

FIAF 1992
Montevideo
Minutes

**FÉDÉRATION INTERNATIONALE
DES ARCHIVES DU FILM**

**INTERNATIONAL FEDERATION
OF FILM ARCHIVES**

**Minutes of the
48th GENERAL MEETING**

**22 - 23 April, 1992
Montevideo**

GENERAL ASSEMBLY, MONTEVIDEO
April 22 - 23, 1992

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M I N U T E S

Day 1 First Session
Chairman Robert DAUDELIN, President of FIAF

F I R S T S E S S I O N (April 22, 9.00 - 13.00h)

1 OFFICIAL OPENING

Mr Manuel MARTINEZ CARRIL, Director of Cinemateca Uruguay, hosts of the Congress, welcomed everyone to Montevideo. On behalf of his colleagues in the region, he thanked FIAF for having accepted to hold its 1992 Congress in Latin-America where cinematographic culture had been developing for more than 50 years in spite of many economical difficulties. He gave the floor to the Uruguayan Minister of Education and Culture, Mr Guillermo Garcia Costa and thanked him for his presence in this Congress.

Mr Guillermo GARCIA COSTA, Minister of Culture, welcomed the representatives of film archives in the name of the Uruguayan Government. He spoke highly of the necessity of culture for individuals and society, saying that in a world of scientific and technological progress, our relation to culture was based on cinematographic art and techniques. He also elaborated on the substantial contribution of cinema to education. He finally assured the audience of the Uruguayan government's support to cultural events such as this Congress and re-affirmed the government's fraternity towards Cinemateca Uruguay and the archives' world.

Mr DAUDELIN responded on behalf of the Federation and thanked the Uruguayan government for their hospitality in El Banco de la Republica. He commented on the substantial development of Latin-American archives (notably Cinemateca Uruguay) over the past decade, which had fostered cooperation between Latin-American archives and their colleagues from all over the world. This second Congress in Latin-America was therefore a crucial date: not only was it the outcome of this fruitful cooperation, but it would also vitalize the hopes of the Federation in view of all the work done by the Latin-American archives. He finally warmly thanked Cinemateca Uruguay for organising the Congress.

Mr DAUDELIN informed the EC of the absence of Ms Eva ORBANZ for health reasons. He said that with the help of Ms VAN DER ELST, he would take up the issues that are normally conducted by the Secretary General.

2 ADOPTION OF THE AGENDA

Mr DAUDELIN informed the General Assembly of the EC decision to invite all FIAF affiliates to participate in the discussion on FIAF's finances. He therefore insisted that all FIAF affiliates be present during the first part of the second session, when Agenda items 10,11 and 12 would be discussed, as those were issues directly concerning FIAF's finances.

He made some announcements concerning the organization of the Congress, and called for suggestions for the Open Forum.

The President asked for comments or proposals for changes in the Agenda. There being none, the Agenda was adopted.

3 CONFIRMATION OF THE VOTING RIGHTS OF THE MEMBERS, PRESENT OR REPRESENTED

Mr DAUDELIN, in the absence of the Secretary General, read out the list of delegates (Full Members, Provisional Members, Associates and Visitors) asking everyone to identify themselves to their colleagues as their names were called. He began with the Full Members and asked for confirmation of who was voting for each Archive (Annex 2). There were at that point 36 voting members present.

Mr DAUDELIN had received a voting proxy from STIFTUNG DEUTSCHE KINEMATHEK and GOSFILMOFOND. Mr JEAUVONS had received a voting proxy from the ISRAEL FILM ARCHIVE.

4 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mr DAUDELIN read out the Report on the work of the Federation, the Executive Committee and the individual affiliates during the previous year, summarized below (Annex 1 in French).

The year 1991 had been characterized by a quasi worldwide economic crisis, reflected in the FIAF archives' annual reports. The financial problems encountered by most archives had affected not only the Congress (less participants) but also FIAF's membership itself (loss of affiliates), and this was worrying.

However, in spite of a general crisis, various archives (even the poorest) had made substantial progress or developed important schemes (building of new vaults and laboratories, development of training programmes, creation of new screening rooms...). The important work of young archives in 1991, their enthusiasm and their professionalism, were fundamental incentives for the Federation in this period of hardships.

More than ever, FIAF's identity and finality needed to be strengthened and reaffirmed in this crucial period : the Federation had to become the strongest allied force of film archives in their struggle for keeping alive cinema and film showings.

The archive world was experiencing important changes. It was encouraging to see that in many countries new legislations had come up to formalize the status of film archives, namely in the field of legal deposit. As encouraging were the achievements of computer science whereby the archives could offer better quality services. This raised the question of access to the collections, which was to be debated during the symposium. The word video had come up very often in the reports regarding deposit and preservation. This was another topic to be discussed during the symposium.

As to the publications of FIAF, there had been a new edition for the Basic Manual of film archives, the Bulletin had received a new look and the sound-nitrate era catalog on computer now comprised 14000 titles.

5 APPROVAL OF THE MINUTES OF THE PRECEDING GENERAL ASSEMBLY

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

6 RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANIZATIONS

Unesco

Mr DIMITRIU and Ms van der ELST had represented FIAF at the XIXth Meeting of the General Information Program Division at Unesco in Paris (26 February 1992). During the meeting, Mr DIMITRIU had elaborated on the following points :

1. General characteristics of the evolution of archives in the world's context (particularly in the context of N-S and S-E relations).
2. Survey of FIAF's mission and organisation.
3. Main changes occurred in FIAF in 1991 (mainly in the definition of our affiliates' categories) and projects for 1992.
4. Measures proposed by FIAF to Unesco in a letter signed by Ms Eva Orbanz and prepared in Brussels together with Mr Wolfgang Klaue, and divided in four categories :
 - support to preservation of the audiovisual heritage in developing countries;
 - training of staff;
 - to promote scientific research and diffusion of the results.

The implementation of those measures required Unesco's co-financement.

Mr DIMITRIU pointed out the necessity for FIAF to present a striking self-image to the top of Unesco's hierarchy. In his opinion, one should write a letter directly addressed to Unesco's General Director and explaining FIAF's means, goals and achievements. Some FIAF delegates should then be given the opportunity to comment on this letter and answer possible questions. This was, according to him, the only chance for FIAF to be taken into favourable consideration, which could foster more substantial support from Unesco.

He was also confident Unesco could be of some influence in our requests for financial support from governments or national institutions, especially because they usually were not aware of the archival world's stakes and requirements.

Mr DIMITRIU had been asked by Unesco to update the programme concerning regional archival centers in Latin-America. He called for information on that subject so as to prepare a complete lobbying paper.

Ms GALVAO reported that the Latin-American project was still focused on preservation. She said that Cinemateca Brasileira, Cinemateca de la UNAM and Fundacion Patrimonio Filmico Colombiano had already worked on the preparation of a symposium on preservation. She added that Cinemateca Brasileira was now building a new regional laboratory to meet the needs of Southern Latin-America.

Other International Organisations

Mr DIMITRIU reported that during the past year FIAF had continued its friendly relations with ICA (International Council of Archives), IFLA (International Federation of Library Associations), IASA (International Association of Sound Archives) and FIAT (International Federation of Television Archives). This had been done mainly through the Annual Round Table of these organisations (Torino, 11-12 March, 1992), where the following points had been discussed :

1. World Directory of Moving Image and Sound Archives : the project was being carried on as expected;
2. coordination of future venues for congresses and symposia of each organisation;
3. proposal from Mr Egeter van Kuyk to co-produce a video on the importance of audio-visual archives;

4. request to share the research costs of the Technical Coordinating Committee (made of FIAF-FIAT-IASA-IFLA's Preservation Committees).

Mr DIMITRIU also mentioned FIAT's proposal to exchange with FIAF the results of respective researches, to be published in FIAT's Panorama and the FIAF Bulletin, but he thought such a cooperation needed more than a yearly meeting.

The next Round Table of Audiovisual Archives was planned in February 1993, organized by IFLA.

Dr SCHOU mentioned that the next Joint Technical Symposium was planned in Barcelona, 15-17 August 1993. He added that Anne Fleming was the new rapporteur for the TCC.

7 CENTENARY OF THE CINEMA : REPORT OF THE WORKING GROUP

Mr ROSEN reported the working group had met with a particularly interesting challenge : on the one hand it was essential that FIAF showed as high a profile as possible in the centenary so as to make clear the link between the role of archives and the anniversary of the cinema. More than that, the challenges of preservation would have to be foregrounded as part of the agenda. The other side of this was that most members were having extreme difficulties with their budget; it was therefore imperative that we operate with great economic and financial care. The question was: how do we make the biggest impact with the minimum resources ?

It seemed we could turn up to three areas where we have incontrovertible strength to build an approach towards the centenary :

1. Our membership : in spite of economic difficulties, our affiliates continue to put forward extraordinary programmes. So one aspect of FIAF's approach towards the centenary was to give a unified, coordinated, international presence to all of the celebrations taking place in all archives around the world. This approach was three-folded :

- a. through the development of a common logo for FIAF in relation to the 100th anniversary that hopefully all of the archives around the world will use in promoting their own programmes;
- b. through the maintenance of a clearing house and a calendar, through the Secretariat, that will list all of the activities around the world and make them known to all members;
- c. through a concerted effort with the media, to say that the activities taking place in Latin-America as well as in Scandinavia are part of a worldwide coordinated celebration, so that there will be press releases going out from a central occasion about all of these activities.

2. Our Congresses : the 1995 Congress (probably in Los Angeles) would focus around the collective accomplishments of FIAF in the area of preservation during the first hundred years. In that instance the symposium would celebrate all what we have done, and at the same time, it would point to what has not been done. In a very self-conscious way it would underline the challenges that are faced by all the countries of the world in finding the resources to save what survives of the moving image heritage before it is too late. This symposium would then also try to define a plan of action to be implemented before the turn of the century.

3. Our name : the name of FIAF could become associated with projects that are being undertaken in a wide area of domains (film production, history of cinema, filmographies, ...). We will have to look at those activities very carefully to make sure that they really are what we want to be associated with. This will lead to FIAF's presence all around the world in many areas.

Mr JEAVONS presented a few possible projects for the centenary that had been mentioned to the EC and that would involve the full cooperation of FIAF or of many of its component parts. He firmly underlined the cinema medium world and FIAF equally needed each other for approaching the centenary. Those projects were :

1. Creation of a world filmography

This would obviously not be as detailed as national filmographies. He strongly believed this was a feasible concept, mentioning the example of the preparatory study for a European filmography (already being made under the Lumière project). The British Film Institute was willing to adopt this project and to publish it. This would require a 100% standardized cooperation from every member archive of FIAF.

2. Creation of the centenary video

The plan was to celebrate and promote the achievements of FIAF all around the world. Mr JEAVONS thought Unesco could be asked to co-finance this project; he had already been approached by a professional company to create the video.

3. Proposal of Kevin Brownlow and David Gill

to engage fully with FIAF in the production of a series of programmes to celebrate the other silent cinema of Europe. FIAF could put its logo on this project which would cost us only time and engagement.

4. Engagement in a selection of broadcastings of the audiovisual world, dedicated to the history of cinema, which would take place around 1995.

5. Promoting the history of nitrate

Mr SMITHER had submitted to the EC the Imperial War Museum's proposal to write a book telling all about the nitrate film stock.

Mr JEAVONS suggested to further discuss those and other proposed projects during the Open Forum.

Ms WIBOM listed some of the centenary projects already mentioned during the Athens Congress and the leaders of those projects reported on their progress. Mr BOARINI namely mentioned Cineteca del Comune di Bologna was working on a filmography of Italian cinema up to the year 1920.

Ms GALVAO said the Latin-American archives had been developing a similar project for a couple of years and Mr JEAVONS suggested to put the expert of the Lumière project (European filmography) in touch with them with a view to collaborating for the consistency of methodology.

Ms WIBOM invited every delegate to report about their plans for the 100th anniversary of cinema during the Open Forum.

8 PROJECTS AND PUBLICATIONS UNDERWAY

P1 FIAF Summerschool

Mr JEAVONS updated his report concerning the preparation of the Summerschool to be held in July 1992. He underlined that the 27 participants represented a great variety of nationalities. The participation fee amounted to \$ 1,000 and the training video was partly sponsored by Unesco. He had been disappointed to hear that the staff of a number of archives had not been informed of the summerschool, which they highly regretted. He believed that in the future, information on seminars of that kind should absolutely be spread down to the archives' personnel so that everybody gets a chance to ask whether he/she can participate in it or not.

He finally introduced his new senior colleague, Dr Henning SCHOU who was now the Head of Preservation at the National Film Archive. Mr SCHOU would lead the Summerschool.

P2 FIAF Bulletin

Mr Paolo CHERCHI USAI commented on the last issue of the FIAF Bulletin (n°44). He drew the attention to the Bulletin's new presentation, whereby the publication had become a place not only for information but also for proposals and discussions. Moreover, this was a good way of making FIAF more visible in the outside world and could also be used for fundraising. However, it was obvious that in its new form the Bulletin had become a more expensive and time-consuming enterprise. The cooperation of all FIAF archives was therefore not only welcome but absolutely necessary. The editorial board was to meet on April 25, late afternoon. Mr CHERCHI USAI invited every delegate to inform the editorial board about topics for discussion and special articles (no repetition of annual reports!) they would like to have published in the next issues.

P3 International Index to Film and TV Periodicals

In the absence of Mr MOULDS, editor of the project, Mr MAGLIOZZI said he would report on it while commenting on the Documentation Commission's report.

P4 International Directory of Cinematographers, Set and Costume Designers in Film

Mr Krautz, who had not yet arrived, was to report on it later. A written report was distributed.

P5 Publication of the Athens' Symposium on "Independent Cinema"

Since Tainiotiki tis Ellados was not in a position to publish the Acts of the Symposium on "Independent Cinema", one had to find another publisher for these papers. Given the financial situation of FIAF, the Secretariat could not afford to do this job. Mr DAUDELIN asked those archives with significant publishing facilities to give FIAF a hand to achieve this project. Mr MARCHAND kindly proposed Cinémathèque Française's contribution to finance the publication. This was to be further discussed during the Open Forum.

P6 Promotion of FIAF

Referring to the conclusion of Mr DIMITRIU's report on "relations with Unesco", Ms AUBERT fostered the idea of creating a leaflet on FIAF, presenting its achievements and its objectives. She thought this document should be based on worldwide statistics resulting from a standardized questionnaire sent to all FIAF archives and giving a clear indication of the archives' vital contribution to cinema heritage.

Mr DAUDELIN called for concrete suggestions about how to set up those questionnaires and handle them.

P7 International projects

P7a Feasibility study for upgrading the Vietnamese Film Archive

Ms WIBOM reported on a project from the Swedish Film Institute to study the conditions of the Vietnam Film Archives and recommend a plan for their upgrading. The objective of this visit was three-folded :

1. to investigate the situation of film preservation in a film archive facing a tropical climate;
2. to carry out a factfinding investigation of the technical equipment for film restoration and preservation as well as other specialized equipment and routines;
3. on the basis of the findings of the above investigations, to recommend an action plan to improve the conditions of the Vietnamese Film Archives.

Ms WIBOM proposed to involve FIAF expertise in this project, saying FIAF could therefore receive a percentage of the money allocated to the project. Mr DAUDELIN asked to those who had already visited the Vietnamese Film Archive to report to Ms WIBOM about their conclusions.

P7b Glossary of Audiovisual Terms

Dr Schou reported that IASA, initiator of the project, had approached the Preservation Commission to contribute to the work on film related terms. Ms HARRISON, involved in this project on behalf of the Cataloguing Commission, said the publication should come out in May 1992.

P7c Cinémathèque africaine

Ms AUBERT reported she had been to Ouagadougou (Burkina-Faso) to investigate the possibility of creating an African Film Archive, which would be linked with the Fespaco and centralize the film collections of black Africa. Most African film producers had agreed with this project. Ms AUBERT was confident in the success of such a scheme but of course it needed financial support; she said the CNC was willing to play an active role in the set up of this cinémathèque by raising funds from the French ministries.

P7d Preservation Center for Latin-American archives

What had to be reported here had already been mentioned earlier by Ms GALVAO (cfr. above, point 6).

P8 Other projects

1. Ms Sylvia OROZ said Cinemateca de Rio de Janeiro was working on the publication of the FIAF Symposium 'Acts of La Habana (1990) on the Latin-American cinema in the years 30, 40 and 50. She explained there were two separate publications underway as a result of economic shortcomings : the first volume, published by the company Catedra in Spain, was foreseen for the end of 1992 and the second volume would be published in Portuguese in the second half of 1992, financially supported by the Brazilian National Center for Help to Scientific Research.

2. Mr OBHA reported the Japan Film Archive had started to preserve Asian region films with the Japanese government's help.

9 MEMBERSHIP QUESTIONS

9.1. Admission of new Affiliates

The Executive Committee had admitted two new Provisional Members :

- Beverly Hills : Academy Film Archive

Mr DAUDELIN presented the institution, saying it had started collecting films since 1929. The present collection was now holding 4.000 feature films and 6.000 full-length films, mainly about the history of American and more especially Hollywood cinema.

- Barcelona : Arxiu d'Audiovisuals (Filmoteca) - Generalitat de Catalunya

The archive had existed since 1972. Mr DAUDELIN explained they had first carried out diffusion activities in cooperation with Filmoteca Espanola and then gradually developed preservation activities, which were at present time one of the institution's priorities. The collections namely included all the Catalan cinematographic production since 1986, besides a large number of animation films, documentaries and newsreels. Mr DAUDELIN finally pointed out the excellent reputation of the institution's publications and screenings activities.

He finally introduced their curator, Mr Anton Gimenez i Riba, who was attending this meeting. Mr GIMENEZ i RIBA thanked the Executive Committee for admitting Generalitat de Catalunya into the Federation as Provisional Member.

9.2. Reconfirmation of Full Members

Mr DAUDELIN listed the Full Members that had been reconfirmed in 1991 :

- Rio de Janeiro : Cinemateca do Museu de Arte Moderna
- Tirana : Arkivi Shteteror I Filmit I R.P.S. Te Shqiperise
- Toulouse : Cinémathèque de Toulouse
- Budapest : Magyar Filmintezet
- Wien : Österreichisches Filmarchiv
- Wien : Österreichisches Filmmuseum

He then listed the Full Members to be reconfirmed in 1992 :

- Lisboa : Cinemateca Portuguesa
- Habana : Cinemateca de Cuba
- Los Angeles : National Center for Film and Video Preservation at the American Film Institute
- Lausanne : Cinémathèque Suisse
- Pyongyang : National Film Archive of D.P.R.K.
- Beijing : China Film Archive
- Montevideo : Cinemateca Uruguaya
- Los Angeles : UCLA Film and Television Archive

9.3. Other membership question

Following the new definition of FIAF's categories of affiliation decided in Athens, the Observers had been asked to indicate their choice for a new category (Provisional Member or Associate). The EC in Jerusalem had examined each case separately and approved most of them. The present ratio was : 10 Associates and 28 Provisional Members (see list in annex 3).

Mr DAUDELIN invited delegates to read the paper "Membership categories in FIAF", available on the premises in French or English. This paper had been written by Mr ROSEN following the decisions taken in Athens and the EC members in Jerusalem had accepted it as an official document to describe the affiliation categories in FIAF (Annex 3).

D A Y 1 Second Session
Chairman David FRANCIS

10 REPORT OF THE FUNDRAISING COMMITTEE

Mr FRANCIS, Chairman of the session, recalled that all delegates were requested to participate in the budget discussion, because this was a crucial point concerning the future of the Federation.

Ms WIBOM, Treasurer, elaborated on FIAF's financial situation, saying it had come to a point where it could no longer meet the Federation's growing needs. The Executive Committee had agreed there were two solutions to those problems : to reduce our current expenses, which we were already trying to do, and to augment our income. For obvious reasons, the financial future of FIAF could not be simply depending on increases in the membership fees. The Fundraising Committee had therefore been created to find new sources of income : it had already raised US\$ 10,000 for the Development Fund, US\$ 50,000 for regional projects respectively in Vietnam and in Thailand, and it had found US\$ 10,000 for the "100th Anniversary Endowment Fund". This fund was intended to reach the amount of US\$ 1,000,000 by the year 1995, the interest of which would be afterwards used to cover part of the Federation's running costs, so that the affiliates' subscriptions could be used for special projects.

Ms WIBOM said she would be happy to hear suggestions to find other ways of increasing the Federation's income.

11 FINANCIAL REPORT

Final accounts for 1991

Ms WIBOM called for questions from the floor on the final accounts for the year 1991 that had been sent to everyone before the Congress (Annex 4). There being no question, she came back to the budget forecast for 1992, which had been approved in Athens. Ms WIBOM and Ms VAN DER ELST had met in Lausanne in January 1992 to prepare the budget forecast for 1993 and see what foreseen expenditure could be postponed, reduced or even deleted because at this stage FIAF's income for 1992 was still highly unexpected.

The non-payment of so many subscriptions by the time of this Congress was probably due to financial difficulties, especially in the case of archives problems of foreign currency. Being aware that FIAF should at all cost try to avoid losing affiliates for only financial reasons, the Executive Committee had agreed that FIAF's Treasurer could grant exceptional terms of payment for archives in great financial difficulty. Ms WIBOM therefore invited the representatives of those archives to discuss their situation with her or Mr JEAUVONS, vice-Treasurer.

12 APPROVAL OF THE 1993 BUDGET

Ms WIBOM commented on the draft budget for 1993 (Annex 5). As for the 1992 budget, they had tried to reduce the expenses as it was still impossible to know how many affiliates would be able to settle their subscriptions, which represented 95% of FIAF's income.

Mr FRANCIS recalled the Executive Committee's suggestion that the deadline for the payment of membership fees was set up by the Rules before the General Assembly. This should be enforced more strictly because it would give us a more realistic view of our budget : if subscriptions were to be paid before the Congress, we would know the exact amount of this source of income and would therefore feel more confident in our forecasts.

In the name of the Latin-American archives, Ms FERNANDEZ JURADO deplored the problem of governments which never carried into effect their promises for financial support.

Ms Thelma de Souza Mello thought it unfair that the Third World countries, which were struggling to survive, had to pay as much as the industrialised countries. She suggested that a meeting of the third world countries be held on this topic.

This idea of re-adjusting the fees for developing countries was endorsed by Mr R. Gonzales, from Havana.

Ms WIBOM said FIAF was fully aware of the great burden membership fees could represent for some Latin-American archives, but the Federation's costs were unavoidably growing, following world inflation. Mr FRANCIS added the Fundraising Committee badly needed the audience's suggestions to find ways of raising additional money so that one day we might even be able to precisely reduce subscriptions.

For a better understanding of the budgets, Ms BAYLIE suggested that the amounts be also expressed in US dollars on the budget sheets.

Ms WIBOM said the EC would examine this proposal.

Mr FRANCIS reported it had been suggested in the EC to charge Congress participants with a participation fee, which would reduce FIAF's financial contribution to the organisation of the Congress, and also because not all the affiliates did attend the Congress.

As had already been done by Ms BAYLIE, Ms BANDY raised the issue of how to deal with different fiscal years among the various archives (from January 1 to December 31 for the ones, July 1 to June 31 for the others). She suggested that, when they can afford it, archives with fiscal years going from July 1 to June 31 pay their annual subscription in advance. This proposal was warmly welcomed by the Treasurer.

Mr KONLECHNER suggested that some "rich" archives could acquire prints of some developing archives' national production to help them pay their subscription. Ms WIBOM encouraged such initiatives and elaborated on the possibility for archives with a low currency to pay their subscription not in dollars but by executing some projects for FIAF (publications,...) and remunerating this work in their own currency.

Mr DIMITRIU said FIAF's expertise was not properly marketed and insisted it needed to be promoted following a more commercial approach. But Mr KONLECHNER spoke against publicity for an association such as FIAF.

Both Mr FRANCIS and Ms AUBERT conducted everybody in the Assembly to what they said was a crucial question : what advantages do you get from FIAF ? Which of these are really vital for you ? Are you ready to pay for them or at least find new ways of financing them ? For Mr FRANCIS, all this was a question of defining collectively our priorities in what we expect from FIAF.

Talking about the subscriptions' problem, Mr GILMOUR advocated for "equality of hurt rather than equality of payment" : he proposed to establish a sliding scale in the payment of dues, based on the wealth of the archive or on some categorisation of the archives. This categorisation would be defined at the time of reconfirmation, when each archive would be asked to indicate the level of its resources.

Mr FRANCIS thanked Mr GILMOUR for his positive contribution to the discussion and said the Executive Committee would examine his proposal.

The FIAF budget for 1993 was then unanimously voted by a show of hands.

The following part of the session (points 13, 14 and 15) was reserved to Full Members only.

13 MEMBERSHIP QUESTION : NEW CANDIDATURE FOR FULL MEMBERSHIP

Bologna : Cineteca del Comune di Bologna

Mr DAUDELIN outlined the institution's growing involvement in preservation activities. Referring to their admission questionnaire, he reported their collection now comprised over 6.500 titles. It was completed by an important documentation center and a library with over 15.000 books. Their laboratory allowed significant restoration activities to be carried out. "Cinema Ritrovato", the Cineteca's yearly festival, was dedicated to films restored or forgotten. In cooperation with the University of Bologna, Cineteca del Comune di Bologna had set up a yearly seminar on film and photograph restoration, called "Imagine Ritrovata". The archive was also involved in research on Italian silent movies.

Mr DAUDELIN then commented on the very favourable report of Mrs WIBOM who had recently visited the Cineteca, and announced that the EC had voted unanimously for proposing their admission as a Full Member.

Decision by secret vote : unanimously in favour of their admission as Full Member.

Mr Boarini and Mr Farinelli were then asked to come in. Mr Boarini warmly thanked the Federation for admitting Cinemateca del Comune di Bologna as a Full Member.

14 MODIFICATION OF STATUTES AND RULES

The Executive Committee had made a proposal to amend Rule 40 as follows :

Delete the phrase: "The number of Honorary Members is limited to 5.

Replace it by:

The General Assembly has the right to elect a limited number of Honorary Members to honor those who have given long and dedicated service to the Federation and supported its aims.

Proposals for the election of an Honorary Member...". The rest of the article remains unchanged.

Mr FRANCIS explained the Executive Committee's motivation in recommending this change :

1) the Executive Committee members should not be limited by a number when they want to honor "those who have given long and dedicated services to the Federation and supported its aims". It was clear that in proposing this change, the meaning was also to define who deserved honors.

2) being more flexible, the modified rule would allow us to benefit freely from the expertise and advice of more people who had devoted their lives to the Federation.

The modification of Rule 40 was voted by a show of hands : 35 in favour
1 abstention

15 ELECTION OF HONORARY MEMBERS

Mr FRANCIS reported the Executive Committee had received a number of letters of recommendation for Wolfgang Klaue and Harold Brown and had voted unanimously for proposing the nomination of both of them as Honorary Members. He asked for a secret ballot vote to be taken on this proposal.

Decision : Harold BROWN and Wolfgang KLAUE were both elected as Honorary Members.

D A Y 2 Third Session
Chairman Anna-Lena WIBOM, Treasurer

16 FUTURE CONGRESSES

16.1 1993: Mo I Rana

Mr DAUDELIN said that The National Film Archive of Bangkok had recently informed the Secretariat that much to its regret, it was no longer in a position to hold the 1993 Congress. Luckily and very soon after the cancellation of Bangkok's invitation, Norsk Filminstitutt had kindly proposed to host the 1993 Congress in Mo I Rana (North of Norway). The Executive Committee had immediately accepted the invitation and was very grateful to the Norsk Filminstitutt for organising the Congress on such a short notice.

Mr PEDERSEN from Norsk Filminstitutt briefly elaborated on the document concerning the Congress project that had been distributed to all delegates (Annex 6).

Mr DAUDELIN announced there would be two symposia : one symposium to be organized by FIAF on the preservation of newsreels collections; Norsk Filminstitutt would take responsibility of the second symposium on "The legal deposit of film, television and video".

16.2 1994: Bologna

Mr BOARINI referred to his written report (Annex 7) which he briefly commented. He specified there might be a chance to obtain better hotel prices and added that since Cineteca del Comune di Bologna's annual Festival (Il Cinema Ritrovato) was coinciding with this Congress, by combining both budgets it might be possible for Cineteca to contribute to the hotel costs of those having serious exchange rate problems.

As regarded the Symposium, there were two proposed themes (see annex) :

1. "Before Cinematograph"
2. "Towards a Theory for Film Restoration".

The Executive Committee would examine those proposals with the Cineteca.

16.3 1995: Los Angeles (?)

Mr DAUDELIN said there existed a proposal to hold this Congress in Los Angeles, but the final decision concerning the venue for 1995 could only be taken next Spring in Mo I Rana when the invitation had become official. He underlined this Congress would be organized around the celebration of the Cinema Centenary, which would be the hard task of all our colleagues from Los Angeles and the working group on the Cinema Centenary.

16.4 1996 and after

On behalf of Generalitat de Catalunya's Executive Board, Mr GIMENEZ i RIBA officially invited FIAF to hold its 1996 Congress in Barcelona, saying this Congress would coincide with the celebration of the hundredth anniversary of the first public cinema screening in Spain, and more precisely in Barcelona.

Mr DAUDELIN thanked Mr GIMENEZ i RIBA for his kind invitation and recalled that any proposal to hold a FIAF Congress had to be officially formulated in a letter addressed to the General Secretary.

Mr Chen Jinglian repeated the China Film Archive's invitation to hold the 1996 FIAF Congress in Beijing. Mr DAUDELIN said the Executive Committee had kept in mind the invitation they had formulated in Athens.

He added that the decision on the Congress venue for 1996 would be voted by the General Assembly in Mo I Rana.

The chair then announced the arrival of Ms Penelope Houston from London, of Anne-Marie Cholet from Cinémathèque Française, Mr Luis Albert from Puerto Rico and Mr Pacheco dos Santos from Luanda.

Before giving the floor to the various Heads of Commissions for their report, Ms WIBOM thanked Ms AUBERT for the new guidelines (Annex 8) she had drafted for the work of Commissions. Those guidelines recommended that the Commissions :

1. clearly define their long and short term objectives;
2. improve their image (detailed description of the area of expertise of each Commission member);
3. improve communications with the Executive Committee and the FIAF membership (Commission annual reports of progress and difficulties, adequacy between Commission's aims and archives' needs).

17 REPORT OF THE PRESERVATION COMMISSION

Dr SCHOU commented on his written Report (Annex 9). As regarded publications, he added the following :

- Handling, Storage and Transport of Cellulose Nitrate Film

The Spanish translation of this publication was available at the Secretariat.

- The Matting and Polishing of Motion Picture Film

Being available as an audio-visual package, this paper could be used for giving ready-made lectures. The Commission also intended to incorporate photocopies of this paper in the Technical Manual.

- Terms and Methods for Technical Archiving of Audiovisual Materials

This publication was a joint project between the Preservation Commission and the Cataloguing Commission and was published by Saur.

Dr SCHOU reported the Commission was very eager to keep going the project of Harald Brandes: to carry out long-term experiments on the effects of storage conditions on triacetate or polyester based films in hot and humid countries (cfr. the Preservation Commission's report in the Minutes of the General Meeting in Athens).

Referring to the American National Standards Institute's recommendations, Dr SCHOU encouraged keeping the relative humidity in storage as low as possible in order to avoid the Vinegar Syndrome. This issue raised a series of questions from the floor to Dr SCHOU and brought about a general discussion.

Dr SCHOU informed the Technical Coordinating Committee would be hosted by IFLA in Barcelona in August 1993.

Ms WIBOM thanked Dr SCHOU for his Report and all the Commission Members for their collaboration.

18 REPORT OF THE DOCUMENTATION COMMISSION

Ms WIBOM introduced Mr MAGLIOZZI as the new Head of the Documentation Commission. Mr MAGLIOZZI was welcomed by a general applause.

He commented on his written Report (Annex 10), starting with the list of projects in progress.

Concerning point 3.1, "International Index to Film and Television Periodicals" (Annex 10bis), he called for suggestions to finance the conversion of databases into CD-ROM, which many companies were already eager to distribute. He added Michael Moulds would be happy to welcome a temporary collaborator on leave of absence from any FIAF archive and who would then be involved in the CD-ROM project.

Mr KONLECHNER was not very much in favour of CD-ROM; he believed that, contrary to data transmission through micro-fiche, the CD-ROM system was slow and did therefore not provide up-to-date information. Mr MAGLIOZZI said he would report Mr KONLECHNER's point of view to Mr MOULDS.

As to point 3.4, "FIAF Handbook on Film Documentation", Mr MAGLIOZZI explained it was a project whereby the Commission, in the frame of its reorganization, wanted to define a master plan for documentation work. This publication would not only define what "documentation" is but also describe the tasks required by each type of documentation. Pointing out the vastness of this enterprise, Mr ROSEN asked Mr MAGLIOZZI to what extent the FIAF membership could contribute to it. Mr MAGLIOZZI said he would write a condensed version of the publication's outline for the Bulletin and would certainly appreciate comments or suggestions from the FIAF membership.

He finally drew the attention of the Assembly to all the work done by each member in the Commission.

Ms WIBOM thanked Mr MAGLIOZZI for his Report and added the membership would be very much interested in following up his work.

19 REPORT OF THE CATALOGUING COMMISSION

Ms HARRISON started by thanking Christian Dimitriu and Cinematheque Suisse for generously hosting the Commission's 1991 meeting in November. She introduced the members of the Cataloguing Commission present in Montevideo, saying they would be happy to answer individual delegates on any questions relating to Cataloguing at the Workshop that was due to be held on April 25, and called for suggestions for items to be discussed at the Workshop.

Referring to her written Report (Annex 11), Ms HARRISON then commented on :

1) the Commission's project completed over the past year, i.e. Terms and Methods for Technical Archiving of Audiovisual Materials, a joint publication of the Cataloguing and Preservation Commissions.

2) the Commission's ongoing projects, namely :

- expansion and refinement of FIAF Cataloguing Rules in response to questions raised in Athen's workshop and elsewhere;
- Union Catalog of Sound Nitrate Era Feature Films;
- development of a common format for the organizing and exchange of catalog data, specifically designed for film archives. She added a major effort was underway in Latin-America to build a regional network of film archive data. With partial funding from the Organization of American States, the network was designed to support preservation activities, research/user information needs, and shared cataloguing activities.

In response to Mr KONLECHNER's remark, and as one of the leaders of this project, Ms GALVAO elaborated on the efficiency of the Micro-Isis format, explaining that the intended exchange of information did not require a common software among the users.

3) the Commission's new projects in collaboration with other Commissions :

- development of guidelines for archival selection criteria, to be undertaken jointly with the Commission for Programming and Cultural Uses;
- development of rules for constructing filmographies, to be undertaken jointly with the Documentation Commission.

Ms WIBOM thanked Ms HARRISON for her Report and the Cataloguing Commission members for all their work.

20 REPORT OF THE COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS

Mr Joao BENARD DA COSTA commented on the Commission's various projects listed in his written Report (Annex 12) and presented the Symposium on Programming in film archives that was due to take place in Montevideo on April 25.

He also explained the Commission's purpose in proposing to change its name into "Commission for Programming and Access to Collections / Commission de Programmation et d'Accès aux Collections" instead of "Commission for Programming and Cultural Uses" and asked the chairman of the session to submit this modification to the audience's vote. The renaming of the Commission as proposed by Mr BENARD DA COSTA was unanimously voted by show of hands.

Ms WIBOM thanked Mr Joao BENARD DA COSTA for his Report.

D A Y 2 Fourth Session
Chairman María-Rita GALVAO

21 OPEN FORUM. PROPOSALS FOR NEW PROJECTS

Ms GALVAO started by welcoming the newly arrived from various archives and gave the floor to the speakers of the Open Forum.

1. Mr Manuel MARTINEZ CARRIL made a slide-illustrated presentation of Cinemateca Uruguaya and explained the institution was working on a self-supporting basis, generated by its activities and its members' subscriptions.

2. Mr Gregory LUKOW reported on the past year activities of the Association of Moving Images Archivists (AMIA), which now included about 120 individual members from various archives and about 30 institutional members (manufacturers, vendors, laboratories and suppliers). He indicated the membership had elected Mr William MURPHY as President of the Association, Mr Christopher HORAK as Vice-President and himself as General Secretary. He presented the AMIA Newsletter, and the newly established Committees, the one on Preservation and the other on Documentation and Cataloguing. He also commented on the association's various projects and closed the topic by expressing AMIA's wish to host FIAF colleagues at its future annual conferences, the next one being due in Dec. '92 in San Francisco.

3. In the name of Cinémathèque Française, Mr Alain MARCHAND first read aloud Mr Yasha David's letter to all participants of the FIAF Congress, calling for documentation, help and suggestions to prepare the exhibition on the work of BUNUEL in the context of the 20th century, due to be held in 1994.

Secondly, he said Cinémathèque Française wished to examine the possibilities of achieving the publication of the Acts of the Athens Symposium on Independant Cinema, which would be framed within a larger project devoted to this type of cinematographic expression that the Cinémathèque intended to set up by 1994. He said a working group was now being formed for this project and added FIAF would be kept informed on a regular basis of its activities.

He finally commented on certain projects of Cinémathèque Française linked to the centennial for 1993, 1994, 1995 and 1996.

4. Being aware of the imperiousness of film preservation, Ms Lili CHAU elaborated on possibilities of collaboration between FIAF and the United Nations. She said she would approach the officials within the department of Public Information in the United Nations to discuss the possibility of helping FIAF in the preparation of a video on preservation.

5. Ms Ingrid HERNANDEZ reported Biblioteca Nacional of Venezuela was preparing a catalog which, in the frame of the 500th anniversary of the meeting of the two worlds, would compile everything that had been done on the subject of Latin-American Indians. She therefore called for materials from those archives which might be documented on that issue.

6. Mr Daniel SANDOVAL thanked those members of FIAF who had contributed to the starting of CINEMATECA NACIONAL DE CHILE by offering fruitful advice and expertise during their visit in Santiago.

7. With reference to the 1993 FIAF Symposium in Mo I Rana, Mr Wolfgang KLAUE proposed to prepare a Directory of Newsreels Collections. The Directory should be a guide and reference book for all kinds of users, researchers, historians, archivists, TV and filmmakers. The publication should contain information on newsreel collections in institutions in and outside FIAF and their accessibility. It would compile data on about 1.000 newsreels series. The basis for this compilation would be FIAF archives but cooperation with the International Newsreel Association and ICA would be necessary. This project should be carried out without FIAF funds. Sponsors would have to be found (Unesco, foundations, bigger archives,...). Mr KLAUE added that if a vote at the present General Assembly showed significant interest of FIAF archives in this project, he would be ready to coordinate it in cooperation with the team preparing the symposium on "Newsreels Collections in Film Archives". He concluded a first draft of this Directory should be ready for the symposium in Mo I Rana.

This proposal was commented and welcomed by Bob ROSEN. Ms AUBERT thought we should coordinate what was already underway about newsreels; she knew a larger similar project was being carried out, headed by MAP-TV. Mr KONLECHNER was very enthusiastic about this project but insisted that one should not give out the control over what we hold, especially not to Television. Mr JEAUVONS said there were already many patterns for identifying newsreels, namely in Great-Britain.

Mr HORAK underlined that fiction materials cataloguing and newsreels cataloguing were two different approaches and suggested the Cataloguing Commission set up some regulations for newsreels cataloguing. Mr SMITHER announced this was one of the Cataloguing Commission's objectives especially in view of the 1993 Symposium.

8. Mr Reynaldo GONZALEZ expressed Cinemateca de Cuba's feeling about OAS' selective attitude in supporting the Latin-American archives in their cataloguing project and suggested that FIAF Commissions' papers be also published in Spanish, inducing to make Spanish become the third official language of FIAF.

Mr MARTINEZ CARRIL briefly commented on Mr GONZALEZ's point on OAS but he pointed out that being rather a CLAIM concern, this issue should not be discussed in this meeting.

9. Mr Guillermo FERNANDEZ reported on the terrible accident Fundacion Cinemateca Argentina had endured last December, whereby a party-wall in process of construction had collapsed down on the cinematheque's building. Mr FERNANDEZ screened a video film showing the archive just after the accident and commented on the damage to vaults, equipments and films. Ms Paulina FERNANDEZ JURADO instantly called to more developed archives for free second-hand technical equipments, saying they would do their best to get round the problems of delivery for that kind of materials in Argentina. In response to Mr Libertini, Mr FERNANDEZ explained what immediate measures they had taken to save films from the heavy dust. Ms BOWSER said this sad experience pointed to the need for every archive to have an emergency plan in case of such a disaster. She thought this plan could become a valuable Commission project.

10. Mr José Manuel COSTA formally announced the creation of ACCE (Association des Cinémathèques de la Communauté Européenne), gathering the FIAF archives of the European Community (but in future the association might be extended to the Eastern European countries). The Executive Committee of ACCE was leading the Projet Lumière, for which it had already received concrete support from the European Community. This project was meant to achieve the following by 1992 :

1. creation of a European filmography;
2. creation of a database for filmographic materials in European archives;
3. identification and research of the European film heritage in and outside Europe.

Supported by the European Community, the Association was also meant to support preservation projects presented by various European Community archives. To this end, there were questionnaires ready to be filled by those archives willing to participate in the project.

More information could be obtained from the members of the ACCE Executive Committee, that is : Michelle Aubert, Hoos Blotkamp, Vittorio Boarini, Gabrielle Claes, Clyde Jeavons, Juan Alvarez Valencia, José Manuel Costa and one observer from the European Community.

11. Mr BOARINI reported on the Film project, which Cineteca del Comune di Bologna had also undertaken with the support of the EEC in the frame of FORCE. It was a course offering highly professional training in film restoration, with the help of a well-equipped restoration laboratory.

Following this successful experience, they had undertaken last March another project called Team, also supported by the EEC and intending to develop training materials (courses, books, videos, slides, etc ...) and to circulate them all around Europe with the ultimate aim of creating a common methodology in film restoration. The participating archives were London, Bois d'Arcy, Brussels, Bologna, Amsterdam, Koblenz and Madrid. He said this project might result in a FIAF Symposium in Bologna in 1994, with the participation of all FIAF archives.

12. Mr Ray EDMONDSON's paper, Towards a philosophy of film archiving, had been circulated (Annex 13) to everyone and Mr Graham GILMOUR was asked to briefly comment on it on behalf of Mr Edmondson.

13. Ms Guadalupe FERRER ANDRADE reported on the new vaults that were to be built for CINETECA NACIONAL DE MEXICO. This project had been conceived by a well-known architect in Mexico, based on FIAF's recommendations and financed by the archive's own resources.

She also said Cineteca Nacional de Mexico was eager to receive the remaining questionnaires it had sent to FIAF archives in the context of a publication on how cinema has reflected the discovery of the New World and its evolution towards independence.

She finally mentioned Cineteca Nacional's wish to show restored films from archives abroad at its Film Festival in November, which was to celebrate the 25th anniversary of international cinema screening in Cineteca Nacional de Mexico.

14. Mr Ulises ESTRELLA reported Cinemateca Nacional del Ecuador had recently discovered a series of craft films dating from the first decade of the 20th century and containing very interesting information about the history of Ecuador, adding the cinematheque was aiming at setting up by the cinema centennial (1995) a series of criteria for identifying this type of films in any country. In that respect, they were very interested in any discussion or exchange of information regarding the methodology of historical research.

15. Mr Ivan TRUJILLO commented on the next regional seminar on film preservation FILMOTECA DE LA UNAM was going to hold in June 1992 in Mexico. He also said that in view of Maria Felix' s 50th anniversary in 1992, the archive was aiming at collecting a copy of her 47 films by the end of the year and was calling for collaboration from archives abroad to complete this project.

16. Mr Clyde JEAVONS gave notice to the Assembly that the National Archive in London had achieved to receive all video recordings of the entire UK parliamentary proceedings. Being currently assessing the statutory ramifications of receiving this continuous collection, the National Film Archive wanted to know if other archives had similar agreements. Mr Gregory LUKOW described a case of that kind in the United States. Ms Lili CHAU said she could inform Mr JEAVONS on what was being done in that respect in the United Nations.

17. With reference to the discussion and various reactions that had proceeded from the oral report of the Preservation Commission earlier in the day, Mr DAUDELIN asked Dr SCHOU to clarify the issue of relative humidity v/s absolute humidity. The Head of the Preservation Commission elaborated in detail on a series of technical aspects in response to the audience's interrogations.

22 CLOSURE OF THE GENERAL MEETING

First of all, Mr DAUDELIN paid a tribute to the FIAF colleagues who had been attending their last FIAF Congress : Graham Gilmour, who was now retiring, Christian Dimitriu, who was leaving Cinémathèque Suisse though remaining in the Executive Committee until the end of his mandate, and Eileen Bowser, who was going to retire by the end of the year. He thanked all of them for their long and fruitful collaboration.

He also rendered a last homage to Luis de Pina, who had died the previous year shortly after the FIAF Congress in Athens.

He then closed the General Assembly by thanking the participants, the interpreters and in particular Mr Manuel MARTINEZ CARRIL and his colleagues for their excellent collaboration and he reminded the participants of the dates of the two specialized symposia (Annex 14) and workshops (Annex 15) the following days:

- 1) April 25 : - workshop on "Archives and Film Schools"
- workshop on "Cataloguing in Film Archives"
- 2) April 26 : Symposium on Programming in film archives;
- 2) April 27 : Symposium on the origins of the cinematographic language in Latin-America.

RAPPORT DU PRÉSIDENT

ANNEX 1

à Londres, en décembre 1985, quand nos collègues d'Urbigny nous ont invités à venir assister à Nonceville. Ils ne pouvaient sûrement prévoir que l'histoire du monde connaîtrait une accélération d'une autre manière.

Les changements profonds de paysage politique mondial s'accompagnent d'une crise économique presque générale à laquelle peu de pays échappent. Cette crise est la cause de fond de nos rapports d'aujourd'hui et de nos archives membres de la FIAF.

Tout nos parlements parlent de difficultés financières, à Washington, aussi bien qu'à Sofia. Cette conjoncture difficile a bien entendu des effets sur le congrès qui nous réunit aujourd'hui : plusieurs sont absents parce qu'il leur est presque impossible de voyager. Ainsi, nous nous retrouvons sans le professeur de la Cinémathèque Royale et sans le professeur de l'Institut, deux de nos adhérents les plus anciens et les plus actifs.

Cette conjoncture économique risque, à très court terme, d'entraîner la dissolution même de la FIAF qui, comme vous le savez, vit essentiellement de nos cotisations respectives. Plusieurs rapports - et même des lettres - de collègues de pays d'hémisphères différents qui font face à des situations dramatiques sont autant de signaux d'alarme dont nous devons tenir compte dans nos débats des prochains jours.

Plus, dans la partie libérée du bout du monde, est l'un de ces lieux d'où nos collègues envoient nos écrivains. Et pourtant, après avoir évité dramatiquement leurs difficultés actuelles, ils trouvent moyen de nous faire des progrès récemment réalisés chez eux dans le domaine de la conservation.

Malgré tout, en ces temps de crise générale, il y a encore des chercheurs de conservation qui s'efforcent : à Tirana, justement, mais aussi à Prague et à Stockholm, ce qui nous a fait plaisir d'être mis en contact, comme à New York et à Vienne.

Il y a même des archives - et pas les très grandes - qui construisent des laboratoires : Bogota et Vienne à nouveau.

Certains auteurs, à Bologna et à Londres, mettent même en place des programmes diversifiés de formation pour les techniciens qui doivent eux-mêmes assurer la relève de nos équipes et garder vivants les beaux métiers que l'usage électronique veut rendre désuets.

Il y a aussi des nouvelles en cours dans les archives : à Belgrade, où pourtant le vie n'est pas non plus très simple ces temps-ci, et à Amsterdam où l'Institut des archives du Vondelpark s'est refait une salle de lecture.

Mais plus que jamais - et encore plus en ces temps difficiles - le regroupement de nos archives en une fédération forte, unie et dynamique est une chose essentielle.

Plus que jamais les idées qui ont fondé la FIAF doivent être défendues, renforcées et illustrées.

RAPPORT DU PRÉSIDENT

A Canberra, au printemps 1986, quand nos collègues d'Uruguay nous ont invités à nous réunir à Montevideo, ils ne pouvaient sûrement pas prévoir que l'histoire du monde connaîtrait une accélération à nulle autre pareille.

Les changements profonds du paysage politique mondial s'accompagnent d'une crise économique presque générale à laquelle peu de pays échappent. Cette crise est la toile de fond commune aux rapports d'activités de 1991 des archives membres de la FIAF.

Tous nos rapports parlent de difficultés financières, à Washington, aussi bien qu'à Sofia. Cette conjoncture difficile a bien entendu des effets sur le congrès qui nous réunit aujourd'hui : plusieurs sont absents parce qu'il ne leur est pas possible de voyager. Ainsi, nous nous réunissons sans le Gosfilmofond, sans la Cinémathèque Royale et sans le Filmmuseum d'Amsterdam, trois de nos adérents les plus anciens et les plus actifs.

Cette conjoncture économique risque, à très court terme, d'ébranler le fonctionnement même de la FIAF qui, comme vous le savez, vit essentiellement de nos cotisations respectives. Plusieurs rapports - et même des lettres - de collègues de pays d'hémisphères différents qui font face à des situations dramatiques sont autant de signaux d'alarme dont nous devons tenir compte dans nos débats des prochains jours.

Tirana, dans la petite Albanie du bout du monde, est l'un de ces lieux d'où des collègues éprouvés nous écrivent. Et pourtant, après avoir évoqué dramatiquement leurs difficultés actuelles, ils trouvent moyen de se réjouir des progrès récemment réalisés chez eux dans le domaine de la conservation !

Et pourtant, en ces temps de crise générale, il y a encore des entrepôts de conservation qui s'édifient : à Tirana, justement, mais aussi à Prague et à Stockholm; ou qui sont à la veille d'être mis en chantier, comme à New York et à Valencia.

Il y a même des archives - et pas les très grandes - qui construisent des laboratoires : Bogota et Valencia à nouveau.

Certains audacieux, à Bologna et à Londres, mettent même en place des programmes universitaires de formation pour les techniciens qui devront bientôt assurer la relève de nos équipes et garder vivants les beaux métiers que l'image électronique veut rendre désuets.

Il y a aussi des nouvelles salles dans les archives : à Belgrade, où pourtant la vie n'est pas non plus très simple ces temps-ci, et à Amsterdam où l'hôtel des mariages du Vondelpark s'est refait une toilette !

Mais plus que jamais - et encore plus en ces temps difficiles - le regroupement de nos archives en une fédération forte, unie et dynamique est une chose essentielle.

Plus que jamais les idées qui ont fondé la FIAF doivent être défendues, réaffirmées et illustrées.

Mais la FIAF change. En quinze ans, le profil de notre fédération s'est profondément modifié : les nouvelles catégories de membres adoptées l'an dernier à Athènes traduisent ce changement.

A Jérusalem, lors de la réunion du Comité directeur de novembre dernier, nous avons poursuivi cette discussion sur le membership avec le souci de trouver l'équilibre nécessaire à la vie harmonieuse de notre fédération.

Qu'on soit membre, membre provisoire ou associé, il faut que la FIAF soit notre allié le plus sûr dans le combat que nous menons tous pour sauver les films et garder vivants le cinéma et le spectacle cinématographique.

Il est d'ailleurs remarquable que plusieurs rapports font état cette année de législations nouvelles, ou à la veille d'être soumises à un parlement ou à une assemblée nationale, qui en quelque sorte officialisent le statut des archives du film et apportent des garanties supplémentaires à la protection du patrimoine cinématographique. Ainsi en est-il à Budapest, Belgrade, Washington et Bogota, ainsi qu'en Indonésie, en Bolivie et en France où, avec la collaboration des archives, on a récemment rouvert le dossier du dépôt légal des oeuvres de cinéma.

Parmi les autres questions à l'ordre du jour de nos rapports, il y a encore l'informatisation qui, presque partout, fait des progrès considérables. L'informatisation est d'ailleurs souvent liée à la question plus large, et parfois piégée, de l'accès aux collections : de disques laser en cd-roms sans oublier les cassettes vidéo, tout doit désormais être accessible, nous dit-on, et sans trop d'efforts... (On ne manquera pas d'évoquer cette question durant le symposium de dimanche prochain, alors qu'on débatera des projections publiques dans les archives qui demeurent encore, et heureusement, l'accès principal à nos collections de films. On parlera sans doute aussi à cette occasion du public de nos salles, nombreux et enthousiaste à Montevideo et la Havane, en chute libre et en pleine mutation à Lausanne et à Montréal.

Enfin, comme c'est le cas depuis plusieurs années déjà, nos rapports mentionnent de plus en plus fréquemment le mot vidéo au chapitre des dépôts, voire même des travaux de conservation. Mais à Sao Paulo comme à Londres, à Montevideo comme à Torino, on doit désormais parler des problèmes de formats, de standards et de l'urgence de transferts - complexes et coûteux la plupart du temps.

En terminant ces notes de lecture, je voudrais souligner combien est important le travail des jeunes archives - je pense au rapport de Dublin, notamment - dont l'enthousiasme et le sérieux sont des stimulants essentiels en ces temps de grisaille. Il est stimulant aussi de savoir que l'Imperial War Museum de Londres conserve un film décrivant l'existence d'un "brewery ship" britannique qui sillonnait les mers pour redonner du courage aux soldats de sa majesté...

P.S. En 1991, la FIAF, comme organisation a aussi connu une année bien remplie : le BASIC MANUAL est paru en une nouvelle édition, corrigée et mise à jour; le BULLETIN, nouvelle formule, a trouvé son profil; et la banque de données des films de l'époque nitrate a atteint 14.000 titres.

MEMORANDUM FOR THE 1974 GENERAL ASSEMBLY

Topic: Foreign Delegates: Not Identified

ANNEX 2

MEMBERS

Argentina	Chile Film Archive	Costa, Giovanni
Australia	Chile Film Archive	Costa, Tito
Brazil	F. Valenzuela Filarmico Polombiano	Costa, Joseph
Canada	Service des Archives de Film	Costa, Joaquin
Denmark	Vineoteca Nacional	Costa, Victorio
France	Vineoteca Nacional	Costa, Victor
Germany	Comite de Documentacion Argentina	Costa, Juan Carlos
Guatemala	Programa de Documentacion Argentina	Costa, Juan Carlos
Holland	Nat. Film and Sound Archive	Costa, Juan Carlos
India	Nat. Film and Sound Archive	Costa, Juan Carlos
Italy	Conservatorio de Arte	Costa, Juan Carlos
Japan	Conservatorio de Arte	Costa, Juan Carlos
Kenya	Conservatorio de Arte	Costa, Juan Carlos
Madagascar	Conservatorio de Arte	Costa, Juan Carlos
Malaysia	Conservatorio de Arte	Costa, Juan Carlos
Mexico	Conservatorio de Arte	Costa, Juan Carlos
Nicaragua	Conservatorio de Arte	Costa, Juan Carlos
Peru	Conservatorio de Arte	Costa, Juan Carlos
Portugal	Conservatorio de Arte	Costa, Juan Carlos
Spain	Conservatorio de Arte	Costa, Juan Carlos
Sweden	Conservatorio de Arte	Costa, Juan Carlos
Switzerland	Conservatorio de Arte	Costa, Juan Carlos
Taiwan	Conservatorio de Arte	Costa, Juan Carlos
Thailand	Conservatorio de Arte	Costa, Juan Carlos
Turkey	Conservatorio de Arte	Costa, Juan Carlos
U.S.A.	Conservatorio de Arte	Costa, Juan Carlos
U.S.S.R.	Conservatorio de Arte	Costa, Juan Carlos
Yugoslavia	Conservatorio de Arte	Costa, Juan Carlos

DELEGATES TO FIAF 45TH GENERAL ASSEMBLY

"DELELIST" dans
disquette "DIVERS FIAF"
chez Chantal.

Key: - Voting delegates are underlined

Members

Beijing	China Film Archive	<u>Chen, Jingliang</u>
Beijing	China Film Archive	Dong, Liu
Bogotá	F. Patrimonio Filmico Colombiano	<u>Nieto, Jorge</u>
Bois d'Arcy	Service des Archives du Film	<u>Aubert, Michelle</u>
Bologna	Cineteca Comunale	Boarini, Vittorio
Bologna	Cineteca Comunale	Farinelli, Gian Luca
Buenos Aires	Fundación Cinemateca Argentina	<u>Fernández Jurado, Paulina</u>
Buenos Aires	Fundación Cinemateca Argentina	Fernández Jurado, Guillermo
Canberra	Nat. Film and Sound Archive	<u>Gilmour, Graham</u>
Canberra	Nat. Film and Sound Archive	Baylis, Ann
Habana	Cinemateca de Cuba	<u>González, Reynaldo</u>
Habana	Cinemateca de Cuba	Toledo, Teresa
Helsinki	Suomen Elokuva Arkisto	<u>Stewen, Kaarle</u>
Helsinki	Suomen Elokuva Arkisto	Saarivuo, Juhani
København	Det Danske Filmmuseum	<u>Nissen, Dan</u>
Koblenz	Bundesarchiv/Filmarchiv	<u>Brandes, Harald</u>
Lausanne	Cinémathèque Suisse	Dimitriu, Christian
Lisboa	Cinemateca Portuguesa	<u>Costa, Joao B. da</u>
Lisboa	Cinemateca Portuguesa	Almeida, Ana Costa
Lisboa	Cinemateca Portuguesa	Costa, José H.
London	National Film Archive	<u>Jeavons, Clyde</u>
London	National Film Archive	Fleming, Ann
London	National Film Archive	Schou, Henning
London	Imperial War Museum/Film Dept	<u>Smither, Roger</u>
Los Angeles	U.C.L.A. Film and TV Archive	<u>Rosen, Robert</u>
Los Angeles	U.C.L.A. Film and TV Archive	Ricci, Steven
Los Angeles	Nat. Center for Film & Video Pres.	<u>Lukow, Gregory</u>
Madrid	Filmoteca Española	<u>Prado, Jose Maria</u>
Madrid	Filmoteca Española	Gautier, Catherine
México	Cineteca Nacional	<u>Ferrer, Guadalupe</u>
México	Cineteca Nacional	Figuroa, Mari Carmen
México	Filmoteca de la UNAM	<u>Trujillo Bollos, Iván</u>
México	Filmoteca de la UNAM	Gaytán, Francisco
México	Filmoteca de la UNAM	Tello, Jaime
Montevideo	Cinemateca Uruguaya	<u>Martínez Carril, Manuel</u>
Montevideo	Cinemateca Uruguaya	Ferrari, Cristina
Montréal	La Cinémathèque Québécoise	<u>Daudelin, Robert</u>
New York	Dept. of Film, Museum of Modern Art	<u>Bowser, Eileen</u>
New York	Dept. of Film, Museum of Modern Art	Bandy, Mary Lea
New York	Dept. of Film, Museum of Modern Art	Magliozzi, Ronald

Oslo	Norsk Filminstitutt	<u>Pedersen, Arne</u>
Oslo	Norsk Filminstitutt	<u>Billing, Kjell</u>
Paris	Cinémathèque Française	<u>Martinand, Bernard</u>
Paris	Cinémathèque Française	<u>Marchand, Alain</u>
Praha	Cesky Filmovy Ustav	<u>Opela, Vladimir</u>
Rio de Janeiro	Cinematca, Museu de Arte Moderna	<u>Alves Netto, Cosme</u>
Rio de Janeiro	Cinematca, Museu de Arte Moderna	<u>de Souza Mello, Thelma</u>
Rio de Janeiro	Cinematca, Museu de Arte Moderna	<u>Moreira, Francisco Sergio</u>
Rio de Janeiro	Cinematca, Museu de Arte Moderna	<u>Oroz, Silvia</u>
Rochester	Film Dept./Int.Museum of Photograpy	<u>Horak, Jan-Christopher</u>
Rochester	Film Dept./Int.Museum of Photograpy	<u>Cherchi Usai, Paolo</u>
Roma	Cineteca Nazionale	<u>Libertini, Angelo</u>
Roma	Cineteca Nazionale	<u>Turolla, Luigi</u>
São Paulo	Cinematca Brasileira	<u>Galvão, Maria Rita</u>
São Paulo	Cinematca Brasileira	<u>Calil, Carlos Augusto</u>
São Paulo	Cinematca Brasileira	<u>Gonzaga, Luiz</u>
Seoul	Korean Film Archive	<u>Ho, Hyun Chan</u>
Seoul	Korean Film Archive	<u>Kim, Chang Youl</u>
Seoul	Korean Film Archive	<u>Shim, Jae-Sun</u>
Stockholm	Cinematket / Svenska Filminstitutet	<u>Wibon, Anna Lena</u>
Stockholm	Cinematket / Svenska Filminstitutet	<u>Lindfors, Rolf</u>
Torino	Museo Nazionale del Cinema	<u>Bertetto, Paolo</u>
Toulouse	Cinémathèque de Toulouse	<u>Rochemont, Guy-Claude</u>
Washington	Library of Congress	<u>Francis, David</u>
Washington	Library of Congress	<u>Harriet Harrison</u>
Wellington	New Zealand Film Archive	<u>Linke, Cheryl</u>
Wellington	New Zealand Film Archive	<u>Carruthers, Lynne</u>
Wien	Oesterreichisches Filmmuseum	<u>Kubelka, Peter</u>
Wien	Oesterreichisches Filmmuseum	<u>Konlechner, Peter</u>

Provisional Members

Barcelona	Filmoteca de Catalunya	<u>Giménez, Antoni</u>
Caracas	Cinematca Nacional	<u>Hernández, Ingrid</u>
Luanda	Cinematca Nacional	<u>Pacheco dos Santos, Alvaro</u>
Managua	Cinematca de Nicaragua	<u>Vargas Ruiz, Rafael</u>
Montevideo	Archivo Nacional de la Imagen/Sodre	<u>Dacosta, Graciela</u>
Montevideo	Archivo Nacional de la Imagen/Sodre	<u>Mugni, Juan José</u>
Quito	Cinematca Nacional del Ecuador	<u>Estrella, Ulisses</u>
Quito	Cinematca Nacional del Ecuador	<u>Granda, Wilma</u>
San Juan/PR	Archivo de Imágenes en Movimiento	<u>Albert, Luis</u>
Tehran	Film-Khane-Ye Melli-E Iran	<u>Khoshnevis, H.H.</u>
Tehran	Film-Khane-Ye Melli-E Iran	<u>Khameneipour, F.</u>
Tokyo	National Film Center	<u>Ohba, Masatoshi</u>
Tokyo	National Film Center	<u>Okajima, Hisashi</u>

Associate

Valencia	Filmoteca de la Generalitat Valenciana	<u>Alvarez Valencia, Joan</u>
Valencia	Filmoteca de la Generalitat Valenciana	<u>Ortiz, Aurea</u>

Honorary Member

Berlin		<u>Wolfgang Klauke</u>
--------	--	------------------------

Visitors

Asunción
Asunción
Bruxelles

Archivo Visual del Paraguay
Archivo Visual del Paraguay
INSAS (Inst. National des Sciences
des Arts et du Spectacle)

Gamarra, Hugo
Méndez, Jorge
Verscheure, Jean-Pierre

Buenos Aires
Caracas
Curitiba
Cuyo
London
London
New York
Panamá
Paris
Roma
Santiago/Chile
Santiago/Chile
Berlin

Cinematca Nacional
Cinematca do Museu Guido Viaro
Filoteca de Cuyo
British Film Institute (NFT/MOMI)
British Film Institute
United Nations / Visual Library

Pallero, Edgardo
Lucien, Oscar
Nogueira, Francisco
Benítez, Víctor
Berger, Jürgen
Houston, Penelope
Chau, Lily
Rivera, Pedro
Chaulet, Anne-Marie
Ceccuti, Eduardo
Román, José
Sandoval, Daniel
Krautz, Alfred

CNC/ Dépt. de la Danse
Istituto Luce
Cinematca Nacional
Cinematca Nacional
Project : Cinematographers

Secretariat

Bruxelles
Bruxelles

Secrétariat FIAF
Secrétariat FIAF

van der Elst, Brigitte
Trouveroy, Béatrice

LIST OF PARTICIPATING MEMBERS AND ASSOCIATES IN 1981

ANNEX 3

1. FIDUCIARY MEMBERS

BANGKOK	THE NATIONAL FILM ARCHIVE
BARCELONA	ARXIU D'ARXIVATUMS (FILMOTEGA)
BEVERLY HILLS	ACADEMY FILM ARCHIVE
BUDAPEST	ARHIV NA NACIONALNA DE FILME
CAIRO	AL-ARSHIF AL-KAHNY LIJ FILM
CANICAS	AUDIO VISUAL ARCHIVE/RELA TOICA NACIONAL
DEN HAAG	REGIONAL ARCHIVE/NETHERLANDS GOVERNMENT INFORMATION SERVICE
DHAKA	ENGLADESH FILM ARCHIVE
DUBLIN	THE IRISH FILM INSTITUTE/ARCHIVE SECTION
GENOVA	CINETECA DEL FRUETI
GLASGOW	SCOTTISH FILM ARCHIVE
HANOI	VIETNAM FILM INSTITUTE
LA PAZ	CINEMATICA BOLIVIANA
LIMA	CEJOC/ESA DE LIMA/MUSEO DE ARTS-CUBANOS
LUANDA	DIRECATECA NACIONAL DE ANGOLA
MANAGUA	CINEMATICA NACIONAL DE NICARAGUA
PORTOFINO	ARCHIVU NACIONAL DE LA IMAGEN - SOGEB
NEW YORK	ANTHROLOGY FILM ARCHIVE
QUITO	CINEMATICA NACIONAL DEL ECUADOR
REYKJAVIK	AVIENYNDAGAEN ISLANDS
SAN JUAN	ARCHIVO DE IMAGENES EN MOVIMIENTO
SKOPJE	KINOTEKA NA MARSODOLJA
TOKYO	NATIONAL FILM ARCHIVE OF JAPAN
YOKYO	NATIONAL FILM CENTER / ARCHIVE
VATICAN	FILMOTESA VATICANA
WASHINGTON	AFRICA STUDIOS FILM ARCHIVE
WASHINGTON	MOTION PICTURE, SOUND AND VIDEO LIBRARY
	NATIONAL ARCHIVES

2. ASSOCIATES

BERKELEY	PACIFIC FILM ARCHIVE
BOSTON	CINEMATICA DISTRICTAL
FRANKFURT	DEUTSCHES FILMARCHIV
JAKARTA	SINEMATEK INDONESIA
JERUSALEM	STEVEN SPIELBERG JEWISH FILM ARCHIVE
LYON	MUSEE DU CINEMA DE LYON
MADISON	WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
MUNICH	FILMSTADION/WIENCHNER STADTMUSEUM
PARIS	ORIENTALISME UNIVERSITAIRE
VALENCIA	CINEMATICA DE LA GENERALITAT VALENCIANA

LIST OF PROVISIONAL MEMBERS AND ASSOCIATES IN FIAF

1. PROVISIONAL MEMBERS

BANGKOK : THE NATIONAL FILM ARCHIVE
BARCELONA : ARXIU D'AUDIOVISUALS (FILMOTECA)
BEVERLY HILLS : ACADEMY FILM ARCHIVE
BUCURESTI : ARHIVA NATIONALNA DE FILME
CAIRO : AL-ARCHIVE AL-KAWMY LIL-FILM
CARACAS : AUDIOVISUAL ARCHIVE/BIBLIOTECA NACIONAL
DEN HAAG : AUDIOVISUAL ARCHIVE/NETHERLANDS GOVERNMENT
INFORMATION SERVICE
DHAKA : BANGLADESH FILM ARCHIVE
DUBLIN : THE IRISH FILM INSTITUTE/ARCHIVE SECTION
GEMONA : CINETECA DEL FRIULI
GLASGOW : SCOTTISH FILM ARCHIVE
HANOI : VIETNAM FILM INSTITUTE
LA PAZ : CINEMATECA BOLIVIANA
LIMA : FILMOTECA DE LIMA/MUSEO DE ARTE-EDUBANCO
LUANDA : CINEMATECA NACIONAL DE ANGOLA
MANAGUA : CINEMATECA NACIONAL DE NICARAGUA
MONTEVIDEO : ARCHIVO NACIONAL DE LA IMAGEN - SODRE
NEW YORK : ANTHOLOGY FILM ARCHIVE
QUITO : CINEMATECA NACIONAL DEL ECUADOR
REYKJAVIK : KVIKMYNDASAFN ISLANDS
SAN JUAN : ARCHIVO DE IMAGENES EN MOVIMIENTO
SKOPJE : KINOTEKA NA MAKEDONIJA
TEHRAN : NATIONAL FILM ARCHIVE OF IRAN
TOKYO : NATIONAL FILM CENTER / ARCHIVE
VATICANO : FILMOTECA VATICANA
WASHINGTON : HUMAN STUDIES FILM ARCHIVE
WASHINGTON : MOTION PICTURE, SOUND AND VIDEO BRANCH/
NATIONAL ARCHIVES

2. ASSOCIATES

BERLKELEY : PACIFIC FILM ARCHIVE
BOGOTA : CINEMATECA DISTRITAL
FRANKFURT : DEUTSCHES FILMUSEUM
JAKARTA : SINEMATEK INDONESIA
JERUSALEM : STEVEN SPIELBERG JEWISH FILM ARCHIVE
LYON : MUSEE DU CINEMA DE LYON
MADISON : WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
MÜNCHEN : FILMUSEUM/MUENCHNER STADTMUSEUM
PARIS : CINEMATHEQUE UNIVERSITAIRE
VALENCIA : FILMOTECA DE LA GENERALITAT VALENCIANA

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

BOULEVARD DE LA REINE ELISABETH
1050 BRUXELLES
(in Belgian francs)

ASSETS

Current assets

Debtors

663,054.-

Creditors

585,000.-

Quick assets

Bank

337,873.-

Cash

11,583.-

BALANCE

Accumulated balance
at 31 December 1991

501,054.-

501,054.-

Reserve fund
3,000,000 FF in State Securities
at 100 Francs

1,014,150.-

3,014,150.-

Expenses

5,769,529.-

Initial

4,000,000.-

Debit balance

1,769,529.-

PROFIT AND LOSS ACCOUNT

3,014,150.-

4,000,000.-

3,014,150.-

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

BALANCE AS AT 31 DECEMBER 1991
 =====
 (in Belgian francs)

ASSETS

Current assets

Debtors

663,094.-

Creditors

505,851.-

Quick assets

Bank

337,673.-

Cash

13,383.-

Balance

351,056.-

Accumulated balance
 at 31 December 1991 :

508,299.-

Reserve Fund

3,000,000 BF in State Securities
 at 10% int.

p.m.

1,014,150.-

1,014,150.-

=====

LIABILITIES

PROFIT AND LOSS ACCOUNT

Expenditure

5,163,629.-

=====

Income

4,982,518.-

Debit balance

181,111.-

5,163,629.-

=====

DETAILED BALANCE SHEET AS AT DECEMBER 31, 1991ASSETSDebtors

Unpaid subscriptions for 1990	98,870	
Unpaid subscriptions for 1991	428,400	
Loan to P.I.P. for computer purchase	135,824	
		663,094.-

Cash in hand

Current account in Belgian Francs	263,786.-	
Current account in US\$ (\$2,239)	73,887.-	
Cash at Secretariat	13,383.-	
		351,056.-

1,014,150.-

=====

LIABILITIES

1992 subscriptions paid in advance	86,015	
Outstanding bills for:		
- Staff salaries	29,768	
- Social Security	136,012	
- External work fees	23,691	
- Executive Committee meeting	69,677	
- Unesco contracts	160,688	
		505,851.-

BALANCE

Accumulated balance at 31.12.90	704,668	
Difference on exchange rates	2,742	
less provision for deleted Observer (Alger)	- 18,000	
less excess of expenses over income 1991	- 181,111	
		508,299.-
Accumulated balance at 31.12.91		1,014,150.-
		=====

Exchange rate 1 USD = 33 BEF

DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON
AS AT 31 DECEMBER 1991

<u>INCOME</u>		<u>Budget 1991</u>
Members' (70,000 BF) and Observers' (9,800. BF.) subscriptions	4,113,688	4.050.000
FIAF publications (incl. Subscribers)	218,719	330,000
Bank interests	319,206	250,000
Unesco contracts	106,584	106,584
Transfer from Reserve Fund	224,321	224,321
	-----	-----
	4,982,518	5,067,927
	=====	=====

EXPENDITURE

Current expenses

Staff salaries	675,299	756.000
External work fees	601,209	570.000
Social Security, Insur., Taxes	837,845	810.000
Office rent and charges	587,662	454.000
Office supplies & equipment	236,685	300.000
Postage, telephone, telefax	309,182	350.000
Miscellaneous	27,589	30.000
	-----	-----
	3,275,471	3,270,000

Special expenses

Congress	574,526	600.000
Executive Committee	156,189	200.000
Commissions	398,413	480.000
Special missions	33,919	100.000
Administrative publications & Bulletin	221,490	250.000
Special publications	166,324	---
Unesco contracts	106,584	106,584
VAT on 5 years ext. work fees	230,713	---
	-----	-----
	1,888,158	1,736,584
	-----	-----
	5,163,629	5,006,584
	=====	=====

Debit

Balance to be taken from previous
credit balance:

181,111.-

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1991 (in Belgian Francs)

	<u>1989/90</u>	<u>1991</u>
Buenos Aires	80,870.-	70,000.-
Dakha		9,800.-
Dublin	9,000.-	9,800.-
La Paz	9,000.-	9,800.-
Los Angeles UCLA		70,000.-
Luanda*		9,800.-*
Managua		9,800.-
Montevideo C.U.		70,000.-
Moskva		70,000.-
New York, Anthology F.A.		9,800.-
Quito		9,800.-
Rio de Janeiro		70,000.-
San Juan de Puerto Rico		9,800.-
	<u>98,870.-</u>	<u>428,400.-</u>

Total: 527,270.-BEF

* These subscriptions were paid in the first weeks of 1992

NOTES TO THE 1991 ACCOUNTS

Detailed balance sheet (p. 2)

Debtors

The high number of unpaid subscriptions has brought great cash flow problems to FIAF towards the end of the year. We insist that subscriptions are paid during the first term, when most of the big expenses (Congress, office rent, etc.) have to be paid by the Secretariat.

The loan to P.I.P. for the purchase of a computer was fully reimbursed by Jan. 15, 1992.

Other assets: The market value of the book stock (FIAF publications) is not mentioned in the Balance sheet and amounts to approxim. 100.000 B.F. FIAF's ready cash was at a bottom level on 31 December which forced us to tap on the Reserve Fund.

Balance: Same causes for our debit balance as in 1990:

a raise in the workload and day-to-day expenses of the Secretariat due to the expansion of the Federation (4 new Observers in 1991 - 2 new Members). An Observer costs as much as a full Member to the Federation, i.e. approximately the equivalent of a Member subscription; this is the reason for the unavoidable raise of subscriptions in 1992.

The accumulated balance of 508,299 BEF is only theoretical considering it includes our Debtors.

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

Income

Bank interests proceed mostly from our Reserve Fund.

Unesco contracts: this covers the payment by Unesco of a contract executed by FIAF and to be continued in 1992.

Income from sales of publications is lower because we do not produce new profit-making publications by ourselves.

Some expenses have been higher than foreseen, e.g. Office rent & charges due to the forced move of the Secretariat, and Social Security & taxes which are constantly growing. Other current expenses have been kept to a strict minimum. Even though no budget had been allocated to Special publications, we subsidized the publication of the Lisbon Symposium papers on "The role of film archives: to preserve and to show" and the "Annual Bibliography of Members' publications". Some of our publications simply cannot find an outside publisher because of their limited market.

We also had to pay a very unexpected (and contestable) debt for VAT on 5 years external work fees for work done by our usual English collaborator J. Johnson + lawyer fees.

Unpaid subscriptions (p. 4)

It has to be noted that, following the Statutes and Rules, 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. After one year of non-payment, the free sending of FIAF publications will be cancelled. This also applies to non-paying Full Members.

NOTES EXPLICATIVES

Bilan détaillé (p.2)

Débiteurs

Le grand nombre de cotisations impayées a causé des problèmes de liquidités à la FIAF à la fin de l'année. Nous insistons pour que les cotisations soient payées dès le premier trimestre quand le Secrétariat doit couvrir ses plus gros frais (Congrès, loyer, etc...)

Le prêt au P.I.P. pour l'achat d'un ordinateur a été totalement remboursé au 15 janvier 1992.

Autres actifs: La valeur marchande de notre stock de publications FIAF n'est pas reprise dans le bilan, mais peut être évaluée à environ 100.000 FB.

Les liquidités de la FIAF étaient au plus bas au 31 décembre, ce qui nous a forcé exceptionnellement à entamer le Fonds de Réserve.

Bilan: Mêmes causes que l'an dernier pour notre balance déficitaire:

- hausse dans les dépenses de la Fédération due à l'expansion de la Fédération (4 nouveaux Observateurs - 2 nouveaux Membres en 1991) or les cotisations des Observateurs ne couvrent pas - et de loin - leur coût réel à la Fédération. Ceci est la cause principale du relèvement des cotisations en 1992.

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

Revenus

Les intérêts bancaires proviennent à 90% du Fonds de Réserve.

Contrats Unesco: paiement effectué par l'Unesco pour un contrat exécuté par la FIAF et couvrant plusieurs années.

Les revenus des publications FIAF ont baissé car nous ne produisons plus nous-mêmes de nouvelles publications génératrices de revenus.

Dépenses

Certaines dépenses ont dépassé nos prévisions, comme Loyer et frais de bureau en raison du déménagement forcé du Secrétariat, et les Charges sociales et taxes qui ne cessent d'augmenter. Les autres dépenses ont été réduites au minimum.

Publications spéciales: Aucun budget n'avait été prévu pour ce poste mais nous avons estimé nécessaire de subsidier la publication des Actes du Symposium de Lisbonne: "The role of film archives: to preserve and to show" et la "Bibliographie annuelle des membres de la FIAF" dont le marché commercial est trop restreint pour un éditeur extérieur.

Autre dépense imprévue: la TVA sur les travaux effectués pour FIAF par notre interprète anglaise J. Johnson, avec rétroactivité de 5 ans.

Cotisations impayées (p.4)

Suivant les Statuts et Règlements (Règle 16), un Observateur qui n'a pas payé sa cotisation durant deux années consécutives, sera radié automatiquement sauf cas exceptionnel pour lequel le Comité directeur pourra octroyer un délai supplémentaire de 6 mois. Après un an de non-paiement, nous serons obligés de cesser aussi l'envoi des publications gratuites. Cette deuxième règle vaut aussi pour les Membres.

FACT FIAP BUDGET FOR 1993 (in Belgian Francs)

POSTS	1991	Budget 1992	Budget 1993
Contributions:			
Members (37,000,000)	4,113,000	4,200,000	3,975,000
by Members & Associates (37,000,000)		1,400,000	1,085,000
Other obligations	218,778	300,000	200,000
Own interests	319,206	265,000	320,000
Union contracts	106,584	---	---
Transfer from Reserve Fund	224,321	---	---
	<u>4,982,889</u>	<u>6,165,000</u>	<u>5,580,000</u>
	-----	-----	-----

ANNEX 5

CURRENT EXPENSES

OPERATIONAL EXPENSES

Staff salaries	575,299	200,000	600,000
Contract work fees	501,203	600,000	500,000
Social Security, Pension, Taxes	847,845	450,000	290,000
Travel and other charges	587,652	440,000	400,000
Office supplies & equipment	236,685	350,000	240,000
Postage, telephone, tele	309,382	400,000	410,000
Other expenses	27,589	30,000	40,000
	<u>3,275,471</u>	<u>2,470,000</u>	<u>3,440,000</u>

SPECIAL EXPENSES

Union contracts	106,584	---	---
Conferences	574,526	725,000	725,000
Executive Committee	466,189	250,000	200,000
Conferences	308,412	600,000	500,000
Special missions	33,919	150,000	150,000
Administrative publications & Bulletin	221,490	200,000	225,000
Special publications	155,324	500,000	200,000
Publicity for FIAP publications	---	50,000	---
Miscellaneous	230,713	---	---
	<u>1,128,158</u>	<u>2,700,000</u>	<u>2,000,000</u>
	<u>5,163,629</u>	<u>5,170,000</u>	<u>5,480,000</u>
	-----	-----	-----
Balance	181,111	20,000	30,000

DRAFT FIAF BUDGET FOR 1993 (in Belgian Francs)

<u>INCOME</u>	<u>1991</u>	<u>Budget 1992</u>	<u>Budget 1993</u>
Subscriptions:			
Members (75,000.BF)	4,113,688	4.200.000	3,975,000
Pr. Members & Associates (37,500BF)		1.400.000	1,025,000
FIAF publications	218,719	300.000	200,000
Bank interests	319,206	250.000	320,000
Unesco contracts	106,584	--	--
Transfer from Reserve Fund	224,321	--	--
	<u>4.982,518</u>	<u>6.150,000</u>	<u>5,520,000</u>
	=====	=====	=====
 <u>EXPENDITURE</u>			
<u>Current expenses</u>			
Staff salaries	675,299	800.000	830,000
External work fees	601,209	600.000	500,000
Social Security, Insur., Taxes	837,845	850.000	880,000
Office rent and charges	587,662	440.000	480,000
Office supplies & equipment	236,685	350.000	350,000
Postage, telephone, telex	309,182	400.000	410,000
Miscellaneous	27,589	30.000	40,000
	<u>3.275,471</u>	<u>3,470,000</u>	<u>3,490,000</u>
 <u>Special expenses</u>			
Unesco contracts	106,584	---	--
Congress	574,526	725.000	725,000
Executive Committee	156,189	250.000	200,000
Commissions	398,413	600.000	500,000
Special missions	33,919	150.000	150,000
Administrative publications & Bulletin	221,490	200.000	225,000
Special publications	166,324	500.000	200,000
Publicity for FIAF publications	--	50.000	--
Miscellaneous	230,713	--	--
	<u>1,188,158</u>	<u>2,700,000</u>	<u>2,000,000</u>
	<u>5,163,629</u>	<u>6.170.000</u>	<u>5,490,000</u>
	=====	=====	=====
Balance	- 181,111	- 20,000	30,000

NOTES ON THE PROPOSED 1993 BUDGET

(Exchange rate: 100 Belgian francs = approx. 3.40 USD)

The 1993 budget forecast has been reduced on all possible items because of the world economical crisis and its consequences on FIAF income sources, i.e. members' subscriptions.

A few services may therefore have to be diminished but some fixed costs (in current expenses) cannot be reduced in spite of Belgium's low rate of inflation.

The items "Unesco contract" and "Development Fund" depend from external sources which cannot yet be foreseen.

NOTES SUR LE PROJET DE BUDGET POUR 1993

(Taux de change en mars 1992: 100 FB = US\$3.40)

Le projet de budget pour 1993 comporte des réductions sur tous les points possibles à cause de la crise économique mondiale qui affecte les sources de revenus de la FIAF, c.à.d. les cotisations des ses affiliés. Nous serons donc peut-être obligés de diminuer certains services pour équilibrer le budget. Certains frais fixes (en dépenses courantes) sont incompressibles malgré le faible taux d'inflation en Belgique.

Les rubriques "Contrats Unesco" et Fonds de développement" ne peuvent pas être estimés car ils dépendent de ressources extérieures.

Lieu : No 1 Rana (Norvège du Nord)

Date : 21 au 23 mai

Thématique : "Le dépôt légal - cinéma, télévision, vidéo"
 "Des Collections d'actualités dans les archives
 du film"

No 1 Rana est une très belle ville du nord de la Norvège équipée d'un hôtel de première classe, d'un palais des congrès et d'une salle de cinéma avec projection 16 et 35 mm (vitesse variable). C'est dans cette ville que les Archives nationales norvégiennes ont choisi d'installer leurs entrepôts de conservation nitrats et acétats et leur laboratoire de restauration.

La ville est reliée à Oslo par un vol quotidien.
 Bienvenue en Norvège!

Place : No 1 Rana (Northern Norway)

Date : May 21 to 23.

Thematics : "The Legal Deposit of Film, Television and Video"
 "Newsreel Collections in Film Archives"

No 1 Rana is a beautiful place with first class hotel, a congress centre and a new combined theatre and cinema (16 and 35 mm, variable speed, change-over system). The new National Library is actually building its nitrate and acetate vaults in No 1 Rana; they will be ready next spring, as well as the restoration laboratory.

No 1 Rana is very close to the Arctic Circle and has daily flight connections with Oslo and other towns.
 Welcome to Norway!

P.S. - The weather is very nice in May.
 La température est très agréable en mai.



NORSK FILMINSTITUTT

Membre de la Fédération Internationale des Archives du Film (FIAF)

CONGRES DE 1993 / 1993 CONGRESS

Lieu : Mo i Rana (Norvège du Nord)
Dates : 21 au 29 mai
Symposiums : "Le dépôt légal - cinéma, télévision, vidéo"
"Les Collections d'actualités dans les archives du film"

Mo i Rana est une très belle ville du nord de la Norvège équipée d'un hôtel de première classe, d'un palais des congrès et d'une salle de cinéma avec projection 16 et 35 mm (vitesse variable). C'est dans cette ville que les Archives nationales norvégiennes ont choisi d'installer leurs entrepôts de conservation nitrate et acétate et leur laboratoire de restauration.

La ville est reliée à Oslo par un vol quotidien.
Bienvenue en Norvège!

Place : Mo i Rana (Northern Norway).
Dates : May 21 to 29.
Symposia : "The Legal Deposit of Film, Television and Video".
"Newsreels Collections in Film Archives"

Mo i Rana is a beautiful place with first class hotel, a congress centre and a new combined theatre and cinema (16 and 35 mm, variable speed, change-over system). The new National Library is actually building its Nitrate and Acetate vaults in Mo i Rana: they will be ready next spring, as well as the restoration laboratory.

Mo i Rana is very close to the Arctic Circle and has daily flight connections with Oslo and other towns.
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COMMISSIONE CINEMA
CINETECA DEL COMUNE DI BOLOGNA

affiliata alla Federazione Internazionale dei Amatori di Film

ANNEX 7

59th Fiat Congress
Bologna - Italy
April 1994

First Information

ORGANIZATION:

The 59th Fiat Congress will take place in Bologna, it will be organized by the *Cineclub del Comune di Bologna*. In the same dates of the *59th Festival Internazionale del Cinema Libero e di Nuova Avanguardia* it will be promoted by Ministero del Turismo e Spettacolo, Regione Emilia-Romagna and Comune di Bologna.

DATES:

Exact dates are to be fixed before November 1992, but the period will be between April 17 and April 31, 1994.

MEETING PLACE:

Fiat General Assembly and all symposia will take place at the *Palazzo del Congresso* (Congress Center) in Bologna. This is a modern building where congresses, fairs, take place since more than 10 years. The building has many congress halls of different dimensions, all of them are equipped for simultaneous translation, film and video projection, closed circuits television, etc. The screenings of the film program will take place in the *Cinema Europa* (the theater of the *Cineclub del Comune di Bologna*) and in the *auditorium* of the Congress Center.

HOTELS:

Hotels will be chosen nearby the Congress Center (not more than 20 minutes by walking) which is located just out of the town center. Contracts are to be made with some hotels, in order to obtain fixed prices, at different levels (these are to be fixed approx. between \$80 and \$120 per night in single room).

All hotels will be chosen as close as possible to the Congress center, and a bus shuttle service from hotels will be organized.

TRAVEL:

Bologna has an international airport with daily connections with Amsterdam, Bruxelles, Frankfurt, London, Munich, Paris and Rome. Then, Bologna has very good railway connections, two hours trip, trains leaving each hour from 8am to 8pm with Milan (second airport) in

LIBRO
CINEMATOGRAFICO

LIBRO
CINEMATOGRAFICO

VIDEOCA

LIBRO
CINEMATOGRAFICO

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COMMISSIONE CINEMA CINETECA DEL COMUNE DI BOLOGNA

affiliata alla Fédération Internationale des Archives du Film



50th Fiaf Congres
Bologna - Italy
April 1994

First Information

Organization:

The 50th Fiaf Congres will take place in Bologna, it will be organized by the *Cineteca del Comune di Bologna*, in the same dates of the *23rd Mostra Internazionale del Cinema Libero / IL CINEMA RITROVATO*. It will be promoted by Ministero del Turismo e Spettacolo, Regione Emilia-Romagna and Comune di Bologna.

Dates:

Exact dates are to be fixed before November 1992, but the period will be between April 17 and April 31, 1994.

Meeting places:

Fiaf General Assembly and all Symposia will take place at the *Palazzo dei Congressi* (Congress Center) in Bologna. This is a modern building where congresses, fairs, take place since more than 10 years. The building has many congress halls (of different dimensions), all of them are equipped for simultaneous translation, film and video projection, closed circuit television, etc. The screenings of the film program will take place in the *Cinema Lumière* (the theater of the Cineteca del Comune di Bologna) and in the *auditorium* of the Congress Center.

Hotels:

Hotels will be chosen nearby the Congress Center (not more than 20 minutes by walking) which is located just out of the town center. Contracts are to be made with some hotels, in order to obtain fixed prices, at different levels (these are to be fixed approx. between \$85 and \$140 per night in single room).

All hotels will be chosen as close as possible to the Congress Center, and a bus shuttle service from hotels will be organized.

Travels:

Bologna has an International Airport with daily connections with Amsterdam, Bruxelles, Frankfurt, London, Munchen, Paris and Rome. Then, Bologna has very good railway connections (two hours trip, trains leaving each hour from 8am to 8pm) with Milan (second airport in

ARCHIVIO
CINEMATOGRAFICO

FOTOTECA
CINEMATOGRAFICA

VIDEOTECA

BIBLIOTECA

ARCHIVIO AFFISSI
CINEMATOGRAFICI

FOTOTECA
DELLA CITTÀ

ATTIVITÀ
PROMOZIONALI

CINEMA LUMIÈRE

REDAZIONE
«CINETECA»

MOSTRA
INTERNAZIONALE
DEL CINEMA LIBERO
(segreteria)

L'IMMAGINE
ELETTRONICA
(segreteria)

Italy). We are also trying to get a contract for special discounts with Alitalia.

Social events:

On the day following the end of the Congress, the Cineteca will organize a visit to Ferrara and Ravenna, two towns famous for their historical and artistical *treasures*.

Symposium:

The *Cineteca* proposes two themes for the symposium it has to organize:

- 1) "Before Cinematographe": to explore the universe of technologies, theories, shows existing before Lumière. The symposium could include a program of "events" (magic lantern shows, shadows shows...) and an exhibition of equipments.
- 2) "Towards a Theory for Film Restoration": this subject was dealt with by many seminars organized by the *Cineteca*, and could take advantage from the results of *FORCE Project*.

All Symposia will provide English, French and Italian simultaneous translations.

Screenings:

The program of screenings will be particularly rich, since the Congress will be organized in the same dates of the festival "IL CINEMA RITROVATO". For example, it will be organized - within the festival's program and in cooperation with Nederlands Filmmuseum - a retrospective on the activity of Kido Shiro, a producer having had - in Japanese film history - a role as central as unknown out of Japan. In facts, he directed the Shochiku company from the 20s to the 60s and produced films by Ozu, Mizoguchi, Kinoshita, Kurosawa, Oshima.

Bologna, April 1992

ANNEX 8

QUERELLES FOR FIF COMMISSIONS

by Michelle Robert
Curator of Archives de Film de l'ONF
Bois d'Arzy, France

1) The objectives

A brief task list should be supplied by each Commission setting out their long-term (5 to 10 years), objectives and thus providing both new Commission members and the membership of FIAF with broad ideas for that period.

A plan of action for the shorter term (1-3 years) should also be drafted in a calendar form providing if possible:

- names of projects
- resources necessary
- time scale
- geographical relations

and including venues of proposed Commission meetings.

2) Improving the image of the Commissions

Each Commission should publish a list of its members and explain the reasons for their selection. To this end, each Commission member should provide their president with a career resume, summarizing their areas of expertise and specialisation in detail undertaken (additions and development areas).

These details will identify possible points of contact for FIAF members, who may, if necessary, make direct approaches for advice and help rather than relying on a generalised approach to the Commission president.

3) Improving communications with the Executive Committee and the FIAF membership

Commission presidents will be required to write one report per year. In the context of declared objectives (see section 1) the report should describe progress and fully explain difficulties encountered (e.g. lack of response to a questionnaire that has been circulated, etc).

Each year, each president will be asked to survey the achievements made by the FIAF membership as a whole in the context of his/her Commission and to report his/her findings to the President of the Federation. This exercise will require Commission presidents to familiarise themselves with members' activities in relevant fields, as described in annual reports, and will ensure that the aims and objectives of their Commissions are grounded in the grass-roots reality of archive experience and expectations.

Each president will also be provided with details of the budget available to the Commission and of the procedures to be followed in allocating that budget. Reports will include details of budgetary expenditure.

GUIDELINES FOR FIAF COMMISSIONS

by Michelle Aubert
Curator of Archives du Film du CNC
Bois d'Arcy, France

1) The objectives :

A brief text (10 lines) should be supplied by each Commission setting out their long-term (5 to 10 years) objectives and thus providing both new Commission members and the membership of FIAF with broad aims for that period.

A plan of action for the shorter term (1-3 years) should also be drafted in a calendar form, providing if possible :

- names of projects
- resources necessary
- time scale
- geographical settings

and including venues of proposed Commission meetings.

2) Improving the image of the Commissions :

Each Commission should publish a list of its members and explain the reasons for their selection. To this end, each Commission member should provide their president with a career resumé, emphasizing their areas of expertise and specialisation (projects undertaken, publications, development areas).

These details will identify possible points of contact for FIAF members, who may, if necessary, make direct approaches for advice and help rather than relying on a generalised approach to the Commission president.

3) Improving communications with the Executive Committee and the FIAF membership :

Commission presidents will be required to write one report per year. In the context of declared objectives (see section 1) the report should describe progress and fully explain difficulties encountered (e.g. lack of response to a questionnaire that has been circulated, etc).

Each year, each president will be asked to survey the achievements made by the FIAF membership as a whole in the subject field of his/her Commission and to report his/her findings to the President of the Federation. This exercise will require Commission presidents to familiarise themselves with members' activities in relevant fields, as described in annual reports, and will ensure that the aims and objectives of their commissions are grounded in the grassroot reality of archive experience and expectations.

Each president will also be provided with details of the budget available to the Commission and of the procedures to be followed in administering that budget. Reports will include details of budgetary expenditure.



REPORT FROM THE PRESERVATION COMMISSION TO THE IAFAC GENERAL ASSEMBLY MONTEVIDEO - APRIL 1992

The majority of the following report was included in the IAFAC Bulletin, March 1992.

PUBLICATIONS

Five publications have been completed:

"Basic Principles of Preserving Colour Films Produced in Processes Which Used Colour Separations on Nitrate Film"

This paper has been researched and written by Peter Williamson, Robert Gitt and John Kuper from the North American Preservation Subcommittee.

Preservation of colour films produced by any process which used colour separations on nitrate film is an extremely expensive and technically very involved procedure. While each specific colour process has its own unique characteristics which influence the techniques used by an archive, certain basic principles must govern the preservation of these materials. The above paper describes these basic principles.

"The Mating and Polishing of Motion Picture Film"

This paper by Harold Brown gives a detailed description of the above procedures illustrated with 27 colour photographs. The paper will also be available as an audiovisual package containing 27 slides.

"Film Joints (Splices) - Comments on Cement and Tape Splices"

Harold Brown has completed this paper which will be distributed after the Congress.



(hsc92.067)
from hsc91.042

REPORT FROM THE PRESERVATION COMMISSION TO THE FIAF GENERAL ASSEMBLY MONTEVIDEO APRIL 1992

The majority of the following report was included in the FIAF Bulletin, March 1992.

PUBLICATIONS

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"Film Joins (Splices) : Comments on Cement and Tape Splices"

Harold Brown has completed this paper which will be distributed after the Congress.

"Guide to the Basic Technical Equipment Required by Audio, Film and Television Archives"

Edited by George Boston (IASA) and written by members of the Technical Coordinating Committee for the Technical Commissions of the International Organisations for Audio, Film and Television Archives; that is, Harald Brandes, Eva Orbanz and Henning Schou from FIAF, Brian Jenkinson from FIAT and Dietrich Schüller, Lloyd Stickells and William Storm from IASA.

This 104-page technical reference book is meant as a basic tool for the selection of archive equipment and for defining and configuring this equipment to meet the particular needs of audiovisual archives. It provides advice about the standards of equipment that will be required to play the recordings without damaging them.

The book can be obtained from George Boston, BBC Open University, Walton Hall, Milton Keynes MK7 6AA, United Kingdom; fax (44-908) 655 300 - or in the USA from William D Storm, Belfer Audio Laboratory Archive, Syracuse University, 222 Waverly Avenue, Syracuse, NY 13244, USA.

"Handling, Storage and Transport of Cellulose Nitrate Film"

The FIAF Executive Committee decided to produce guidelines for handling, storage and transport of cellulose nitrate film in collaboration with the Preservation Commission. The aim was to supply archives with information about the highest existing standards in this field and thus help to have these implemented in the archives' own work and in their national legislation. The guidelines will also help archives learn about the regulations that govern transport of nitrate film material abroad. Archives which do not have nitrate films in their collections may find this information useful when they receive nitrate films from another country.

The text, compiled by Milka Stoykova and the FIAF Secretariat and edited by Henning Schou, is based on "Guidelines for the Handling and Transport of Nitrate Film" written by David Francis and Henning Schou, "Preservation of Moving Images and Sound" by H Schou *et al.* and other papers in the *FIAF Preservation Commission Technical Manual* - with contributions by Harold Brown and Tony Cook.

In January 1990 and June 1991 the FIAF Secretariat circulated a questionnaire concerning the transport of nitrate film among all FIAF members and observers. As a result, information was obtained from 52 archives representing 37 countries from all continents. A summary of this survey is included.

"Physical Characteristics of Early Films as Aids to Identification"

This publication by Harold Brown has been translated into the French language. Copies of the French text (without the essential photographs which accompany the original English text) can be obtained from the Secretariat for BF 500.

The Preservation Commission is very grateful to Mr Eric Loné of the Service des Archives du Film in Bois d'Arcy for his initiative and high-quality translation.

Please see *Bulletin FIAF 44* for a review of Mr Brown's book by Mr Loné.

FILM DETERIORATION

Degradation of cellulose triacetate (vinegar syndrome)

Tony Cook reports:

"After her nuclear magnetic resonance (NMR) spectroscopy, Ms Diane Williamson has started work on molecular modelling at the Manchester Polytechnic. The intention of which is to produce a programme whereby the model can be fed with different parameters which might affect degradation to see what effect these parameters have on the model. Ms Williamson has reached the stage where an experimental programme is available.

The British National Film Archive has agreed that in parallel with this modelling work, Diane Williamson will continue to pursue some kind of artificial ageing test and stabilisation of triacetate materials. Work undertaken in these directions recently has been rather disappointing in that although some success has been achieved, it is either not repeatable or has not been to a sufficient level; for example, the pH test which Ms Williamson was hoping would be suitable to determine the progress of deterioration has proved to be insufficiently sensitive."

INTERNATIONAL SURVEY OF PRINTERS

The Preservation Commission wishes to express its thanks to the 27 archives who have responded to the questionnaire regarding the above. We realise that compiling the answers involves a significant amount of time and labour, particularly for archives who have several machines. May we appeal to any archive which is contemplating answering the questionnaire, to please send it to the Project Coordinator, Mr Harold Brown, 2 Eleanor Gardens, Aylesbury, Bucks, HP21 7LT, United Kingdom by the end of June 1992. This will enable him to compile the information for the benefit of all FIAF archives.

NEW ANSI STORAGE CONDITIONS FOR MOTION PICTURE FILM

The American National Standards Institute (ANSI) has revised its recommended storage conditions for processed safety photographic film as previously published in ANSI PH1.43-1985. The recommended conditions for extended-term storage are now 21°C, 20-30% relative humidity (RH) for black-and-white materials and 2°C, 20-30% RH for colour materials. Please note the recommended low level of relative humidity. For further details, please obtain a copy of the new standard (IT9.11-1991) which should be available from the Institute from early May.

BRITISH FILM INSTITUTE AWARD TO ROBERT GITT AND UCLA PRESERVATION

In early September 1991, the British Film Institute awarded its prestigious Archival Achievement Award to Robert Gitt and the UCLA Film and Television Archive in recognition of their extraordinary achievements in film preservation. Robert Gitt, who is a member of the North American Preservation Subcommittee, attended the gala London ceremony and accepted the award. In previous years, this has been given to producers of documentaries about film production/restoration - so it was especially gratifying to see last year's award presented to such a talented film preservation officer and his

organisation. We, his colleagues on the Commission, extend to him our heartfelt congratulations. Keep up the good work!

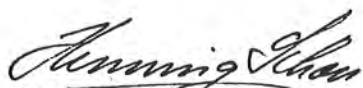
CHANGE OF ADDRESS

The Chairman of the Commission, Dr Henning Schou, has accepted the post of Head of Conservation at the National Film Archive, London. He can be contacted at the J Paul Getty Jnr Conservation Centre, Kingshill Way, Berkhamsted, Herts HP4 3TP, United Kingdom; phone (44-442) 876 301, fax (44-442) 875 607.

FUTURE MEETINGS

João Socrates^{de} Oliveira, Harald Brandes and Henning Schou will meet to discuss a range of Commission projects in São Paulo immediately after the FIAF Congress.

The full Commission will meet 20-21 May 1992 at the National Film Archive's Conservation Centre in Berkhamsted.



Henning Schou,
Chairman of the Preservation Commission

fiap

DOCUMENTATION COMMISSION

REPORT OF THE DOCUMENTATION COMMISSION

TO THE ANNUAL CONGRESS

ANNEX 10

MONTREAL, APRIL 1992

1. MEMBERSHIP

Ron Magliozzi would like to thank members of the Executive Committee, and especially the Commission's past president Michelle Aubert, for their support in electing him to the presidency of the Documentation Commission.

Current members of the Commission:

Rene Beaudin, Cinematheque Quebecoise, Montreal
Noelle Giret, Cinematheque Francaise, Paris
Nancy Goldman, Pacific Film Archive, Berkeley
Ronald S. Magliozzi, Museum of Modern Art, New York

Michael Houlds, Editor of the INTERNATIONAL INDEX TO
FILM-TV PERIODICALS, London
(permanent observer to the Commission)

Membership on the Documentation Commission is lower than we would like at the current time. We are considering several potential candidates, and we are always open to suggestions from FIAP members.

2. REFERENCES

5

The Documentation Commission's North American Working Group held its third meeting in New York, 23-27 March 1992. The working group consists of Rene Beaudin, Nancy Goldman and Ron Magliozzi, and it has in effect been acting on behalf of the full Commission since Michelle Aubert's resignation in the fall of 1991.

The central task of the working group is the Commission's project: FIAP HANDBOOK ON FILM DOCUMENTATION (discussed below). However, at the March 1992 meeting its agenda included all the issues and projects facing the full Documentation Commission. The Commission president wishes Nancy and Rene to be given due credit for their contributions to all Commission matters.

REPORT OF THE DOCUMENTATION COMMISSION

TO THE ANNUAL CONGRESS

MONTEVIDEO, APRIL 1992

1. MEMBERSHIP

Ron Magliozzi would like to thank members of the Executive Committee, and especially our Commission's past president Michelle Aubert, for their support in electing him to the presidency of the Documentation Commission.

Current members of the Commission:

Rene Beauclair, Cinematheque Quebecoise Montreal
Noelle Giret, Cinematheque Francaise Paris
Nancy Goldman, Pacific Film Archive Berkeley
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Michael Moulds, Editor of the INTERNATIONAL INDEX TO
FILM/TV PERIODICALS London
(permanent observer to the Commission)

Membership on the Documentation Commission is lower than we would like at the current time. We are considering several potential candidates, and we are always open to suggestions from FIAF members.

2. MEETINGS

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The central task of the working group is the Commission's project: FIAF HANDBOOK ON FILM DOCUMENTATION (discussed below). However, at the March 1992 meeting its agenda included all the issues and projects facing the full Documentation Commission. The Commission president wishes Nancy and Rene to be given due credit for their contributions to all Commission matters.

3. PROJECTS

3.1 INTERNATIONAL INDEXES TO FILM AND TELEVISION PERIODICALS (PIP)

Michael Moulds, editor

A report by the editor about the present situation and prospects is attached. ("Attachment A")

3.2 INTERNATIONAL DIRECTORY OF FILM AND TV DOCUMENTATION CENTRES

Rene Beauclair, coordinator/editor

To date 156 questionnaires have been sent to both FIAF and non-FIAF film and tv documentation centers around the world. Of this number, 56 institutions have failed to respond. Please consult "Attachment B" with this report for a list; and if anyone is able to aid us in our effort to achieve a response from those institutions which appear on this list please do not hesitate to contact a member of the Commission.

By the end of May 1992, we expect to have a first draft of the new edition. July 1992 is the final deadline for inclusion in the next edition.

The next edition will be bi-lingual: English and French. It will also include an essay on FIAF and its activities and a list of FIAF publications. Rene Beauclair is in the process of negotiating with St James Press, publisher of the previous edition, and Saur regarding the new volume.

3.3 BIBLIOGRAPHY OF FIAF MEMBERS PUBLICATIONS

Rene Beauclair, coordinator/editor

The 1990 edition is nearly completed. We are in the process of producing the English translation. The publication is bi-lingual: French and English.

We now face the problem of financing its publication. Previous editions were edited by Yana Vosikovska in Quebec and published by the FIAF Secretariat in Brussels. The secretariat is unable to continue publishing the work. We are considering a combination of two options by which to make the work available: First, we will publish an English language version as a supplement to the annual volume of the INTERNATIONAL INDEX TO FILM PERIODICALS. And secondly, follow this with the publication of 200 copies of the bi-lingual edition to be produced as inexpensively as possible in Montreal through a funding source we are still pursuing.

3.4 FIAF HANDBOOK ON FILM DOCUMENTATION
Ron Magliozzi, coordinator/editor

A detailed 28 page draft outline has been prepared. Please contact Mr. Magliozzi if you wish to receive a copy.

Our goal is a substantial publication on the subject of film documentation that will take its place as the basic reference work on the subject. Our work to date suggests that the HANDBOOK could number between 300 - 600 pages in length. We expect to publish individual sections of the HANDBOOK as "papers" over the next few years. We trust that this process will provide us with critical comments on the HANDBOOK section by section and will lead to a much improved final revised edition.

We have begun work on rough drafts for various sections of the publication as follows:

Introductory chapters - Ron Magliozzi
Books - Nancy Goldman
Periodicals - Rene Beauclair
Stills - Alain Gauthier (CQ, Montreal)
Glossary - Ron Magliozzi

It is our hope to attract other potential contributors to the HANDBOOK from within the FIAF archive system. To this end our outline and rough drafts should serve as guidelines for future contributors. We welcome hearing from any FIAF member with expertise on a particular kind of film documentation who might be willing to write for the HANDBOOK.

Among the kinds of documentation yet to be assigned:

Scripts
Clippings/clipping files
Posters
Papers and manuscript collections
Pressbooks/press kits
Promotional and Merchandising items
Music scores
Production design materials
3-Dimensional objects
Machine-readable documents
Audio-visual documents
and so forth.

Ronald S. Magliozzi
Documentation Commission

fiaf

DOCUMENTATION COMMISSION

INSTITUTIONS WHICH HAVE NOT ANSWERED
THE QUESTIONNAIRE FOR
THE INTERNATIONAL DIRECTORY OF FILM AND TV
DOCUMENTATION CENTERS
ON APRIL 1992

- Alger. Cinémathèque algérienne. Centre algérien de la cinématographie
- Beijing. Zhongguo Dianying Ziliaoguan (China Film Archive)
- Beograd. Fakultet Dramskih Umetnosti (Faculty of Dramatic Arts)
- Beograd. Jugoslavenska Kinoteka
- Berlin. Deutsche Film und Fernsehakademie Berlin
- Berlin. Hochschule für Film und Fernsehen der D.D.R.
- Bogota. Cinemateca distrital de Bogota
- Bry/Marne. Institut national de l'audiovisuel
- Bucuresti. Arhiva nationala de filme. Documentation Department
- Buenos Aires. Fundacion cinemateca argentina
- Camperdown. Color Film PTY Ltd
- Caracas. Fundacion academia nacional de ciencias y artes del cine y la television
- Dublin. Liam O'Leary Film Archives
- Frankfurt. Deutsches Filmmuseum. Documentation Department
- Frankfurt. Deutsches Institut für Filmkunde
- Hanoi. Vien Tu Lieu Phim Viet Nam. Archives du film du Vietnam

Helsinki. MTV OY

Islamabad. Pakistan Television Corporation

Jerusalem. Archion Israeli Leseratim/Jerusalem Cinematheque

Kobenhavn. Det Danske Filmmuseum. Documentation Department

London. British Film Institute. Information Division, Stills, Posters & Designs

London. Channel Four Television

Los Angeles. American Film Institute. The National Center for Film and Video Preservation

Los Angeles. U.C.L.A. Film and Television Archive. Theater Arts Library

Los Angeles. University of Southern California. Cinema-Television Library

Lund (Sweden). Asta Nielsen Filmmuseum

Luxembourg. Cinémathèque municipale de la ville de Luxembourg

Madison. Wisconsin Center for Film and Theater Research

Manila. Film Archives of the Philippines

Mexico. Cineteca nacional

Milano. Cineteca Italiana

Montevideo. Archivo nacional de la imagen

Nashville. Vanderbilt Television News Archive

New York. CBS News Archives

New York. Museum of Television & Radio

New York. New York Public Library. Music Division

North Ryde. Australian Film and Television School

- Oslo. Norsk Filminstitutt
- Ottawa. Moving Image and Sound Archives. Documentation and Public Service
- Paris. Bibliothèque nationale
- Perth. The State Film Archives of Western Australia
- Reykjavik. Kvikmyndasafn Islands
- Roma. Cineteca nazionale. Centro sperimentale di cinematografia
- Sydney. Sydney Opera House. Dennis Wolansky Library and Archives of the Performing Arts
- Tel Aviv. Israel Film Institute
- Tokyo. National Filmcenter
- Toulouse. Cinémathèque de Toulouse
- Vancouver. Pacific Cinémathèque Pacifique
- Villeurbanne. Comité de fondation du Musée dy cinéma de Lyon
- Waltham (USA). National Center for Jewish Film
- Washington. Library of Congress. Motion Picture, Broadcasting and Recorded Sound Division
- Washington. Television News Study Centre
- Wien. Osterreichisches Filmarchiv
- Wien. Osterreichisches Filmmuseum

René Beauclair
International Directory of Film and TV Centers
Cinémathèque québécoise
335 Boul. De Maisonneuve Est
Montréal, Québec
Canada H2X 1K1

INTERNATIONAL INDEX TO FILM/TELEVISION
PERIODICALS

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

ANNEX 10bis

April 92

EDITOR'S REPORT

1. Film and television volumes and microfilm

1991 saw the publication of the third television volume, which covered the period 1983-88, and the 1988 film volume which was published in September. This year we hope to bring out the 1991 film volume during the summer, and the next television volume, for 1987-90, in the autumn.

The 1987-91 microfiche cumulations (10 fiches for film and eight for tv) will be despatched next week, together with the first despatch for 1992.

2. Staff

For the last six months Hlka Blazkova from the Bulgarian National Filmoteca has been working with us (she has just returned home). This has been a very happy and productive time for us, and I hope for Hlka too. She has helped enormously in reducing the backlog of indexing of Russian, Bulgarian and East German periodicals, as well as giving us invaluable assistance with indexing. It occurs to me that other archives might consider sending us a member of staff on leave of absence for a few weeks. It could be beneficial to both of us, since we could provide a period of intensive training while they were helping us in our work.

3. Finance

As a result of receiving most of the income from the 1988 and the 1990 volumes in the same year our finances this year present a healthy picture. We have paid off the outstanding Film loan and still carried forward a balance of over £14,000. However this situation will not be repeated, and the publication of the television volumes does very little more than cover its costs. Sales of the microfiches and the volumes too appear to have reached a plateau which does not seem to be improved by publicity.

4. CD-ROM project

As I said in my last report I feel that the way forward is with CD-ROM and several months of investigation have confirmed my opinion. The complications of our requirements (we need software for the Philips interactive system. On the other hand we estimate for the Reed Opti-Ware software is out of reach for us without a grant, which I am not optimistic about getting. As a compromise I am having discussions with the Open University (who create the CD-ROM for The Times newspaper) their provisional

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estimate for our requirements is £6-10,000. I am waiting for a more precise figure.

I have allowed £5000 this year and next year for the CD-ROM project in my proposed budgets. This will probably not be enough to cover the costs, bearing in mind that the production of the disk after the development cost is in the region of £2,500, and there is also design and marketing to allow for.

Should we go ahead with the Open University my proposed timetable for the project would aim at a first disk in September. I am hoping that it will be technically possible within the budget to incorporate the data which was input on Infodoc's computer from 1983 to 1986. At this stage modifications and improvements can be made to the disk. The first commercially-aimed disk should be produced in the spring of 1993.

Present intentions are to bring out one disk per year. I would hope to keep a microfiche service in operation (albeit on a less frequent basis than at present) for those existing subscribers who are not ready for the CD-ROM, and it could also operate if required as an update service for CD-ROM subscribers. Both the film and television databases would be included, but probably not merged. The pricing structure cannot yet be decided on, but in the first years I would not expect it to exceed £500, to allow for discounting, with a supplement of possibly £100 for the microfiche updates. We could reasonably expect to cover our costs with the first disk in 1983, though we may well have some cashflow problems before then. The British Library are interested in the venture, and may come up with a proposal for joint publishing on a cost/profit sharing basis. I have also submitted a request for a grant to the Library of Congress (c/o David Francis). There is also a possibility of sharing costs with the Design & Applied Arts Index in a joint CD-ROM.

There is now a great interest in this medium and Variety published a special report on it in their March 9th issue. The potential market is much greater than for microfiches, which is now out-of-date and unpopular with users. I am aware that several university librarians buy the book only because students will not use the microfiches. There are over 500 media courses in the USA listed in the AFI Guide to College Courses. We have these and over one thousand other addresses listed on our publicity database.

BUDGET 91	RESULT 91	BUDGET 92	FORECAST 93
RECEIPTS			
4700 Balance at start of year	4700	14288	1899
24000 Subscriptions	26946	28500	35000
7400 Support	7374	7400	7400
39000 Film volume sales	43746	30000	32000
5000 TV volume sales	5268	1900	3400
1000 Micro. cumulations	645	200	100
500 Other publications	132	200	200
800 Back periodicals	292	300	350
0 Flaf grant (accountancy)	935	450	450
0 Misc. income	87	90	100
0 Bank interest	397	400	400
82400	90522	83728	81299
PAYMENTS			
820 Rates	580	700	800
68 Water rates	67	80	90
1829 Service charges	1391	1500	1650
5645 Rent	5644	5644	8000
0 Office cleaning	0	95	10
85 Electricity	126	140	150
620 Telephone	577	630	700
190 Insurance	217	240	264
500 Office equipment costs	151	400	200
200 Furniture & fittings	157	200	200
50 Refreshments	22	100	50
st:10007 sub-total: Office costs	st:8932	st:9729	st:12114
9265 Print costs: film vols.	9203	5100	5400
4680 Print costs: TV vols.	3337	5000	0
1900 Other printing projects	0	2000	900
st:15845 sub-total: Printing	st:12540	st:12100	st:6300
600 Microfiche production	552	650	650
200 Microcumulations	235	100	0
760 Computer supplies	91	200	200
400 Computer hardware	598	1500	500
750 Revelation software	0	500	0
100 Other software	210	300	300
st:2010 sub-total: Computer	st:899	st:2500	st:1000
672 Travel (Abroad and UK)	956	1000	1200
100 Reference books	15	100	100
40 Subscriptions to BFI	44	50	55
57 Bank charges	134	200	250
598 Accountancy	520	450	550
5300 Flaf loan repayments	5307	0	0
st:5955 sub-total: Finance	st:5961	st:650	st:800
26000 Monthly salaries (net)	24470	27000	30000
14050 Taxes, N.H.I. & Pension	13559	14700	16400
4160 Invoicer/indexer	3026	4000	5000
st:44210 sub-total: Staff	st:41055	st:45700	st:51400
680 Stationery	181	350	220
200 Publicity	0	200	220
3000 Postage & distribution	4679	3500	3500
130 Couriers & faxes	185	200	220
Project: CD-ROM		5000	5000
83649 Total payments	76234	81829	82779
-1249 Bank/cash at year end	14288	1899	-1480

CATALOGUING COMMISSION REPORT

45TH FLAF CONGRESS

MONTEVIDEO, APRIL 22-23, 1992

ANNEX 11

This past year has been an especially active one for the members of FLAF's Cataloguing Commission. Last year, at the Annual Congress in Athens, we hoped what we hope will be the first of many cataloguing workshops. As a result of questions discussed during the workshop, the Commission has decided to recommend the publication of several paper papers which clarify or explain particular portions of the FLAF Cataloguing Rules. Topics could include:

- (1) essential data elements for accessions or archival level records;
- (2) capitalization, transliteration, and the use of quotation;
- (3) refined definitions for varying degrees of completeness;
- (4) the elaboration of alternatives for recording approximate dates, etc.

Earlier this year, Mr. Seither and I have distributed surveys related to two of these topics. We would appreciate it if you could either drop your completed forms into the Cataloguing Commission suggestion box or hand them to either Mr. Seither or myself. For those who have not received the forms or have not brought them with you, we have some blank forms available for your use.

Here in Montevideo, we plan to hold a second workshop devoted entirely to questions selected by our FLAF colleagues. Anyone who is interested in discussing particular problems or topics should drop them in the Cataloguing Commission's suggestion box.

The Commission's newest document, Guidelines for Describing Technical Data, has been promised a publication date prior to this Congress by our publisher, K.M. Saur in Munich. This work is the product of the joint efforts of Cataloguing Commission member, Dr. Gunter Scheib, and Preservation Commission member, Hans Kattmann. In it, they provide advice to archives for describing and describing technical information necessary for an effective film preservation program.

Commission member, Rolf Lindfors, reports that he has completed his research and entered all the updated lists of national bibliographies onto his microcomputer. As a next step, he plans to send the national lists to appropriate FLAF archives for review and correction. Please watch for your lists and return them as soon as possible to Mr. Lindfors. He hopes to receive your surveys in time to prepare the final manuscript for submission to the publisher in early summer.

CATALOGUING COMMISSION REPORT

48TH FIAF CONGRESS

MONTEVIDEO, APRIL 22-23, 1992

This past year has been an especially active one for the members of FIAF's Cataloguing Commission. Last year, at the Annual Congress in Athens, we hosted what we hope will be the first of many cataloging workshops. As a result of questions discussed during the workshop, the Commission has decided to recommend the publication of several short papers which clarify or explain particular portions of the FIAF Cataloguing Rules. Topics could include:

- (1) essential data elements for accessions or minimal level records;
- (2) capitalization, transliteration, and the use of diacritics;
- (3) refined definitions for varying degrees of completeness;
- (4) the elaboration of alternatives for recording approximate dates, etc.

Earlier this year, Mr. Smither and I have distributed surveys related to two of these topics. We would appreciate it if you could either drop your completed forms into the Cataloguing Commission suggestion box or hand them to either Mr. Smither or myself. For those who have not received the forms or have not brought them with you, we have some blank forms available for your use.

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Cataloguing Commission Report, p. 2.

Commission member, Vladimir Opela, reports that he has completed work on his study of early Czech film companies and logos. Since he has not yet received any contributions for other countries, he plans to publish his work as a separate publication through the Cezskoslovensky Filmovy Archiv. **But it is not too late to send in your contributions to Mr. Opela, who is most interested and anxious to receive them. If he receives enough information, we can still publish a combined version at a later date.**

Former Commission members, Gunter Schulz and Dorothea Gebauer report that analysis of the genre lists they have received from FIAF archives shows a much greater degree of uniformity than we had originally anticipated. Although no longer on the Commission, they are nonetheless willing to prepare an international glossary of "pure genre" terms, excluding terms relating to form and schools of film. These terms will be able to serve as a model for archives seeking to follow a single standard.

The Commission has just begun a major project to create a common exchange format for FIAF archives. We believe that this work constitutes our next most important task, one which follows logically upon and supplements the completion of our rules. Once we have completed work on the format, archives utilizing the rules and the format will be able to copy each other's machine readable cataloging records in a shared cataloging environment. Shared cataloging programs have proved their cost effectiveness by eliminating the need for each archive to catalog separately those works which are held in common. Commission member, Carlos Roberto de Souza, has begun the work of collecting copies of multinational format standards, such as CCF, UNIMARC, CEPAL, etc. If anyone has information to share or questions to ask about the project, Mr. de Souza would be most happy to hear from you.

Another ongoing Commission project is the union catalog of sound feature films from the nitrate era. Earlier this year, we have distributed letters to archives reminding you of the advantages to be gained by participating and of the ease with which one may become a participant. The catalog is housed on a microcomputer at the Secretariat utilizing MicroISIS software. Any archive may begin participating in the project at any time simply by submitting data. Instructions are available from the Secretariat. Brigitte van der Elst reports that those archives already participating in the project have found it most helpful in support of their preservation work.

Two projects, newly approved by the Executive committee are to be undertaken jointly with other Commissions: the development of archival selection criteria with the Programming and Cultural Uses Commission; and the development of rules for constructing filmographies with the Documentation Commission. Here in Montevideo, we will be consulting to devise methodologies and allocate assignments for various tasks.

The Cataloguing Commission asks for your help in its work of preparing recommendations for specific aspects of the task of cataloguing films in film archives. Two of the first topics for this sort of survey are the description of the completeness of copies of films held in archives and the varying types of dates related to a particular work or copy of a work.

For example, the copies of films held in our archives can be **incomplete** for several reasons. To name but a few:

- a donor may only have transferred to the archive nine reels of a ten reel film;
- cuts may have been made by censors to conform to current moral, cultural or political standards;
- cuts may have been made by distributors to enhance the films's commercial appeal - as they see it - or to fit the needs of programming;
- short lengths of the film may have been lost through physical damage or chemical deterioration.

Should a film archive's catalogue reflect the fact that a copy of a film is incomplete ? do they do so ? and, if so, how ?

Examples of types of problems related to dates include:

- films often lack information about dates;
- confusion may arise about the differences between production, release, and/or copyright dates, etc.;
- a film, or portion of a film, purporting to be a record of an actual event may, in fact, be a much later reconstruction.

What types of dates should be recorded in an archive's catalogue ? which ones are recorded ? in what way ?

The Cataloguing Commission invites answers to these questions from as many as possible of the members of FIAF, and will prepare a report summarizing the information received and - if appropriate - offering recommendations.

Please ask a member of your staff responsible for cataloguing to complete the attached brief questionnaires (which really should not take very much time). The questionnaires are printed in English, but replies in French, Spanish, or German are all welcome. Please return the completed questionnaires and any additional materials (examples, etc.) either by post or in person at the Montevideo Congress to

Roger Smither
Department of Film
Imperial War Museum
Lambeth Road
London SE1 6HZ

or

Harriet Harrison
Office of Descriptive
Cataloging Policy
Library of Congress
Washington, D.C. 20540

Thank you very much for your assistance.

fiap

International Federation of Film Archives

REPORT FROM THE COMMISSION FOR PROGRAMMING AND CULTURAL USES ANNEX 12

Montevideo 1982

Last year, the Commission for Programming and Cultural Uses, which was formally constituted with seven members at the Athens FIAP Congress, met for two days in Montevideo following the "Fiestas del Cinema 1982". A Report of the Commission's discussions was made to the Executive Committee in Jerusalem and then subsequently distributed to all FIAP Archives.

Present at the Montevideo meeting were José Bernard de Gama (Chairman), Paolo Cherchi Usai, Gabrielle Clava, Catherine Sauter, Enzo Paganini and Steven Rice. Manuel Martínez Carril (Cineoteca Gregoria) was unable to attend. The Group discussed issues relating to the symposium proposed by Manuel Martínez Carril to be held in Montevideo on April 25 and 27. The symposium on Programming will be the second in FIAP history, following the one in Livorno (1981) which gave birth to the Commission.

Four years later, we hope to have reached a more practical level, focusing questions like Peculiarities of the Programming of Film Archives, Legal aspects related to programming activities, Access Guidelines for Cultural Users, Technical Standards for the projection and preservation of colour lasers, etc.

In addition, the Commission has now forward in the following areas:

1) Publication of a manual of technical standards. The Programming Commission is planning to work on this project with the Preservation Commission and recommends its completion for 1983. A basic chapter of the manual draft could be presented in Montevideo. The Commission accepted Clyde Jewell's proposal of drawing up a draft of standards for correct projection. The expertise of Jean-François Verschuere (sound and colour systems, gauges, etc.),

REPORT FROM THE COMMISSION FOR PROGRAMMING
AND CULTURAL USES-----
Montevideo 1992

Last year, the Commission for Programming and Cultural Uses, which was formally constituted with seven members at the Athens FIAF Congress, met for two days in Pordenone following the "Giornate del Cinema Muto". A Report of the Commission's discussions was made to the Executive Committee in Jerusalem and then subsequently distributed to all FIAF Archives.

Present at the Pordenone meeting were: João Bénard da Costa (Chairman), Paolo Cherchi Usai, Gabrielle Claes, Catherine Gautier Enno Patalas and Steven Ricci. Manuel Martínez Carril (Cinemateca Uruguay) was unable to attend. The Group discussed issues relating to the symposium proposed by Manuel Martínez Carril to be held in Montevideo on April 26 and 27. The symposium on Programming will be the second in FIAF history, following the one in Lisbon (1989) which gave birth to the Commission.

Four years later, we hope to have reached a more practical level, focusing questions like Peculiarities of the Programming of Film Archives; Legal Aspects related to programming activities; Access Guidelines for Cultural Uses; Technical Standards for the projection and prevention of moving images, etc.

In addition, the Commission has moved forward in the following areas:

1) Publication of a manual of technical standards. The programming Commission is planning to work on this project with the Preservation Commission and recommends its completion for 1993. A basic chapter of the manual draft could be presented in Montevideo. The Commission accepted Clyde Jeavons' proposal of drawing up a draft of standards for correct projection. The expertise of Jean-Pierre Verscheure (sound and colour systems, gauges, etc...),

Peter Konlechner (types of projection machines and equipment) and the S.M.P.E. (Society for Motion Picture Engineers) would be also requested for this project.

2) Publication of access policy guidelines for cultural uses. As for the manual of technical standards, the Commission wishes to present a basic draft of these guidelines on the occasion of the Montevideo Symposium, under the coordination of Paolo Cherchi Usai and will re-examine other members' remarks on this issue.

3) Relationship to educational institutions. As Steven Ricci proposed to form a working group within FIAF for discussing the relationship between Film Archives and Film Schools, the Commission agreed that one member of the Programming Commission should be in charge of the project and work with outside experts.

4) Joint projects with the documentation and cataloguing commissions. The President of the Programming Commission will formally request the expertise and advice the President of the Documentation Commission for the preparation of a selective bibliography of books and documents relevant to programming and access tasks (viewing and circulating prints catalogues, lists of "best films", archive and Festivals catalogues, index, etc...), and from the President of the Cataloguing Commission for the realization of a register of "missing films".

The Programming Commission would also welcome suggestions from other FIAF Commissions for any other joint projects.

5) Survey on Programming and Cultural Use Activities. A letter and a survey addressing the most pressing concerns of the Commission was sent by João Bénard da Costa to the membership in February 1992. To date, 29 Archives have responded. The Commission urges the remaining colleagues to return the questionnaire as soon as possible.

6) Commemoration of the Centenary of the Cinema. The Commission expressed to the Executive Committee its desire to participate in the preparation of activities which will celebrate the centennial. The Executive Committee welcomed the idea and will propose several issues before the end of 1992.

7) The name of the Commission. In Havana, when the General Assembly approved the creation of our Commission, the formal name voted was "Commission for Programming and Cultural Uses". Since the first meeting of this Commission in Açores (February 1991) our feeling was that this name was too general and elusive. We decided to propose to the General Assembly to rename it as "Programming and Access Commission". Our purpose is to underline the connections between the programming and access activities and to define not only the tasks and aims of programming in an archival context but also the role and the duty of archives in providing access to their collections for the purposes of research, study and recirculation.

TOWARDS A PHILOSOPHY OF FILM ARCHIVING

Report to the 1993 FIAT Congress by Ray Edmondson,
Deputy Director, National Film and Sound Archive, Canberra

Introduction

This is a resume of what has been done to explore this subject since last year's congress.

ANNEX 13

Discussions and Correspondence

Following the congress and the editorial on this subject in the FIAT Bulletin at that time, two colleagues - Wolfgang Klaus and Roger Smither - have corresponded with me. A more active parcel of issues now rests on my finishing and circulating a package of documentation to those within FIAT and IASA who have expressed interest in the subject (see below).

IASA Discussion

At the IASA Conference at Sopron, Hungary (May 1991) I presented a paper 'Towards a philosophy of AV archiving', and papers in response were presented by Dieter Hubert and Paul von Linstorff. Some copies of my paper are available at the Congress from Graham Gilmore, NPSA Director - or can be supplied by mail. This material will be published in the next IASA 'Photographic Bulletin'. It has also been translated into German for wider dissemination.

The subject will be further discussed at the 1992 IASA Conference in Canberra in September, at which IASA members will vote on a proposed constitutional change to broaden IASA's scope and name from 'sound' to 'audiovisual'.

Proposal to FIAT Executive

In November I proposed to the Executive that 'Philosophy of film archiving' form a significant part of the agenda for the 1993 congress (during the general assembly or symposia).

The proposal was not accepted, as the congress agenda was already fixed and the value of such an exercise at this time was felt to be doubtful. It was suggested that I work towards getting a philosophy into published form, and continuing to promote discussion and consciousness-raising on our common philosophy within IASA, FIAT and ICA.

Next Steps

It is my intention by mid-year to circulate to the interest group a somewhat delayed package of material to stimulate discussion and arrive at a method for developing a draft document. (As will be apparent from my annual report, there are particular priorities at the NPSA at present which for most of 1992 will continue to limit my discretionary time.)

I would be glad to hear from any additional colleagues who would like to receive the discussion package.

Ray Edmondson

12 April 1992

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Ray Edmondson

12 April 1992

fiaf

48 MONTEVIDEO

ANNEX 14

1. EXHIBITION ON PROGRAMMING IN FILM ARCHIVES

April 26 (9h - 13h) and 27 (9h - 13h), and April 28 (9h - 13h)

1. Changes in audiovisual artistic communication

Challenge of the new techniques. Changes in the cinema's public. Towards global communication. New strategies. Comparison of the various practices. Particularities of programming in cinematheques. FIAF Programming Commission.

Presentation: Robert Gaudelin
Proposals: João Bénard da Costa
Comments: Manuel Martínez Carril, Robert Rosen

2. Legal problems: different aspects

Analysis of the legislation on copyrights: national laws, agreements, limits, role of UNESCO, legal deposit, historical panorama and present situation.

Presentation: Wolfgang Kluge
Comments: Carlos Augusto Galil, Guillermo Fernández Jorjao, David Franco, Masatoshi Ohno

3. A guidelines manual for archival research: an introduction

Presentation: Pedro Barahí Usal
Comments: Anne Fleming, Maria Rita Galvão, Vladimir Gwala, Alain Marchand, Rolf Lindfors

4. Technical aspects

An introduction to the technical standards used for the screening and the presentation of moving images. Different approaches

Coordination: Clyde Leavone
Comments: Peter Konrad, Menging Schou, Juan-Pierre Verschuer

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fax (598 2) 49 45 72 - telex 22043 Cinemat ur

fiat

48 MONTEVIDEO

I. SYMPOSIUM ON PROGRAMMING IN FILM ARCHIVES

April 26 (9h - 13h; and 15 - 19h), and April 27 (9 - 13h)

1. Changes in audiovisual artistic communication

Challenge of the new techniques. Changes in the cinema's public. Towards a global communication. New strategies. Comparison of the various practices. Particularities of programming in cinemathèques. FIAF Programming Commission.

Presentation: Robert Daudelin
Proposals: João Bénard da Costa
Comments: Manuel Martínez Carril, Robert Rosen

2. Legal problems: different aspects

Analysis of the legislation on copyrights: national laws, agreements, limits, role of UNESCO, legal deposit.
Historical panorama and present situation.

Presentation: Wolfgang Klaue
Comments: Carlos Augusto Calil, Guillermo Fernández Jurado, David Francis, Masatoshi Ohba

3. A guidelines manual for archival research: an introduction

Presentation: Paolo Cherchi Usai
Comments: Anne Fleming, Maria Rita Galvão, Vladimir Opela, Alain Marchand, Rolf Lindfors

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A introduction to the technical standards used for the screening and the presentation of moving images. Different approaches

Coordination: Clyde Jeavons
Comments: Peter Konlechner, Henning Schou, Jean-Pierre Verscheure

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5. The Latin-American experience

Presentation: Cosme Alves Netto, Manuel Martínez Carril
Comments: Paulina Fernández Jurado, Maria del Carmen Figueroa, Isaac León Frías, Oscar Lucien, Juan José Mugni.

6. Summary

II. SYMPOSIUM ON THE ORIGINS OF THE CINEMATOGRAPHIC LANGUAGE IN LATIN-AMERICA

April 27 (15 - 19h)

By Jean-Claude Bernardt, and Maria Rita Galvão from the Cinemateca Brasileira

- Analysis of the early 20th century Latin-American cinema
- Documentaries
- Analysis of feature films
- Ideological reflexions: present contrast with a far away mythical golden age.

WORKSHOP ON ARCHIVES AND FILM SCHOOLS

ANNEX 15

F.I.A.F. members and speakers are invited to a special half-day workshop on the relationship between archives and film schools at the upcoming Congress in Montevideo. Coordinated by the Commission for Programming and Cultural Uses, the workshop will take place on April 25 from 9:00 a.m. to 12:30 p.m.

This first meeting is an opportunity to exchange views on how film archives can meet new challenges in media education. Past surveys have indicated that over twenty F.I.A.F. archives already have ongoing formal relationships to one or more film schools. How can these relationships be brought to one or more film schools? Is there room for innovation? Some of the questions which will be addressed include:

- 1) What role can archives play in the development of the next generation of filmmakers?
- 2) What special responsibilities do we have towards training future critics and historians? How can we assist them in making the best use of archival materials?
- 3) How can archives accommodate the increasing demands for research access to their collections? Can these increasing demands be made compatible with our preservation and conservation priorities?
- 4) What are some of the best ways we can invite film students with enthusiasm and interest to film archives? Screenings? Symposia and lecture series? Publications? Archival training classes and internships? Exchange programs?
- 5) Are there collaborative projects which F.I.A.F. archives might undertake in relation with film education? What future activities could the Commission for Programming and Cultural Uses organize in this area?

The workshop will be moderated by Sergio Rossi - Head of Research and Study, UCLA Film/TV Archive. Prior to the open discussion, brief presentations will be made by:

Ivan Trujillo Bello (Director, Cinemateca de la UPRU)
Luis Sibert (Professor, Universidad Uaguita)
Jan-Carl Johansson (Director, Institutet för Filmvetenskap)
Clive Barker (Director, National Film Institute of Canada)
Robert S. Allen (Director, UCLA Film/TV Archive)

WORKSHOP ON ARCHIVES AND FILM SCHOOLS

F.I.A.F. members and observers are invited to a special half-day workshop on the relationship between archives and film schools at the upcoming Congress in Montevideo. Coordinated by the Commission for Programming and Cultural Uses, the workshop will take place on April 25 from 9:30 a.m. to 12:30 p.m.

This first meeting is an opportunity to exchange views on how film archives can meet new challenges in media education. Past surveys have indicated that over twenty F.I.A.F archives already have ongoing formal relationships to one or more film schools. How can these relationships be re-thought? Is there room for innovation? Some of the questions which will be addressed include:

- 1) What role can archives play in the development of the next generation of filmmakers?
- 2) What special responsibilities do we have towards training future critics and historians? How can we assist them in making the best use of archival materials?
- 3) How can archives accommodate the increasing demands for research access to their collections? Can these increasing demands be made compatible with our preservation and conservation priorities?
- 4) What are some of the best ways we can incite film students with enthusiasm and interest in film culture? Screenings? Symposia and lecture series? Publications? Archival training classes and internships? Exchange programs?
- 5) Are there collaborative projects which F.I.A.F archives might undertake in relationship to film education? What future activities could the Commission for Programming and Cultural Uses organize in this area?

The workshop will be moderated by Steven Ricci --Head of Research and Study, UCLA Film/TV Archive. Prior to the open discussion, brief presentations will be made by:

Ivan Trujillo Bolio (Director, Filmoteca de la UNAM)
Luis Elbert (Professor, Cinemateca Uruguaya)
Jan-Christopher Horak (Senior Curator, George Eastman House)
Clyde Jeavons (Curator, National Film Archive; as respondent)
Robert Rosen (Director, UCLA Film/TV Archive)