of our Federation. FIAF is however not a collection of Martians or mutants. Our work is extremely specialised certainly, but it is not independent of time or history, just the contrary. And elements of the current state of society sometimes reach us in the depths of our storage vaults and leave a mark on our work.

The Annual Report of our colleagues in the Staatliches Filmarchiv der DDR begins with the laconic phrase: "The Berlin wall has come down". This takes us a long way away from the vinegar syndrome and from cataloguing problems... Or perhaps not as much as all that. But we will return to that later.

What I simply want to underline with these remarks is the diversity of elements from society at large which pervade the Activity Reports of the members of our Federation. In general terms, we could say that all the Reports reflect to a certain extent three levels of influence:

- * the external world (political, social)

- * the wider cinematographic world (not specific to film archives)

- * the world of film archiving.

The external world, whatever our viewpoint, touches us all: the great political events of the last 12 months - the sudden acceleration of contemporary history, the crazy sprint towards the year 2000 - have affected us all. The deep involvement of Polish and Czech filmmakers in the changes in their country, as well as unfortunately, the racist remarks of a great French filmmaker in the European Parliament, are there to remind us, if need be, of our responsibility in the face of history. And the moving letter we recently received from our Roumanian colleagues who have been silent for so long is also a moment of history. Although outside events sometimes threaten our work as film archivists - several of our colleagues on this continent have had that experience -, they also confirm its value. In these turbulent times, the role of film archives is more than ever evident. It is up to us to regularly bring it to the attention of our governments!

The state of the cinematographic world in general includes all the phenomena which affect cinema and which in the more or less long term affect film archives.

The enormous impact of "home video" is probably the most powerful example. Indeed, more and more film lovers are discovering yesterday's films on video cassette.

The copy of the 30's film that we had been desperately seeking for years can now be bought for a few dollars in a New York drugstore! The silent masterpiece we boasted we alone could show is also available on video cassette - in a restored version, with corrected intertitles and music by Carl Davis! Even Kenneth Anger and Maya Deren can be found in the video club of any large town.

That is one element from the outside world that film archives cannot ignore and to which they must react. (Our Latin American colleagues have begun to respond as indicated by the text published in the last FIAF Bulletin and the subject will be addressed by us all in Athens at our next Congress.)

The reorganisation of the world cinema economy around a few major films that the whole planet sees at the same time is another phenomenon which cannot leave us indifferent. More and more films -and films of great value and real originality- are available only in the context of festivals. Once this circuit is

completed, they return to their country of origin and their creator can only embark on another film, hoping it will in its turn be selected by 5 or 6 festivals.

The emergence of national cinemas which made a significant change to the habits of film lovers in the 60s and the beginning of the 70s seems already to be a thing of the past. The whole planet is waiting for BATMAN II! And yet, as Jacques Ledoux obstinately repeated right up until he died, cinema is producing more and more personal and original work and, I quote him: "the average quality of films has considerably increased".

This many-faceted world which, sometimes seems intangible and beyond analysis, can be frightening. But it is also very stimulating in that it obliges us as films archivists to review our priorities and reaffirm our role as preservers of the history of cinema, to reinvent our mandate.

Finally there is the world that is more specifically our own, that our work directly reflects and that we find translated in our Reports in a variety of ways. We may have the impression that we are very familiar with this world but it is equally complex, diverse and contradictory.

Even though film archives are grouped in a Federation, even though they acknowledge certain rules of professional ethics, they have many different profiles and in recent years these profiles have seen mutations. Our host, the Cinemateca de Cuba, is an excellent example of a living, flexible institution which has discovered how to "manage" its own mutation.

In many countries, film archives have acquired a respectable and indeed official status. They are now institutions which can be managed by administrators. The time of the mad curator going out on field trips and even "pinching" prints is over. Respectability brings money - seldom enough money -but also constraints.

As cinema has shifted, dividing itself into different publics, it has become "the art of cinema". Hence the idea for several film archives to add on a museum or to transform themselves directly into cinema museums. That is another element of the changing archival world that we have to find a solution for - which is what the Working Group on Membership is already attempting.

The arrival of video, as support for major films, accelerates the deposit in archives of prints whose commercial life is increasingly short. These early deposits require us to reconsider questions of sampling and selection and reassert the value of the too often under-regarded work of cataloguing.

Another question that we meet increasingly frequently in our work is that of access to the collections. We are happy to talk - sometimes somewhat frivolously - about the need for openness regarding the contents of our collections, about the circulation of films, etc. In addition, we need to assess the cost of meeting these new demands and how far we can go. (Paolo Cherchi Usai intelligently addressed several aspects of these questions in a recent article in *Sight and Sound*)

As we approach the end of the century, the setting for film archives is changing. The context of our work is changing. Our mandate itself may perhaps change. We are going to have to embark on reorganisations and redefinitions.

But none of these questions is abstract. We find them formulated in our various Reports.

The questions raised by video find elements of a solution in the restoration of the Cine-Doré in Madrid and in the restoration of a silent cinema in Amsterdam but also in the practice of transfers being carried out in Belgrade, Rome, Sao Paulo and several other archives.

Access to the collections is reflected in the creation of an Archive Research and Study Center in Los Angeles, by the systematic computerisation of records (in Berlin, Brusells, Jerusalem, Rome and elsewhere) as well as in projects of an educational nature (notably in Lausanne and Jerusalem).

Reflection on the idea of a museum led to the creation of the "Internaitonal Consortium of Film and Television Museums".

In parallel with these major questions which affect us all to one degree or another, our daily life of course consists of practical questions for which we cannot always find solutions.

While in London and Stockholm one is understandably anxious about damage cuased by the "vinegar syndrome" (on which more information will be available at the Symposium about to be held in Ottawa), in Bangkok they are concerned about the life of polyester as a carrier;

while in Pyongyan, they manage to mainatin a tempoerature of -5% and a relative humidity of 30%, in Montreal we are exhausting ourselves in negotiations with engineers to obtain the same standards;

while in Poona, Rio, Helsinki and Hanoi, they are completing the construction of new preservation buildings to high standards, in Luanda, they have yet another delay in the construction of much needed basic film vaults.

Preservation remains our principal concern and the work in this area is, as always, impressive. The struggle against time on the nitrate front continues, from Canberra to Washington via London and La Paz where they recently discovered several negatives of major films from the Bolivian production of the 1920s.

The Reports collected in the Red Book for 1990 bear witness also to the quality of the relations between members of the Federation.

Film exchanges - for research, screening or resotation, - are of course an everyday occurrence. We even saw this year two established archives return to each other films supplied on "short term loan" which had been outstanding for 15 years.

There have been many cooperative ventures. Let us cite as example Sao Paolo which is restoring films discovered by the Quito archives and collaborating closely in the proposed regional restoration laboratory in Bogota.

If in the past we have regretted the brevity of some Reports, especially when in many cases they come from very active archives, this year we feel inclined to complain that some Reports are too detailed and so rich that they may give the rest of us an inferiority complex.

FIAF is a living organism. Our Congress in Havana will give us new proof of that.

And from now on the count down has begun ! The cinematic spectacle will soon celebrate its 100th Anniversary and it is first of all in film archives that it must be celebrated for it is truly thanks to the film archives - let's say it very loudly and without false modesty - that the past of the cinema can be celebrated.

ANNEX 3

46th Fiaf Congress
Havana

Cinemateca de Cuba
Calle 23, 1155
La Habana 4
Cuba
Phone 347 19 & 305041
Telex 511 419 icaíC



Rita Montaner 1900-1958.
She is considered the finest
interpreter of Cuban classic and
popular songs. Her extraordinary
personal charm, her well trained
voice and her great stage
presence, accounted for her lasting
succes and popularity from the
late 20s thru the mid 50s in Cuba,
Latin America, USA and Europe.
In New York she was the star of
the touring Al Johnson company

GENERAL MEETING
April 19-20, 1990

DRAFT AGENDA

FIRST SESSION

April 19, 9.00 - 13.15h.

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. Membership questions: - new observers.
7. Relations with Unesco and other international organizations

SECOND SESSION

April 19, 14.45 - 18.30

8. Working-session on membership policies

THIRD SESSION

April 20, 9.00 - 13.15

9. Financial report. Approval of the 1991 budget.
Report of the Fundraising Committee
10. Projects and publications underway
11. Future Congresses. Decision on venue for 1992 and 1993
12. Report of the Preservation Commission
13. Report of the Documentation Commission
14. Report of the Cataloguing Commission

FOURTH SESSION

April 20, 14.45 - 18.30

15. Access policies (programming)
16. Open Forum. Proposals for new projects
17. Closure of the General Meeting

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46th Fiaf Congress
Havana

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ASSEMBLEE GENERALE
19-20 avril 1990

PROJET D'ORDRE DU JOUR

PREMIERE SESSION

19 avril, 9.00 - 13.15h

1. Ouverture officielle
2. Rapport du Président au nom du Comité directeur
3. Confirmation du statut et du droit de vote des membres, présents ou représentés
4. Adoption de l'ordre du jour
5. Approbation du procès-verbal de l'Assemblée générale de Lisbonne
6. Questions se rapportant aux membrariat: nouveaux observateurs
7. Relations avec l'Unesco et d'autres organisations internationales.

DEUXIEME SESSION

19 avril, 14.45 - 18.30h

8. Discussion sur les nouvelles structures de membrariat

TROISIEME SESSION

20 avril, 9.00 - 13.15h

9. Rapport financier. Adoption du budget 1991.
Fonds de développement.
10. Projets et publications en cours
11. Prochains Congrès. Décision concernant 1992 et 1993
12. Rapport de la Commission de Préservation
13. Rapport de la Commission de Documentation
14. Rapport de la Commission de Catalogage

QUATRIEME SESSION

20 avril, 14.45 - 18.30h

14. Accès aux collections (programmation)
16. Open Forum. Nouveaux projets
17. Clôture de l'Assemblée générale.

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ANNEX 4

RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

FIAF continued over the past year its contacts with Unesco and with those international organisations which are dealing with the preservation of audiovisual materials. The international Council on Archives, IFLA - International Federation of Library Associations, IASA - International Association of Sound Archives and FIAT - the International Federation of Television Archives.

Within its limitations Unesco supported also over the last year the development of filmarchives to a great extent. The spirit of mutual understanding and close cooperation continued. FIAF was fully accepted as the professional body consulted on matters concerning the international situation of filmarchives. The demands from Unesco, addressed to FIAF were growing, more and more additional work had to be done. But thanks to Brigitte van der Elst, the Secretariat in Brussels and also the voluntary contributions from individual members of the Federation we could fulfill all our commitments.

Principal internal changes - concerning the programme for audiovisual archives - took place at Unesco last year. Our programme was moved from the sector for Communication and Culture to PGI - Programme Général d'Information. With this move Mr Carlos A. Arnaldo, known to most of you, is no longer in charge for the programme on audiovisual archives. On behalf of FIAF we thanked him at the end of last year for his great contribution and commitment for the development of AV archives.

Thanks to his engagement and advise a remarkable progress in Unesco's contribution for the preservation of moving image heritage could be achieved over the last decade.

Last year the General Conference of Unesco took place.

We have to learn that the policy of this organisation is primarily based on the orientations given by its memberstates. In August last year we asked all affiliates of FIAF to get in touch with their National Unesco Commissions. We gave advise on how the role of AV archives in the Unesco Draft Programme could be strengthened. Unfortunately I must say, only very few delegates at the Unesco General Conference mentioned the importance of preserving moving images as part of the cultural heritage. And draft resolutions on this subject did not get the necessary support. Again: to create more awareness for our work at Unesco, to strengthen the relevant programme this cannot be the task of the Executive Committee only, it needs activities from all of us in our native countries. The National Unesco Commissions are the key to open wider the doors of Unesco for our demands.

Besides our participation at the General Conference FIAF took actively part in several specialised Unesco meetings. It's to mention:

- a conference about piracy
- the so-called RAMP IV Consultaton. RAMP is a long termed programme for the development of archives. In the past this programme - mainly consisting of studies, training courses, expertise - delt with paper archives only. From now on audiovisual archives are fully integrated.

- a final conference on legal problems of audiovisual archives was also visited by FIAF representatives. We participated already in preparatory meetings, wrote a FIAF-position paper on this subject and had a number of private discussions with the author. The result is a draft study on legal problems, published by Unesco during this year. It will be distributed to all our legislation for the benefit of preserving the moving image heritage.

A document of great importance has been finalised. It is called "Curriculum development for the training of personnel in moving image and recorded sound archives".

This study was done by a working party composed by representatives of FIAF, FIAT, IASA, ICA, IFLA and CILECT. It was based on a contract between Unesco and the Stiftung Deutsche Kinemathek, Berlin. The document will be published as a RAMP-study. You will get copies. The main purpose of this study was to draw attention on the ridiculous situation, that the number of AV archives is growing worldwide, but nowhere a professional education of AV archivists is provided. The study contains a definition of key archive staff positions and the expected standards of qualification; a proposal of a Curriculum for the education of AV archivists; recommendations for launching an educational programme and a list of all existing institutions which already train AV archivists or have the potential to do so. It is hoped, that by this study the education of staff for our archives is slowly integrated in existing institutions for higher education in archive science or librarianship. You are all invited to approach the relevant institutions in your countries and inform them about this study.

Support from Unesco was given to projects of individual members of the Federation. It's worth to mention:

- the workshop for filmarchives of the Asian region in Bangkok and
- the seminar for latin-american archives in Buenos Aires.

More detailed information about both events are published in the last issue of our Bulletin.

Unesco gave also substantial support to the Congress and Technical Symposium in Havana and the Joint Technical Symposium in Ottawa. The subvention from Unesco are in both cases used to make possible the participation of colleagues from developing countries.

Several experts from FIAF member archives were on behalf of Unesco on expert mission to countries in South America, the Carabean, Africa and the Arab Gulf region. By these missions information was obtained on the actual situation of collecting and preserving moving images in the countries visited. Awareness of our goals was created mainly with decision makers. Practical advise could be given. The isolation concerning our activities was broken up in some countries but in most of the cases the follow-up activities remain below expectations. This is especially so for the so called Gulf-project. The initiative to establish a network of AV archives of the Arab Gulf Countries, a division of tasks and cooperation in preservation, cataloguing, documentation is still a fascinating but unrealised idea.

What is to be expected from Unesco and its regular budget for the development of film, television and sound archives in 1990 and 1991? A budget of about 100.000 US\$ total will be used for:

- the preparation and publication of a study on "Recommended equipment for AV archives".
- the preparation of a World Directory of Film, Television and Sound Archives
- the publication of a bibliography on AV archives
- the final editing of the Study on the Moving Image Heritage.
- the preparation of a pilot project: one year university course on AV archivism.
- the publication of proceedings from the JTS and
- the preparation of a glossary on AV archive terms

Request from Unesco member states can also be made for the so-called participation programme. This fund is used to support projects in individual countries. We ask you to inform the FIAF Secretariat when you are channeling such requests. In case we are asked by Unesco for comments, we are then able to give the necessary professional advise.

FIAF keeps contacts with:

the International Federation of Television Archives (FIAT)

the International Association of Sound Archives (IASA)

the International Council on Archives (ICA)

and

the International Federation of Library Associations (IFLA)

The main instruments of cooperation are:

- an annual Round Table of these organisations and
- a Technical Coordinating Committee

It's the aim of these bodies to exchange information and avoid duplication of work, jealousy and competition, to advise Unesco and most of all to initiate, organise and realise joint projects.

Searching for the common grounds and joint activities became over the last years the main element of cooperation. And when you remember the list of those publications, seminars, training activities, supported by Unesco in 90 and 91, they are all - with no exception - joint projects of film, television and sound archives.

To a certain extend we are the victims of our own activities.

FIAF is more and more internationally recognised, asked, invited for contributions, statements, position papers, activities. All these commitments require additional work, are timeconsuming and partly also costly for FIAF. I have to thank all our colleagues who volunteered in these activities, increased the image of the Federation and increased the awareness for our aims and goals. And I must particularly thank Brigitte for the permanent and excellent work she is doing to improve our relations with Unesco and the other international organisations.

ANNEX 5

To: FIAF Members and Observers
From: Working group on Affiliation, Executive Committee FIAF
Re: Draft document for discussion at the Havana Congress

BACKGROUND

The Working Group on Affiliation was established by the Executive Committee "to consider the future membership policy of the Federation in the light of the large number of organizations which could potentially become Observers and/or Members." Our original aim was to determine if it was possible to open FIAF affiliation to organizations which undertake preservation activities in film-related areas such as moving-image museums and documentation centers, without at the same time compromising FIAF's pivotal commitment to film preservation itself.

As a result of extensive discussions by the Working Group, the Executive Committee and the responses to our questionnaire, it has become clear that in resolving this question, we will also have to take into account a number of related factors such as the category of affiliation, the future activities of Congresses, and so forth.

All of us in the Working Group realize that these areas are extremely complex and are of enormous importance to the future of the Federation. After extensive debate and deliberation, we have attempted to arrive at recommendations for change that we believe to be both principled and practical. They are however just that -- "recommendations," and not a final document. In the present form they are intended to provoke serious discussions and to serve as a point of departure for debate by the entire membership at the Havana Congress.

OBJECTIVES

In considering the Affiliation question, we attempted to achieve the following objectives:

- a. To redefine the current categories of "Member" and "Observer" to take into account an enlarged array of affiliates.
We propose three new categories: "MEMBERS", "CANDIDATE MEMBERS" and "ASSOCIATES". The three categories are described below in detail but, in summary, CANDIDATE MEMBERS are film preservation organizations eligible to become full MEMBERS after a period of time and ASSOCIATES include a broader array of preservation-related institutions.
- b. to find ways to encourage CANDIDATE MEMBERS to become full MEMBERS as quickly as possible and to avoid the arbitrary exclusion of qualified applicants at all levels of affiliation.

- c. To find ways to encourage the participation of all three levels of affiliation in activities of the Federation and to insure that Congresses take account of their diverse needs and special interests.
- d. To make sure that the make-up of the Executive Committee effectively represents as broad a spectrum as possible of the affiliates and their interests and that the Committee has a close working relationship with all of the formal and informal working groups established to forward the Federation's aims and objectives.
- e. To devise a clearer definition of film preservation -- the major task of an archive, which could be used in assessing both new and existing MEMBERS and to rationalize the reconfirmation procedure.
- f. To define and protect the right of MEMBERS to have access to their colleagues' collections.
- g. To accomplish these goals of expanding affiliations with FIAF without putting an unreasonable work load on the Secretariat and the Officers of the Federation and without impairing effective communications among affiliates.

RECOMMENDATIONS AND ISSUES FOR DISCUSSION

1. MEMBERSHIP

Recommendations

At present "Members" are defined in art. 4 of the Statutes as follows:

"Members shall be autonomous, non-profit film archives working on a national level, whether governmental or non-governmental, devoted to the history and aesthetics of the cinema, and accessible to the public. The members of the Federation shall have as the main object of their activities the collection, preservation, restoration and cataloguing of films and all documentation related to film.

"Members are also authorized and indeed encouraged to organize the projection and the viewing of films, using copies specially made for this purpose, provide facilities for the consultation of documentation, collection and exhibition of cinema artifacts, publish film literature and, in general, develop all non-commercial activities related to the promotion and diffusion of film culture, from an historical, educational and artistic perspective."

We propose the following additional qualifications:

MEMBERS are expected to demonstrate a significant and ongoing commitment to film preservation as a primary area of activity. This would characteristically involve spending at least 10% of their budget (excluding staff costs) on making preservation masters of their national production by priority (preservation masters are copies which are designated for preservation only and not used for screenings) or a significantly larger percentage of their budget for the conservation of master material and storing this material in accordance with the recommendations of the FIAF Preservation Commission.

CANDIDATE MEMBERS would have to meet these new criteria before they could become MEMBERS and existing "Members" would be given a period of three years (extendable to six years) to satisfy them. If at the end of six years these conditions had not been met, their status would be reconsidered and they might be reclassified as ASSOCIATES.

- (a) We recommend the creation of a new membership category called the CANDIDATE MEMBER. CANDIDATE MEMBERS intend to apply for MEMBERSHIP as soon as they satisfy the relevant criteria. All applicants for Membership must first be CANDIDATE MEMBERS for a minimum of two years and a maximum of six years. If at the end of six years a CANDIDATE MEMBER has not been accepted as a MEMBER, his status will be reconsidered and it is likely that he will be reclassified as ASSOCIATE.

Applicants for CANDIDATE MEMBERSHIP must demonstrate commitment to film preservation and will be expected to gradually concretize this commitment during their period as CANDIDATE MEMBERS.

- (b) We recommend the redefinition of the present category of "Observers" to ASSOCIATES which will include all organizations that are not eligible as MEMBERS, but whose objectives include the preservation of any of the materials listed in Article 4 of the current Statutes. Applications for ASSOCIATE status will be considered by the Executive Committee who will make recommendations to the General Assembly for their approval. An ASSOCIATE can, if it becomes so qualified, apply for MEMBERSHIP of the Federation, but only after it has been an ASSOCIATE for four or more years.
- (c) We recommend that the category of "Subscriber" be deleted as we believe that current Subscribers would be eligible for one of the categories described above. An organization can still receive information about the Federation for an annual fee. However, receipt of such information does not give that organization any status within the Federation.

Issues for discussion

Our recommendation that 10% of the institutional budget be spent on preservation and that storage meet FIAF recommendations has 3 purposes:

- a) to emphasize the importance of preservation in defining MEMBERSHIP;
- b) to provide an objective, quantitative indicator of preservation for purposes of admission and reconfirmation;
- c) to assist the archives in leveraging support from governmental or institutional agencies in support of basic storage and preservation needs.

Are these three goals appropriate and acceptable to the membership?
Will the proposed amendment of article 4 actually accomplish these goals?
Are the requirements realistically achievable by developing archives?

2. Our recommendation to create the category of CANDIDATE MEMBER and the requirement that a CANDIDATE MEMBER qualify for full membership within a period of 6 years has the following purposes:

- a) to distinguish those institutions committed to the preservation of the actual film materials from other organizations with related preservation goals;
- b) to expedite the movement of CANDIDATE MEMBERS to full MEMBERSHIP as quickly as possible.

Do you agree that it is a desirable goal to facilitate the rapid movement of prospective memberships towards full MEMBERSHIP? Is the period of six years reasonable? Are there other ways in which modification of FIAF Statutes and Rules could assist CANDIDATE MEMBERS to achieve the necessary qualifications for full MEMBERSHIP?

3. The creation of the category of ASSOCIATE has the following primary purpose: to enable the Federation to welcome as affiliates a wider array of preservation-related organizations such as film museums and documentation centers.

Will the activities of FIAF be enhanced by this broadening of affiliation? What will happen to existing Observers when the new categories come into existence? Is article 4 of the existing Statutes sufficiently clear to set some outer limits on the definition of ASSOCIATE? What Institutions Should be Represented?

II. PRIVILEGES ACCORDED TO MEMBERS, CANDIDATE MEMBERS AND ASSOCIATES

Recommendations

(a) We recommend that the rights and responsibilities of MEMBERS remain as presently written in the Statutes and Rules with two modifications:

(i) When a MEMBER asks another MEMBER for access to film elements which form part of the former's national production, the request cannot be denied if the actual costs of provision are met by the MEMBER making the request unless such access is prevented by copyright or donor restrictions. In such a case the reasons for refusal must be given in writing.

(ii) Because today programming in Archive theatres can be of major importance in influencing public and governmental opinion and in attracting monies for preservation, the inter-member loan of viewing prints should be considered a privilege of MEMBERSHIP.

In countries where there is only a CANDIDATE MEMBER, it will have the right to borrow viewing copies from other MEMBERS. All other requests are treated according to Rule 95 only adding CANDIDATE MEMBERS to the text whenever "Members" or "Observers" are mentioned. However, to ensure that the temporary loan of prints between MEMBERS does not endanger the preservation of the films in question, a print of the film included in a MEMBER's national production can only be loaned if the title has been archivally preserved.

(b) We recommend that the rights and responsibilities of CANDIDATE MEMBERS remain broadly the same as those presently accorded to "Observers" in the Statutes and Rules with the exception of II(a)(ii) above.

(c) We recommend that the rights and responsibilities of ASSOCIATES remain broadly those accorded to "Observers" in the present Statutes and Rules.

Issues for discussion

As stated above, the justification for making inter-archival loans a privilege of MEMBERSHIP is the ability of public screenings to influence public and governmental opinion and thereby to secure funding and support for preservation. The policy re-affirms already existing FIAF policy, but in the context of the proposal for a much expanded range of affiliates to the Federation.

Do you agree that the loan of viewing prints between MEMBERS should be a privilege of MEMBERSHIP?

Do you agree that the Federation should continue to put its main emphasis on an archive's preservation of its own national production ?

III METHODS OF BROADENING THE EFFECTIVE PARTICIPATION BY ASSOCIATES IN THE ACTIVITIES OF THE FEDERATION

Recommendations

We recommend that in order to increase the effective participation of MEMBERS, CANDIDATE MEMBERS and ASSOCIATES in the activities of the Federation, voluntary specialized working groups should be established within the framework of the Federation as well as the existing Commissions. Three or more affiliates sharing an area of common concern (film museums, film documentation centers, supra-national archives, regional archives) could make it known to the Executive Committee that they would like to create a specialized working group. These groups, unlike the present Commissions, could not be assured of financial support from the Federation.

The organization of Congresses will be modified to reflect the changing nature of the Federation's affiliates and the diversification of ASSOCIATES' interests. This could mean a streamlining of the General Assemblies, higher profiles for the Symposia, and the providing of time and facilities for specialized working groups to meet.

Issues for discussion

What changes would the new structure imply in the Congresses? Should General Assemblies be annual or bi-annual? What practical problems must be resolved for Congresses to accommodate specialized Working Groups? How will they deal with the problem of interpretation? What problems are there for an archive that has multiple Group affiliations?

IV. COMPOSITION OF THE EXECUTIVE

We recommend that Members of the Executive Committee should continue to be considered in their personal capacity but no more than one candidate per country could be elected. This rule could be relaxed for posts of President and Secretary-General. We must also find ways of ensuring that the Executive Committee includes members able to represent the concerns of archives in a state of development and archives located outside Western Europe and North America. Consideration should be given to ways of funding attendance in cases where a non-convertible currency or financial hardship prevent elected members exercising their responsibilities.

Issues for discussion

This proposal reflects a desire to insure that the Executive Committee reflects the diversity of the Federation. Is the proposal a fair one? Are there other ways in which the Executive Committee could be made more representative of the interests and concerns of affiliates? Would the Federation be prepared to raise subscription fees?

V. RATIONALIZATION OF RECONFIRMATION PROCEDURES

Recommendations

- (a) We recommend that MEMBERS are only required to submit a complete Reconfirmation Questionnaire every 5 years. But they may at their discretion choose to submit the additional information specified in Rule 11. However the questionnaire will be only one of the elements of the reconfirmation procedure. In the future, the Secretary-General and his/her Deputy will examine annual reports and any other available sources of information to determine a MEMBER's compliance with the Statutes and Internal Rules and to consider their progress in safeguarding their national film heritage. They also have the right to ask for additional information about anything which appears in the Questionnaire or the Annual Report.
- (b) The reconfirmation of CANDIDATE MEMBERS will take place every two years and will be based on careful examination of their Annual Reports by the Secretary-General and the Deputy Secretary-General.
- (c) ASSOCIATES must be reconfirmed every three years.
- (d) All affiliates will be automatically deleted if they fail to pay their annual subscription or submit an Annual Report for two consecutive years.

Issues for discussion

Will these procedures effectively streamline reconfirmation?

Aux Membres et Observateurs de la FIAF
de la part du Groupe de travail sur l'affiliation et du Comité directeur

Objet: Document de travail en vue des discussions lors de l'Assemblée
générale de La Havane

GENERALITES

Le groupe de travail sur l'affiliation a été constitué par le Comité directeur avec pour objectif d'envisager la future politique de la Fédération en matière d'affiliation à la lumière de l'existence d'un grand nombre d'organismes constituant autant de membres et/ou observateurs potentiels. Notre objectif initial consistait à déterminer s'il était possible de rendre l'affiliation à la FIAF accessible à des organismes qui se consacrent à des activités de conservation dans des domaines apparentés au film tels que les musées d'images en mouvement et les centres de documentation, sans pour autant compromettre l'objectif essentiel de la FIAF que constitue la conservation de films en tant que telle.

Suite aux discussions approfondies du groupe de travail, du Comité directeur et aux réponses fournies à notre questionnaire, il apparaît clairement que pour cerner la question, il importe que nous prenions en compte également un certain nombre de facteurs tels que la catégorie d'affiliation, les activités futures des congrès, et ainsi de suite.

Nous tous au sein du groupe de travail sommes conscients que ces domaines sont extrêmement complexes et sont d'une importance essentielle pour l'avenir de la Fédération. Suite à l'examen approfondi de ces différents aspects, nous avons tenté de formuler des recommandations quant aux modifications à apporter dont nous estimons qu'elles sont à la fois fidèles aux principes et pragmatiques. Il convient toutefois de souligner qu'il s'agit précisément de "recommandations" et non pas d'un document définitif. Sous leur forme actuelle, elles sont destinées à susciter une discussion approfondie et à servir de point de départ aux discussions de l'ensemble des participants au Congrès de La Havane.

OBJECTIFS

Au cours de l'examen de la question de l'affiliation, nous nous sommes efforcés d'atteindre les objectifs suivants:

- a. Redéfinir les catégories actuelles de "Membre" et d'"Observateur" afin de rassembler un nombre accru d'affiliés. Nous proposons trois nouvelles catégories: les "MEMBRES", les "CANDIDATS-MEMBRES" et les "ASSOCIES". Ces trois catégories font l'objet d'une description détaillée ci-dessous, mais en résumé, le CANDIDAT-MEMBRE est un organisme de conservation de films satisfaisant aux conditions requises pour devenir MEMBRE à part entière au terme d'un certain délai, et la catégorie des ASSOCIES comprend un éventail plus large d'institutions dont l'activité se rapporte à la conservation de films.

- b. Chercher les moyens d'encourager les CANDIDATS-MEMBRES à devenir MEMBRES à part entière dans les meilleurs délais possibles et d'éviter l'exclusion arbitraire de candidats qualifiés pour l'un des niveaux d'affiliation.
- c. Chercher les moyens d'encourager la participation des trois niveaux d'affiliation aux activités de la Fédération et de veiller à ce que les congrès tiennent compte de leurs différents besoins et de leurs intérêts spécifiques.
- d. Veiller à ce que la composition du Comité directeur reflète de façon efficace un éventail aussi large que possible d'affiliés et d'intérêts de ceux-ci et à ce que le Comité garde des relations de travail formels ou informels constitués dans le but de promouvoir les objectifs de la Fédération.
- e. Elaborer une définition plus claire de la conservation de films
- la principale tâche des archives - qui pourrait servir à évaluer les MEMBRES nouveaux comme les MEMBRES existants et à rationaliser la procédure de confirmation.
- f. Définir et préserver le droit d'accès dont jouissent les MEMBRES aux collections de leurs collègues.
- g. Atteindre l'objectif que constitue l'élargissement des affiliations à la FIAF sans imposer une charge de travail excessive au secrétariat et aux administrateurs de la Fédération et sans porter atteinte à l'efficacité de la communication entre les affiliés.

RECOMMANDATIONS ET SUJETS DE DISCUSSION

I. AFFILIATION

Recommandations

Pour l'heure, la notion de MEMBRE est définie comme suit par l'article 4 des Statuts:

"Les membres sont des archives de films autonomes, ne poursuivant aucun but lucratif, travaillant sur le plan national, gouvernementales ou non-gouvernementales, qui se consacrent à l'histoire et à l'esthétique du film et qui sont accessibles au public.
Les membres de la Fédération doivent avoir pour objet principal de leurs activités la collecte, la conservation, la restauration et le catalogage des films et de toute documentation se rapportant au film.
Les membres sont autorisés et même encouragés à avoir comme autres objets de leurs activités d'organiser la projection et la consultation des films en utilisant des copies spéciales destinées à cet usage, d'organiser la consultation de la documentation, de rassembler et d'exposer des objets de musée se rapportant au cinéma, de publier des ouvrages cinématographiques et, en général, d'exercer toute activité non commerciale susceptible de promouvoir et de diffuser la culture cinématographique dans le but historique, pédagogique et artistique."

Nous proposons d'ajouter les conditions suivantes:

Les MEMBRES sont censés faire preuve d'un intérêt significatif et constant pour la conservation de films en tant qu'objet principal de leurs activités. Cela implique notamment qu'ils consacrent 10% au moins de leur budget (frais de personnel non compris) à la réalisation de masters de conservation en priorité de leur production nationale (un master de conservation est une copie destinée à la conservation uniquement et non à des projections) et à stocker ce matériel conformément aux recommandations formulées par la Commission de préservation de la FIAF.

Les CANDIDATS-MEMBRES devraient satisfaire à ces nouvelles conditions avant de pouvoir devenir MEMBRES à part entière et les "membres" existants bénéficieraient d'une période de trois années (pouvant être portée à six années) pour les remplir. Si, au terme de ces six années, ces conditions n'étaient pas satisfaites, leur statut serait réexaminé et ils pourraient se voir reclassés comme ASSOCIES.

(a) Nous recommandons la création d'une nouvelle catégorie d'adhérents intitulée CANDIDAT-MEMBRE. Les CANDIDATS-MEMBRES aspirent à solliciter leur admission comme MEMBRES dès qu'ils satisfont aux conditions requises. Tout candidat au statut de MEMBRE doit préalablement avoir été CANDIDAT-MEMBRE pendant une durée de deux années au moins et de six années au plus. Si, au terme de ces six années, le CANDIDAT-MEMBRE n'a pas été reçu comme MEMBRE à part entière, son statut sera réexaminé et est susceptible d'être converti en statut d'ASSOCIE.

Les candidats au statut de CANDIDAT-MEMBRE doivent faire preuve d'un intérêt pour la conservation des films et sont censés concrétiser progressivement cet intérêt pendant leur stage en qualité de CANDIDAT-MEMBRE.

(b) Nous recommandons que la catégorie actuelle d'"observateur" soit remplacée par la catégorie d'ASSOCIE qui comprendra tout organisme non éligible comme MEMBRE mais dont les objectifs incluent la conservation de tout matériel repris à l'article 4 des présents statuts. Les candidatures au statut d'ASSOCIE seront examinées par le Comité directeur qui formulera des recommandations qui seront soumises à l'Assemblée générale pour approbation. Un ASSOCIE sera autorisé, s'il parvient à remplir les conditions requises, à solliciter son admission comme MEMBRE de la Fédération, après, toutefois, avoir été ASSOCIE pendant une période de quatre années au moins.

(c) Nous recommandons que la catégorie de "Souscripteur" soit éliminée; nous estimons en effet que les "souscripteurs" actuels seraient éligibles à une des catégories décrites ci-dessus. Tout organisme est également autorisé à recevoir des informations au sujet de la Fédération contre une cotisation annuelle. Recevoir de telles informations n'accorde toutefois à l'organisme bénéficiaire aucun droit à un statut particulier au sein de la Fédération.

Sujets de discussion

1. Notre recommandation aux termes de laquelle 10% du budget institutionnel doivent être consacrés à la conservation, et le stockage satisfaisant aux recommandations de la FIAF, vise trois objectifs:

a) mettre l'accent sur l'importance de la conservation dans la définition de la qualité de MEMBRE;

b) offrir un indicateur quantitatif objectif relatif à la conservation comme critère d'admission et de confirmation;

c) aider les archives à obtenir un soutien auprès d'agences gouvernementales ou institutionnelles pour couvrir les besoins essentiels relatifs au stockage et à la conservation.

Ces trois objectifs paraissent-ils appropriés et acceptables aux membres? La modification proposée de l'article 4 permettra-t-elle réellement d'atteindre ces objectifs? Ces exigences sont-elles réalistes et peuvent-elles être satisfaites dans le cas des archives en expansion?

2. Notre recommandation aux termes de laquelle serait créée une catégorie de CANDIDATS-MEMBRES et l'exigence pour le CANDIDAT-MEMBRE de remplir les conditions d'éligibilité comme membre à part entière au terme d'une période de six années au plus, vise les objectifs suivants:

a) distinguer les institutions attachées à la conservation de matériaux cinématographiques en tant que tels des autres organismes dont les activités sont liées à la conservation;

b) permettre un passage du statut de CANDIDAT-MEMBRE à celui de MEMBRE dans les meilleurs délais.

Convendez-vous que faciliter un passage rapide de l'état de candidat à la qualité de MEMBRE à part entière constitue un objectif souhaitable? D'autres modifications des statuts de la FIAF et du Règlement intérieur permettraient-elles d'aider les CANDIDATS-MEMBRES à remplir les conditions requises pour devenir MEMBRE ?

3. La création de la catégorie d'ASSOCIE vise l'objectif suivant: permettre à la Fédération de regrouper en tant qu'affiliés un éventail plus large d'organismes liés à la conservation de films tels que les musées du cinéma et les centres de documentation.

L'élargissement de l'affiliation permettra-t-il de renforcer les activités de la FIAF? Qu'arrivera-t-il aux "observateurs" actuels lorsque les nouvelles catégories entreront en vigueur? L'article 4 des présents statuts suffit-il à délimiter clairement les limites extrêmes de la catégorie d'"ASSOCIE"? Quelles institutions pourraient-elles être couvertes par l'article 4?

II PRIVILEGES ACCORDES AUX MEMBRES, CANDIDATS-MEMBRES ET ASSOCIES

Recommandations

(a) Nous recommandons que les droits et les responsabilités des MEMBRES restent inchangés par rapport à ceux définis actuellement dans les Statuts et le Règlement intérieur, sous réserve de deux modifications:

(i) Lorsqu'un MEMBRE sollicite d'un autre MEMBRE l'accès à des matériaux filmiques qui font partie de la production nationale du premier, la demande ne peut être refusée si les coûts effectifs de la fourniture sont pris en charge par le MEMBRE requérant, à moins que l'accès au document ne soit interdit par les ayant droits et/ou déposants. Dans ce cas, les motifs du refus seront transmis par écrit.

(ii) Etant donné qu'à l'heure actuelle la programmation dans les salles de projection d'archives peut contribuer sérieusement à influencer le public et l'attitude gouvernementale et, partant, à favoriser l'obtention des capitaux destinés à la conservation, les prêts entre les membres de copies de projection doivent être considérés comme un privilège lié à la qualité de MEMBRE. Pour ce qui concerne les pays où il n'y a qu'un CANDIDAT-MEMBRE, celui-ci sera autorisé à emprunter des copies de projection auprès des autres MEMBRES. Toute autre requête sera traitée conformément à la règle 95 sous réserve du remplacement dans le texte correspondant de la notion de "membre" ou d'"observateur" par celle de CANDIDAT-MEMBRE. Toutefois, afin de garantir que les prêts temporaires de copies entre MEMBRES ne nuisent pas à la conservation des films en question, aucune copie d'un film faisant partie de la production nationale d'un MEMBRE ne pourra être prêtée si elle n'a pas fait l'objet d'un archivage préliminaire.

(b) Nous recommandons que les droits et les responsabilités des CANDIDATS-MEMBRES restent par l'essentiel identiques à ceux accordés aux "observateurs" dans les Statuts et le Règlement intérieurs actuels.

(c) Nous recommandons que les droits et les responsabilités des ASSOCIES restent pour l'essentiel identiques à ceux accordés aux "observateurs" dans les Statuts et le Règlement intérieur actuels.

Sujets de discussion

Comme nous l'avons vu, le fait de considérer les prêts entre les archives comme un privilège réservé aux seuls MEMBRES se justifie en raison de l'influence que peuvent exercer les projections publiques sur le public et sur l'attitude gouvernementale et de la garantie de soutien et de financement pour la conservation qu'elles comportent en conséquence. Cette politique ne fait que réaffirmer celle appliquée par la FIAF à l'heure actuelle, tout en se situant dans le contexte de la proposition visant à élargir l'éventail des affiliés à la Fédération.

Etes-vous d'accord que les prêts de copies de projection devraient être un privilège réservé aux seuls MEMBRES? Etes-vous d'accord que la Fédération continue à faire de la conservation par les archives de leur production nationale, son principal souci?

III. MOYENS D'ELARGIR LA PARTICIPATION EFFECTIVE DES ASSOCIES AUX ACTIVITES DE LA FEDERATION

Recommandations

Nous recommandons qu'afin de favoriser la participation effective des MEMBRES, CANDIDATS-MEMBRES et ASSOCIES aux activités de la Fédération, des groupes de travail spécialisés volontaires se constituent tant au sein de la Fédération qu'au sein des commissions existantes. Lorsque trois adhérents au moins portent un intérêt à un même domaine (musée, centres de documentation filmique, archives supra-nationales, archives régionales) ils seraient autorisés à faire savoir au Comité directeur qu'ils souhaitent constituer un groupe de travail spécialisé. Ces groupes, contrairement aux commissions actuelles, ne bénéficieraient pas automatiquement du soutien financier de la Fédération.

Les groupes de travail spécialisés élaboreraient des rapports sur leurs activités à l'attention du Comité directeur et de l'Assemblée générale. Plusieurs membres du Comité directeur se verraient confier la responsabilité de maintenir le contact avec ces groupes.

L'organisation des congrès sera modifiée afin de refléter les changements intervenant dans la nature des affiliés à la Fédération et la diversification des intérêts des ASSOCIES. Cela pourrait signifier rationaliser les Assemblées générales, rehausser le profil des symposiums et prévoir du temps et des facilités pour permettre aux groupes de travail spécialisés de se réunir.

Sujets de discussion

Quelles modifications conviendrait-il alors d'apporter aux congrès annuels? Quels problèmes pratiques faut-il résoudre pour que les congrès répondent aux besoins des groupes de travail spécialisés? Comment le problème de la traduction sera-t-il résolu? Quels seront les problèmes que rencontreraient des archives qui participeraient à plusieurs groupes de travail?

IV. COMPOSITION DU COMITE DIRECTEUR

Nous recommandons que les membres du Comité directeur continuent d'être choisis en fonction de leurs qualités personnelles mais qu'un seul candidat puisse être élu par pays. Des dérogations à cette règle pourraient être envisagées pour les postes de président et secrétaire général. Nous devons également chercher les moyens d'assurer que le Comité directeur compte des membres capables d'exprimer les préoccupations des archives en expansion et des archives situées hors de l'Europe occidentale et de l'Amérique du Nord.

Sujets de discussion

Cette proposition exprime le désir de voir le Comité directeur refléter la diversité de la Fédération. La proposition est-elle équitable? Existe-t-il d'autres moyens par lesquels le Comité directeur pourrait être rendu plus représentatif des intérêts et des préoccupations des affiliés? Convierait-il de chercher également les moyens de financer la participation des membres élus au cas où la non-convertibilité de leur devise ou des difficultés financières les empêcheraient de faire face à leurs responsabilités?

V. RATIONALISATION DES PROCEDURES DE CONFIRMATION

Recommandations

- (a) Nous recommandons que les MEMBRES soient appelés à remplir un questionnaire de confirmation toutes les 5 années seulement. Ils peuvent toutefois, s'ils le souhaitent, fournir les informations supplémentaires précisées à la règle 11. Cependant, le questionnaire ne constituera qu'un seul des éléments intervenant dans la procédure de confirmation. A l'avenir, le Secrétaire général et son adjoint examineront les rapports annuels et toute autre source d'informations disponible afin de déterminer si le MEMBRE respecte les Statuts et le Règlement intérieur et afin d'apprécier les progrès réalisés dans la sauvegarde de son héritage filmique national. Ils sont également habilités à demander des informations supplémentaires sur tout point figurant au questionnaire ou au Rapport annuel.
- (b) La qualité de CANDIDAT-MEMBRE sera confirmée toutes les deux années. La confirmation sera fondée sur l'examen approfondi par le Secrétaire général et le Secrétaire général adjoint du Rapport annuel du CANDIDAT-MEMBRE.
- (c) La qualité d'ASSOCIE sera confirmée tous les trois ans.
- (d) Tout affilié sera automatiquement radié s'il omet de payer sa cotisation annuelle ou de présenter un rapport annuel pendant deux années consécutives.

Sujets de discussion

Ces principes rationaliseront-ils effectivement les procédures de confirmation?

ANNEX 6

FIAF's FINANCES

The Internal Rules of FIAF (Rules 65-76) determine the conditions under which the Federation's finances are managed.

Every year, the General Assembly takes two votes:

- on the financial report referring to the past year
- on the draft budget for the coming year and possibly on a modification of subscriptions. The General Assembly thus controls FIAF's finances.

In practice, the day-to-day accounting is done by the Executive Secretary in Brussels, under the responsibility of the Treasurer who periodically reports to the Executive Committee.

Finally, all accounts are verified by a chartered Auditor within 3 months of the end of the financial year.

I. INCOME

The resources of the Federation come from:

- a) Subscriptions, which at present amount to
- 2850 Swiss Francs (approx. \$1820) for Members
 - 400 Swiss Francs (approx. \$ 250) for Observers

These subscription rates have remained unchanged since 1981, but they will most probably have to be changed in 1992 in line with the proposed structural changes in the membership.

The total of subscriptions amounts at present to 4,050,000 BF (\$112,500)

- b) Selling of FIAF publications - This includes the fees paid by "Subscribers". This amount raised substantially since we started advertizing our publications and reached over 300.000 BF in 1989.

- c) Bank interests from our accounts in Belgian Francs and ECU (European Currency Unit) at the Generale de Banque in Brussels

- d) Unesco contracts may consist of:

- general studies on the preservation of films in the world, and the results of Unesco's 1980 Recommendation on the safeguarding of moving images.
- support to Summer Schools or workshops for the training of a.v. archivists (e.g. Berlin, Bangkok and Buenos Aires)
- expert missions to developing countries
- support to the preparation or the printing of FIAF publications (e.g. Preservation and Restoration of moving Images and Sound)

These contracts vary from year to year and future contracts may possibly include:

- the publication of the world study on the preservation of moving images,
- the preparation of a world directory of audio-visual archives
- a pilot-project for the training of audio-visual archivists.

- e) new sources of income should provide for the Development Fund. A Fundraising Working Group was established to approach Foundations for the Arts, and other organizations or the film industry to that purpose.

II CURRENT EXPENSES

This concerns the expenses of the Secretariat:

- the salaries of the Executive Secretary + a part-time assistant
- external work fees for a part-time assistant (Chantal van den Berghe), Jill Johnson for some translations, and the chartered accountant.
- Social Security charges and taxes (which in Belgium are very high)
- the rent and charges of our office in Brussels.
- office supplies, and equipment including the maintenance of equipment: computer, photocopier, fax, etc...
- telecommunications and mailing costs. These costs have risen substantially during the last years.

The total of these expenses amounts to approx. 3.000.000 BF

III SPECIAL EXPENSES

a) Expenses made for Unesco contracts equal the income under this heading. There is thus no financial benefit but this international cooperation is one of the Federation's main aims.

b) A fixed sum is given to the Congress' host archive. It covers principally interpretation costs and travel costs of the Executive Secretary. It amounts at present to 600.000 BF (\$16.600).

c) The sum allocated to meetings of the Executive Committee is now 250.000 BF. It will be greatly reduced in 1991 when the EC will try to meet without interpretation facilities.

d) Commissions share a budget of 360.000 BF (\$10,000). There are 3 Commissions at present (Preservation, Cataloguing, Documentation) . If a Programming Commission is established, the same budget should be divided in four.

e) Special missions concern:

- a visit of inspection to archives applying for full membership (Rule 3).
- meetings at Unesco, Paris, in which FIAF is asked to participate.
- occasional visits of the Secretary-General or the Treasurer to the Secretariat in Brussels
- travel for the preparation of the Congress
- the representation of FIAF in important meetings with other related international organizations.

The global cost of these missions is approx. 100.000 to 120.000 BF

f) Administrative publications are:

- the annual volume of members' reports
- minutes of the General Assembly and EC meetings
- the annual list of affiliates
- the Bulletin, published twice a year.

This budget amounts to approx. 250.000 BF (\$ 7000)

g) Special publications are:

- works prepared by the Commissions
- Papers from the annual Symposia
- Publications such as the 50th Anniversary book or the Silent Film's Catalog
- translation costs for some of these publications

h) The Development Fund is described in "Guidelines for a Development Fund", distributed at the Lisbon Congress.

IV THE RESERVE FUND

Finally, the Federation owns a Reserve Fund in Swiss Francs whose interests are capitalized. According to rule 71 of the Internal Rules, it is kept in a special account and only the Executive Committee has the power to spend from it. On December 31, 1989, it amounted to 130.050 Swiss Francs or 2.991.154 BF. It has never been utilized and serves as a financial security to FIAF.

LES FINANCES DE LA FIAF

Le Règlement Intérieur de la Fédération détermine dans ses articles 65 à 76, les conditions dans lesquelles la gestion financière est assurée.

Chaque année, l'Assemblée Générale prend deux décisions:

- elle vote sur le rapport financier concernant l'exercice écoulé.
- elle vote sur le budget provisionnel du futur exercice et sur la modification éventuelle du taux des cotisations.

Elle a donc le contrôle des finances de la FIAF.

Dans la pratique, la comptabilité est gérée par le Secrétariat exécutif, à Bruxelles, sous la responsabilité du Trésorier. Celui-ci en rend compte périodiquement au Comité directeur.

Enfin tous les comptes de la Fédération sont soumis à un expert comptable, dans les trois mois qui suivent la clôture de chaque exercice.

I. LES RESSOURCES

- a) Les ressources de la Fédération se composent d'abord des cotisations qui sont fixées actuellement à:
 - 2.850.- francs suisses pour les membres (env. 1.820 US \$)
 - 400.- francs suisses pour les observateurs. (env. 250 US \$)Ces cotisations n'ont pas varié depuis 1981, mais il est probable que les taux en seront revus en 1992 pour tenir compte des décisions prises au Congrès de la Havane sur le membrariat. La masse des cotisations est actuellement de l'ordre de 4.050.000.-FB (env. 112.500 US \$)
- b) Une deuxième source de recettes est la vente des publications de la FIAF. Ce poste inclut les versements des souscripteurs. Il a fortement augmenté grâce à la publicité qui a été faite autour des ouvrages disponibles et il dépasse cette année 300.000.-FB.
- c) Les intérêts bancaires concernent les comptes ouverts en francs belges et en FCU à la Générale de Banque à Bruxelles. Ils évoluent autour de 50.000.-FB.
- d) Dans les ressources de la FIAF, figurent également les contrats de l'Unesco. Il peut s'agir:
 - d'enquêtes générales sur la conservation des films dans le monde et sur les résultats de la Recommandation de 1980, pour la sauvegarde des images en mouvement
 - de soutien aux "Summerschools" de la FIAF pour la formation des archivistes (par exemple à Berlin, Bangkok ou Buenos Aires)
 - de missions d'experts dans les pays en voie de développement
 - d'aide à des publications de la FIAF (par exemple le livre "Preservation and Restoration of Moving Images and Sound")

Ces contrats varient d'une année à l'autre et les prochains concerneront, selon toute vraisemblance:

- la publication de l'enquête internationale sur la conservation des images en mouvement
- la préparation d'un annuaire des archives audio-visuelles dans le monde
- un projet-pilote: un enseignement d'un an sur l'archivage audio-visuel dans une université allemande

e) Une nouvelle source de recettes devra alimenter le Fonds de Développement. Un groupe de travail "Fund Raising" a été mis en place pour trouver des ressources auprès de fondations pour les arts ou d'industries travaillant pour le cinéma.

II. LES DEPENSES COURANTES

Les dépenses courantes sont celles du Secrétariat exécutif:

- le salaire de la Secrétaire, Brigitte van der Elst, et d'une assistante à temps partiel
- les honoraires de son assistante à mi-temps, Chantal van den Berghe, de Jill Johnson, traductrice agréée pour différents travaux en anglais, et de l'expert comptable.
- les charges sociales (qui équivalent en Belgique à 50% des salaires nets) plus les taxes retenues d'office sur salaires et les assurances;
- le loyer du Secrétariat, à Bruxelles, et les charges locatives
- les fournitures de bureau, les contrats d'entretien des équipements (ordinateur, photocopieur, télécopieur) et l'achat éventuel de nouveaux appareils
- les frais postaux (très élevés pour l'envoi des Rapports annuels et des publications) et le téléphone (en diminution depuis l'emploi du télécopieur).

La masse annuelle de ces dépenses est de l'ordre de 3.000.000,-FB (\$ 83,300)

III. LES DEPENSES SPECIALES

- a) Les dépenses occasionnées par les contrats de l'Unesco sont du même ordre que les recettes. Il n'y a donc pas de bénéfice, mais cette coopération internationale est pour la Fédération une de ses raisons d'être.
- b) Un forfait est donné aux Archives qui organisent les Congrès. Il sert surtout à couvrir les frais de traduction simultanée et le voyage de la Secrétaire exécutive, et il est actuellement de 600.000,-FB (\$ 16,600)
- c) Le crédit affecté aux réunions du Comité directeur est encore de l'ordre de 250.000,-FB. Il sera fortement diminué en 1991 grâce à une économie sur les frais d'interprétation (100.000,-FB) dont le CD essaiera de se passer.
- d) Les Commissions se partagent un budget global de 360.000,-FB (\$ 10,000). Elles sont au nombre de trois (Catalogage, Documentation, Préservation). S'il s'y ajoute une Commission de Programmation, la masse budgétaire sera divisée en quatre.

e) Les Missions Spéciales concernent:

- la visite des archives qui sollicitent la qualité de membre (Règle 3 du Règlement Intérieur)
- à Paris, les réunions de l'Unesco auxquelles la Fédération est invitée
- les visites du Secrétaire général ou du Trésorier au Secrétariat exécutif à Bruxelles
- la préparation du Congrès
- la présence de la FIAF dans des Assemblées générales d'autres organisations internationales.

Le coût de ces missions est de l'ordre de 100.000 à 120.000,-FB

f) Les publications administratives sont:

- le volume des Rapports annuels
- les Minutes des Assemblées Générales
- les Minutes du Comité directeur
- la liste des Membres et des Observateurs
- le Bulletin FIAF qui paraît deux fois par an

Le crédit annuel qui leur est affecté varie autour de 250.000,-FB (\$ 7000)

g) Les publications spéciales concernent

- les textes préparés par les Commissions
- les actes des Symposiums
- des ouvrages comme le "Catalogue des Film Muets" ou le "Livre d'Or du Cinquantenaire"
- certains travaux de traduction pour ces publications

h) Le Fonds de Développement a été décrit dans les "Règles pour le Fonds de Développement"

IV. LE FONDS DE RESERVE

La Fédération dispose enfin d'un fonds de réserve en francs suisses, dont les intérêts sont capitalisés chaque année. Conformément à la Règle 71 du Règlement Intérieur, il fait l'objet d'un compte spécial et seul le Comité directeur peut donner l'autorisation d'en disposer. Au 31 décembre 1989, il était de 130.050,-FS soit 2.991.154,-FB. Il n'a jamais été utilisé et il constitue une sécurité pour les finances de la FIAF.

ANNEX 7

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

BALANCE AS AT 31 DECEMBER 1989
 =====
 (in Belgian francs)

ASSETS

Current assets

Debtors

1,215,033.-

Creditors

671,362.-

Quick assets

Bank
Cash

773,910.-
2,223.-

Reserve Fund

776,133.-

Balance
 Accumulated balance
 at 31 December 1988 2,160,350
 - excess of expenses - 839,241
 - over income 1989 -
 - loss on exchange rate 1,305

Interest account in Swiss Frs.

130,050.19 SF = 2,991,154 BF

P.m.

 1,991,166.-
 =====
 1,319,804.-

 1,991,166.-
 =====

PROFIT AND LOSS ACCOUNT

Expenditure

6,414,158.-
 =====

Income

Debit balance

5,574,917.-

 839,241.-

 6,414,158.-
 =====

DETAILED BALANCE SHEET AS AT DECEMBER 31, 1989ASSETSDebtors

Unpaid subscriptions for 1988	82,648	
Unpaid subscriptions for 1989	276,935	
Loan to P.I.P. for computer purchase	418,399	
External work fees for Jan. 90	20,033	
Advance to Havana Congress	417,018	
	-----	1,215,033
<u>Cash in hand & on short term deposit</u>		
Current account in Belgian Francs	190,539	
Interest account in ECU (13,030.40 ECU)	583,371	
Cash at Secretariat	2,223	
	-----	776,133

		1,991,166
		=====

LIABILITIES

1990 subscriptions paid in advance	107,037	
Development Fund	224,576	
Outstanding bills for:		
- Social Security	141,342	
- Commission costs	25,437	
- Publicity FIAF publications	32,608	
- Executive Committee (interpretation)	59,862	
- Administrative publications	80,500	
	-----	671,362

BALANCE

Accumulated balance at 31.12.88	2,160,350	
less excess of expenses over income 1989	- 839,241	
less loss on exchange rate ECU/BF	- 1,305	

Accumulated balance at 31.12.89		1,319,804

		1,991,166
		=====

DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON
AS AT 31 DECEMBER 1989

INCOME

		<u>Budget 1989</u>
Members' (2850 S.F.) and Observers' (400 S.F.) subscriptions	3,970,876	4.000.000
FIAF publications (incl. Subscribers)	338,182	200.000
Bank interests	97,506	100.000
Unesco contracts	179,856	180.000
EYFTV contract	988,497	950.000
	-----	-----
	5,574,917	5.430.000
	=====	=====

EXPENDITURECurrent expenses

Staff salaries	802,819	795.000
External work fees	187,006	180.000
Social Security, Insur., Taxes	874,534	785.000
Office rent and charges	344,193	365.000
Office supplies & equipment	346,660	225.000
Postage, telephone, telex	372,292	300.000
Miscellaneous	39,867	30.000
	-----	-----
	2,967,371	2.680.000

Special expenses

Unesco contracts	172,556	180.000
Congress	557,861	550.000
Executive Committee	164,727	240.000
Commissions	277,553	360.000
Working group on membership	97,121	120.000
Special missions	121,383	120.000
Administrative publications & Bulletin	262,724	230.000
Special publications	542,610	500.000
EYFTV contract for Glossary	883,888	950.000
Support to P.I.P.	200.000	200.000
Publicity for FIAF publications	46,364	50.000
Development Fund	120,000	120.000
	-----	-----
	3,446,787	3.620.000
	-----	-----
	6,414,158	6.300.000
	=====	=====

Balance to be taken from previous
credit balance:

	839,241	870.000
--	---------	---------

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1989 (in Swiss francs)

	<u>1987-1988</u>	<u>1989</u>
Alger		400,-
Buenos Aires		2.850,-
Dakha		400,-
Dublin *		400,-
La Paz		400,-
Manila	400,-	400,-
Managua		400,-
Montevideo C.U. *		2.850,-
Montevideo Sodre		400,-
Quito *		400,-
Rio de Janeiro	2.850,-	2.850,-
	=====	=====

* These archives paid their dues in the first weeks of 1990

NOTES TO THE 1989 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 :

Excess of expenses over income for the year 1989 is higher than last year for several reasons: a) 10% devaluation of the Swiss franc vs. Belgian Francs, resulting in a 10% reduction of our income while most of our expenses are made in B.F.

b) Raise in the workload and day-to-day expenses of the Secretariat due to the expansion of the Federation (10 new Observers in 1989 - no new Members) while the subscriptions' income of the Federation has not grown in proportion with the number of new affiliates. An Observer, under present policies, costs as much as a full Member to the Federation, i.e. approximately the equivalent of a Member subscription.

c) Some current expenses have raised unexpectedly, e.g. Social Security, mailing costs, and we have bought some necessary equipment for the office (telefax).

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

Income

Unesco contracts: this covers the payment by Unesco of a contract executed by FIAF. The "European Year for Film & TV (EYFTV) contract was for the publication of the Glossary of Filmographic Terms.

Expenses

In general, very close to budget, save for :

Social Security - Office supplies - Postage : see explanations above.

Special publications. This amount covers: publication of the Papers from the Paris Symposium - French translation of the new chapters in the Technical Manual of the Preservation Commission - Evaluating Computer Cataloguing Systems - small participation in the preparation of PIF Subject Headings and International Directory of Cinematographers ...

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 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.

ANNEX 8

DRAFT BUDGET FOR 1991 (in Belgian Francs)

<u>INCOME</u>	<u>1989</u>	<u>Budget 1990</u>	<u>Budget 1991</u>
Members' (2850 S.F.) and Observers' (400 S.F.) subscriptions	3,970,876	4.050.000	4.050.000
FIAF publications (incl. Subscribers)	338,182	250.000	300.000
Bank interests	97,506	50.000	50.000
Unesco contracts	179,856	--	--
EYFTV contract	988,497	--	--
Development Fund	-	--	150.000
	-----	-----	-----
	5,574,917	4.350.000	4.550.000
	=====	=====	=====
 <u>EXPENDITURE</u>			
<u>Current expenses</u>			
Staff salaries	802,819	720.000	756.000
External work fees	187,006	570.000	570.000
Social Security, Insur., Taxes	874,534	625.000	660.000
Office rent and charges	344,193	383.000	404.000
Office supplies & equipment	346,660	250.000	250.000
Postage, telephone, telex	372,292	320.000	350.000
Miscellaneous	39,867	30.000	30.000
	-----	-----	-----
	2.967,371	2.898.000	3.020.000
 <u>Special expenses</u>			
Unesco contracts	172,556	---	---
Congress	557,861	600.000	600.000
Executive Committee	164,727	250.000	100.000
Commissions	277,553	360.000	360.000
Working group on membership	97,121	---	---
Special missions	121,383	120.000	100.000
Administrative publications & Bulletin	262,724	230.000	250.000
Special publications	542,610	450.000	---
Support to P.I.P.	200.000	200.000	---
Publicity for FIAF publications	46,364	---	---
Development Fund	120.000	120.000	150.000
	-----	-----	-----
	2,562,889	2.330.000	1.560.000
	-----	-----	-----
	5,530,270	5.228.000	4.580.000
	=====	=====	=====
Balance to be taken from credit balance previous years		878.000	30.000

NOTES ON THE PROPOSED 1991 BUDGET

(Exchange rate: 100 Belgian francs = \$2.77 or 4.35 Swiss francs)
2850 Swiss francs = approx. 66.500 BF
400 Swiss francs = approx. 9.000 BF

INCOME

We do not propose a raise of subscription in 1991, even though we had announced last year that it would be unavoidable considering the state of our finances. But, due to the possible change of structure in the Federation's membership in the very near future, we propose to try to postpone this raise for one more year. A new scale of subscriptions should be examined together with the new membership categories from 1992 onwards.

EXPENDITURE

This would mean of course a severe reduction in the Federation's expenses during 1991, in spite of an estimated inflation rate of about 4% in Belgium in 1990 (unknown for 1991).

Current expenses

Salaries raise automatically with inflation. Part of staff costs (as presented in 1989) will now go under external work fees. Social Security costs raise together with salaries. Office rent & charges cannot be compressed. No new office equipment and a severe control of communication's costs will be necessary.

Special expenses

Congress in Athens: We propose two days for Symposiums instead of three.

Executive Committee: EC meetings without interpretation.

Commissions: This amount shall be divided among the 3 (or 4?) Commissions.

Special publications: We should find ways of establishing contracts with outside publishers for most of our special publications.

Development Fund: should be fed with monies raised outside FIAF.

NOTES SUR LE PROJET DE BUDGET POUR 1991

Taux de change en mars 1990: 100 FB = \$2,77 ou 4,35 francs suisses
2850 F.Suisses = environ 66.500 FB
400 FS = environ 9000 FB

ENTREES

Nous ne proposons pas d'augmentation des cotisations en 1991 contrairement à ce qui avait été annoncé comme inévitable l'an dernier. En effet, en raison des éventuelles modifications des Statuts en ce qui concerne les catégories d'affiliés, il nous paraît nécessaire de remettre cette augmentation à 1992. Un nouveau tarif des cotisations sera étudié parallèlement aux modifications adoptées pour le membrariat.

DEPENSES

Cette non-augmentation des cotisations entraînera évidemment une réduction des dépenses de la Fédération, malgré l'annonce d'un taux d'inflation de 4% en 1990 (inconnu pour 1991) en Belgique.

Dépenses courantes

Les salaires et les frais de Sécurité sociale augmentent automatiquement avec l'inflation. Une partie des salaires présentés en 1989 passeront sous Honoraires (External work fees) à partir de 1990. Les frais de location de bureau ne peuvent pas être comprimés. Nous n'achèterons pas de nouvel équipement de bureau et un contrôle sévère sera exercé sur les frais de communication (poste, téléphone, etc.).

Dépenses spéciales

Congrès à Athènes: Nous proposons 2 jours de Symposium au lieu de trois;

Comité directeur : Le CD tentera de fonctionner sans interprétation;

Commissions : Ce montant sera divisé entre les trois (ou quatre?) Commissions

Publications spéciales : Il devrait être possible de publier les travaux de nos Commissions sous contrat avec un éditeur professionnel, sans frais pour la FIAF.

Fonds de développement : Ce fonds devrait être alimenté par des apports extérieurs à la FIAF.

ANNEX 9

PRESERVATION OF THE MOVING IMAGE IN DEVELOPING COUNTRIES:
A PROPOSAL FOR INTERNATIONAL FUND RAISING

INTRODUCTION:

As we move toward the 100th anniversary of the birth of cinema, it is clear that moving images are integral to the culture of our century. They are omnipresent popular art forms distinctive to the modern world. They are unique documents of our history reflecting both national and international patterns of development. They operate as social and political forces shaping our attitudes. They are invaluable artifacts of modernity to be saved and passed on to future generations.

Tragically, however, much of this precious heritage has already been lost and much remains in danger of disappearance. Nowhere is the problem more urgent than in developing countries. The combination of climates that are often hot and humid and resources that are extremely limited means that many cultures stand to lose their collective memory as captured on moving images.

For more than fifty years the members of FIAF (Federation Internationale des Archives du Film) have been struggling to save our moving image heritage. During the past two decades we have seen great advances made, particularly in industrialized parts of the globe. We have also witnessed the emergence of new and struggling archives in developing nations. The challenges they confront, however, are daunting. The question for FIAF is how can we help? The answer will require commitment on the part of members around the world to contribute to the common effort.

We propose that FIAF take or continue to take the following initiatives:

(1) FIAF should continue to support implementation of the UNESCO recommendations of 1980 in nations around the world. Archival legislation must include protection for the moving image. FIAF encourages each member to deal with its own national authorities in promoting adoption of these recommendations.

(2) FIAF should indicate its active support for international development funding for moving image preservation, including but not limited to UNESCO.

(3) FIAF should continue to create a Development Fund outlined "Guidelines for a Development Fund." Among other purposes, this fund would enable persons from developing countries to participate more effectively in the work of Commissions, the Executive Committee and general assemblies.

(4) FIAF should take the initiative in serving as an intermediary in helping developing archives individually or collectively to acquire funds from international funding agencies. This proposal will work, only if individual Members and Observers, particularly in the industrially developed nations, convince agencies in their country that it is in their interest to support archival developments in less developed regions.

Specific projects in need of funding would be proposed by member archives or regional archival groupings. FIAF would serve as an intermediary with funding agencies proposed by the membership, affirming the importance and feasibility of the projects. FIAF would take a reasonable percentage of the grant to be used to cover administrative costs and to be dedicated toward the Development Fund discussed above.

Areas particularly in need of funding include the following:

- (1) Training. The establishment of university courses, special seminars, and facilities for the training of personnel from developing film and television archives.
- (2) Regional cooperation. Support for regional seminars and coordinated activities in all areas including legislative practices, technical cooperation, the construction of facilities and the exchange of information.
- (3) International cooperation. Support for the participation of representatives from archives in developing nations in the activities of FIAF and other international audio-visual organizations.
- (4) Technical and financial assistance. Support for the development of technical facilities, storage facilities, specialized equipment, and personnel.

The fundraising group : Mary Lea Bandy
Christian Dimitriu
Bob Rosen
Anna-Lena Wibom

Welcome your comments and suggestions.

ANNEX 10

46th Fiaf Congress
Havana

Cinematca de Cuba
Calle 23, 1155
La Habana 4
Cuba
Phone 347 19 & 3050 41
Telex 511419 icaic



Rita Montaner 1900-1958.
She is considered the finest
interpreter of Cuban classic and
popular songs. Her extraordinary
personal charm, her well trained
voice and her great stage
presence, accounted for her lasting
succes and popularity from the
late 20s thru the mid 50s in Cuba,
Latin America, USA and Europe.
In New York she was the star of
the touring Al Johnson company.

GENERAL ASSEMBLY / ASSEMBLEE GENERALE
April 19-21 Avril

PROJECTS AND PUBLICATIONS UNDERWAY
PROJETS ET PUBLICATIONS EN COURS

1. 100th Anniversary of the Cinema / 1892-97 (D. Francis)
Centième anniversaire du cinéma. Projets de célébration.
2. Guidelines for the shipment of nitrate films
Recommandations pour l'expédition de films nitrate
3. International Index to Film and TV Periodicals/ P.I.P. (M.Moulds)
See separate report
4. FIAF Summerschool
5. Revised Edition of the "Handbook for Film Archives" (E.Bowser)
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 (E. Bowser)
Bulletin FIAF
8. Proceedings of the Canberra Restoration Symposium (R.Edmondson / H.Schou)
Actes du Symposium de Canberra sur la Restauration
9. Bibliography of FIAF members' publications (Ottawa/Secretariat)
Bibliographie annuelle des publications des membres de la FIAF
10. International Directory of Cinematographers, Set and Costume Designers
in Film (A.Krautz)
11. Proceedings of the Vienna Historical Symposium
Actes du Symposium historique de Vienne 1984
12. Proceedings of the Lisbon Symposium (Luis de Pina)
Actes du Symposium de Lisbonne

Fédération
Internationale des
Archives du Film

Coudenberg 70
1000 Bruxelles
Belgique
Phone 32.2.511 13 90
Telex 26146 eblB
Fax 5122165

ANNEX 11

100TH ANNIVERSARY OF CINEMA

How Should FIAF Celebrate?

Introduction

The 100th anniversary of the invention of the cinema gives the Federation a marvellous opportunity to demonstrate publicly the importance of film preservation and film availability. Members will not only be able to draw on their collections of films but also show the importance of collecting and preserving documentary material, memorabilia and artefacts.

It is a pity to limit such an opportunity to one year in every hundred when with a little ingenuity one can spin out the celebrations over a period of 8 years or more. I propose therefore that there should be a special 100th Anniversary of Cinema presentation at each congress from 1993 to 2000 or 1995 to 2005.

Development of the Idea:

Obviously there needs to be a direct link between the subject covered and the year, but we should also try to ensure that other ideas which do not easily fit into such a format are included in one or other of the annual presentations. If possible, it would be nice to tie in such a presentation to the history of the cinema in the country where the Congress is to be held, but I do not think we should insist on this as I think it will be necessary anyway to have a 100th Anniversary Working Party to plan the cycle and they could liaise with other archives or groups of archives to develop specific presentations.

I would suggest that each presentation is planned - hopefully with some financial help from FIAF - so that later it can travel to other archives as part of an 8 (or 10) programme season. Also, the accompanying documentation should be produced in a standard format in the languages of FIAF and, if different, the language of the host country. One could either then package all the documentation in a loose-leaf form or make it available as a series of FIAF monographs.

In the introduction, I suggested two possibilities: either to start in 1993 and finish in 2000, or to start in 1995 and finish in 2005. This partly depends on the amount of lead time which we believe is necessary and partly on whether one feels it is advisable to start the celebrations before 1995 when most international events will take place. I think this is a matter for discussion at the Executive Committee.

It is of course difficult to recommend subjects without knowing where Congresses are to be held in future. However, I am attaching some ideas which may help to spark off further discussion.

1. KINETOSCOPE

Eileen Bowser has recently discovered the first Kinetoscope loop in the Henry Ford collection. It would be a nice idea to show all extant loops, together with the films shot in many countries at double speed for use in pirate Kinetoscopes. This could take place in 1993, or in 1995 if the second proposition is accepted.

Other pre-cinema ideas which are relevant are:

2. A PROGRAMME ON CHRONOPHOTOGRAPHY

Muybridge, Marey, etc., featuring filmed examples of reconstituted movement from various countries.

3. A RE-CREATION OF REYNAUD'S THEATRE OPTIQUE

At least two of the loops exist, one in abbreviated form. If we have a record of other stories perhaps Kratsky Film in Czechoslovakia could re-create these so we could present all the stories used by Reynaud in Paris. Some work would also have to be done on gathering together the appropriate music.

4. Either in 1994 or 1995, or in both, there could be a survey of all film activity before the official invention of the cinema. We have just heard from Lyons that they have discovered a version of the workers leaving the Lumiere factory shot in December 1894. Perhaps there are other similar records, certainly many people shot film in 1895 although, as mentioned above, much of it was shot at double speed for the Kinetoscope.
5. In 1995, it would also be appropriate to hold an exhibition of experimental projection apparatus as it was clear from the Musee d'Orsay exhibition that some really fascinating pieces exist, anyway in France.
6. I think the programme for 1996 should feature films shot or shown in as many countries of the world as possible. When we were considering the Musee d'Orsay exhibition we thought of asking all FIAF Members to send an original or copy of the first programme of Lumiere films shown in their country. This would still make an interesting back-up exhibition for this session.
7. Another idea could be called basically something like CINEMA'S CHANGING HOME. It could cover the travelling cinema showman, cinema in the music hall, and finally, the beginnings of the purpose-built cinema.

8. In 1998 or 1999, or perhaps later, there could be a programme on the development of film form, which could make use of information collected by GRAF.
9. Again in the late 1990s, we could follow the travels of the Lumiere cameraman and show how quickly parts of the world previously remote were recorded on film.
10. Then there is the use of film in medicine, education, science, propaganda, etc. There are examples of all these well before the turn of the century and I think people would be surprised to see them collected together.
11. Then there are the possibilities of company profiles: Pathe, Biograph, Smith and Williamson, etc. Certainly there should be something on the trick film, particularly Melies and his influence on film-makers in other countries.
12. Although it would be difficult to do, it would be nice to re-create examples of the first attempts at colour, sound and wide screen. This may however have to be in the form of an exhibition rather than a film presentation.

There are obviously hundreds of other possibilities and an equal number of ideas for accompanying exhibitions, but this list is merely a starting point to try to demonstrate that the idea is attractive.

DF/kd
6.11.89

ANNEX 12



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

The work remaining to be done on the project is principally French to English translation, some transcription of the main discussions during the Symposium, and some general editing of papers. Some of this work can be done by an editorial assistant but as editors we will need to spend sufficient time on the overall editorial task to mould the material into a cohesive publication.

Unfortunately, for some unexpected reasons there has been little progress on the project during the last twelve months. Both of us have had to devote considerable and unexpected time to a lengthy collection management crisis, and events flowing from it, as well as to issues arising from an organisational restructure of the Archive which took effect in July 1989. As a result, much of our "normal" work has been dislocated. These events are now largely behind us, and we look forward to a more settled pattern in the coming year.

We will be planning ahead to devote sufficient time to bring this project to completion within the next twelve months, being very conscious that further passage of time will diminish the value of the result. We will be renegotiating support from the Australian Film Commission on the basis that FLAF has offered some contribution to the publication costs.

Henning Schou & Ray Edmondson
Canberra

12 April 1990

ANNEX 13

Editorial Board

International Directory of Cinematographers, Set
and Costume Designers in Film

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

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); vol.7 (Italy); vol.8 (Portugal/Spain); vol.9 (Hungary).

Vol. 10 (Czechoslovakia) will be published next (summer 1990).

Up to vol. 11 we will work out a "General Index" comprising all the film titles and names which emerge in the former volumes 1 - 10. (1991)

We will try to finish the next volume 12 comprising GFR up to the end of 1990 (published 1991). The volume's coordinator will be Eberhard Spiess.

The edition 13 will include Great Britain (or Cuba). The volume is planned in 1991 (or 1992).

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

All archives are invited to continue their active cooperation.



Alfred Krautz

Berlin, Apr. 1990 , Staatliches Filmarchiv der DDR

ANNEX 14

SECRETARIA DE ESTADO DA CULTURA
CINEMATECA PORTUGUESA

REDISCOVERING THE ROLE OF FILM ARCHIVES: TO PRESERVE AND TO SHOW

The Book of the Symposium

Cinemateca Portuguesa announces that a brochure with the papers and debates of the international Symposium held in Lisbon last year under the above mentioned title is now almost ready for publication.

The brochure is a most comprehensive account of all the work collectively done by FIAF archives and other individual or institutional representatives on the occasion of the Lisbon meeting. It will be published together by the Cinemateca Portuguesa and FIAF and it will include:

- Papers by Peter von Bagh, Wolfgang Klaue, Enno Patalla, Bernard Eisenschitz, João Bénard da Costa, Robert Rosen, Anna Lena Wibom, Ulrich Gregor, Elaine Burrows & David Meeker (by speaking order).
- Account of the debates with the participation of the above mentioned plus a large number of internationally acknowledged experts on archival & programming matters.
- The proposal and discussion of the creation of a new specialized commission in FIAF dedicated to cultural matters, programming and access.
- As Appendix, the introductory text by João Bénard da Costa and José Manuel Costa published in the 37th edition of the FIAF Bulletin, and the Report on the Programming Activity of Film Archives Members of FIAF during 1988, by Jean-Paul Gorce.

Trying to render the vivid and colloquial nature of this Symposium, the transcription of oral papers and debates has been done in a very direct way, resulting in what we think to be a most interesting and valuable document about film archives and FIAF History, their past and trends of development for the future.

The publication is foreseen for next Summer 1990 and will be mailed to all FIAF Members and Observers. Extra copies should be ordered in advance.

CINEMATECA PORTUGUESA
APRIL 1990

ANNEX 15

THE 47th FIAF CONGRESS

ATHENS - GREECE

APRIL 1991

I. ORGANIZING CARRIER

The 47th FIAF Congress will be held by the Greek Cinematèque with the mutual support of the Ministry of Culture and the Greek Film Centre.

2. ITINERARY

The Congress will be held from 15-20th April:

April 12-14th -- Executive Committee meeting

April 15-16th -- General Assembly

April 17-18th -- Two Symposia

April 19th -- The Preservation, Cataloguing and Documentation Commission meeting and the New Executive Committee meeting.

April 20th -- Excursion

The sessions will be from 9 a.m. to 1 p.m. and 5 pm to 7 pm, with breaks for coffee, etc.

3. MEETING ROOMS

Meeting rooms for the Congress are located near the hotels where the FIAF delegates are staying.

The General Assembly will take place in the main Congress Room at Zappio Mansion (a beautiful neoclassic building) which is also called Greek Conference Center.

The two symposia will take place in the Auditorium of the War Museum which is in a separate building specially equipped for conferences and projections of films (35 & 16mm). Refreshment facilities are also available and it is in walking distance from all the hotels.

The meeting of the various Committees will be held in hotel rooms. You will receive an additional letter informing you where these meetings will take place.

4. HOTEL ACCOMMODATION

Athens has a wide choice of hotels. Among them are: The Athens Hilton, Caravel Hotel, Hotel Grande Bretagne, Hotel Amalia and the chain of Olympic Hotels. These hotels are located in the centre of Athens (all these hotels are at walking distance from Zappio and the rooms have view on Mth. Lycabettus or Acropolis). Cost of accommodations is between 60-110 \$. Further information will be sent to you.

5. THE SYMPOSIA

The Symposia will take place in the Auditorium of the War Museum. There will be a development of two themes:

- 17th April - Video and Film Archives,
- 18th April - FIAF Archives' policy towards independent cinema.

There will be an entrance fee for non-members of \$25.

6. SECRETARIAL - LOGISTICAL

Translation: We are planning for simultaneous translation in English, French and Spanish for the General Assembly.

Secretarial support: facilities for photocopying, typing and processing will be available; also normal telephone communications facilities. Stall will be provided to support 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.

Stationery etc.: necessary stationery consumables, writing materials and folders/carrier bags will be supplied to all dele-

gates and for the needs of the Conference generally.
Recording: Facilities to tape record all meetings will be provided.

7. VISAS - TRAVEL

A catalogue of FIAF Members and Observers will be given to the Ministry of Foreign Affairs, so that our Embassies and Consulates all over the world will be able to issue visas to FIAF delegates where necessary. We would like to remind you that Greece is a member of the European Economic Community (EEC).

Travel: The National Greek Airline (Olympic Airways) serves most international Airports. The Airport is at a distance of 11 Klm. Taxi fare from the Airport to the Athens centre is approximately \$8.

8. SOCIAL EVENTS

There will be a welcome reception and a farewell party. There will also be an excursion on the last day of the Congress.

9. OTHER EVENTS

The Greek Cinemathèque also invite the FIAF delegates to see Greek films with English or French subtitles from 2pm to 4pm. daily in the "Small Room", 1, Kanari Str.

10. WEATHER

Greece has fine weather in April with temperature between 21° - 25° Centigrade.

ANNEX 16



(hsc90.072)

REPORT FROM THE PRESERVATION COMMISSION TO THE 46TH FIAF GENERAL ASSEMBLY HAVANA 20 APRIL 1990

1. WORK PROGRESS REPORT : MAIN POINTS

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

It is the Commission's aim to publish research information for the manual, with regular updates in loose-leaf format. Progress reports, like this one, should be inserted in the binder.

Drafts of forthcoming papers will be circulated to FIAF technicians for comment and constructive criticism. French, German and Spanish versions will eventually become available.

1.A.1. *Preservation of Moving Images and Sound*

A general introduction to preservation of moving images and sound, written by Henning Schou, was reviewed by the Commission at its meeting in Lisbon. Comments, mainly regarding definitions, terminology and review of recommendations in the light of recent research into the vinegar syndrome, have been incorporated into the first edition.

The paper, which will serve as an introduction to the technical topics covered in detail in other papers in the Manual, was distributed to FIAF colleagues in October 1989. It is also available in French as *Preservation des films et du son*.

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

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

Harold Brown has completed a comprehensive edition of this useful publication. Because it contains valuable information about technical documentation - of interest not only to film technicians but also to cataloguers - this text will also be distributed as a separate booklet.

1.A.3. *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 paper contains the following:

- Design of buildings
- Air cleaning, air pressure, static electricity etc.
- Staffing and protective clothing
- Treatment processes
- Maintenance and cleaning, and
- Methods of determining sources of dust.

The original German text, *Sauberkeit in Filmarchiven*, is also available.

1.A.4. Basic Film Handling

An index, a list of synonymous terms, some additions and corrections are available together with a French version, *Manipulation des films*, of the first edition.

1.A.5. Handling, Preservation and Storage of Nitrate Film

This paper has been translated into Spanish by ^{Asociación Kipu in Peru} ~~João Socrates de Oliveira~~ as *Manipulación, conservación y almacenamiento de películas de nitrato*.

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

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

1.A.7. Design and Layout of Permanent Film Storage Buildings

Frantz Schmitt has completed the draft of these two papers (1.A.6.-1.A.7.) with illustrations. The Commission reviewed them during the Lisbon meeting.

1.B. Audiovisual productions

1.B.1. Matting and polishing

Harold Brown has completed his draft paper on this topic which he presented as a slide show to interested FIAF delegates during the Preservation Commission's lunch time presentation on 18 April 1989.

Mr Brown has received a number of comments which he wishes to include in the text before it is distributed to FIAF archives.

1.B.2. Film deterioration

João Socrates de Oliveira has finished an extensive series of slides showing various stages of deterioration of acetate and nitrate films. These were viewed and discussed during the Lisbon meeting. Mr Oliveira will provide more detailed information about the conditions under which the various samples had been stored.

1.C. Review of the most important Commission projects

1.C.1. Vinegar syndrome

At the meeting in Lisbon, Tony Cook reviewed the research done into the decomposition (vinegar syndrome) of cellulose acetate film. Mr Cook reported that the brief for the Manchester Polytechnic was a) to find a nondestructive test for acetate film; b) to seek a stabiliser to arrest decomposition; and c) to devise a means to stabilise new film so as to prevent deterioration.

The conclusions made by Dr Norman Allen and Ms Michèle Edge of the Manchester Polytechnic were that a) decomposition was inevitable regardless of storage conditions; b) there were several mechanisms working together, mainly acid catalysed hydrolysis; c) any metallic ion will serve as a catalyst; d) infrared spectrometry reveals deacetylation and breaking of chain bonds while the plasticiser structure is not changed.

Tony Cook now reports that because the British Film Institute's agreement with Manchester Polytechnic finished in Summer 1989 and no further agreement has been financed as yet, there has been very little further research done since then. However, some of the work that had been carried out prior to the conclusion of the agreement has not been reported and some unofficial communications have taken place in the meantime.

Manchester Polytechnic, at the end of their research, concluded that a system consisting of three stabilisers would be suitable for stabilising cellulose triacetate, cellulose acetate and cellulose nitrate film. The solution would contain a metal deactivator, a hydroperoxide decomposer and a hindered piperidine. They have patented the right to such a solution but their experiments to date have only been successfully carried out in a small laboratory environment. There have been no successful attempts at infusing this solution into film in a film laboratory environment as yet. They believe, however, that this is a technicality which will be solved sometime in the future. Obviously, before we accept the use of such a solution, we would need to be sure that there are no side effects on any of the other aspects of cinematographic film; for example, photographic quality and image fading.

Manchester Polytechnic have also been continuing research into polyester degradation and have produced one or two short reports which effectively show that although there is some degradation inherent in polyester, the stability of polyester is far superior to that of cellulose triacetate.

Kodak in Rochester has set up several long term tests for cellulose triacetate stability and initial reports from those tests are expected to be available within the next couple of months or so. Most of the tests will be running for a period of 12 months to several years in order to eliminate the potential errors caused by Arrhenius test procedures.

A new committee has been formed in England in association with the Museums and Galleries Commission Conservation Unit to encourage archives and museums involved in polymer preservation to eliminate duplication of research and to ensure that such research is communicated to all of the relevant members.

Tony Cook has sent a questionnaire to all FIAF archives and has correlated the data. His aim is to assess a) the size of the problem within the British National Film Archive; b) the size of the problem worldwide; and c) the amount of decomposition of various brands of film stock. He also intends to review the

effects of temperature and absolute and relative humidity. Mr Cook has written a paper on his findings and a summary of current research findings. This will be presented at the Technical Symposium in Havana.

Peter Williamson reports that the Image Permanence Institute continues its research into the process of decomposition of safety film. They have now reached the stage where they will attempt to correlate the results of their accelerated ageing tests with naturally aged "real-life" samples. Mr Williamson has provided samples, and is checking his vaults for 40-year old samples which are expendable.

Peter Williamson also reports that Eastman Kodak has made preliminary inquiries through their sales representatives regarding the possible acceptance by the American film industry of black-and-white preprint materials being produced only on polyester base. Numerous questions remain to be answered, such as splicing Estar to acetate stock, but it is clear that Kodak is now willing to consider a wider use of Estar base if the industry signals a desire. Kodak recognises that a prolonged change-over period would be required, during which the emulsion in question would be produced on both Estar and acetate. No decision has been made at this time.

Mr Karel Brems' paper "*The Archival Quality of Film Bases*" (*J.SMPTE*, December 1988) is now available in French: "*La qualité archivée pour les supports de films*".

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

The East European Preservation Subcommittee has started 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.

The preliminary test results are not conclusive.

1.C.2. Treatment against bacteria and fungi

The universities in Prague and Bratislava have tested many fungicides. Approximately 2,000 samples have been evaluated. The tests were completed in December 1988 and the report will be submitted to the Commission after it has been translated into English. It is hoped that the final report will be published by Unesco during 1990.

1.C.3. Conservation and preservation of colour films

The Chairman of the East European Preservation Subcommittee, 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 using water with pH values of 5, 6, 7, and 8. The Subcommittee expects to complete the tests by the end of 1990.

Bob Gitt of the North American Preservation Subcommittee has prepared 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

Several elements of the black-and-white test by Peter Williamson have been remade following review by the Commission at its meeting in Lisbon. Mr Williamson hopes that results will be available in time for the Commission's meeting in Ottawa.

João Socrates de Oliveira has completed a multiple generation printing test using colour intermediates made from a black-and-white original negative. The results of using colour stock processed in a black-and-white developer are promising. This led to speculation on the anti-halation effect of the rem jet backing and the colour couplers in integral tripacks.

Commission members are currently assembling frames of all of these tests for close comparative study.

1.C.5. Preservation of film sound tracks

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 system uses a pre-scan in order to cause scanning of the modulated envelope only and not scanning of the whole track width.

A test series was assembled when it became known that the laboratory using the proprietary technology under licence in New York, had decided to discontinue the process. However, work had to be stopped before the Subcommittee could evaluate the process for archival use. They had hoped to focus on this technology for reproduction of shrunken negatives by comparing the sound quality of the technology's reproduction with the best sound quality that could be produced via traditional printing techniques using special printers adjusted for shrinkage and/or conventional printers using the negative after it had been redimensioned. The ultimate aim was to judge if the new technology could produce results identical to the quality of the best possible conventional printing techniques available. These tests may now be carried out in collaboration with the European proprietor.

1.C.6. Catalogue of film stocks

A final draft of the data sheets in English are currently being reviewed by the Commission members. Mr Karnstädt has produced a German translation.

2. WORK PROGRESS REPORT : BRIEF SUMMARIES OF OTHER PROJECTS

2.1. International survey of printers

Frantz Schmitt has completed a comprehensive questionnaire in both French and English. The questionnaire relates to printers *within* archives and not in commercial laboratories. The questionnaire will be sent to all FIAF archives and *not* to printer manufacturers. Each archive should complete one form for each printer machine.

2.2. Nitrate film rewinding test

The aim of the test is to find out whether frequent rewinding of nitrate film will extend the useful life of nitrate film. This might be the case because rewinding would release detrimental gases trapped between the convolutions.

Separate reels originating from the same role of nitrate film are currently stored and treated in different ways, such as sealed in a can, unsealed, frequently rewound and not rewound.

The deterioration of the reels is monitored using the methylene blue and the microcrucible tests.

The reels have been checked annually since 1987.

2.3. Dolby sound

Peter Williamson reviewed a paper submitted for publication in the *FIAF Information Bulletin* on the topic of the *Dolby Noise Reduction System of Film Sound Tracks*. Several comments were made to the author who made numerous changes, including a new section entitled "*Identification of the Dolby System on Projection Prints*". The complete paper is published in the *FIAF Information Bulletin* no. 40.

3. WORK OF RELATED ORGANISATIONS

3.1. SMPTE recommended practice for storage of film materials

The major film production companies have requested that the Society of Motion Picture and Television Engineers (SMPTE) provides a specific set of guidelines for storing film and video materials, especially since the recent discovery of the deterioration of safety-based materials in their holdings. SMPTE has confirmed that a special group will be created under the Laboratory Practices Engineering Committee, but no date has been published for the meeting.

In March 1990 in Los Angeles, a meeting between the American-based FIAF Archives and senior representatives from the production companies revealed that the SMPTE group had already met and produced a *confidential* draft report. This draft report is apparently closed to comment and review and, after being prepared for submission to the next SMPTE Conference, will become recommended practise. In spite of the document being confidential, Mr Williamson has learned that there will be four categories of storage, and that only maximum temperature and relative humidity levels will be specified. Undoubtedly, this will be supplemented with references to specific publications for those interested in something more specific.

4. MEMBERSHIP ISSUES

4.1. Resignation of Mr Frantz Schmitt

It is with deep regret that I have had to accept the resignation of Frantz Schmitt who has served on my Commission since 1984 and before that on Mr Volkmann's for several years.

Mr Schmitt contributed greatly to the work of the Commission, especially in the area of multiple printing tests, nonstandard gauge printing equipment etc. Mr Schmitt believes it may be possible for him to complete the projects he was responsible for.

On behalf of the Commission, I wish to thank Mr Schmitt most sincerely for the time and effort he has put into the work of the Commission. It is with the enthusiasm, professionalism and hard work of people like Mr Schmitt that we are able to achieve the goals we set ourselves. We thank him for all he has done and wish him well in his future endeavours.

4.2. Membership of the Preservation Commission

Following Frantz Schmitt's resignation, the Commission now consists of six members:

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

Consultant

- * Mr Harold Brown, UK.

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

5. MISSIONS

Harold Brown and Harald Brandes participated in a film preservation workshop at the National Film Archive of Thailand in Bangkok, 3-14 July 1989.

Henning Schou was invited to inspect the facilities of the National Museum of Modern Art in Tokyo and appear on a panel in connection with the First International Film Symposium to be held in that city. Dr Schou visited the Sony Corporation and the Fuji Film Company and established contacts with Fuji's research department, particularly in relation to product stability.

6. MEETINGS

6.1. Main Commission

The Preservation Commission held its ninth meeting at the *Cinemateca Portuguesa* in Lisbon on 24-27 April 1989.

In connection with the FIAF Congress in Lisbon, 58 people attended the Preservation Commission lunch time technical presentation. This consisted of an introduction by the Chairman followed by a presentation by Harold Brown of his paper on "*Matting and Polishing*". The latter was presented as an example of the kind of educational presentation which the Commission is producing. This was followed by a presentation of the slides from the "*Drake of England*" film copying exercise.

6.2. East European Preservation Subcommittee

The East European Preservation Subcommittee met in Prague in April 1989.

6.3. Technical Co-ordinating Committee (TCC)

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 Vienna in May 1989. Dr Schou and Mr Karnstädt attended on behalf of the FIAF Preservation Commission.

The TCC has been planning and organising the Third Joint Technical Symposium which will take place in Ottawa, 3-5 May 1990.

6.4. Planning of 1990 Technical Symposium

Mr Karnstädt has been in Havana for discussions and planning of the 1990 Technical Symposium. Some of the papers to be presented are:

- a) *Preservation problems in Africa and Asia* by Wolfgang Klaue;
- b) *Preservation problems in Latin America* by Maria-Rita Galvao;
- c) *Protection of film against microorganisms* by Vladimir Opela;
- d) *The influence of temperature and humidity on motion picture film* by Henning Schou;
- e) *The Vinegar Syndrome* by Tony Cook;
- f) *Archive buildings in tropical countries* by ~~Michelle Duchemin~~.

7. FUTURE MEETINGS

The tenth Preservation Commission meeting will take place at the Canadian Museum of Civilization in Ottawa immediately after the 1990 Congress.

The East European Preservation Subcommittee plans to meet in North Korea around June 1990.

8. ACKNOWLEDGMENTS

The Commission expresses its appreciation to

- the Director of *Cinemateca Portuguesa*, Mr Luis de Pina, and his staff for hosting the ninth meeting of the Commission in Lisbon.
- Mr Frederick Granger, Canadian Museum of Civilization, for hosting the tenth meeting of the Commission in Ottawa.
- Mr Toussaint, Service des archives du film, Bois d'Arcy, for assisting with the translation of *Preservation of Moving Images and Sound* into French.



Henning Schou,
President of the Commission

ANNEX 17

46th Fiaf Congress
Havana

Cinemateca de Cuba
Calle 23, 1155
La Habana 4
Cuba
Phone 347 19 & 305041
Telex 511419 icaIC



Rita Montaner 1900-1958.
She is considered the finest
interpreter of Cuban classic and
popular songs. Her extraordinary
personal charm, her well trained
voice and her great stage
presence, accounted for her lasting
success and popularity from the
late 20s thru the mid 50s in Cuba,
Latin America, USA and Europe.
In New York she was the star of
the touring Al Johnson company.

GENERAL ASSEMBLY
HAVANA, APRIL 1990

REPORT FROM THE DOCUMENTATION COMMISSION

1. WORK PROGRESS REPORT

1.1. Technical Symposium, Havana 1990:

The Commission's presentation has been coordinated with slide illustrations. All Commission members will participate actively with specialised papers.

1.2. Workshop for PIP Indexing, Montreal, June 1989

The workshop was coordinated by René BEAUCLAIR and presented by Michael MOULDS of Periodical Indexing Project in London, addressing colleagues from the American continent.

It comprised 8 persons including Michael, all lodged locally next to the Cinematheque Quebecoise using its offices for the sessions and practical work.

The participants were also invited to visit the Cinematheque and meet its staff and finally to visit CITES-CINES, a cinema exhibition from Paris, now on permanent site in Montreal.

The value of this practical training is highly beneficial since it is the only time that the participants have time to reflect on the subject and share their impressions with other specialists.

At the end of the 4 days, they gave their comments in writing to the coordinator, René BEAUCLAIR who has compiled a detailed report on the seminar.

In conclusion, all thought that the workshop should be lengthened to cover 5 days instead of 4, that this type of training is absolutely invaluable to the participants providing them with a unique opportunity to share their ideas and theories on the organization of the audiovisual knowledge in an archive and the provision of access tools such as the Subject Headings (the PIP Thesaurus compiled by Michael MOULDS). All were in agreement that it represented together with the classification a basic tool in the organization of press clippings, articles, reviews and books. René BEAUCLAIR and the Cinematheque Quebecoise must be thanked for the excellent coordination of this workshop.

1.3. FIAF Publications leaflets:

At the request of the Secretariat, the Commission undertook to edit new Publications leaflets. Following a visit to London by Brigitte van der Elst and discussions with Michael Moulds and Michelle AUBERT, the following was agreed:

- the FIAF Secretariat continues to administer and issue invoices for all FIAF publication orders received except those edited by the PIP which are directly administered by the PIP in London.
- FIAF publications are stored and distributed from Brussels.
- A pricing review for remainder publications was agreed with special offers.

1.4. Evaluative questionnaires for FIAF Projects and Publications

These questionnaires were devised in Lisbon 1989 and later edited, translated and submitted to the Executive Committee in Helsinki, 1989. They could be a useful means of coordinating and monitoring the varied and specialised work undertaken by the Commissions and maximise their potential on an evergrowing membership.

1.5. Union list of silent film trade catalogues 1895-1914

This compilation is progressing with good coverage from English, French and German companies. It is already providing a useful pool of information for international exchanges of these catalogues which are invaluable and unique tools for the identification of early films.

1.6. Relationship with the PIP

Following the workshop in Montreal, the appraisal made by its participants on the work undertaken by the PIP as a publisher, Michael MOULDS its editor and Michelle AUBERT held many discussions on its vital role within FIAF and ways of publicizing its work within the audiovisual libraries and documentation centres. These discussions will continue in Havana where Commission members will have ample time to review all aspects of this relationship.

2. FUTURE PROJECTS - to be discussed in Havana's Commission meeting:

2.1. Union list of film apparatuses:

This project has been initiated by the Cinematheque Quebequoise who has asked the Commission to take it over. The Commission already discussed in Lisbon the fact that the "non-film" is not being catered for adequately within the FIAF Commissions.

However, numerous archives now have an exhibition policy for this material and for many these collections are being gathered by the Documentation Department of Libraries.

A sub-group could gather the expertise of several Commissions members if this is agreed by the Committee in Havana. Its first responsibility would be to publish a Union list of film apparatus as requested.

2.2. Questionnaire on classification/Indexing methods for film literature used by members.

2.3. Future Indexing/Classification Workshops.

3. PUBLICATIONS ISSUED OR IN PROGRESS

3.1. FIAF FIP Microfiche Cumulations:

International Index to Film Periodicals 1972-86, a cumulated card catalogue of 150.000 entries.

International Index to Television Periodicals 1979-86, a cumulated card catalogue of 30.000 entries.

This publications issued on prepaid orders was sent in mid-year. It could become an important source of revenue if publicized country by country throughout the audiovisual libraries. Members of the Commission will be asked to actively participate in this work.

3.2. FIAF list of subject headings for Film and Television indexing:

A new edition of these two thesaurus is being edited by Michael MOULDS to be published in the Autumn of 1990. Members of the Commission will be asked to help in its French and Spanish translations.

3.3. FIAF Classification scheme for Literature on Film and Television

A new edition completely revised and updated is in progress, compiled by Karen JONES and Michael MOULDS.

Karen, a long serving member of the Commission has continued her collaboration with this project. She helped to provide the staff to compile the index and data-processed the publication to produce a camera-ready copy. The new edition is planned for Autumn of 1990, to be published by FIAF directly. Advanced publicity has been printed on the FIAF Publications leaflet.

3.4. FIAF PIP Annual Volumes:

FIAF International Index to Television Periodical 1983-86.

This cumulation is being pasted up and will be published at the end of 1990.

FIAF International Index to Film Periodical 1989.

This 1989 annual volume will be available summer 1990, computerisation of the production techniques has helped to quickly update this publication.

The volume will subsequently be published in the spring of 1991.

4. MEMBERSHIP ISSUES

Karen JONES resigned in 1989 from the Commission after a very long membership crowned by very important projects which she has valiantly heralded: the FIAF PIP in collaboration with Michelle AUBERT, now in its 18th year, the Summer School for Documentation held in Copenhagen, the FIAF Classification Scheme in collaboration with Michael MOULDS, etc... We cannot thank her sufficiently for her unfailing faith in collaborative international projects and her hard work. We are glad that she continues to cooperate with the Commission as a consultant.

Nancy GOLDMAN, Pacific Film Archive, is joining the Commission.

Michelle AUBERT

REPORT OF THE CATALOGUING COMMISSION
TO THE FIAF ANNUAL CONGRESS
HAVANA, APRIL 19-20, 1990

The Cataloguing Commission met from April 23-25, 1989 in Lisbon. Our special thanks to the colleagues of the Cinemateca Portuguesa for their patience, good will, and generous hospitality, despite the fact that they had just finished hosting an Annual Congress.

Those present at the meeting 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/ Cinemateket (Stockholm)
Vladimir Opela	Ceskoslovensky Filmovy Ustav (Prague)
Gunter Schulz	Staatliches Filmarchiv der D.D.R. (Berlin)
Roger Smither	Imperial War Museum (London)
Carlos Roberto de Souza	Cinemateca Brasileira (Sao Paulo)
Ani Velchevska	Bulgarska Nacionalna Filмотека (Sofia)

Guests:

Hector Garcia-Mesa	Cinemateca de Cuba (Havana)
Brigitte van der Elst	FIAF Secretariat (Brussels)
Michael Friend	AFI National Center for Film and Video Preser- vation (Los Angeles)

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

PROJECTS

1. FIAF Glossary of Filmographic Terms.

Project leader, Jon Gartenberg, reports that last year's publication of the revised version of the Glossary has generated offers of help in producing new language lists from our member archives. He is already hard at work on coordinating these efforts and preparing a new manuscript for the publication. Possible additional languages include: Croatian, Danish, Finnish, Norwegian, Polish, and Roumanian.

2. FIAF Cataloguing Rules.

Many thanks to all who sent in suggestions for improvements to the FIAF Cataloguing Rules. We have now reviewed all the comments and incorporated your excellent suggestions into the final manuscript - which is now in final form and ready for submission to FIAF's publisher, K.G. Saur. 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 the international standards for cataloguing/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 cataloguing. Our goal 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 systems or to upgrade their current ones. The result, a text of 134 pages, is heavily illustrated with examples. It includes a glossary of cataloguing terms, a scale for converting meters to minutes to feet, a list of FIAF archive codes, a list of abbreviations, a bibliography, and an index.

3. 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 which they are seeking to preserve. The project has already been quite successful, but we would like data from additional archives who are willing to participate. All archives are very welcome to join the project. Our Executive Secretary, Brigitte van der Elst, will be very happy to send you instructions for participating, together with the forms you will need to fill out. Please indicate, as part of your request, the approximate number of forms you will require. If you desire, Ms. van der Elst will also be happy to discuss alternate methods for the submission of data, for example, computer printouts, etc.

4. Guidelines for Recording Technical Data

Work is complete, and publishing plans are under discussion for this joint project of FIAF's Cataloging 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.

5. Early production Company Names and Logos.

Vladimir Opela heads this project, which was designed to collect early production company logos and to document company histories. The project was launched two years ago at FIAF's 50th Anniversary in Paris with the logos animation film produced by Mr. Opela and animated by Bretislav Pojar. Because the scope of this project is very large and the information will therefore take a long time to collect, the Commission plans to distribute the results of our work in looseleaf form. In this way, archives can benefit more quickly from the work in an organized fashion as they become available. We encourage all archives to participate in the logos study. If you can help, please contact Mr. Opela.

Mr. Valdimir Opela
 Československý Filmový Ústav - Filmový Archiv
 Malesická ul.
 130 00 Praha 3
 CZECHOSLOVAKIA

6. Genre Study.

Günter Schulz heads this project, which is designed to collect and compare samples of genre lists used by FIAF archives. There is still time to contribute to the study. Any archives who have not already done so are kindly requested to check with your cataloging staffs to see whether your archive uses any genre, film movement or film style lists. If so, please send them (together with definitions, if possible) to Günter Schulz:

Dr. Gunter Schulz
 Staatliches Filmarchiv der D.D.R.
 Hausvogteiplatz 3/4
 1080 Berlin, DEUTSCHE DEMOKRATISCHE REPUBLIK

7. 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 prepared in Stockholm. Currently, he is in the process of collating your corrections, deletions and additions in preparation for publishing the revised edition; If you have not received your xeroxed lists, please let him know either by contacting him here at the Congress or at his office in Stockholm.

Mr. Rolf Lindfors
 Cinemateket - Svenska Filminstitutet
 PB 27126, S-10252 Stockholm

B. Technical Symposium Cataloguing Session.

On April 21, the members of the Cataloguing Commission will present a morning of discussions concerning basic cataloguing issues, techniques and computer systems. Our presentations will include: an update on patterns of computer usage within FIAF archives, information on MICROISIS software and about its use within a FIAF member archive, and an explanation of how to use the new FIAF rules to prepare basic cataloguing records. Please join us!

MEMBERSHIP

The Commission is saddened to announce the retirement of one of its most cherished and respected members, our distinguished colleague, Dorothea Gebauer. Owing to problems of health, Ms. Gebauer retired from the Deutsches Institut für Filmkunde at the end of 1989. All of us on the Commission will miss her wise guidance and counsel, her innovative ideas and suggestions, her friendship. We will continue to seek her advice through letters and telephone contacts, and wish her better health - as well as continued success and enjoyment in all her retirement activities.

ANNEX 19

46th Fiaf Congress
Havana

Cinemateca de Cuba
Calle 23, 1155
La Habana 4
Cuba
Phone 347 19 & 305041
Telex 511419 icalC



Rita Montaner 1900-1958.
She is considered the finest
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success and popularity from the
late 20s thru the mid 50s in Cuba,
Latin America, USA and Europe.
In New York she was the star of
the touring Al Johnson company.

REPORT OF THE PROGRAMMING SUB-COMMITTEE

The day after the Lisbon Symposium, the Executive Committee entrusted Robert Daudelin and Luis de Pina with the responsibility to examine the possible creation of a Programming Commission.

Raymond Borde subsequently joined them in the preparation of a Working Document which was discussed at length at the Executive Committee's meeting in November.

All the members of the Executive Committee recognise the importance of programming; however, they were not all in agreement on the way of handling this question within the Federation: the signers of this working document, together with some other members of the Executive Committee, think programming is sufficiently important to justify the creation of a new Commission within FIAF; other members of the Executive Committee think that a working group of 4 or 5 people, with a limited mandate (2 years for example) and a precise list of tasks (cahier de charges), could as well answer the practical questions raised by the programming activities in the film archives.

PREAMBLE

The present Commission or Working Group is set up to meet the objectives described in Article 1, sections d) and e) of the Federation's Statutes, i.e.:

- to develop cooperation between its members and ensure the international availability of films and documents;
- to promote film art and culture and encourage historical research into all aspects of cinema.

The present Commission or Working Group is set up in accordance with the "Guidelines for the work of FIAF Commissions" of 12 October 1982, particularly as regards the emphasis on cooperation between the Commissions, as described in part B of that document.

At a time when cinema is going through a profound crisis (economic, technological and aesthetic) and when a new generation of film lovers are discovering cinema via video cassettes, it is very important to reaffirm FIAF's cultural mission and background.

It is necessary to take up "militant" positions on the question of access to films.

It is necessary to establish clearly that it is in the film archives that one can see the works of the cinema as they were originally conceived, and see them in the best possible conditions, whatever their period or country of origin.

It is necessary to reaffirm the value of cinema as a show, the value of the large screen and of the audience sitting in the darkness.

A. PROPOSAL TO SET UP A PROGRAMMING COMMISSION

The Commission is concerned in a general way with the promotion of programming and diffusion activities within the film archives; its work includes:

- the definition of the qualifications and role of the programmer
- the search for new criteria for programming in the light of the situation created by the projection of early films in experimental cinemas and on television.
- the circulation of rare historical works
- the search for rare films or those believed lost
- the securing of international support for the restoration and copying of film classics
- the encouragement of the necessary contacts for the preparation of joint programming projects
- the gradual world-wide inventory of information on surviving film material and on rights holders
- permanent liaison between the Programming services of archives (notably in assembling and compiling programmes)

The Commission, in close collaboration with the Preservation Commission, is also concerned with questions relating to technical standards, notably of:

- projection standards (luminosity, choice of aperture, types of screen, etc.)
- projection speeds
- quality of prints (printing, length, sound, colour, etc.)

The Commission is concerned finally with the legal questions (notably copyright) relating to projection within archives.

B. PROPOSAL TO CREATE A PROGRAMMING WORKING GROUP

The questions raised by the programming activities and, more generally by the cultural usage of the collections, could institute a mandate for a working group created by the Executive Committee.

Such a group, which of course does not have the weight (institutional, financial, administrative) of a Commission, reports to the EC or even to the General Assembly.

It has a limited membership (4 or 5 people), specific tasks and objectives (standards of projection, for example), works closely with the existing Commissions and within a rather short and limited timescale (2 years, for example).

Such a group could also inquire with the archives on the nature of their programming activities, give some recommendations on new technologies, organise consultations with experts, etc.

The working results of that group could lead to a FIAF publication, or be the subject of a new symposium, or possibly be the first step towards the creation of a Programming Commission.

Whatever formula is adopted, those responsible should first of all review the goals set (in the general perspective of an extended use of film archives' resources), and extend them if necessary, taking account of the reactions and suggestions of participants at the Havana Congress.

Robert Daudelin
March 5, 1990

RAPPORT DU SOUS-COMITE DE PROGRAMMATION

Au lendemain du Symposium de Lisbonne, le Comité directeur avait chargé Robert Daudelin et Luis de Pina d'examiner la question de la création d'une Commission de Programmation.

Raymond Borde se joignit par la suite à eux pour la préparation d'un document de travail qui fit l'objet d'une longue discussion lors de la réunion de novembre du Comité directeur

Tous les membres du Comité directeur reconnaissent l'importance de la question de la programmation; tous ne s'entendent pas cependant sur la manière de traiter de cette question à l'intérieur de la Fédération: les signataires du document de travail, ainsi que certains autres membres du Comité directeur, sont d'avis que la question de la programmation est suffisamment importante pour justifier la création d'une nouvelle **commission** au sein de la FIAF; d'autres membres du Comité directeur croient qu'un **groupe de travail** de 4 à 5 personnes, avec un mandat limité (2 ans par exemple) et un cahier de charges précis, pourrait tout aussi bien répondre aux questions pratiques que soulèvent les activités de programmation dans les archives du film.

PREAMBULE

La présente Commission ou Groupe de travail sera constitué(e) pour répondre aux buts décrits en d) et e) de l'Article 1 des statuts de la Fédération, à savoir:

- développer la coopération entre ses membres et assurer la disponibilité des films et des documents sur le plan international;
- promouvoir l'art et la culture cinématographiques et encourager les recherches historiques sur tous les aspects du cinéma.

La présente Commission ou Groupe de travail sera constitué(e) dans le respect des "Guidelines for the work of FIAF Commissions" du 12 octobre 1982 et, en particulier, en mettant l'accent sur la coopération entre les commissions décrite en "B" du document en question.

Au moment où le cinéma traverse une crise profonde (économique, mais aussi technologique, esthétique) et où une nouvelle génération de cinéphiles découvre le cinéma sur cassettes vidéo, il est très important de réaffirmer la mission et le profil culturel de la FIAF.

Il faut développer des positions "militantes" sur le terrain de la fréquentation des oeuvres.

Il faut faire savoir clairement que c'est dans les archives du film que l'on peut voir les oeuvres du cinéma telles qu'elles ont été conçues, les voir dans les meilleures conditions possibles, de quelque époque ou pays qu'elles soient. Il faut revaloriser le spectacle cinématographique: réaffirmer les qualités du grand écran, de la salle obscure.

A. PROJET DE CREATION D'UNE COMMISSION DE PROGRAMMATION

La Commission se préoccupe de façon générale de promouvoir les activités de programmation et de diffusion dans les archives du film; elle travaille entre autres à:

- la définition du profil et du rôle du programmeur;
- la recherche de nouveaux critères de programmation devant la situation créée par la projection de films anciens dans les salles d'art et essai et les chaînes de télévision;
- la mise en circulation des oeuvres rares du passé;
- la recherche de films rares ou considérés comme perdus;
- l'obtention d'appuis internationaux pour la restauration et le tirage de films classiques;
- la promotion des contacts nécessaires à la préparation de projets communs de programmation;
- l'inventaire progressif et mondial des éléments de tirage et des ayant-droits;
- la liaison permanente entre les services de programmation des archives (notamment en rassemblant et en compilant les programmes).

La commission, en étroite collaboration avec la commission de préservation, se préoccupe également des questions relatives aux standards techniques, notamment de:

- standards de projection (luminosité, choix des fenêtres, types d'écrans, etc...)
- vitesse de projection
- qualité des copies (tirage, métrage, sonorisation, teintage, etc...)

La commission se préoccupe enfin des questions légales (notamment de copyright) liées à la projection dans les archives.

B. PROJET DE CREATION D'UN GROUPE DE TRAVAIL SUR LA PROGRAMMATION

Les questions soulevées par les activités de programmation et, plus généralement, par l'usage culturel des collections, pourraient constituer le mandat d'un groupe de travail créé par le Comité directeur.

Un tel groupe qui, bien entendu, n'a pas la lourdeur (institutionnelle, financière, administrative) d'une commission, fait rapport au Comité directeur ou même à l'Assemblée générale.

Il a un membership limité (4-5 personnes), des tâches et des objectifs précis (les standards de projection, par exemple), travaille en étroite collaboration avec les commissions existantes et à l'intérieur d'un échéancier relativement court (2 ans, par exemple).

Un tel groupe pourrait également faire enquête auprès des archives sur la nature de leurs activités de programmation, faire des recommandations sur les nouvelles technologies, organiser des consultations auprès d'experts, etc.

Le résultat des travaux du groupe pourraient faire l'objet d'une publication FIAF, ou être l'occasion d'un nouveau symposium, ou servir éventuellement de première étape vers la création d'une commission de programmation.

Mais, quelle que soit la formule adoptée, ses responsables devraient d'abord revoir les objectifs visés (dans la perspective générale d'un usage élargi des ressources des archives du film), au besoin les élargir en tenant compte des réactions et des suggestions des participants du Congrès de La Havane.

Robert Daudelin
Le 5 mars 1990

ANNEX 20



FILM ARCHIVES, MARKET AND THE NEW TECHNOLOGIES

New Recommendations

1. Programming and exhibition are the normal means for acquiring funds to finance the preservation work and operating budgets of a considerable number of film archives in Latin America.
2. Programming and exhibition should be intended to fulfill objectives of vital cultural importance such as: defense of our identity, resistance to foreign cultural predominance, and reinforcement of our own national cultures.
3. The progressive narrowing of the cinema market is also reducing the possibility of exhibiting films and, therefore, of acquiring funds. In some cases this reduction is so dramatic that the cultural and social tasks can no longer be fulfilled with the energy and effectiveness they previously were.
4. The narrowing of the cinema markets is a direct result of the booming growth of a new market: video tape and the new communications technologies.
5. Consequently, the following question arise: Should we get into the video and new technologies market? How?
6. This might require a total reassessment of the goals and strategies of film archives.
7. In the majority of our countries the governments show no concern for our cultural heritage or for its defense. This transfers the burden of fulfilling this complex function onto the shoulders of private institutions, foundations, and so on, as is frequently the case in the region.
8. The atypical nature of the film archives of Latin America tends to become more pronounced as a result of these new realities.
9. This situation is complicated by the fact that in Latin America there are insufficiently developed countries with film archives having a high degree of development and, conversely, more developed countries with rather precarious film archives. This affects the possibility of gaining access to new technologies.
10. As a result, there arise certain questions regarding our relations with FIAF. Many of the ideal recommendations made by the organization become increasingly unattainable.
11. There is even the risk of differences developing among ourselves between state film archives that are in a relatively better position to fulfill the specific tasks and the private or foundation film archives that are finding it increasingly difficult to fulfill them.



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12. The traditional film archives in Europe or in North America, operate as public and social service entities. We however, obliged by the hard facts of reality, are under increasing pressure to operate by the rules of the market.

Our mission, in principle, is to reflect conjointly on these problems and, of course, find common answers.

13. To this end we propose the following:

Consider setting up a Latin American Committee to draft a harmonized document to be presented at the Open Forum during the FIAF Congress in Havana. This Committee should examine, initially, the following issues:

- a. LEGAL: Non-existence of legal instruments would oblige the film archives of Latin America to operate following the rules and demands of the video (home video, public video) trade and industry. The cinema equivalent of "non-theatrical" would be necessary. Which would be the rights of the film archive over their own collection once they are transferred to video? Which would be the levels and areas wherein those rights would be enforceable? How can the film archives contribute to the battle against piracy? Which would be the difference in the legal status of archive films transferred to video as compared to the original videos the archives circulate?

TECHNOLOGICAL: The lack of compatible standards and formats among the archives of Latin America make it difficult to arrive at complementarity and exchange agreements. Might it be convenient to consider having centers to assume the responsibility of solving the problem of compatibility among standards and formats? Might it be preferable for each film archives to have the necessary technology? How would installation and operation be financed, in either case?

RELATIONS AND EXCHANGE: There are no established norms similar to the ones that govern movies. Which might these norms be? Would the exchange guidelines be fixed at the bilateral, regional or FIAF levels? What regulations would govern the question of owners' rights in exchange and circulation operations?

ECONOMIC AND FINANCIAL NEEDS: What must be done and which authorities must be addressed to carry out projects of this nature?

Buenos Aires, November 24, 1989

ANNEX 21



Mr Robert Daudelin
President
FIAP
La Cinematheque Quebecoise
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Dear Robert

Greetings. I hope all has gone well in preparations for the Havana congress. Since I won't be attending this year (Ann Baylis and Henning will be representing us) I am writing to signal an issue to the Executive Committee which I believe is timely and on which it may be possible to get some reaction from members in the Open Forum this year.

At last year's congress in Lisbon I found myself discussing with Wolfgang Klau, Harriet Harrison and others a mutual concern that FIAF lacks a formal philosophy of film archiving: in other words, a written, cohesive body of theory on which our work, our institutions and our profession is based. My subsequent travels took me to some sound archives (NFSA is also a member of LASA) where the same issue, as it relates to sound archiving, also surfaced in discussion. It seemed to me that there is a keenly felt need which it is time to address.

It is true that, as individual archives, we have our respective operating policies, standards and procedures. As a federation, we observe a set of statutes and rules, and the Preservation, Documentation and Cataloguing Commissions produce operational guidelines in their respective fields. We have the Unesco 'Instrument' as a reference point. Policy and ethical issues are aired regularly (as in the latest SIGHT AND SOUND and FIAF's own publications). What we do not have, so far as I am aware, is the foundation on which all of these things need to rest: an articulated philosophy.

Over time our sister professions - such as librarianship, museology and 'generic' archiving - have each developed such a written theoretical basis, and this has been vital to their existence and recognition as separate disciplines and professions. I do not believe that film archiving (or perhaps the wider field of 'media archiving' if we include television, radio and recorded sound) will have an equivalent status until it too can develop such a foundation. Indeed, in a competitive world its survival as a distinctive discipline may be at risk until it does so.

A brief examination of the theoretical literature of these 'sister' professions will illustrate what I mean and it would be one logical reference point in the development of our own philosophy. Another would be the unspoken philosophical assumptions on which each of us works in our own archives. A third would be the present working documents I have referred to above - to discern the assumptions on which they are based.

Philosophies can be defined and articulated in various ways. Individual authors can commit them to writing and then seek to gain wider acceptance for their exposition as its validity is tested in the wider world. Alternatively, as could be done in FIAF's case, a 'committee' approach can be taken with the aim of arriving at a written document which has the endorsement of the Federation.

As we approach the centenary of the moving image it seems to me that film archiving should have reached a sufficient level of maturity that some written definition of its philosophy should be possible and most desirable. (Indeed, if it is not possible, some fundamental questions about our collective work and future are raised!).

To crystallise the issue, I put to the Executive (and if supported, to the congress) the following propositions:


1. That steps should be taken by FIAF to begin developing a cohesive, written philosophy of film archiving.
2. That a complete draft should be ready for publication to coincide with the centenary of the moving image in 1995.
3. That a 'working group' be appointed to undertake this task (see below).
4. That the first task of the group be to develop a working plan, and proposed structure for the final document for tabling at the 1991 congress.
5. That the group make its plans known to FIAT and IASA with a view to liaising on any similar projects envisaged by them, and in order to identify common philosophical ground.

The 'working group' should comprise interested people able to make a contribution to what will be a theoretical exercise. Its members could correspond by phone and fax, at least for the first year, and over a five year period may need to meet only rarely. Insofar as the work could be carried forward by correspondence there may be several people (like myself) willing to participate, but unable to guarantee travel to meetings or congresses. Again, I would be happy to assist in getting the group started, insofar as this could be done 'remotely' from Canberra.

I am well aware that there may be nothing original in what I've said above, and that indeed others may be doing work or have published material in this area that I am unaware of. I will look forward to hearing, in due course, of whatever discussion arises on this subject.

Kindest regards to you and all my colleagues.

Yours sincerely



Ray Edmondson
Deputy Director