

**FIAF 1994**  
**Bologna**  
**Minutes**

FÉDÉRATION INTERNATIONALE  
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION  
OF FILM ARCHIVES

Minutes of the  
50th GENERAL MEETING

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27 - 28 April, 1994  
Bologna

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## A N N E X E S

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## M I N U T E S

**D a y 1            First Session**  
**Chairman           Roger SMITHER, Deputy Secretary-General**

### **F I R S T   S E S S I O N (April 27, 9.00 - 13.00h)**

At the opening of the General Assembly, Mr BOARINI informed the delegates of the very recent death of Mr Angelo R. Humouda, founder and director of La Cineteca D.W. Griffith. Mr Paolo CHERCHI USAI spoke highly of the defunct, underlining the major influence he had exerted on the Italian film archives movement.

#### **I        OPENING**

In the absence of an official representative of the Italian Government, which was presently in a process of transition, Mr BOARINI, Director of Cineteca del Comune di Bologna, host of the Congress, formally opened the meeting and welcomed the delegates to Bologna.

On behalf of the Federation, Mr DAUDELIN, President, expressed his gratitude towards the City of Bologna for their hospitality. He also thanked La Cineteca and the other Italian archives participating in the organisation of the Congress and, more particularly, la Cineteca Nazionale, which had hosted the recent meeting of the Executive Committee in Rome.

He then gave the floor to Mr SMITHER, deputy Secretary-General.

#### **2        ADOPTION OF THE AGENDA**

The Agenda was adopted with the following additions:

- New applications for (full) Membership (under pt. 6)
- Proposal for a new post at the Secretariat (pt. 8.2.)
- Centenary projects (under pt. 10)

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

Ms ORBANZ read the list of delegates present (Members, Provisional Members, Associates and Visitors) asking those who will vote to identify themselves (Annex 1).

There were at that point 46 voting members present. The quorum having been obtained according to art. 13 of the Statutes, the General Assembly was declared valid.

Proxies had been given to Ms FERRARI for CINEMATECA URUGUAYA, to Mr TRUJILLO for CINEMATECA DO MUSEU DE ARTE MODERNA (Rio de Janeiro) and to Ms BANDY for the LIBRARY OF CONGRESS, pending Mr FRANCIS' late arrival.

Honorary Members Wolfgang Klaue, Einar Lauritzen and Jerzy Toeplitz were also present. Honorary members Eileen Bowser, Harold Brown, Jan de Vaal and Vladimir Pogacic were unable to participate but sent their greetings to all their colleagues.

#### 4 APPROVAL OF THE MINUTES OF THE GENERAL ASSEMBLY IN MO I RANA

Mr Dejan Kosanovic from Jugoslovenska Kinoteka, who had not been allowed to attend the FIAF Congress last year in Mo i Rana, wanted the letter he had addressed to the membership on this occasion to be published in extenso in the Minutes of this General Assembly. This was agreed (Annex 2).

There being no other comment, the Minutes of the 1993 General Assembly were approved.

#### 5 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mr DAUDELIN read out his Report on the work of the Federation, the Executive Committee and the individual affiliates during the previous year (Annex 3, French version + English translation).

#### 6 MEMBERSHIP QUESTIONS

**6.1. Reconfirmation of Members and Provisional Members**  
Ms ORBANZ recalled that Members were due for reconfirmation every 5 years; Provisional Members every 2 years and Associates every 4 years. Associates would therefore be due for reconfirmation in 1996.

Member archives reconfirmed during the EC meetings in Paris (November 1993) and Rome (April 1994) were:

Amsterdam : Nederlands Filmmuseum  
Athens : Tainiothiki Tis Ellados  
Berlin : Bundesarchiv-Filmarchiv  
Bois d'Arcy : Service des Archives du Film/CNC  
Kobenhavn : Det Danske Fimmuseum  
Istanbul : Sinema-TV Enstitüsü  
London : National Film and TV Archive  
Luxembourg : Cinémathèque Municipale de Luxembourg  
Moscow : Gosfilmofond of Russia  
New York : Film and Video Department/Museum of Modern Art  
Ottawa : CAVA/National Archives of Canada  
Rochester : Film Department/George Eastman House

Provisional Members had also been reconfirmed by the EC in Rome. However, the EC had postponed the reconfirmation of FIAF archives in Bangkok, Cairo, Hanoi, Luanda, Managua, New York (Anthology Film Archives), Quito and San Juan,

pending their annual report for 1993 and/or the payment of their subscription dues for 1993.

Members to be reconfirmed next Fall were the archives in Brussels, Prague, Sao Paulo, Stockholm and Warszawa.

The Executive Committee had unanimously accepted the request from Fundacion Cinemateca Nacional (Caracas) to change its status from Associate to Provisional Member of the Federation.

### 6.2. New affiliates

During its meetings in Paris and Rome and in agreement with FIAF's Statutes and Rules, the Executive Committee had admitted five new affiliates:

*as Associates :*

- Cinémathèque de Bretagne (Plérin, France)
- Vidéothèque de Paris (Paris, France)
- Cinémathèque de la Corse (Porto Vecchio, France)

*as Provisional Members :*

- Croatian Cinematheque (Zagreb, Croatia)
- Cinémathèque Africaine (Ouagadougou, Burkina Faso)

Ms ORBANZ and Mr DAUDELIN introduced each of the new affiliates and the Assembly was referred to their presentation in the FIAF Journal for further details.

### 6.3. Applications for (full) membership

A committee of non-voting scrutineers was nominated including Catherine Gautier, Anne Fleming and Arne Lindhal.

#### 6.3.a. Academy Film Archive (Beverly Hills, USA)

Mr Friend having been asked to withdraw from the meeting hall, Ms ORBANZ commented on the candidate's progress (namely in terms of preservation) since their admission as Provisional Member in 1992. She said that the EC unanimously recommended their admission as Member of the Federation and asked for comments or questions on this application. There being none, she called for a formal vote to be taken by secret ballot.

Result of the vote : 40 in favour  
4 no  
1 abstention

There being only 45 ballots, Ms ORBANZ noted the absence of one Member.

The decision to accept the Academy Film Archive as Member of FIAF was then officially announced to Mr FRIEND.

In answer to Mr MUINONEN, Ms ORBANZ said the application file of candidates for (full) membership was distributed to the Executive Committee only, but members were free to ask

any questions to the candidate or the EC during the meeting.

#### 6.3.b. Arhiva Nacionalna de Filme

Ms ORBANZ recalled their history in FIAF and after describing their present situation, she announced the EC unanimously recommended their re-admission as Member of the Federation.

Having failed to be included in this year's book of reports, their 1993 report of activities had been distributed here to all participants of the GA.

Ms ORBANZ asked for comments or questions on this application. There being none, she called for a formal vote to be taken by secret ballot.

Result of the vote : 43 in favour  
3 no

Mr STIOPUL was called into the room and Ms ORBANZ announced that Arhiva Nacionala de Filme was accepted again as Member of the Federation.

### **7 FUTURE CONGRESSES**

#### **7.1. Los Angeles 1995**

All participants had received Newsletter 1 (Annex 4), which Mr RICCI briefly commented. He further announced that the organizing committee intended to ask all FIAF affiliates to write articles in the FIAF Journal which would, amongst other means, serve as a basis for the various panel discussions at the Congress.

He concluded insisting that the American organizing archives highly looked forward to hosting their FIAF colleagues on the occasion of the 1995 Congress.

#### **7.2. Beijing 1996**

Dates had now been set to early May.

As mentioned in the written report from China Film Archive (Annex 5), one day would be devoted to the GA and two days devoted to the symposia, with the following topics :

- a. Symposium on film archiving in Asia, prepared jointly by FIAF, Unesco and the China Film Archive.
- b. Symposium on Chinese silent cinema, presented by the Chinese Film Archive.

A workshop + demonstration on dye-fading and the Technicolor process would be organized by the Chinese Film Archive.

#### **1997 Congress**

Ms ORBANZ reported there had been a formal invitation from Fundacion Patrimonio Filmico Colombiano to host the 1997 FIAF Congress, in Cartagena (Colombia). Mr NIETO added they were especially eager to host this Congress as 1997



would be the 100th anniversary of the arrival of cinema in Colombia.

Vote by a show of hands : absolute majority in favour of this venue.

**D a y 1                      Second Session**  
**Chairman                    Eva ORBANZ, Secretary-General**

## **8        FINANCES**

Mr JEAUVONS, Treasurer, reported on the 1993 accounts underlining the unexpected credit balance due to careful spending and an increase in the number of Affiliates (Annex 6).

The credit balance for 1994 was expected to be positive too, although the budget for that year was to include additional funding (US\$ 15,000.-) for one year filmographic work at the PIP office in London.

The Treasurer explained that the budget foreseen in 1994 and 1995 for Summer Schools would be rolled over to 1996 when the next Summer School was expected to take place. As regarded the budget for EC meetings, it had been doubled from 1994 to 1995 in view of 1) possible funding of some travels for far-away members, and 2) funding of simultaneous translation to facilitate discussions.

### **New scale of membership fees**

The Treasurer reported that, following the EC's decision in Paris, late-payers with financial difficulties had been individually approached and helped out. Some of them had eventually managed to settle half of their dues for the year. There were only three outstanding debts from 1992 and it was expected that most of the late-payers in 1993 would eventually pay their dues.

Mr JEAUVONS favoured this approach for the time being rather than radically changing the current structure of subscription fees which, as the major part of our income, allowed FIAF to balance its budget each year.

However, the EC recognized that the debate on a new scale of membership fees should be kept open; Mr NIETO and Mr COSTA had volunteered to further reflect on Ms AUBERT's and Mr GILMOUR's scheme on this issue.

### **8.2. Appointment of a Senior Administrator for FIAF**

The 1995 budget included the payment of an additional salary for the first period of employment of the proposed Senior Administrator.

This new appointment, at senior level, recognized the expansion of FIAF as an international organisation and the

increasing workload faced by its executive officers. It also anticipated the probable retirement, within two years, of FIAF's Executive Secretary, Brigitte van der Elst, who had been in post for 24 years and whose skills and experience would need to be replaced by a successor of high professional calibre.

In the circulated job description (Annex 7), fundraising was presented as one of the post's main components. The meaning here was, among others, to reach such a level of income that we would not have to dig into the Reserve Fund to pay the Senior Administrator's salary, after the try period had elapsed.

A discussion followed on the ways of raising funds for FIAF, which Mr JEAUVONS summarized as follows:

1. exploiting our own assets (publications, services, contracts with Unesco...) and developing an active membership policy
2. approaching benefactors who are keen on our work and its end product
3. approaching commercial sponsors (this seemed to be the hardest way of raising funds)
4. using our self-motivation and energy to exploit the least possible source of money in urgency situations.

Referring to the North-American archives' experience, Ms BANDY added that substantial funding for cultural projects could be raised from foundations and she volunteered to assist the Senior Administrator in exploiting this approach.

Mr EDMONDSON, Ms WIBOM and Mr KUBELKA spoke in favour of the appointment of this new person. So did Mr GRIEP, insisting on the role of the Senior Administrator as a representative of the Federation.

Ms WIBOM recommended to extend the try-period to at least 18 months, as it took a long time to gain donors' sympathy for one's work. Mr JEAUVONS noted the 1996 budget would then have to take this extension into account.

Mr BOARINI insisted that the Senior Administrator's power should not encroach on the Federation's policy-making power, i.e. that of the Executive Committee elected on a democratic basis.

The 1995 budget, with the implication that it covered the hiring of a Senior Administrator for FIAF, was then approved by a show of hands, with 6 abstentions.

## 8.2 Fundraising

FIAF's Fundraising Committee having not been successful over the past year, Mr JEAUVONS suggested to momentarily stop this initiative.

He then reported that the request to the whole membership called "A film show for FIAF" had not been very successful. The Secretariat had not received more than 18 answers and only three were positive : Belgrade, Madrid and New York (MOMA). It seemed that there were insufficient archives allowed to earn money from their box office. Mr JEAUVONS proposed to put that experiment to rest for the time being and re-envisage it at a later stage.

Ms BANDY said that the awarding of the Rossellini prize, expected this year in Cannes and hopefully awaited by FIAF, had been differed. However, we had been asked to apply again when it is decided when and where the Rossellini prize would again be presented.

Mr KHAMENEIPOUR suggested that FIAF send a letter to the National Film Archive of Iran, seeking financial contribution for the Endowment Fund. The Treasurer took good note of this proposal.

## 9 DISCUSSION ON THE REPORTS OF THE COMMISSIONS AND WORKING GROUPS

### 9.1. Report from the Technical Commission

Referring to his written report (Annex 8), Mr SCHOU, Head of the Commission, mentioned the publications completed this year and distributed by the Secretariat. He asked all present curators to check that their technicians had received the discussion papers mentioned in his report, insisting he and Mr BROWN needed response to those papers before making the next draft.

Referring to training, Mr SCHOU asked Mr MAZZANTI to report on the FORCE project. Mr MAZZANTI announced the introduction to the training course implemented by FORCE was now ready on a film and video format, and would be shown in one of the evening sessions of this Congress. The final version of this course would include a whole range of multi-media materials (slides, pieces of films, floppy disks, videos, photographs) and would be put at the disposal of European and other FIAF archives for the training of technical as well as non-technical staff. Mr SCHOU appreciated the work undertaken by FORCE and favoured the auto-didactic side of this course.

Coming back to his written report, Mr SCHOU commented on the new terms of reference of his Commission. As a result of the extension of its scope, the Commission had been asked by the EC to change its name to "Technical Commission" and find additional members specifically involved in areas dealing with new technologies. The Commission also intended to increase the number of its corresponding members.

Mr SCHOU encouraged all curators to send their technicians to the next Joint Technical Symposium due to be held at the

National Film Theater in London from January 27 to 29, 1994. After recalling the success of the JTS coordinated by FIAF in 1987, he suggested that FIAF organize a major technical symposium every 3-4 year, in connection with its annual Congress. The GA strongly supported this proposal.

Mr HORAK believed Kodak's new restoration technology based on the use of molecular sieves could be particularly interesting for archives in hot and humid countries as it would allow them to overcome, at low costs, certain technical problems in terms of storage and humidity. Ms CLAES reported Agfa Gevaert was investigating the same technology in Belgium, as was Harald Brandes in Germany.

Mr KUBELKA feared that, by using electronic tools to restore our films, we might lose understanding of the film's historical period and wrongly modify its original physical quality by artificially improving the image. Mr GRIEP agreed we had to be aware of what we were doing when using new technologies to preserve films. However, it was not the film itself we were improving but the restoration technique, whereby the film's original characteristics were fully respected. Mr SCHOU announced there would be a session on the ethics of film restoration at the next JTS and invited Mr KUBELKA to participate in this panel. Mr FRIEND said the demonstration of new preservation technologies, which was on the agenda of the symposium next year in Los Angeles, should allow us to pursue a more informed discussion on this issue.

Ms ORBANZ thanked Mr SCHOU for his report.

#### **9.2. Report from the Cataloguing Commission**

Referring to her written report (Annex 9), Ms HARRISON, Head of the Commission, commented on the preliminary results of the survey on collections/selections policies, sent to each FIAF archive last fall. The survey showed that most archives faced some sorts of limits in their collecting activities. For most, these limits were owing to economic conditions, lack of facilities, and lack of staff for properly organizing, preserving, housing and accessing collections. But a sizeable minority also had limitations which were governed by statutory, regulatory, or internal collections policy documents. In either cases, such archives had to face the necessity of choosing between titles and collections which were offered to them. Inevitably, selection decisions involved archives in difficult administrative and ethical issues. The responses had brought additional questions to mind which might serve as the focus of additional study in the future. Ongoing benefits of the survey included the sample selection policy statements the Commission had collected and the good advice both given and proffered for those facing unwelcome selection pressures.

Ms HARRISON called for response from those who had not yet returned the questionnaire in order to get the most

complete picture possible before drafting the survey's final results. Meanwhile, she took good note of Mr EDMONDSON's suggestion to send the preliminary results to all current contributors.

Ms ORBANZ thanked Ms HARRISON for her report.

### 9.3. Report from the Documentation Commission

Mr MAGLIOZZI, Head of the Commission, was pleased to announce that, after 4 years of reorganization, the Documentation Commission now formed a perfect working group.

He then commented on his written report (Annex 10) going through the Commission's various projects, completed or underway :

Bibliography of FIAF members' publications : the FIAF membership had largely contributed to the 1993 issue, due to be added to next Fall issue of the International FilmArchive CD-ROM.

So was the International Directory of Film and TV Documentation Collections, published in February 1994 by the Commission's Periodical Indexing Office in London. MAGLIOZZI called for additional names of archives, libraries... that were not listed in the directory yet.

The first edition of the Holdings database of Latin-American FIAF archives, edited by Ms TOLEDO, was expected to be published in November 1994.

FIAF Treasures Database : Ms DALTON, co-editor, was willing to provide access (simple information on the holding of short silent fiction films) to those archives which had contributed to the new database. The published volume TREASURES FROM THE FILM ARCHIVES was still available from the publisher Scarecrow Press.

Mr MAGLIOZZI and Ms DALTON planned to organize a display-show of the database in Los Angeles. For the time being, there was no definite intention to expand the catalogue to include feature silent fiction films. Ms DALTON recommended the use of internet to contribute to this new database and suggested that "Electronic mail" be included as a new item in the FIAF directory's data lists.

Mr FRANCIS said that the updating of the database was of great concern to the Library of Congress in Washington, as a matter of reputation.

Mr HORAK insisted on the confidentiality of FIAF members' catalogs, explaining he was continuously confronted with instant requests from outside FIAF to deliver films belonging to the Film Department. Ms ORBANZ also spoke in favour of keeping FIAF members' catalogs confidential.

The International Film Archive CD-ROM, edited by Michael Moulds, was the Commission's most important project. The CD was intended to be established as a "high-class" product and as the FIAF CD-ROM and not merely a CD containing periodical indexing. The success or failure of the CD-ROM depended on how well it would sell (sales had been rather slow so far), on the level of support it would receive from the other FIAF Commissions in the form of computer-ready material for publication, and from all the archives in the form of sales and promotion around the world, in academic as well as commercial spheres.

Future editions of the CD would include all the work of the Documentation Commission.

Mr MOULDS then reported on the work of the Periodical Indexing Office in London (Annex 11), explaining he was willing to broaden the scope of the film periodicals index to include animation publications, independent cinema publications, as well as Spanish and Latin-American periodicals. Though fully aware of the work-load lying on Mr MOULDS' shoulders, Mr DAUDELIN was concerned that, by taking on an additional part-time assistant, we seemed to forget that member-users were originally meant to support the work of the PIP. Why not seek the contribution of the largest archives to assist the indexing work and strengthen the collaborative aspect of this project? After 20 years of existence of the PIP, Mr Moulds felt rather disillusioned on this point.

Ms ORBANZ thanked Mr MAGLIOZZI for his report.

#### 9.4. Report from the Commission for Programming and Access to Collections

Referring to his written report (Annex 12), Mr BENARD DA COSTA, Head of the Commission, announced that the report on the results of the Survey on programming and Access in Film Archives (French version in Annex 13), would be soon translated into English and distributed by the Secretariat.

Centennial Commemoration / Categories game: Ms CLAES, coordinator of the project, recalled it had been conceived following the wish of many FIAF archives to receive lists of "the best" films. The nature of this project had been the object of controversy within the Commission itself but, when it was presented to the GA last year in Mo i Rana, nobody had openly disapproved of it. It was therefore highly disappointing that so many archives had neglected the survey's questionnaire once it had reached them, after the 1993 Congress.

Nevertheless, Ms CLAES presented the preliminary results of the survey (Annex 14), whose meaning was to set up, by 1995, a programme of 365 films based on statistics on the one hand (categories 1-2-3) and more personal suggestions specific to each archive and their national production on

the other hand (categories 4-5). The Commission would help archives implement this programme, but this would raise copyright problems.

Ms CLAES finally invited the Assembly to express any remark or objection on this project.

Ms VAN LEER believed this project should be carried on, but she recommended to do "more than just screening", i.e. organize lectures, singing or acting performances, etc... around the film screenings, which made the spectator's experience more lively. This was also a way of distinguishing ourselves from our competitors, such as video and television programmes.

Mr KONLECHNER was concerned by the "handling charges" imposed by some archives in such cases of circulation of prints. Ms CLAES said this referred to the whole issue of "relations between archives", which was on the agenda of the Commission.

Mr BENARD DA COSTA continued, saying the Commission needed guidance as to the role it should exert within FIAF and to what areas of concern it should explore. The Commission therefore intended to organize a workshop in Los Angeles next year which should invite FIAF affiliates to express what they expect from the Commission. He announced they would soon receive a questionnaire to this end.

Ms ORBANZ thanked Mr BENARD DA COSTA for his report.

## 10 PROJECTS AND PUBLICATIONS UNDERWAY

### 10.1. Training group

Members of the the Training Group were : Ivan Trujillo, Steve Ricci, Michelle Aubert, Vittorio Boarini, Wolfgang Klaue, Maxime Fleckner Ducey and Clyde Jeavons. The Heads of FIAF Commission had been asked to be co-members of or at least consultants to the Training group.

A representative from the East Anglian Film Archive would also act as a consultant to the Training Group.

Mr JEAVONS announced the Training Group would meet during this Congress to work out an agenda for the months and years to come. This would include the drafting of a questionnaire to be sent to all FIAF affiliates and meant to enquire about archives' training activities around the world.

He concluded saying that the Training Group was very open to any advice or request on behalf of the membership.

### 10.2. FIAF Journal

Mr CHERCHI USAI, editor, briefly reported on the past two issues of the Journal of Film Preservation :

The question of whether or not to publish the article about "snuff" movies in issue 47 of the Journal had brought about a lively debate within the editorial board, which he considered as a positive experience.

He particularly appreciated Ms HARRISON's initiative to reply to Geoffrey Nowell Smith's article published in issue 47 and he firmly encouraged contributions of that kind. Mr NOWELL SMITH expressed his hope that the debate on this issue would continue.

The editor was pleased to announce that subscriptions to the Journal were, though slowly, increasing. However, there still was a need for more publicity in the Journal.

Finally, the editorial board would be extremely careful not to leave any further misprint in the future issue of the Journal.

Ms ORBANZ thanked Mr CHERCHI USAI for his report.

### **10.3. International Directory of Cinematographers, Set- and Costume designers in Film**

In the absence of Mr KRAUTZ, editor of this directory, the Assembly was referred to his written report (Annex 15).

### **10.4. FIAF Statistics**

Mr DAUDELIN said the EC would make good use of FIAF newly reshaped statistics to prepare the first symposium of our Congress in Los Angeles next year.

### **10.5. Proceedings of the Newsreels Symposium**

Mr KLAUE announced the proceedings of the 1993 Newsreels Symposium were expected to be published within a year, pending the finalisation of the editorial work undertaken by Mr Smither and the Secretariat.

### **10.6. Cinema centenary**

Mr DAUDELIN called for a special effort from all FIAF affiliates to contribute to the third issue of the FIAF **Calendar of Events** for the cinema centenary and insisted that larger use should be made of it (distribution to cultural, academic and commercial entities).

He then encouraged further use of the FIAF cinema centenary logo, namely for publications connected to the centenary celebration.

## **11 RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS**

Due to a lack of time, Ms ORBANZ referred to the written report on FIAF's relations with UNESCO (Annex 16).

Referring to the NGOs annual Round Table on Audiovisual Records, Ms ORBANZ briefly commented on the allocation of UNESCO's PGI (Programme Général d'Information) budget for



AV archives this year. Some funds had been set aside for training of archivists in archives. This would be used by the Curriculum Development Working Group (members from IASA, FIAF, FIAT, ICA and IFLA) to meet with representatives of library and archive schools or training committees, next November. The NGOs Joint Calendar of Events would continue to be published in the FIAF Journal.

Ms ORBANZ then encouraged all FIAF archives to contact their National Commission for Unesco to get funding for their projects. In the frame of Unesco's *Participation Programme*, each member country had the possibility to submit a maximum of 15 requests, 12 national and the others regional not to exceed 26,000 US\$, to its National Commission for Unesco. There was also the possibility of approaching the Director General directly with requests for funding limited to 45,000 US\$. This was regarded as an emergency fund, but was worth keeping in mind.

Ms Teresa Wagner, as a representative of the Department of Art and Cultural Life in Unesco, elaborated on the activities which Unesco intended to undertake in collaboration with FIAF, further to Unesco Director's recent call for the preservation of the world film heritage (Annex 17).

1. In line with the United Nations' declaration of 1995 as the "international year of tolerance", Unesco would organize a festival of restored films, whose meaning was to convey a message of peace and tolerance to the young audience for whom it was specifically intended. Jointly with this festival, Unesco planned to organize a one-month exhibition of stills on its premises in Paris.

2. Unesco planned to support the tri-lingual publication (French, English and Spanish) of the results of Ms Aubert & FIAF's survey about the situation of film archiving worldwide. This project included the list of FIAF restored and non-restored films and the creation of a database of films to restore, which would be used to approach possible sponsors.

3. In line with its intention to foster film archiving in Asia, Unesco would contribute to travel and staying costs of Asian archives' delegates at the symposium on *film archiving in Asia* organized by FIAF and the China Film Archive on the occasion of its 1996 Congress hosted by the China Film Archive in Beijing.

Ms WAGNER finally announced that Mr Federico Mayor, Director of Unesco, would repeat his call for the preservation of the world film heritage at a lunch press conference next May at the Cannes Festival, with the hope that the Cannes Festival would help to promote the cause concerned.

## 12 MISCELLANEOUS

### 12.1. Lumière Project

Mr COSTA briefly reported about the Lumière Project, saying it had financially supported 34 restoration projects over the past year. 67 projects in total had been achieved since the beginning and the budget was increasing. The Search for Lost Films project was going on.

Mr NOWELL SMITH reported on the European filmography, saying they were now investigating :

1. how to represent the variety of languages (the filmography involved 17 different nations and 15 different languages), whether using latin, cyrillic or greek alphabet and how to deal with it in computer environment;
2. how to harmonize the computerisation of records, differently held in the various countries. A subcommission was working on this.

### 12.2. Audiovisual Archives Philosophy Interest Network (AVAPIN)

For the last three years, the development of a written philosophy of audio-visual film archiving had become a matter of interest and concern to individual members of FIAT, FIAF, IASA and others.

Mr Ray EDMONDSON, from the National Film and Sound Archive in Canberra, had recently obtained a government fellowship to work on this issue and was now establishing an informal working group with members of IASA and FIAF, including Wolfgang Klaue, Roger Smither and Paolo Cherchi Usai. The session on AVAPIN in this Congress (Annex 18) was aimed at explaining the project and opening up the debate, based on issues raised by participants. Mr EDMONDSON would continue coordinating this project during the summer, hosted by the FIAF Secretariat, and the result of the work - a "first draft" attempt at a written philosophy - would be discussed in the IASA-FIAT Congress in Bogensee next September. One of the main goals of the project was to answer the questions "What is a philosophy of film archiving?", "Why are we looking at it now?", "How does it matter to FIAF?" and try to find some definitions for the main concepts of our field. The final outcome of this study would be a document available to anyone interested. In the longer term, an appropriate outcome would be a formal publication.

Day 2                    Open Forum (April 28, 9.00 - 13.00h)  
Chairman                Wolfgang KLAUE, Honorary Member  
                             Robert DAUDELIN, President

### 13 FUTURE OF FIAF - GENERAL DEBATE

A preparatory Discussion Paper had been sent to all the FIAF affiliates in anticipation of this debate.

#### 13. 1. INTRODUCTION

Mr DAUDELIN, President, summarized the context of this discussion in the following points :

1. In 1991, FIAF membership categories in the Statutes had been redefined as follows :

- art. 4 : "Members and Provisional Members shall be autonomous, non-profit film archives working on a national level whether governmental or non-governmental, devoted to the history and aesthetics of the cinema, and accessible to the public (...)"

- art. 5 : "An Associate is an organisation which has a commitment to the preservation of film, related documentation or artifacts as one of its objects, but which is not currently eligible for membership".

The meaning was then namely to make the Federation more accessible to non-profit institutions that have significant preservation programs in areas cognate with film preservation (moving images museums, television and video archives, documentation centers, etc...) and institutions that conserve major collections of prints and support the goals of film preservation, but may have limited or no film preservation programs (e.g. University study centers).

These changes were the result of an exhaustive process of deliberation and consultation initiated since 1988 and they reflected an underlying commitment to broad objectives, described in Annex ...

During the 1993 Congress in Mo i Rana, the workshop on cinema museums raised again the question of expanding FIAF's membership.

2. IASA (International Association of Sound Archives) was presently engaged in a fundamental debate on whether or not to broaden its scope to the whole audio-visual archiving area.

3. The EC had, for many years, felt the need to engage in a process of reflection about FIAF's mandate and its identity. During its meeting in Paris in November 1993, the members had spent two days debating on these issues, following an agenda prepared by a working group of EC members.

Mr SMITHER explained that the questions addressed to the membership in the present meeting's preparatory paper, were meant to open up the EC's discussion to the General Assembly.

Mr KLAUE said no final decision would be reached here nor would any vote be taken. This discussion was only the beginning of a general debate serving as a basis for the EC to start setting up a long-term plan for FIAF work and prepare practical suggestions regarding the organisation of the Federation.

### 13.2. DISCUSSION

In a general way, the whole discussion implied two types of questions :

#### a. conceptual/ethical questions:

What is "cinema" today? In the present context of changing realities, how to redefine FIAF's goal, identity and role ?

If FIAF did not exist, should it be invented ? What is then its role ? What distinct service can we offer ? These were, according to Mr EDMONDSON, questions we should try to answer in a world where the boarder between film archiving and multi-media archiving was not as clear as it used to be and where, as a result, the traditional concept of film archives might be changing.

To Mr DAUDELIN, FIAF's strength lied in the specificity of its mandate, i.e. in cinema. He disagreed with trying to extend the meaning of "film" which our Statutes already defined in a very liberal way. Much to the contrary, it would be greatly to FIAF's credit that it re-affirms the specificity of its mission as *Fédération Internationale des Archives du Film*. He cautioned against merging with the "audiovisual", which might cause FIAF to loose its specificity.

Mr GIMENEZ emphasized the importance for FIAF archives to preserve also non-film media which, he said, directly derived from cinema.

Mr KUBELKA advocated that what FIAF had to preserve was the original appearance of cinema, being careful not to mix the "material product" with the "art" of cinema. He firmly encouraged the Federation to support the creative vision of individual filmmakers as opposed to productions intended for mass consumption. We also had to anticipate the time when the industry may discontinue its support to film, and therefore train specialists who are able to preserve the art of film.

Mr FRANCIS expressed strong support to Mr KUBELKA's vision of FIAF as "the protector of the cinema experience".

Further to Mr KUBELKA's comments, Mr EDMONDSON said we had to face that celluloid strip would stop existing as a medium and was bound to become a museum object. We therefore had to decide whether we wanted to become an organisation of museums or wanted to follow evolution and preserve moving images in their current form.

Mr BOARINI cautioned the Federation against a double error:  
1) to overestimate technology by regarding it as a bail for cinema to dazzle again, like in the beginning (litt. : être le garant du lendemain qui chante, comme le cinéma forain aux origines du cinéma, qui éblouissait);  
2) to underestimate technology and reject it.

He supported the didactic use of video tapes but in no way should cinema be replaced by video : the cinematic experience had to be preserved in its specificity.

Mr COSTA advocated that FIAF should be *the* organisation of institutions taking care of moving images, whatever their medium was. Nevertheless, FIAF should make every effort to enhance the meaning of film as opposed to other media which convey different concepts. Therefore, we should first clarify what we mean by "film". This was our key-role. Once we had a clearer view of the identity of film, acquisition and preservation policies would become clearer, as would all other aspects of our work.

Mr FRIEND favoured the notion that we were the "memory of moving images". We should derive our deliberations out of the concept of today's international culture of images and accept the fact that we have entered a different age when there is a massive transition in terms of moving image culture. We should *respond* to that rather than trying to *second guess* the future.

Mr STIOPUL agreed. The meaning of "film", in the name of FIAF, should not be limited to the technical characteristics of the medium but should first and foremost be emphasized as a unique invention intended to express human imagination, as the art of submitting reality to the artist's intention and fixing it on a specific medium. Film has to be seen, whatever the means are for restoring the moving image.

To Mr ROSEN, FIAF has to adopt a definite position regarding the following radical changes :

1. the nature of the very object that we are committed preserving (film vs video / film vs multi-media) : either we draw a hard line, saying the new technologies are not our concern or we accept it, but without losing our identity.

2. the form of access :

a) what is our position and our role towards the electronic modes of distribution to audiences in theaters ?

b) how do we face the fact that individual users now want to get their mind around the film (i.e. take notes, create their own database...)?

3. preservation, which no longer is a single act but a process of engagement (digital preservation has to be repeated every 5 years). The meaning of preservation must remain at the core of what FIAF is about.

4. the relation between developed countries with extensive film industry and developing countries, shifting in a way that is difficult to define :

a) because of the forces of economics and technology, there is an increasing homogenisation of product around the world and there is an increasing dominance of countries that control those technologies and produce films for the mass market;

b) there is, on the other hand, remarkable examples of creativity and innovation coming out in the world of film. Mr ROSEN concluded saying these questions would be further discussed next year in Los Angeles.

Goal of FIAF : Mr TOEPLITZ regarded the goal of FIAF as "the development of the art of cinema" and, thereby the development of culture. The means to achieve this goal were the collection, restoration and showing of film. "This should be well enshrined in your mind : you are working for something which will enrich art and culture. (...) We are one of the most important international organisations thinking about the future of our culture, because cinema and film will be the mirror of the people and the mirror of times."

In his eyes, the concept "culture" had two meanings :

- a subjective meaning, i.e. "to appreciate, to understand, to have the intellectual impact, the emotional feeling in seeing, in admiring films";

- an objective meaning, i.e. "the treasury of things in the various arts (science, history), which remains something to be conserved". We should, in our activity, think about these two meanings of culture so that "something will remain as a treasure, on the one hand, and something will remain as the reaction of spectators, on the other hand, spectators who admire and get emotional impulses in seeing films and therefore become intellectually richer".

FIAF should not consider itself as a universal or monopolistic federation and could exist very well with other organisations serving the same goal.

Finally, Mr TOEPLITZ spoke in favour of having two persons working in tandem at the top of each archive :

a manager (involved in administrative tasks) and a historian (who might work on voluntary basis) to see to it that the archive keeps in mind FIAF goals.

#### **b. practical questions :**

How should FIAF be reorganized, how to improve its management and policy in order to face the new realities ? The issues raised here could be subject-headed as follows :

### Role and power of FIAF's Executive Committee

Ms CLAES thought it was the EC's role to propose a definite policy on the issues presently raised. She agreed on the appointment of a Senior Administrator, but she insisted that this new post should not take up the EC's leading part in making the Federation's policy.

Mr FRANCIS, Mr BOARINI and Mr ROSEN insisted on the "pro-active" role of the Executive Committee : it should not only explore the agenda but also take initiatives.

Mr EDMONDSON said the EC should identify what distinct benefit the Federation had to offer.

### FIAF's relations to the outside world

Mr KLAUE recalled we were in regular contacts with FIAT, IASA, ICA (International Council of Archives) and IFLA (Library Associations) through the annual Round Table to exchange information and to set up joint projects (Technical Co-ordinating Committee, Joint Technical Symposia, World Directory of Audiovisual Archives, Curriculum Development working party for the development of training of staff in audiovisual archives,...). However, Mr KLAUE thought the membership should be better informed of these NGOs' activities, and he suggested that a summary of their reports be published in the FIAF Journal of Film Preservation. Mr EDMONDSON seconded Mr KLAUE, saying FIAF affiliates needed to understand the connections between the different media preserved by these institutions.

As a representative of IASA, Mr DEGGELLER reported that no concrete change had been implemented so far within the organisation to extend its scope to audiovisual archives. Opponents to this institutional change feared IASA might thereby lose its identity. Nevertheless, Mr DEGGELLER called for closer collaboration between IASA and FIAF, namely :

- to increase awareness of the need for audiovisual archiving;
- to solve their common problems;
- to create and strengthen ways of fostering their common causes.

Mr SANDOVAL felt our Federation was still too closed a circle of film archivists. FIAF should make itself better known in the mass media international sphere and be more aggressive towards the general public, in order to promote cinema. This should be one of the Federation's goals, as was the promotion of the cultural aspects linked to the creation of new film archives.

Ms BANDY was concerned that the words "museum" and "archive" had a connotation of "old days". She thought FIAF should make clear that an archive deals with the work of the present as much as the work of the past, knowing

that half of what we hold are of living and practising artists.

Presence of FIAF within the archives and Representation of FIAF affiliates in FIAF meetings

Mr FRANCIS felt an absence of "FIAF identity" among FIAF archives' staff. As a way of involving archive staff in the work of the Federation, he proposed 1) to invite all the staff of the local archive where a Commission meeting is held and 2) to have two posts on the EC reserved for such staff, on a rotating and funded basis.

In her archive, Ms DALTON was fostering the involvement of her colleagues in FIAF affairs by circulating to them the papers delivered at the Congress. She also favoured the use of Internet and E-mail as a way for FIAF to make itself better known to its members's staff. Besides, this would alleviate communication and postage problems for the Secretariat.

Mr PLANAS said it was very important for Filmoteca Vaticana, as a small archive in FIAF, to be part of an international body of professional standing. However, the concerns of Provisional Members and Associates should be more systematically conveyed to the Federation's directing body.

Mr EDMONDSON noted that the only archives attending the Congress were those who could afford it and they tended to set the agenda. FIAF should find a way of further involving the other archives, namely from the Asian and African continents.

Mr OKAJIMA welcomed the initiative to hold a regional Symposium on film archives in Asia in 1996. He stressed the difficulties of language barriers and hoped that regional cooperation might help to overcome this obstacle, but he also encouraged FIAF to find ways to improve direct communication with and among its members.

Rather than a Senior Administrator, Mr FRANCIS suggested to appoint a full-time Congress organizer. FIAF's annual Congress could then be held in one single and permanent location, which in itself could foster sponsorship for FIAF, and a system would be found whereby the costs for getting there would be the same for everyone.

Mr BENARD DA COSTA thought the EC would better represent the different trends of opinion in the membership if the latter was informed, prior to the elections, of the programme that each EC candidate intended to achieve during his/her mandate. Mr SMITHER agreed to a certain extent on "matters of interests" of the EC candidates to be stated in advance but he disagreed with the notion of lists of candidates committed to particular "programmes", which might lead to an undesirable party-structure.



### FIAF Symposia

Mr COSTA advocated that FIAF symposia should

1) deal with issues appealing to all of us (e.g. film museology, film vs. video, legal frame of our activity...) and 2) be integrated in a whole process of preliminary discussion (preparatory papers, regional meetings...) started one or several year(s) prior to the Congress.

Mr TRUJILLO encouraged inviting outsiders to our Congresses, as was planned for the Beijing Congress in 1996. As opposed to Mr FRANCIS' suggestion, he favoured a different location for each Congress. He finally suggested to hold a Round Table of FIAF ex-Presidents in Los Angeles.

Relations with broadcasters and television, payment for our material, value of amateur films : to Ms O'FLYNN, these issues should form the subject of symposia in the nearest possible future.

### Regional cooperation among FIAF affiliates

Referring to the relations between Cineteca Italiana and Cineteca del Comune di Bologna, and an older agreement which Milano had signed with the film archive in Rome, Mr COMENCINI said FIAF's identity and force was based, among others, on the collaboration between archives to overcome their respective weaknesses.

Mr BOARINI called for more effective collaboration on regional level within FIAF, i.e. a collaboration not only based on the exchange of films and information, but also in working out common initiatives.

Mr TRUJILLO also wanted to encourage regional cooperation.

### FIAF's mandate towards its membership

To Mr KOSANOVIC, the Federation's role was to help its affiliates in solving practical problems, i.e. :

- how to exchange experience between archives
- how to overcome differences between rich and poor archives
- how to solve technical, cataloguing, documentation and programming problems.

Mr ROSEN encouraged the EC to find concrete ways of helping the cause of film preservation. About statutory changes regarding membership, we should retrospectively examine what is working and what is not.

Ms BANDY expected more guidance from the EC in the areas of education, access to the collections and more particularly selection criteria, saying we had to face the limitations of what we can collect and what we can keep.

Ms WIBOM said the needs of developing archives were not sufficiently met by the Federation, but they in turn should not be afraid of seeking help or advice.

Mr COSTA thought that cooperative preservation policies should be developed so as not to duplicate efforts and thereby make a better use of our limited resources.

Ms FERRER said FIAF with its international character was the inevitable point of reference for all film archives in the world and their bulwark against arbitrary decisions from local authorities. The possible changes motivated by technical evolution should not alter this principle which each archive should use in the way they feel most adequate with a certain flexibility from FIAF.

#### Access to FIAF - Broadening of its membership - Cinema museums

Ms McBAIN feared that smaller or specialized archives might find it difficult to meet the requirements for access to FIAF as stated in the Statutes, i.e. "Members and Provisional Members are devoted to the history and aesthetics of cinema and ... work on a national level". She called for more consideration for other types of film than 35mm feature *fiction* film.

Mr KUBELKA and Ms KOOLIK supported Ms McBAIN, saying that the EC should actively seek out and approach specialized archives dealing with amateur films, publicity films, documentaries, propaganda films, films having contributed to the development of science, etc...

Mr BOARINI agreed with this approach, being convinced that all films had a historical value.

Mr KLAUE strongly supported an active membership policy oriented towards those institutions having remarkable collections. The requirement that candidates for affiliation "work on a national level" should therefore be readjusted in the Federation's Statutes and Rules and the integration of non-fiction material should be further emphasized. Mr KUBELKA wanted the EC to propose such a change in the Statutes to next year's General Assembly.

Mr EDMONDSON encouraged attracting members especially in countries where there were none. Initiatives to assist the development of film archiving in these countries should come from the membership but be coordinated by FIAF. He shared Mr TOEPLITZ' opinion that any institution which did not serve FIAF's *raison d'être*, i.e. "the enrichment of culture", had no place in the Federation. This was as important a requirement for admission as those listed in the Federation's Rules.

#### Museology of cinema :

Mr BERTETTO insisted on the necessity for FIAF to evolve dynamically without losing its historic identity: to maintain its cultural role of valorizing the cinematographic heritage and therefore to engage more clearly in the field of museology. This move would also help to make FIAF more visible.

As long as they were actively spreading cinematographic culture, Mr BOARINI strongly supported the admission of cinema museums into the Federation.

### 13.3. CONCLUSION

To Mr SMITHER, the Assembly had come a long way in recognizing the fact that "not all the film in the world that needs to be preserved is art film". He felt the Federation should work on this recognition, i.e. :

- redefining the membership categories in our Rules
- redefining the admission criteria for membership
- accomodating the fact that new affiliates would be institutions with different background and priorities, which might lead us to find that FIAF has changed afterwards.

Mr DAUDELIN thanked the participants of the Assembly for their opinion, which would serve as a basis for the EC to set up a long-term plan for the work of FIAF.

Mr KOSANOVIC suggested that the EC draft a questionnaire, based on this discussion, about the intended changes, in order to know the membership's opinion and prepare practical suggestions for the next Congress in Los Angeles.

The EC would come back to this discussion during its meeting next Fall in Tunis, due to be held at the same time as the Carthage Festival and thereby intended to promote the development of film archiving in Africa.

Mr DAUDELIN also thanked Mr SMITHER and Mr KLAUE for their contribution to respectively the preparation and the chairing of this session.

He finally thanked the hosts of the Congress for their hospitality and formally closed the General Assembly.



DELEGATES TO FIAF 50th GENERAL ASSEMBLY

Key : Voting delegates are underlined

MEMBERS

Amsterdam	Nederlands Filmmuseum	<u>Meyer, Mark-Paul</u>
Athens	Tainiothiki tis Ellados	<u>Adamopoulos, Th.</u>
Athens	Tainiothiki Tis Ellados	<u>Hatzis, Dimitrios</u>
Athens	Tainiothiki Tis Ellados	<u>Iatrouli, M.</u>
Beijing	China Film Archive	<u>Chen Jingliang</u>
Beijing	China Film Archive	<u>Liu Dong</u>
Beograd	Jugoslovenska Kinoteka	<u>Kosanovic, Dejan</u>
Berlin	Stiftung Deutsche Kinemathek	<u>Orbanz, Eva</u>
Berlin	Stiftung Deutsche Kinemathek	<u>Prinzler, H. H.</u>
Berlin	Bundesarchiv/ Filmarchiv	<u>Griep, Karl</u>
Bogotá	Fund. Patrim.Film. Colombia	<u>Nieto, Jorge</u>
Bois d'Arcy	Archives du Film /CNC	<u>Brunetaud, Philippe</u>
Bois d'Arcy	Archives du Film /CNC	<u>Contour, Michel</u>
Bois d'Arcy	Archives du Film /CNC	<u>Cot, Jean Louis</u>
Bois d'Arcy	Archives du Film /CNC	<u>Le Roy, Eric</u>
Bologna	Cineteca del Comune di Bologna	<u>Boarini, Vittorio</u>
Bologna	Cineteca del Comune di Bologna	<u>Farinelli, Gian Luca</u>
Bologna	Cineteca del Comune di Bologna	<u>Mazzanti, Nicolas</u>
Bruxelles	Cinémathèque Royale	<u>Claes, Gabrielle</u>
Bruxelles	Cinémathèque Royale	<u>Desmet, Noël</u>
Budapest	Magyar Filmintezet	<u>Gyurey, Vera</u>
Buenos Aires	Cinemateca Argentina	<u>Fernandez-Jurado, P.</u>
Canberra	Nat. Film & Sound Archive	<u>Edmondson Ray</u>
Frankfurt	Deutsches Inst. für Filmkunde	<u>Knop, Matthias</u>
Habana	Cinemateca de Cuba	<u>Gonzalez, Reynaldo</u>
Helsinki	Finnish Film Archive	<u>Lukkarila, Matti</u>
Helsinki	Suomen Elokuva Arkisto	<u>Muironen, Tino</u>
Helsinki	Suomen Elokuva Arkisto	<u>Saarivuo, Juhani</u>
Jerusalem	Israel Film Archive	<u>Van Leer, Lia</u>
Kopenhagen	Det Danske Filmmuseum	<u>Monty Ib</u>
Lausanne	Cinémathèque Suisse	<u>Uhlmann, Bernard</u>
Lisboa	Cinemateca Portuguesa	<u>Benard Da Costa, J.</u>
Lisboa	Cinemateca Portuguesa	<u>Costa, José-M.</u>
London	National Film and TV Archive	<u>Fleming, Anne</u>
London	National Film and TV Archive	<u>Jeavons, Clyde</u>
London	National Film and TV Archive	<u>Schou, Henning</u>
London	Imperial War Museum/Film Dpt	<u>Smither, Roger</u>
Los Angeles	UCLA Film and TV Archive	<u>Aijala, E.</u>
Los Angeles	UCLA Film and TV Archive	<u>Ricci, Steven</u>
Los Angeles	UCLA Film and TV Archive	<u>Rosen, Robert</u>
Los Angeles	NCFVP/ American Film Institute	<u>Wlaschin, Ken</u>
Los Angeles	NCFVP/ American Film Institute	<u>Dalton, Susan</u>
Luxembourg	Cinémathèque Municip. de Lux.	<u>Junck, Fred</u>
Madrid	Filmoteca Española	<u>Berriatua, Luciano</u>
Madrid	Filmoteca Española	<u>Gautier, Cath.</u>
Madrid	Filmoteca Española	<u>Prado, José Maria</u>
Mexico	Cineteca Nacional	<u>Ferrer Andrade, G.</u>
Mexico	Filmoteca de le UNAM	<u>Ohem Ochoa, Fr.</u>
Mexico	Filmoteca de la UNAM	<u>Trujillo, Ivan</u>
Milano	Cineteca Italiana	<u>Comencini, Gianni</u>
Montevideo	Cinemateca Uruguayaya	<u>Ferrari, Cristina</u>
Montréal	Cinémathèque Québécoise	<u>Daudelin, Robert</u>
Montréal	Cinémathèque Québécoise	<u>Véronneau, Pierre</u>
Moskva	Gosfilmfond of Russia	<u>Botchkov Oleg</u>
Moskva	Gosfilmfond of Russia	<u>Dmitriev, Vladimir</u>
Moskva	Gosfilmfond of Russia	<u>Malyshev, Vladimir</u>
New York	MOMA/ Film Dept	<u>Bandy, Mary Lea</u>
New York	MOMA/ Film Dept	<u>Magliozzi, Ron</u>
Oslo	Norsk Filminstitutt	<u>Morten Lochsen, Per</u>
Oslo	Norsk Filminstitutt	<u>Pedersen, Arne</u>
Oslo	Norsk Filminstitutt	<u>Kjell Billing</u>
Paris	Cinémathèque Française	<u>Duchel, Vincente</u>
Paris	Cinémathèque Française	<u>Marchand, Alain</u>
Paris	Cinémathèque Française	<u>Martinand, B.</u>
Paris	Cinémathèque Française	<u>Païni, Dominique</u>
Praha	Ceskoslovensky Filmovy U.	<u>Opela, Vladimir</u>
Pune	National Film Arch. of India	<u>Chabria, Suresh</u>

Rochester	IMPh./ G.E.H.	Horak, J. Chris.
Roma	C.S.C. - Cineteca Nazionale	Castagna, Paola
Roma	C.S.C.- Cineteca Nazionale	Giacci, Vittorio
Roma	C.S.C.- Cineteca Nazionale	Libertini, A.
Roma	C.S.C.- Cineteca Nazionale	Musumeci, Mario
Roma	C.S.C.- Cineteca Nazionale	Pimpinelli, M.A.
Roma	C.S.C.- Cineteca Nazionale	Turolla, Luigi
Seoul	Korean Film Archive	Jin Hoi Hur
Seoul	Korean Film Archive	Ki-Hwan Sul
Stockholm	Cinematket / SFI	Lindahl, Arne
Stockholm	Cinematket / SFI	Lindfors, Rolf
Stockholm	Swedish Film Institute	Wibom, Anna-Lena
Tokyo	National Film Center/Archive	Okajima, Hisashi
Torino	Museo Nazionale Cinema	Bertetto, Paolo
Torino	Museo del Cinema	Toffetti, Sergio
Toulouse	Cinémathèque de Toulouse	Gorce, Jean-Paul
Toulouse	Cinémathèque de Toulouse	Rochemont, G.C.
Warszawa	Filmoteka Narodowa	Platek, Waldemar
Warszawa	Filmoteka Narodowa	Slodowski, Jan
Washington	Library of Congress	Francis, David
Washington	Library of Congress	Harrison, Harriet
Wellington	New Zealand Film Archive	Taylor, Bronwyn
Wellington	New Zealand Film Archive	Vula, Cushla
Wien	Oesterreichisches Filmarchiv	Fritz, Walter
Wien	Oesterreichisches F. Museum	Konlechner, Peter
Wien	Oesterreichisches F. Museum	Kubelka, Peter
Wien	Oesterreichisches Filmarchiv	Schuchnig, Josef

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Aberystwyth	Wales Film & TV Archives	Baines, Iola
Aberystwyth	Wales Film & TV Archives	Owen, Gwenan
Barcelona	Filmoteca de Catalunya	Giménez i Riba, Anton
Beverly Hills	Academy Film Archive	Friend, Michael
Bucuresti	Archiva Nationala de Filme	Stiopul, Savel
Dublin	Irish Film Archive	O'Flynn, Sunniva
Gemona	Cinetace del Friuli	Jacob, Livio
Glasgow	Scottish Film Archive	Mc Bain, Janet
Hanoi	Vietnam Film Institute	Kim Tran Luan
Ljubljana	Archiv Republike Slovenije	Ljubic, Alja
Ljubljana	Archiv Republike Slovenije	Nemanic, Ivan
Luanda	Cinematca Nl. de Angola	Pacheco dos Santos, A.
Ouagadougou	Cinémathèque Africaine	Soma, Ardouimi
Reykjavik	Icelandic Film Archive	Pertursson B., B.
Skopje	Kinoteka Na Makedonija	Maslovaric, Vasna
Skopje	Cinematheque of Macedonia	Stadelov, Igor
Skopje	Cinematheque of Macedonia	Velkov, Kiro
Taipei	Film Archive Taipei	Jiing, Ray
Tehran	NFA of Iran	Khameneipour, F.
Tehran	NFA of Iran	Khoshnevis, M.
Vaticano	Filmoteca Vaticana	Planas, Enrique

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Caracas	Fundacion Cinematca Nacional	Lucien, Oscar
Frankfurt	Deutsches Filmmuseum	Dillman, Claudia
Ivry	ECPA	Geniaux, Sylvère
Ivry	ECPA	Lemaire, Françoise
Jerusalem	S. Spielberg Jewish Filmarch.	Koolik, Marilyn
Madison	Winsconsin Center For Film...	Ducey, Maxine
München	Deutsches Filmmuseum	Patalas, Enno
Paris	Vidéotheque de Paris	Thomas, Jean-Marie
Valencia	Filmoteca Gener. Valencia	Amor Martin, Medardo

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Stockholm	Lauritzen, Einar
Warszawa	Toeplitz, Jerzy

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INSAS  
Hong Kong Film Archive  
Project Lumière  
The Cinema Museum  
British Film Institute  
Nicholson Gram & Jones  
Fundacion Carmen Toscano  
UNESCO  
UNESCO  
The National Library  
National Film Archive Project

Verscheure, Jean-Pierre  
Liu, Cynthia  
Herold, Vera  
Grant, Ronald  
Hardcastle, Leslie  
Henry, Michael  
Del Moral G., F.  
Springer, Joie  
Wagner, Teresa  
Marit Myrstad, Anne  
Sandoval, Daniel

FIAF SECRETARIAT / STAFF

Bruxelles  
Bruxelles  
London

FIAF Journal  
FIAF Secretariat  
Int. Index to Film Periodicals

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JUGOSLOVENSKA KINOTEKA

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May 22, 1993

Mr. Robert DAUDELIN  
President  
FIAF  
Bruxelles - Belgique


Dear Mr. President,

We very much regret the fact that Yugoslav Cinematheque is deprived of the possibility to participate at the 49th FIAF Congress. Decision of the Norsk Filminstitutt to refuse to support our representatives in their demand for Norwegian visas is administratively not justified, as we are still regular members of an international organisation that meets in a member country, and Norsk Filminstitutt as organizer was obliged to give to all members the opportunity to attend the Congress.

Yugoslav Cinematheque is a non-governmental institution and it is wrong to apply to us this kind of international sanctions. We can assure you that we are sincerely against the tragic civil war in this country, certainly more than any other member of the FIAF. So we do not see how the decision of the Norsk Filminstitutt and other Norwegian official institutions could contribute for the restitution of the peace on the soil of former Yugoslavia. Anyhow we are still members of the FIAF (we will not remind one here for how long a time), we will in the future contribute in all FIAF's activities as we did before, we feel and think as member of the large world community of film archives and we wish to the 49th FIAF Congress a very successful meeting and pleasant journey in Mo-i-Rana.

This is our letter of protest and good wishes at the same time. We would be very grateful, Dear Mr. President, if you could kindly present this text to the General Assembly of the FIAF.

Sincerely,

  
Radošlav Zelenović  
Director



## Rapport du président

À Paris, en novembre dernier, le Comité directeur que vous avez élu à Mo i Rana se réunissait pour la première fois. Cette longue réunion - quatre jours au lieu des trois jours habituels - fut principalement consacrée à réfléchir sur la nature et le rôle de notre fédération.

Ce débat, que plusieurs d'entre nous souhaitaient depuis longtemps, est désormais amorcé. Mais il doit se poursuivre avec vous tous: c'est ce à quoi nous consacrerons entièrement notre journée de demain. Plus que jamais la FIAF doit être l'expression institutionnelle dynamique de l'ensemble de ses adhérents.

Il ne faut pas craindre les changements, si nous les jugeons nécessaires. Comme ce fut récemment le cas, alors que nous avons changé le nom de notre commission de préservation en commission technique; pour bien indiquer l'élargissement nécessaire de sa fonction. Il ne faudrait pas craindre non plus de réaffirmer notre mandat originel, en tant que fédération, s'il nous semble toujours pertinent. (Mais ne devançons pas les discussions de demain! Que chacun pourtant réfléchisse dès aujourd'hui et se fasse un devoir de faire largement usage de son droit de parole lors de la plénière de demain).

Par ailleurs, à nouveau cette année le programme de nos rencontres inclut un workshop sur les musées du cinéma - ou, plus spécifiquement, sur les relations entre archives du film et musées du cinéma.

Le colloque de Dusseldorf d'août dernier, auquel plusieurs d'entre nous ont eu la chance de participer, a souligné une fois de plus la nécessité d'une véritable muséologie du film. C'est là une réflexion qui est tout-à-fait à sa place à la FIAF et qui, au-delà des expériences spécifiques de chacun (mais en tenant compte, bien entendu, de ces expériences) devrait nous permettre d'éclairer un champ d'activités qui, de complémentaire, est peut-être en train de devenir principal. Il ne faudrait surtout pas qu'une telle évolution, si elle se confirme, se fasse dans un vide théorique qui ne pourrait qu'en fragiliser les initiatives. Le Comité directeur de Paris de novembre dernier a d'ailleurs décidé de faire de cette question un point désormais statutaire de nos ordres du jour.

Mais au-delà de ces deux vastes questions qui vont dominer notre congrès de Bologna, notre activité d'archivistes du film, telle que consignée dans le livre des rapports annuels, se poursuit sur de nombreux fronts:

- Au cours de 1993, plus de 90 000 titres (courts et longs métrages) se sont ajoutés à nos collections. Durant cette même période, quelque 20 000 000 de mètres de pellicule ont été examinés et traités par nos

techniciens et 200 000 titres ont été répertoriés en détails sur catalogues - le plus souvent informatisés. Les projets de restauration sont également nombreux et leur importance réaffirme le lien essentiel entre nos activités archivistiques et les recherches sur l'histoire du cinéma.

- S'il faut se réjouir de cet enrichissement de nos collections, il faut également se réjouir de ce que, malgré la conjoncture économique difficile à laquelle nous faisons tous face, 20 archives ( de Dhaka à Londres, en passant pas Istanbul, Caracas, New York, Madrid et Mexico) ont mis en chantier ou terminé la construction d'entrepôts de conservation en 1993.
- En plus de collectionner et de restaurer, la plupart d'entre nous ont des activités de projection de plus en plus importantes. Le cinéma muet, grâce aux archives du film, a élargi son auditoire au cours des dernières années, notamment à l'occasion de grands événements où la musique est sollicitée pour célébrer cette époque faste de l'histoire du cinéma.
- Des activités d'édition viennent régulièrement appuyer ce travail (telle la publication des fiches du cinéma muet de la Cinémathèque Royale de Bruxelles), activités qui s'inscrivent dans un mouvement plus large au

chapitre de la documentation et dont la manifestation la plus spectaculaire, historique presque, est la publication récente du premier CD-ROM FIAF.

- Plusieurs d'entre nous, en Indonésie, En Irlande, en République tchèque et au Vénézuela notamment, assistent leurs gouvernements dans l'élaboration de législations (de type dépôt légal ou autres) qui contribueront à la sauvegarde du patrimoine cinématographique national. À ce chapitre, il est rassurant de noter qu'à Lisbonne l'état portugais a institué le dépôt légal obligatoire, qu'à Moscou le nouvel état reconnaît au Gosfilmofond le même statut qu'à l'Ermitage et qu'au Bolshoi et qu'à Jérusalem, après tant d'années de travail acharné, l'état reconnaisse enfin officiellement l'Israel Film Archive.

Au moment où l'Unesco nous reproche d'avoir un membership insuffisamment diversifié - comme s'il n'en tenait qu'à nous qu'il y ait des archives du film partout, dans tous les pays et sur chaque continent - nous apprenons la création d'une Cinémathèque Africaine qui, de Ouagadougou, fera rayonner son action sur de nombreux pays du continent africain.

Que nos amis Burkinabés et tous leurs collaborateurs africains sachent ici notre joie: la création d'une cinémathèque africaine est un moment historique

et nous pouvons les assurer d'ores et déjà de l'appui, aussi concret que fraternel, de toutes les archives du film regroupées au sein de la FIAF. (Nos collègues du Service des Archives du film du Centre national de la Cinématographie à Bois d'Arcy ont d'ailleurs été des alliés précieux dans la mise au monde de ce grand projet). L'initiative africaine ne manquera pas par ailleurs de stimuler le travail du Working Group on Training récemment constitué.

Qu'à la veille de célébrer le centenaire du cinéma le mouvement des archives du film puisse enfin se dire mondial, voilà qui devrait nous réjouir et nous rassurer quant à la pertinence de notre action.

Si notre rencontre de cette année est beaucoup placée sous le signe de la réflexion, c'est bien parce que le compte à rebours est commencé et que l'année 1995 ne peut être qu'une année d'actions marquantes dans l'histoire des archives du film.

Robert Daudelin

avril 1994

**REPORT OF THE PRESIDENT  
ON BEHALF OF THE EXECUTIVE COMMITTEE  
(English translation)**

=====

In Paris, last November, was held the first meeting of the new Executive Committee elected in Mo i Rana. This long meeting - four days instead of three - was mainly devoted to a reflection on the nature and the role of our Federation.

This debate, which many of us had wished for a long time, is now open. But it must be carried on with all of you : this is what the discussion of tomorrow will be devoted to. More than ever, FIAF has to be the dynamic institutional expression of the whole of its affiliates.

We should not fear changes, if we consider them as necessary. As it recently was the case, when we changed the name of our preservation commission into technical commission, so as to clearly indicate the necessary broadening of its brief. We should also not fear reaffirming the original mandate of our Federation, as long as we still judge it relevant.

On the other hand, the programme of this Congress again includes this year a workshop on cinema musuems - or, more specifically, on the relations between film archives and film museums.

The meeting in Dusseldorf, last August, which many of us could attend, pointed once more to the necessity of a genuine film museology. It does belong to FIAF to develop this reflection, which, besides our specific experiences, should allow us to investigate a field of activities which might become our main field. The EC in Paris last November has decided to bring this question as a statutory item to the agenda of our meetings.

Besides these questions which will dominate our congress in Bologna, our activity as film archivists, as reflected in the volume of annual reports, is going on in diverse fields :

In the course of 1993, over 90 000 titles (short and feature films) were added to our collections. Over the same period, some 20 000 000 film meters have been examined and treated by our technicians and 200 000 titles were repertoriated in detail on catalogues - most of the time on computerized catalogues. Restoration projects are also numerous and their importance reaffirms the essential link between our archival activities and researches on film history.

In spite of the economic crisis we are all facing, it is heartening to note that 20 archives (from Dhaka to London, via Istanbul, Caracas, New York, Madrid and Mexico) have started or completed the building of storage facilities in 1993.



Besides collecting and restoring, most of us carry out more and more important screening activities. Thanks to film archives, silent cinema audiences have increased over the last years, namely on the occasion of big events where music is requested to celebrate the lucky days of film history.

Such work is regularly supported by publishing activities (like the publication of silent cinema fiches of Cinémathèque Royale in Brussels), especially in the field of documentation, whose brightest (not to say historical) example is, the recent publication of the first FIAF CD-ROM.

Many of us, namely in Indonesia, in Ireland, in the Czech Republic and in Venezuela, assist their government in the development of legislations (like legal deposit or else) which will contribute to the safeguarding of the national film heritage. In this respect, it is heartening to note that in Lisbon, the Portuguese state has established the compulsory legal deposit, that in Moscow, the new state has granted the same status to Gosfilmofond as the Ermitage's and the Bolshoi's and that in Jerusalem, after so many years of struggle, the state has officially recognized the Israel Film Archive.

At a time where the federation's membership is considered by Unesco as being insufficiently diversified, we just learned the creation of an African Cinémathèque, in Ouagadougou, whose activities will be reflected in many countries on the African continent.

Our friends from Burkina Faso and all their colleagues should know we all are very happy with the creation of an African cinematheque; this is a historical moment and they can already be assured of all FIAF archives' concrete and friendly support (our colleagues of Service des Archives du Film in CNC in Bois d'Arcy contributed in a highly valuable way to the development of this major project). On the other hand, the African initiative will certainly foster the work of the recently formed working group on training.

It is very encouraging to see that, on the eve of the celebration of the cinema centenary, the film archival movement has now become worldwide. This should strengthen our belief that our action is relevant.

Our present gathering will be mostly devoted to reflection, because the count down has started and 1995 can only be a year of marking actions in the history of film archives.

Robert Daudelin  
April 1994





# FIAF 1995

L O S A N G E L E S

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## NEWSLETTER No. 1

April 1994

The UCLA Film and Television Archive, the National Center for Film and Video Preservation at The American Film Institute, and the Academy of Motion Picture Arts and Sciences Academy Film Archive are proud to host the 1995 Congress of the International Federation of Film Archives in Los Angeles. This Newsletter provides initial information for the 1995 Congress, during which FIAF will commemorate the 100th anniversary of the cinema. We very much hope that representatives from all FIAF members and affiliates will be able to come to Los Angeles to participate in this historic gathering.

### Dates:

The 1995 Congress will be held from April 21-30, 1995 (Friday through Sunday), with the general assembly, symposia, workshops and special events taking place on April 24-29, 1995 (Monday through Saturday).

### Schedule of Events:

The following is a preliminary schedule of events for the 1995 Congress:

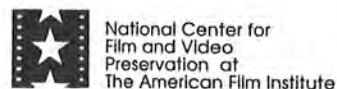
April 21 (Friday):	Executive Committee Meeting
April 22 (Saturday):	Executive Committee Meeting
April 23 (Sunday):	Commission Meetings, Arrival of Delegates, and Welcoming Reception
April 24 (Monday):	Opening Presentation and General Assembly
April 25 (Tuesday):	General Assembly
April 26 (Wednesday):	Symposia: "The First 100 Years"
April 27 (Thursday):	Symposia: "The Next 100 Years"
April 28 (Friday):	Workshops and Executive Committee Meeting
April 29 (Saturday):	Excursion/Historical Tour and Closing Reception
April 30 (Sunday):	Departure of Delegates

### Special Events:

Events will be held during the week at the facilities of the UCLA Archive, the American Film Institute, and the Academy of Motion Picture Arts and Sciences. An evening Director's Gala will bring together leading directors who will show film clips and talk about how films from the past have influenced their creative processes. Prior to this event, a press conference will be scheduled to announce the FIAF Congress and its activities, and to highlight preservation efforts from around the world. In addition, the Congress schedule will include visits to several of the major Hollywood film studios, where delegates will have a chance to tour state-of-the-art vaults and studio sets, and to view new digital, interactive, and special venue technologies.

### Lodging and Transportation:

Lodging will be centralized in Westwood Village, contiguous with the UCLA campus. This location is convenient for the Congress (approximately 15 minutes from Los Angeles International Airport) and is relatively close to the Academy of Motion Picture Arts and Sciences. Westwood offers a range of different hotels at



various cost levels and its proximity to the UCLA campus makes available the University's excellent athletic and medical facilities. In addition, it is located in the heart of one of the few Los Angeles communities where walking is quite enjoyable, providing ready access to many stores and restaurants of all kinds, as well as movie theaters and museums. There is good public transportation and taxi support in and out of Westwood to other parts of the city. Centralizing lodging in Westwood will help to maintain the sense of event by keeping delegates together and avoiding dispersion in the greater Los Angeles area.

### **Theme of the Congress:**

The activities of this very special centennial Congress will pivot around the following two-part theme:

"The First 100 Years: A History of the Cinema and Its Archives"

"The Next 100 Years: The Future of Archives and the New Media World."

The first part of this dual theme will allow FIAF to take stock of what the archival movement has done, its accomplishments as well as its shortcomings. The hope is to convey the very real contributions made by the archives to film culture, and to its creative and scholarly communities. What has been preserved? What has been lost? How does the history of FIAF and the activity of FIAF archives intersect with the history of film?

At the same time, the 1995 Congress will provide a rare opportunity to pose critically important questions about the future. How will the changing circumstances of film production, distribution and exhibition effect the fundamental mission of film archives? How will we be effected by larger cultural developments? by changes in structures of support for film preservation? by mutations in the legal and political environment? What new initiatives and new models can be conceived for supporting film creativity and film scholarship? What will the new technologies mean to our responsibility to preserve, to show, and to make accessible the cultural patrimony embodied in our collections.

### **Excursion:**

The excursion on Saturday, April 29, will include a tour of historic Hollywood/Los Angeles, including visits to the sites of early and present-day production studios, famous movie locations, museums, Hollywood Boulevard, the DeMille Barn, and the nation's largest districts of historic movie palaces.

### **Translations:**

Simultaneous translations into English, French and Spanish will be provided during the Congress.

ANNEX 5

China Film Archive

May, 1993

Respected Mr. President:

Distinguished guests:

Ladies and gentlemen:

It is a great honour for China Film Archive to hold the 52nd FIAF Congress in Beijing. We will do our best to make this Congress successful. All FIAF members, provisional members and visitors are welcome to attend 52nd FIAF Congress in Beijing.

Here are some suggestions on the 52nd Congress:

I Organization

The 52nd FIAF Congress will be organized by China Film Archive, in Beijing, with the support of Ministry of Radio, Film and Television.

II Date

The Congress will be held in April, 1996. The exact dates will be announced after we have discussed with the Executive Committee.

III Meeting place and hotel

FIAF General Assembly and all symposia will take place at Beijing International Convention Center ( BICC ), which is located in the Asian Game Village. BICC is well-equipped and well-situated. Southward, it is 9 km from the Tiananmen Square, the centre of Beijing city. To the east, it is 20 km from the Capital International Airport. BICC provides a unique package service of conference, exhibition, catering, accommodation, travel,

entertainment and shopping. This is really an ideal place in China to host various types of international meeting, exhibition and cultural and business activities. Meeting hall is equipped with modern facilities for simultaneous interpretation, television projection receivers and film projectors.

The Business Center of BICC provides service of Fax, IDD, telegram, telex, mail, typing and so on.

All delegates will stay in the convention apartments. The flat are artistically furnished and decorated, and rents are reasonable.

#### IV Excursion

We will invite all delegates to visit the Great Wall and the Ming Tombs. The former is one of seven architectural wonders of ancient world while the latter is the burial place of 13 Ming Dynasty emperors. We would like to treat everyone to famous Beijing roast duck feast. Excellent Chinese films will be shown in the evening.

#### V Weather

The average temperature of Beijing in April is 18 centigrades. The weather is pleasant for outdoor activities by this time.

That is all.

Thank you.





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

BALANCE AS AT 31 DECEMBER 1993  
 =====  
 (in Belgian francs)

ASSETS

Current assets

Debtors

2,260,076.-

Creditors

410,716.-

Quick assets

Bank 1,909,136.-

Cash 13,459.-

Reserve Fund  
 Belgian State Bonds

1,922,595.-

3,001,623.-

7,184,294.-

Balance

Reserve Fund at 31.12.92 3,000,000.-

Accum. balance at 31.12.92: 2,596,481.-

Profit balance 1993: 1,177,097.-

Accumulated balance  
 at 31 December 1993

3,773,578.-

7,184,294.-

PROFIT AND LOSS ACCOUNT

6,013,703.-

1,177,097.-

7,190,800.-

Income

7,190,800.-

Expenditure

Profit balance

**DETAILED BALANCE SHEET AS AT DECEMBER 31, 1993**

in BELGIAN FRANCS

(exchange rate: 1 \$ = 35 BEF)

ASSETS	1993	(1992)
<b>Debtors</b>		
Unpaid subscriptions for 1992 (91)	273,300	(159,600)
Unpaid subscriptions for 1993 (92)	1,012,748	(869,463)
Other debtors	665,278	(374,146)
Due bank interests	213,750	
Guaranty deposits	95,000	
	<hr/>	<hr/>
	2,260,076	(1,403,209)
<b>Cash in hand</b>		
Current accounts in Belgian Francs	409,136	620,801
Interest account in Belgian Francs	1,500,000	1,200,000
Cash at Secretariat	13,459	9,987
	<hr/>	<hr/>
	1,922,595	(1,830,788)
<b>Reserve Fund</b>		
Belgian State Bonds (10% interest)	3,001,623	(3,000,000)
	<hr/>	<hr/>
	7,184,294	(6,233,997)
	<hr/>	<hr/>
	=====	=====
<b>LIABILITIES</b>		
<b>Creditors</b>		
1994 (93) subscriptions paid in advance	111,549	(150,666)
Outanding bills for:		(599,600)
- Unesco contracts	37,200	
- Cataloguing Commission	37,625	
- EC meeting in Paris	28,341	
- Social Security costs	196,001	
	<hr/>	<hr/>
	410,716	(750,266)
<b>BALANCE</b>		
Reserve Fund at 31.12.92	3,000,000	(3,000,000)
Accumulated balance at 31.12.92	2,596,481	(508,299)
Profit balance: income / expenses 1993	1,177,097	(1,975,432)
	<hr/>	<hr/>
Accumulated balance at 31.12.93	3,773,578	
	<hr/>	<hr/>
	7,184,294	(6,233,997)
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	=====	=====

## 1993 ACCOUNTS AND BUDGET COMPARISON

INCOME	Budget 93	1993 (BEF)	1993 in \$
Subscriptions:			
- Members (56)	4.125.000	4.200.000	127.273
- Provisional Members(29)	825.000	1.087.500	32.955
- Associates (14)	450.000	525.000	15.909
FIAF Publications	200.000	383.130	11.610
Publicity in Bulletin	100.000	20.000	606
Bank interest	320.000	439.793	13.327
Unesco contracts	-	270.000	8.182
Other contracts	-	248.026	7.516
Development Fund	-	17.351	526
Centennial Fund	-	-	-
	6.020.000	7.190.800	217.904
<b>EXPENDITURE</b>			
<u>Current expenses</u>			
Staff salaries	830.000	886.103	26.852
External work fees	500.000	444.172	13.460
Social Security and Taxes	865.000	898.782	27.236
Insurances	15.000	17.382	528
Office rent & charges	480.000	440.268	13.341
Office supplies & Equipment	350.000	321.603	9.745
Postage, Telephone, Fax	410.000	354.608	10.746
Bank costs	30.000	-	-
Miscellaneous	10.000	20.341	616
<u>Special expenses</u>			
Unesco contracts	-	211.921	6.422
Congress	725.000	684.043	20.728
Executive Com. meetings	200.000	252.376	7.647
Commissions	500.000	400.250	12.128
Special missions	150.000	163.073	4.942
Administr. publications	130.000	180.847	5.480
FIAF Journal	395.000	460.194	13.945
Special publications	200.000	203.040	6.153
Development Fund	-	-	-
Centenary / Calendar	-	74.700	2.264
<b>Total</b>	<b>5.790.000</b>	<b>6.013.703</b>	<b>182.233</b>
<b><u>BALANCE</u></b>	<b>30.000</b>	<b>1.177.097</b>	<b>35.670</b>

## UNPAID SUBSCRIPTIONS BY DECEMBER, 1993 (in Belgian Francs)

	<u>1991-92</u>	<u>1993</u>
Beograd		75,000,-
Bogotá Cin. Distrital	37,500.-	37.500,-
Buenos Aires		51,104,-
Cairo		37,500,-
Dakha*		37.500,-*
Dublin		37.500,-
Jerusalem/ S. Spielberg*		37,500,-*
La Paz	37,500.-	37.500,-
Los Angeles/UCLA*		75,000,-*
Luanda	37,500.-	37.500,-
Managua	38,300,-	37,500,-
Montevideo /Sodre*		24,144,-*
Moskva *		75.000,-*
New York, Anthology F.A.		37.500,-
Pyong Yang		75.000,-
Quito	37,500,-	37.500,-
Rio de Janeiro	85,000,-	75.000,-
San Juan de P.R.*		37.500,-*
Sofia		75,000,-
Tirana		75.000,-
	<u>273,300,-</u>	<u>1,012,748,-</u>

Total: 1,286,048,-BEF

## OTHER 1993 DEBTORS

Unesco	90,000.-
Clients FIAF publications	18,203.-
Publicity in Bulletin	20,000.-
P.I.P. (Loan)	537,075.-
	<u>665,278.-</u>

NOTES TO THE 1993 ACCOUNTS

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Detailed balance sheet (p. 2)

Debtors:

The situation regarding unpaid subscriptions is stable except for a few exceptional cases, but most of the late payers are in order at this date.

Other debtors include the PIP to which FIAF has granted a loan for the launching of its CD-Rom. Due bank interests refer to the interests of the Reserve Fund to be paid in March of each year.

Other assets: The market value of the book stock (FIAF publications) is not mentioned in the Balance sheet and amounts to approxim. 40,000 Belgian Francs.

Balance :

The surplus balance at the end of 1993 is higher than that of 1992 due mostly to the extra income raised through new affiliates and the very strict control of our daily expenses.

It includes also some unspent monies (\$8,000) raised in 1993 for the ongoing Development Fund.

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Detailed profit and loss account (p. 3)

INCOME

Bank interests proceed mostly from our Reserve Fund.

Unesco contracts: in 1993 FIAF served as intermediary for a contract with Unesco on behalf of the NGO Roundtable for a meeting of the Curriculum Development group.

Other contracts: Contracts with the Lauritzen Foundation for the Newsreels Symposium and with the Lumière Association for their meeting in Mo.

Sales of publications includes some subscriptions to the Bulletin and a steady income from our more ancient publications.

Development and Centennial Funds: Very little money could be raised this year for these Funds.

EXPENSES

Current expenses have been kept to a strict minimum.

Only the FIAF Bulletin exceeded its allocated budget due to its constant improvement.

# FÉDÉRATION INTERNATIONALE DES ARCHIVES DU FILM

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 190 rue Franz Merjay  
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2d DRAFT FIAF BUDGET FOR 1995 (in Belgian Francs and US dollars)  
and amended 1994 budget

<u>INCOME</u>	<u>Outturn 1993</u>	<u>Budget 1994</u>	<u>Budget 1995</u>	<u>1995 in \$</u>
Subscriptions :				
Members	4.200.000	4.275.000	4.350.000	131.818
Provisional Members	1.087.500	1.100.000	1.125.000	34.091
Associates	525.000	600.000	600.000	18.182
FIAF publications	383.130	230.000	350.000	10.606
Bank interests	439.793	330.000	330.000	10.000
Unesco contracts	270.000	-	-	-
Other contracts	248.026	100.000	100.000	3.030
Publicity in Bulletin	20.000	80.000	75.000	2.273
Centennial Fund	17.351	500.000	500.000	15.151
Development Fund	-	-	-	-
	7.190.800	7.215.000	7.430.000	225.151
<u>EXPENDITURE</u>				
<u>Current expenses</u>				
Staff salaries	886.103	890.000	1.400.000	42.425
Social Security, Taxes	898.782	900.000	1.400.000	42.425
External work fees	444.172	450.000	500.000	15.151
Insurances	17.382	50.000	60.000	1.818
Office rent and charges	440.268	500.000	500.000	15.151
Office supplies & equipment	321.603	400.000	400.000	12.121
Postage, Telephone, Fax	354.608	420.000	420.000	12.728
Bank charges	-	10.000	10.000	303
Miscellaneous	20.341	30.000	30.000	909
<u>Special expenses</u>				
Unesco contracts	211.921	-	-	-
Congress	684.043	750.000	900.000	27.274
Executive Committee meetings	252.376	250.000	500.000	15.151
Commissions	400.250	500.000	500.000	15.151
Special missions	163.073	150.000	200.000	6.060
Administrative publications	180.847	140.000	185.000	5.606
FIAF Journal	460.194	400.000	450.000	13.637
Special publications	203.040	150.000	150.000	4.545
Training, Summer School	-	200.000	300.000	9.091
Filmographic Indexer	-	525.000	-	-
Centennial projects	74.700	500.000	500.000	15.151
Development Fund	-	?	?	-
	6.013.703	7.215.000	8.405.000	254.697
<u>BALANCE</u>	1.177.097		(975.000)	(29.546)

Exchange rate: 1 US\$ = 33 BEF



## Senior Administrator: FIAF

**DRAFT PROPOSAL:** To employ a permanent, full-time Senior Administrator for FIAF to be based at the Secretariat in Brussels:

**Rationale:** There is a perceived need for FIAF to appoint a senior employee engaged in the professional administration and coordination of its international affairs and activities. The post-holder would have relative powers of autonomous day-to-day decision making within the policies and guidelines laid down by the Executive Committee.

This need can be seen in part as a response to the ever-increasing work load faced by FIAF executive officers. The function of the Senior Administrator is intended to complement the honorary duties of FIAF's executive officers, whose roles remain the development, implementation and monitoring of wider policy decisions. In addition, the recent growth in membership and the changes in global communication styles and technology have placed an extra burden on the FIAF Secretariat.

This proposal also recognizes the fact that Brigitte van der Elst will retire from her present duties within two years. To a significant extent Brigitte's role has evolved into a post of this nature, and the time may be right to formalize, at an appropriate senior level, the indispensable function which she has come to perform.

It is therefore proposed that the appointment of a Senior Administrator (SA) be made at around the time of the 1995 FIAF Congress to run for a trial contract period of one year, with Brigitte, by her agreement, remaining in her position as part-time executive secretary. (The contract period shall be subject to review.) Thereafter, assuming that the Executive Committee wishes to establish the post on a permanent basis, the Secretariat's structure might be as follows:

- 1) the SA: generally responsible to the Executive Committee; directly responsible to the Secretary General; to the executive officers when appropriate
- 2) full-time secretarial assistance
- 3) part-time secretarial/clerical assistance
- 4) temporary assistants as necessary



The main function of the SA is to administrate and coordinate, in accordance with current FIAF rules (n. 61, 62), the affairs of FIAF, including its financial matters and fundraising efforts, and to make policy recommendations to the Executive Committee. The SA's main duties include:

- a) to be responsible for the FIAF Secretariat and all of its functions, based in Brussels
- b) to prepare all Executive Committee meetings in concert with the executive officers and in particular the Secretary General
- c) to organize and coordinate the annual FIAF Congress in collaboration with the host archive including any symposium initiated by the Executive Committee. The formal and detailed Congress planning should begin at least two years in advance.
- d) to raise funds on behalf of FIAF with particular reference to the Development and Centenary Funds
- e) to act as information officer for the Federation, routing all requests for information to the relevant Commission or FIAF representative; act in an advisory capacity to FIAF members on all appropriate matters (especially provide informational support to newly formed archives); provide a *consultancy service to aspiring archives.*
- f) to pursue a more active membership policy
- g) to represent FIAF (and its executive officers when required) at international conferences and functions and with NGOs
- h) to play a central coordinating role in any or all of the following activities:

- cooperative work between FIAF Commissions
- archival training; establish a permanent training/lab; coordinate the FIAF summer school
- FIAF journals and publications (and newsletter)
- creation of a central FIAF holdings database
- creation of central repositories for circulating prints of classic titles

Senior Administrator, page three

- i) to file a quarterly report on activities pursued and actions taken
- j) to promote the work and philosophy of FIAF around the world
- k) *to provide for liaison with Honorary Members*

Qualifications: The SA must have broad experience of working in an archival environment; demonstrable knowledge of film archiving and/or the international archival movement should be considered essential; proven administrative experience at a senior level; successful fundraising skills, including formal grant applications; fluent in English and French, preferably with a working knowledge of other languages such as Spanish and German; strong organizational ability; writing ability in French and English is required.

Salary: 37,000USD - 44,000USD per annum, plus appropriate expenses. The precise range will depend on qualifications and prior experience. It is expected that after the initial review period, the fundraising aspect of the job will significantly contribute to the post-holder's salary.

ANNEX 8



## REPORT FROM THE PRESERVATION COMMISSION TO THE FIAF GENERAL ASSEMBLY BOLOGNA 26-27 APRIL 1994

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Members of the FIAF Preservation Commission met at the Conservation Centre of the British National Film and Television Archive in Berkhamsted on 23 February and 7 - 8 March 1994. Peter Williamson and Harold Brandes sent their apologies.

### NEW TERMS OF REFERENCE

Considering

- a) the proliferation of new technology (such as, the digitisation of motion picture images and sound, used not only for the creation of special effects (for example in *"Jurassic Park"*) but also for restoration (for example of *"Snow White"*);
  - b) the need for further advice regarding the preservation of electronically generated, magnetically recorded material which more and more FIAF archives acquire; and
  - c) the need for recommendations regarding technical aspects of film presentation,
- at its meeting in Paris in November 1993, the Executive Committee asked the Commission to expand its brief to include the above.

This change requires no amendment to the Statutes and Rules because Article 1 specifies that "By film is meant a recording of moving images, with or without accompanying sounds, registered on motion picture film, video-tape, video-disc, or on any other medium now known or to be invented."

Considering the broader Terms of Reference, the Executive Committee asked the Commission to change its name to the "FIAF Technical Commission".

### PUBLICATIONS

*"Basic Principles of Preserving Colour Films Produced in Processes Which Used Colour Separations on Nitrate Film"* and *"Film Joins (Splices) : Comments on Cement and Tape Splices"* have been distributed by the Secretariat.

The *"International Survey of Printers"* exists as an interim report. One more archive has since sent information about its printers. *"Methods of copying Tinted, Toned and Stencil-Coloured Films for Preservation and Presentation"* is a discussion paper. Both are available from the Secretariat upon request.

.../2

An updated second edition of "*Basic Film Handling*" will be published with photographs showing various basic techniques and equipment.

### **Audio-Visual Packages : Training Tools**

"*The Matting and Polishing of Motion Picture Film*", a richly illustrated paper by Harold Brown, gives a detailed description of the above procedures. This has also been prepared as an audio-visual package containing 29 slides. The paper is complete and awaits duplication of the photographs and the printing of the slides.

### **History of Sound Recording**

The Chairman met with Bob Gitt, member of the North-American Preservation Sub-commission regarding his paper on the "*History of Sound*" to discuss the possibility of recording his presentation on video with a high-fidelity soundtrack.

### **TRAINING**

Tony Cook is still involved in the FORCE Project. The aim is to produce training tools that can be used to assist in the training of technical as well as non-technical archive staff.

Work undertaken by FORCE during the first year was highly commended by the EEC - and on 19 March 1993, the Project received official approval for the second and final year.

Some of the work was presented at the Bologna Film Festival in November 1993.

### **ASSISTANCE TO FIAF ARCHIVES (selected list)**

#### *Fundacion Cinemateca Argentina*

was provided with information about various essential pieces of film preservation equipment.

#### *National Archives of Canada, Audio-Visual Section (CAVA)*

received architects' drawings of purpose-built nitrate vaults.

#### *Filmoteca de Lima / Museo de Arte-Edubanco*

Harald Brandes paid a couple of visits to the archive in Peru. Another report on his impressions of the depressing state of film preservation in hot and humid countries is available (in German) upon request.

## **COLLABORATION WITH OTHER ORGANISATIONS**

### **Regarding Vinegar Syndrome**

Dr Tulsi Ram, a Senior Research Scientist of the Eastman Kodak Company in Rochester, has continued his research and coordinated a world-wide market testing of molecular sieves stored in cans containing acetate film. Several FIAF archives are participating. Peter Williamson reports that some questions about applications in archival situations remain unanswered. Because the sieves have to be enclosed with the film in a sealed environment and aggressively scavenge moisture, archives have expressed concern that the film might become brittle, particularly when used sieves are replaced with new ones that absorb more moisture from the enclosed environment. Dr Ram has stated that the film will not become desiccated if a controlled amount of sieves is used.

Peter Williamson attended a conference held at the National Archives, Washington DC in September 1993, to discuss the problems of acetate decomposition, which are not limited to motion pictures, but include microforms, X-ray and sheet films, and library laminations. While the molecular sieve was viewed as a promising technology, the Meeting felt that further research is required. The need to replace the sieves every two years at room temperature is a serious problem; however, storage at 2 °C extends that cycle to 10 - 15 years according to Dr Ram.

The Conference concluded that improved storage conditions constitute a safer way of extending the life of acetate films.

### **Storage Conditions for Acetate Film**

The Image Permanence Institute (IPI) under the Rochester Institute of Technology has issued the "*IPI Storage Guide for Acetate Film*". The Chairman has been asked to review the publication and the accompanying "wheel of life".

### **Manchester Metropolitan University (previously Manchester Polytechnic)**

The British National Film and Television Archive has commissioned the Manchester Metropolitan University to review and hopefully improve the accelerated ageing test for nitrate film and develop a test of the stability of acetate materials.

### **FIAF/FIAT/IASA/ICA Fourth Joint Technical Symposium (JTS)**

This symposium, which was supposed to have taken place in Barcelona in August 1993, was cancelled because of too few registrations. The Technical Coordinating Committee (TCC) had hoped that it could have taken place in Bogensee near Berlin in September 1994 when both IASA and FIAT will hold their annual conference; however, this idea had to be abandoned. The TCC met in Berkhamsted on 5-6 March and assessed other options which will be followed up.

## NEWS ITEMS

### Film Cleaning

Bob Gitt attended the annual conference of the Society of Motion Picture and Television Engineers (SMPTE) in Los Angeles. Under current laws, the most used film cleaning agent, 1,1,1-trichloroethane, will be phased out of production by 1995. The SMPTE has a working group evaluating water-based cleaners; however, they cannot be used for nitrate film because of the risk of delamination. DuPont has developed a new solvent for existing ultrasonic machines, but it is very expensive. Trichloroethylene and the current wetgate fluid, perchloroethylene, seem to be suitable in modified equipment.

### Digitisation of Fox-Movietone News

Bob Gitt reports that Fox-Movietone did not present their paper on video transfer of the nitrate newsreels using their new system.

### New Eastman Kodak Duplicating Stocks

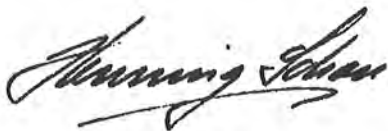
Kodak's new colour intermediate stock 5244 continues to have problems in the area of excessive contrast.

The research on a new black-and-white separation stock seems to have been discontinued.

Peter Williamson reports that Kodak has begun production of "improved" black-and-white duplicating stocks. This seems to involve the use of an antistatic backing treatment for camera negative films and a new hardening process for treatment of softer emulsions now that the use of formaldehyde is banned. Eventually all black-and-white stocks will be processed using the new hardener, but so far only release print stock, 5302, carries the "improved" label.

### Polyester Stocks

Discussions with Agfa Gevaert have led to research into the question of how reliable the subbing layer is on polyester-based film stocks. Eastman Kodak has now added polyester black-and-white duplicating stocks to its regular inventory, although it is currently limited to 35 mm. There has been no progress in developing high precision splicers for polyester.



Dr Henning Schou  
Chairman





## FIAF Cataloguing Commission

### REPORT TO THE ANNUAL CONGRESS

Bologna, April 27 - 28, 1944

---

This year has been a most busy one for the Cataloguing Commission:

#### Newsreels

Just following our report of last year, Commission member Roger Smither co-hosted the Mo-i-Rana Newsreel Symposium with Wolfgang Klaue. The Commission's contribution showed how catalogers working in different archives cataloged a single newsreel issue--an example from the Imperial War Museum which was issued shortly after the conclusion of the Second World War and featured views of the Paris Peace Conference, various sporting events, and other popular interest stories. The resulting cataloging records demonstrated alternative but strikingly similar solutions to problems of identification, indexing and materials' control. All participants stressed textual identification as the most labor-intensive and time-consuming aspect of cataloguing work. They further emphasized the importance of secondary sources in reducing the time taken for identification tasks to more manageable levels. The application of computer technology in assisting the organization and accessibility of cataloguing records was also emphasized. While organized access to images without the intervention of symbolic language (either written or spoken) is still in early stages of experimentation, Mr. Smither demonstrated a more readily accessible technology of optical scanning for scripts, coupled with component word search for subject access. While clearly inferior to cataloger identification/indexing processes, these new technologies offer possibilities for archives who cannot afford more labor-intensive methods.

Following the symposium, the Commission was asked to prepare a special manual for newsreel cataloging. Designed as a subset of the Commission's generalized descriptive rules, the FIAF Cataloguing Rules for Film Archives, published in 1991, the manual will base its descriptive bibliographic recommendations on that text. Subject access provisions will need to break more new ground.

#### Corresponding Members

During the past year we also continued our program of corresponding membership for the Commission. The plan has now effectively expanded our membership to include nearly 40 members from some 25 countries on 6 continents. Corresponding members participate in the work of the

Commission by contributing to specific projects, by writing papers for publication through our Cataloguing Commission Occasional Paper network and by contributing ideas for future activities. We are especially proud of them, and this year, one of them, Olwen Terris of the National Film and Television Archive in London, has agreed to join the Commission as a full member. We welcomed her at our meetings last September in Prague, and already she has been hard at work on several projects. The list of corresponding members is attached.

### **Occasional Papers**

Since last spring, two new Cataloguing Commission Occasional Papers have been issued. Occasional Paper No. 4: The ways of Cataloguing in the Cinematheque of Macedonia, explains by example how individual archives can develop specialized cataloging programs which accommodate specific needs while at the same time remaining well within the realm of world standards. Corresponding Commission member, Igor Stardelov, explains how his archive worked together with the Institute of Informational Science at the University of Maribor in neighboring Slovenia to design a filmographic database. The result, DATAFILM, contains filmographic and exhibition data, lists of credits and cast, technical records, and subject content and analysis. A separate specialized database, under internal control, manages the archive's film holdings utilizing Unesco's CDS ISIS.

In her paper, Occasional Paper No. 5: Cataloguing from Secondary Sources, Olwen Terris explains the rationale and methods of cataloging based on information found in reference sources of varying types. While every film cataloger recognizes that there is no real substitute for examining a film in the achievement of accurate cataloging, we all also accept the fact that economic necessities often demand exceptions. Ms. Terris explains that cataloging from secondary sources requires a special set of skills. These include an intimate knowledge of secondary sources and of their relative levels of accuracy. Furthermore, judgements must be made as to which films best lend themselves to the exigencies of secondary source cataloging and which absolutely require viewing. Problems to be anticipated from secondary source cataloging include inaccuracies and variations in titles and in names of companies, credits and cast. Cataloguing documentary materials from secondary sources frequently means that subject indexing will often be accurate but inadequate -- missing many specifics which a screening would have enabled the cataloger to identify.

### **Collections/Selections Policies**

The Commission wishes particularly to thank all those members who participated in our survey on collections/selections policies. Since the end of the year, we have received a total of 39 responses, incorporating 12 written policy statements. An initial review of these documents reveals--not surprisingly--that most archives choose to concentrate on collecting films of their own national production. Only sixteen archives indicated that they were subject to any statutory or regulatory type limitations. More than half the respondents indicated that economic concerns -- financial, space limitations, etc. -- force them to limit collections, but an encouragingly large number (15) said they did not experience such limitations. Other interesting issues relate to censorship and quality judgements, of which it is hoped we will be able to report more in Bologna.

## Genres

Commission Presidents, Ron Magliozzi (Documentation) and Harriet Harrison (Cataloguing), have agreed to collaborate on the creation of a preliminary draft list of genre terms for use in film archive work. The list will be used by the Secretariat in Brussels to provide provisional advice on genre issues. Olwen Terris has agreed to oversee the more long-term task of collecting and reviewing lists of genre and form terms variously in use by our FIAF archives.

## Computer Formats

Commission member, Carlos Roberto de Souza, reports that he has had a good response to his Occasional Paper No. 1: Formats. Formats. Formats. His examination of the submissions reveals a far greater disparity between elements and methods of defining, separating and organizing them than any of us had anticipated. This, of course, complicates the task of creating a specialized FIAF format -- one which could meet all our members' needs. Mr. de Souza is writing a report on his findings which he will issue as an upcoming Occasional Paper. His next step is to conduct a test utilizing a sample format to build a database with contributions from project participants.

## "Treasures" Database

In recent months, the Cataloguing Commission has begun working with the Documentation Commission on its project to build a database of FIAF archive holdings. The project is named the "Treasures" Database on Silent Cinema and is being built at the National Center for Film and Video Preservation in Washington. The database uses Cuadra STAR system software and is under the direction of National Center Archivist, Susan Dalton. Recently, the Commission supplied Ms. Dalton with additional archive member codes to be used in the database. We have likewise submitted this additional list to the Secretariat in Brussels and would like also to see it published in the Journal of Film Preservation. The new list supplements the one already published as Appendix F in the FIAF Cataloguing Rules for Film Archives.

## Commission Meetings

A special thank you this year to our colleague, Vladimir Opela of the Czech Film Archive, who splendidly hosted the Commission in Prague for its 25th Anniversary. Former members, Jon Gartenberg, Wolfgang Klaue, and Ani Velchevska joined us for both the work and the festivities.

**In Memoriam**

This year we also take time to mourn the death in January of our beloved colleague and long-term Commission member, Dorothea Gebauer of the Deutsches Institut für Filmkunde/Filmarchiv in Wiesbaden. Ms. Gebauer led a life dedicated to the welfare and professional advancement of fellow archivists. A selfless teacher and advisor, her concern for the welfare of her fellow human beings inspired all her extensive work for the Commission. We miss Dorothea and remember her life with admiration and joy.

FIAP Cataloguing Commission members:

Harriet Harrison (LC, Washington)  
Rolf Lindfors (Stockholm)  
Vladimir Opela (Praha)  
Roger Smither (IWM, London)  
Carlos Roberto de Souza (São Paulo)  
Olwen Terris (NFTVA, London)

ANNEX 10

**REPORT FROM THE DOCUMENTATION COMMISSION  
TO THE EXECUTIVE COMMITTEE  
ROME, APRIL 1994**

**1. MEMBERSHIP****1.1 Current members:**

René Beauclair, Cinémathèque Québécoise  
Nancy Goldman, Pacific Film Archive  
Ronald S. Magliozzi, Museum of Modern Art, New York  
Teresa Toledo, Filmoteca Espanola  
Michael Moulds, editor PIP, London  
Susan Dalton, NCFV, Washington, D.C., consulting member

- 1.2** The addition of two new members in 1993 has not made a significant difference in the level of work being performed by the core members of the Commission. Communication problems are at the root of this situation. Mr. Hans-Peter Reichmann's status as a Commission member has remained uncertain, and I will not be continuing my efforts on his behalf.

**2. MEETINGS**

The next meeting of the Commission will be in Toulouse immediately preceding the Executive Committee meeting in April. I expect to have further news to report when we meet in Rome.

**3. PROJECTS AND PUBLICATIONS****3.1 Bibliography on the Newsreel**

The bibliography was updated after the Newsreel Symposium in Mo i Rana and prepared for publication in the most recent issue of the FIAF Journal of Preservation. It was [not] published in that issue.

**3.2 International Directory of Film and TV Documentation Collections**

This volume was published in January 1994 by the Commission's Periodical Indexing Office in London. The 220 page International Directory is selling for \$75.00 US dollars/50 British pounds, plus shipping and handling. A copy will be available for your examination in Rome, as will our sales "flyer."

We hope to use profits from the sale of the hardcover volume of the International Directory to contribute to the support of the CD-ROM project. We plan to add the International Directory to the CD-ROM. This project was edited by René Beauclair with the assistance of Nancy Goldman. Sales material prepared in Berkeley and New York.

### 3.3 FIAF Treasures Database Project

Co-editors, Susan Dalton and Ron Magliozzi. Susan met with the Commission in Mo i Rana where we discussed the scope of the project, the nature of our working relationship as co-editors, and the prospect of linking the Treasures Project to the CD-ROM project.

Since that meeting Susan and I have been in weekly communication. We drafted a letter announcing the project which was mailed to all FIAF archives from the Secretariat in the Fall of 1993, and which was published in the FIAF Journal of Preservation, October 1993.

Susan will be drafting a detailed report regarding the response we have had from the archives. The largest additions to the database have been from the Library of Congress, Museum of Modern Art, the Nederlands Filmmuseum and Det Danske Filmmuseum. We have had submissions from a number of other smaller archives as well.

Our weekly phone conversations have covered a wide range of editorial matters and provided spiritual support. We do plan to add Treasures to the FIAF CD-ROM as soon as certain editorial and financial considerations have been addressed. As it stands now, Susan is willing to provide access to those archives which have contributed to the new database. A number of archives, largely new member archives, have requested copies of the published volume TREASURES FROM THE FILM ARCHIVE which is now out-of-print; we have been referring these requests to the Secretariat who at one point (Oslo, 1993, I believe) was considering the purchase of "remaindered" copies for just such a purpose.

### 3.4 International Index to Film and Television Periodicals

Please see Editor's report.

### 3.5 International FilmArchive CD-ROM

Editor Michael Moulds will be providing a more detailed report on this project. The first issue was published as "Autumn 1993" in the Fall of 1993. It contains the International Index to Film/TV Periodicals 1985-1992 with full search capabilities; a thesaurus of general film subjects; list of periodicals indexed 1972-1992; list of FIAF members and addresses; Bibliography of FIAF members' publications 1990-1992. It will be published with updates and additions twice annually (Spring/Autumn) at a cost of \$600.00 US dollars/395 British pounds.

A great deal of our time and effort as a Commission went into the preparation of a sales brochure. The title of the CD-ROM and the main thrust of the brochure's text are intended to establish the CD as a "high-class" product and as the FIAF CD-ROM and not merely a CD containing periodical indexing. The success or failure of the CD-ROM will depend of course on how well it sells (and it's sales have been very slow to date); but more importantly on the level of support it receives from the other Commissions in the form of computer-ready material for publication, and from all the archives in the form of sales and promotion. It will be useful for us all to hear Michael report on the process of formatting material for CD-ROM publication and on the costs of this process!

The sales brochure was edited by me in close collaboration with Nancy Goldman and Michael Moulds using the services of the Museum's Film Stills Archive, Graphics and Publications Departments. It was supported financially by the Museum of Modern Art Film Dept. A final draft of the brochure was circulated at the EC meeting in Paris for editorial comment. Nancy, René, Michael and I have been sharing mailing costs through our archives on the first round of publicity. The Secretariat mailed brochures to all FIAF archives.

### 3.5 FIAF Handbook on Film Documentation

It has been impossible for me to provide any editorial initiative on this project since late 1992. René Beauclair and Nancy Goldman have been working on drafts for chapters on "books" and "access." We hope to revitalize the project at our meeting in Toulouse.

Ron Magliozzi  
New York, 2 March 1994



ANNEX 11



# INTERNATIONAL INDEX TO FILM/TELEVISION PERIODICALS

6 Nottingham Street, London W1M 3RB tel: (0)71 224 0991 fax: (0)71 224 1203

## INTERNATIONAL INDEX TO FILM/TV PERIODICALS

Editor's report

April 94

### 1. CD-ROM project/subscriptions

The first CD-ROM was published in December 1993, copies being produced by Nimbus Information Systems.

The publicity leaflet was prepared by Nancy Goldman and Ron Magliozzi and designed by the Museum of Modern Art. Several hundred copies were sent out in January and February.

Sales have been disappointing. 18 copies of the 1993 disk have been sold. So far there are 24 firm orders for the 1994 subscription, with five disks out on approval. Several others have asked for further information.

Of the existing 56 subscribers, 21 have bought or ordered the CD-ROM (93 and/or 94), 18 have renewed their microfiche subscription, two have cancelled and the remaining 15 have not yet responded. Income for CD-ROMS so far amounts to £5272. Most puzzling is the lack of response from US institutions. It is evident that we need to do more publicity; we will ask members to accept leaflets from us to circulate to their contacts.

### 2. Publications

The International Directory of Film and TV Documentation Collections was published in February. FIAF made us a grant to cover the printing costs.

We have decided, at least for the moment, to stop publication of the television volume. It has never done more than barely cover the costs of production.

The film volume will be published as normal in the summer.

### 3. Staff

The extra work we have had to undertake to produce the CD-ROM, including converting, checking and correcting the Infodoc data from 1983 to 1986, has led to a backlog in our current work. FIAF have generously agreed to support us in taking on a part-time assistant. I conducted interviews this week and I hope the successful applicant will start work on the 9th May. Once we have caught up our main objective will be to add to the number of periodicals that we index.

## INTERNATIONAL INDEX TO FILM/TELEVISION PERIODICALS

Mar 30, 94

## BUDGET93

## RESULT93

## BUDGET94

RESULT  
Mar 94

## FORECAST95

## RECEIPTS

	8999	8051	8051	2086
8999 Balance at start of year				
30240 Microfiche subs.	28136	15000	4734	15000
6920 Support	6915	6900	960	0
30000 Film volume sales	26956	28000	1589	28000
5300 TV volume sales	6106	2500	432	1000
300 Micro. cumulations	385	300	0	200
1000 Other publications	632	1500	223	500
10000 CD-ROM subs.	628	15000	4644	39500
800 Back periodicals	492	500	0	500
490 Flat grants	4116	12625	2625	0
0 Flat loans	9955	0	0	0
100 Bank interest	219	140	135	100
0 Insurance repayment	0	979	979	0

94149 Total receipts	93539	90516	23393	86886
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## PAYMENTS

800 Rates	1012	1500	375	1500
80 Water rates	193	130	0	130
1000 Service charges	321	0	0	0
6000 Rent	5497	5620	1337	6000
10 Office cleaning	36	50	7	50
115 Electricity	309	350	9	350
600 Telephone & faxes	886	900	193	900
320 Insurance	665	1200	617	1200
650 Office equipment costs	745	600	117	500
500 Furniture & fittings	499	300	15	200
70 Refreshments	23	120	53	120
500 Office move	963	0	0	0
st:10645 sub-total: Office costs	st:11149	st:10770	st:2723	st:10950
6200 Print costs: film vols.	5628	6000	0	6100
5000 Print costs: TV vols.	4951	0	0	0
900 Other printing projects	45	2500	2336	0
st:12100 sub-total: Printing	st:10624	st:8500	st:2336	st:6100
966 Microfiche production	582	800	35	800
100 Microcumulations	0	0	0	0
0 CD-ROM production	0	2800	1402	2400
300 Computer supplies	95	200	0	200
500 Computer hardware	1366	600	0	1000
500 Revelation software	0	2000	0	0
200 Other software	287	200	0	250
st:1500 sub-total: Computer	st:1748	st:3000	st:0	st:1450
1200 Travel (Abroad and UK)	1178	600	122	1000
50 Reference books	0	60	31	60
45 Subscriptions to BFI	27	30	0	30
250 Bank charges	182	210	54	220
490 Accountancy	490	490	490	500
124 Corporation tax	124	55		25
st:864 sub-total: Finance	st:796	st:755	st:544	st:745
30000 Monthly salaries (net)	26682	30000	6708	31000
17000 Taxes, N.H.I. & Pension	14499	20000	4907	21000
6000 Part-time staff	1998	6000	1222	7000
0 Job adverts	0	165	165	0
st:53000 sub-total: Staff	st:43179	st:56165	st:13002	st:59000
400 Stationery	486	500	182	500
450 Publicity	34	200	100	200
3100 Postage & distribution	2551	3000	602	3000
50 Couriers	6	30	4	30
10000 CD-ROM development	4550	5000	3500	0
94570 Total payments	76910	88430	23695	86265
421 Bank/cash at year end	8051	2086		621

ANNEX 12

**REPORT FROM THE F.I.A.F.  
COMMISSION FOR PROGRAMMING  
AND ACCESS TO THE COLLECTIONS**

Since our last written Report, presented in Mo i Rana , the Commission held three meetings:

- 1) in Mo i Rana, on 27 May 1993, during the Congress
- 2) in Locarno on 10, 11 and 12 August 1993, hosted by Marco Müller, Director of the Locarno Film Festival, with the generous support of Fondation Pro Helvetia.
- 3) in Bologna, on 25, 26 and 27 November 1993, hosted by Vittorio Boarini and Cineteca del Comune di Bologna, during the Festival "Il Cinema Ritrovato".

The meeting in Mo i Rana was a brief one, attended only by the remaining members of the Commission, after the resignation of Paolo Cherchi Usai and Enno Patalas. The four members of the Commission (João Bénard da Costa, Chairman, Gabrielle Claes, Catherine Gautier and Steven Ricci) took unanimously the decision to invite Dominique Païni, Director of Cinémathèque Française and Edith Kramer, Film Curator and Director of Pacific Film Archive, to replace Paolo Cherchi Usai and Enno Patalas. That decision was submitted to the new EC, elected in Mo i Rana, at its first meeting, May 31st, and was approved, also unanimously. According to the Commission proposal and following the new Commissions Rules, the EC appointed Gabrielle Claes as Deputy Chairman.

The meeting in Locarno was attended by João Bénard da Costa, Gabrielle Claes and Catherine Gautier, from the former Commission and by the two new members, Edith Kramer and Dominique Païni.

The same members attended the meeting in Bologna.

**I - INTERNAL PROBLEMS OF THE COMMISSION**

After Mo i Rana, and the selection of two new members, Steven Ricci, on July 14th, also announced to the Chairman his departure from our group. In making this decision, he was ultimately compelled by a series of unavoidable practical considerations, primarily his new responsibilities in the EC and in the organization of the 1995 FIAF Congress, which made it very difficult for him to continue a full-time effective contribution to the work of the Commission.

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view. For instance, the total amount of titles mentioned ranges from 50 titles (10 by category) to 500 (100 by category).

The Commission asked Gabrielle Claes to present the answers we received at the General Assembly and propose some programs, based on them, that eventually could be programmed and (or) circulated among Archives during the Centennial years.

All the Archives, which want to "play" that "game" are kindly requested to help the Commission, by proposing practical ways of mutual help and interchange.

### 3 - MANUAL FOR TECHNICAL STANDARDS AND GUIDELINES FOR PROJECTION

As we reported in Mo i Rana, we expected to circulate there some chapters of this manual entrusted to Jean-Pierre Verscheure. But Jean-Pierre Verscheure, while writing the Manual, found out, that, before the manual, another work was necessary, called "The Book of Professional Motion Picture Films Identification". So, he decided to write this book first and postpone the Manual the Commission asked him to work on.

At the last EC meeting, in Paris, Jean-Pierre Verscheure asked Brigitte Van Der Elst to present a large part of this book to the EC members. He considered, that, in its actual conception, the book was no longer related to the specific brief of our Commission, but regarded FIAF as a whole.

In Paris, the EC asked the Chairman to discuss the matter with Jean-Pierre Verscheure and with the Commission. On November 23rd, Jean-Pierre Verscheure wrote to the Chairman stating his final position. He intended to finish the new book, and, only after that, could he consider working on the practical manual he was asked to do, being unable, at the moment, to give a final completion date for the presentation of the manual.

Considering this surprising development, the Commission, at the meeting in Bologna, found itself unable to continue to deal with Jean-Pierre Verscheure on that matter and decided to look for someone else who could work on the Manual. We hope to inform very soon on our new choice.

### 4 - MANUAL FOR RESEARCH AND ACCESS TO COLLECTIONS

Last November, before the Commission Meeting in Bologna, Paolo Cherchi Usai confirmed to the Chairman his agreement to provide a draft version of the Manual by mid-summer 1994, insofar as his working duties and responsibilities will allow him to complete the text within such deadlines.

Unfortunately, the changes in Paolo Cherchi Usai's professional life didn't allow him to fulfill this agreement. At the time of writing, Paolo Cherchi Usai continues to be very interested in working on this Manual but he can

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not set a deadline. The Commission hopes to discuss that matter with Paolo Cherchi Usai during the Congress.

#### **5 - GUIDELINES FOR THE CIRCULATION OF PRINTS BETWEEN FIAF MEMBERS**

The rationalization of our work related to film screenings on an international level was, since the creation of our Commission, one of our larger issues and was debated at many of our meetings.

During our meeting in Locarno we discussed the creation of an international film collection of the most wanted films based in several parts of the world and becoming a central/regional FIAF repository, which could function independently or within the context of different film archives.

This problem was raised again at the last EC meeting in Paris, when the EC had to deal with the recent decision by the American archives to charge a fee of 150 US \$ for lending films to their overseas FIAF colleagues. It is the Commission's conviction that this controversial decision could be followed, sooner or later, by other FIAF archives, considering the growth of the membership and the increasing amount of demands, mainly from the "poor Archives" to the "rich Archives". This would change "les règles de jeu" within FIAF and would require thorough consideration. Moreover, many Archives are already paying - in addition to the US \$ 150 loan fee - another US \$ 150 for shipping and handling. If an Archive also requests previous clearance from the rights-owners, it could cost up to US \$ 500 or US \$ 600 to get a copy from an Archive collection.

Considering that unpleasant situation, the EC asked the Commission to examine that issue and to give some assistance in helping to solve it. The problem was widely debated during our last meeting in Bologna and the Commission agreed to propose some guidelines on that matter. This issue will be discussed at our next meeting, in La Rochelle, in July 1994.

#### **6 - CINEMA MUSEUMS OR FILM MUSEUMS**

The activity of programming and the concept of exhibition of a collection were further issues during the Commission's last meetings. Programming from archive collections, and criteria for programmer's selections were main themes in internal papers by Gabrielle Claes and the Chairman discussed in New York (1992) and in Locarno and Bologna (1993).

During the last EC meeting in Paris, this issue was considered, from a different angle, related to the written report Chris Horak made about cinema museums.

Principally, the FIAF Chairman emphasized that the concept of museology in the field of cinema was still non-existent and that it was time to start working on this issue. Other EC members thought, in agreement with

Considering the situation, the Chairman accepted Steven Ricci's resignation and informed all the other members and the EC.

During the Locarno and Bologna meetings, the Commission discussed an eventual replacement for Steven Ricci. The Commission also debated the situation of Manuel Martinez Carril who continues to be formally a member, but attended only one of our meetings (in Montevideo). In Bologna, it was decided to wait, till the next meeting, for a final position from Martinez Carril. If he is able to fulfill his duties as a member, the Commission will remain with six members. If not, the Commission should think of replacing him with another person from Latin America, or, at least, from a non-occidental country (maybe Japan). In that decision, the Commission was supported by the common feeling that a "different" point of view is very much needed.

## II - ACTIVITIES AND RELATED PROJECTS UNDER DISCUSSION

### 1 - SURVEY ON PROGRAMMING AND ACCESS IN FILM ARCHIVES

After the first results of the 1992 Survey, distributed last year, in Mo i Rana and presented by Catherine Gautier at the "open forum" of the former General Assembly, more replies were received. Out of 92 questionnaires sent we have received, so far, 76 answers, which represents 80% of the total.

At the present Congress, the Commission will circulate the revised version of the statistics together with a report summarizing the general patterns we observed.

All the Archives are, again, kindly requested to study these documents and send to the Commission more specific information which could be highlighted and discussed in the future.

### 2 - CENTENNIAL COMMEMORATIONS

After the document "As the Centennial is approaching..." presented by Gabrielle Claes at the General Assembly, in Mo i Rana, the Commission sent to the whole membership a formal proposal to join us in "the categories game", drawing their attention to five main categories, which, in our opinion, correspond to five different ways of approaching the history of film.

The five main categories were: **Film history; Film and the other arts; Film and reality; An archival viewpoint; National Production.** We proposed also a sixth category, not mandatory, as an "open category" according to the wishes of each Archive.

The proposal was sent in November 93. Out of 92 letters mailed, we have received by now, 40 answers, representing a great variety of points of



the Commission point of view, that it was time to consider the concept of museology in the wider sense (the idea of the "cinémathèque" as "film museum") not limited in itself to the acquisition, exchange, preservation and cataloguing of artefacts or even films. It was suggested that the relation between film archives and film museums should be the subject of FIAF's future major symposia.

The Commission widely debated this issue at our last meeting in Bologna in order to avoid a narrow approach to it. The commission agreed to prepare two documents, one, by the Chairman about the relation between film archives and film museums and another, by Dominique Pâihi, about the links and the conflicts between programmers and archivists nowadays. The Commission strongly supported the idea of dedicating a FIAF future major symposium to these items.

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## 7 - THE COMMISSION AND THE MEMBERSHIP

In Bologna, the Commission widely debated its relationship with all FIAF members. Although there had been a good response, from the Archives, to our proposals and suggestions (i.e. the survey on programming and access or "the categories game") we felt that the level of communication is well below what we expected.

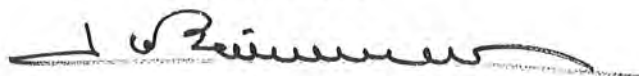
In that sense, we felt that it is very important to hear the concerns and ideas of members and to learn, from them, which are the major issues of concern for those members who are presently or will in the future be involved in programming and offering access to their collections.

Thus, the Commission proposes that next year, in Los Angeles, FIAF organize a workshop to establish a constructive dialogue on the issues dealt with by the Commission till now and to determine other issues the Commission can properly, responsibly and practically address.

Among those issues, the Commission would like to debate the idea of programming from archival collections. In fact, it seems to us that there is a contradiction between our activity as exhibitors and our activity as archives, the programmation scarcely reflecting the specificity of the different collections. It would be very interesting to know the percentage of the Archives film collections never or rarely shown.

The preparation for this workshop will also be one of the items of our next meeting in La Rochelle, in July 1994.

THE CHAIRMAN



(João Bénard da Costa)

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## ENQUETE SUR LA PROGRAMMATION ET L'ACCES - 1992 -

Dix ans après l'enquête sur la programmation dans les cinémas d'archives menée par la Cinémathèque de Toulouse en 1982, la Commission de Programmation et d'Accès aux collections établit un nouveau questionnaire afin de mieux connaître les pratiques, politiques et philosophies actuelles des affiliés de la FIAF, dans le champ de la programmation et de l'accès. Ce questionnaire s'adressait aux 92 affiliés FIAF existant en 1992, alors membres et observateurs, devenus, selon les catégories actuelles, membres, membres provisoires, associés, voire souscripteurs (Perth, Harare).

Par rapport au questionnaire de 1982, des questions concernant les relations avec les chercheurs, les prêts entre les archives FIAF et la diffusion (14 questions) ont été incorporées, le nombre de questions portant sur la programmation dans les cinémas d'archives a été réduit à 20 (45 en 1982), et les grandes divisions ont été maintenues:

**I Organization des séances - II Financement des séances - III Composition des programmes - IV Origine des copies - V Information des spectateurs - VI Le public-**, divisions concernant principalement les cinémathèques qui organisent des projections publiques et régulières, alors que les divisions VII, VIII et IX, relatives aux questions d'accès aux collections s'adressaient à tous les affiliés, même sans activité de programmation.

Au cours de l'année 1992 et jusqu'en Août 93, la Commission reçut 76 réponses au questionnaire, soit une participation de près de 83%. Lors du congrès de Mo i Rana, des résultats partiels, portant sur 68 réponses furent présentés et distribués par la Commission. Le document envoyé aujourd'hui en annexe (Revised version-August 1993) inclut 8 réponses de plus, ainsi que des corrections soumises à Mo i Rana par quelques cinémathèques. Cette annexe comprend 8 tableaux statistiques résumant les réponses à l'enquête, parfois complétées par des données issues des rapports d'activités annuels ou de brochures et programmes publiés par certains affiliés. Le 8ème tableau regroupe les 17 affiliés (dont 3 membres seulement) qui n'ont-hélas-pas répondu à l'enquête avec un bref aperçu sur leur activité de programmation d'après les autres sources d'information déjà citées. Le premier tableau concerne l'organisation des séances publiques et plus ou moins régulières, sous le contrôle de l'archive (nombre de séances annuelles, nombre de salles dans une même ville), le public, (moyenne de fréquentation par séance)-malheureusement il manque des données sur

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la capacité des cinémas concernés-, le financement (dépenses supérieures, inférieures ou égales aux recettes) et les systèmes d'abonnement. Le deuxième tableau regroupe les 21 affiliés (près de 27% des participants à l'enquête) qui n'organisent pas de projections publiques et/ou régulières avec un aperçu de leur collaboration à des manifestations extérieures.

Le troisième tableau donne les pourcentages des séances consacrées au cinéma muet et des indications sur l'existence d'accompagnement musical. Le quatrième tableau est le résultat du dépouillement des réponses concernant l'origine des copies projetées (pourcentages des copies provenant de l'archive-même, d'autres archives, d'organismes culturels, des distributeurs et/ou producteurs). Le cinquième tableau concerne l'accès aux chercheurs et donne des indications sur les conditions techniques de vision dans chaque archive (salle, table, vidéo, accès au matériel nitrate).

Le sixième tableau fait état du dépouillement des réponses concernant les conditions financières pour l'accès (visions et travaux préliminaires gratuits et/ou payants) ainsi que le nombre total de films montrés et de chercheurs reçus dans l'année.

Le septième tableau concerne les relations avec les ayants-droits (existence d'un accord général, pratiques quant aux demandes d'autorisations pour les projections et pour les prêts aux autres archives FIAF).

Cependant, le dépouillement des réponses concernant certaines questions importantes de l'enquête n'a pas permis de regrouper systématiquement, sous forme de tableaux statistiques, les données relatives aux conditions techniques de projection (faute de précisions quant à l'équipement des salles pour un grand nombre d'archives), à la composition des programmes (thèmes, inédits en liason avec les événements de l'actualité, philosophie de la programmation...) à l'information des spectateurs questions qui dans l'ensemble, n'ont pas suscité des réponses suffisamment concises. D'autre part, la formulation des questions concernant la distribution et la politique de prêt aux autres archives a entraîné des divergences d'interprétation pour les concepts de "distribution" et de "copie de projection".

## I. ORGANISATION DES SEANCES

1.2.3.- 56 archives (57 en comptant les deux sites de

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L'AFI) organisent des projections publiques et régulières, soit près de 74% des participants à l'enquête. La régularité de ces séances varie, selon les affiliés, d'environ une séance hebdomadaire (Wellington, Wien-FA, MontevideoSODRE, Bangkok, à plus de dix par jour (plusieurs salles dans la même ville) à Mexico (CN et UNAM) MontevideoCU.

4000 séances et plus:	3
2000 " " à 3000:	3
1500 " " à 1825:	3
1000 " " à 1300:	13
500 " " à 850:	14
200 " " à 450:	11
moins de 200:	9

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Ont été exclus les membres de Berlin, London NFTVA et Roma qui, bien qu'il organisent un certain nombre de projections publiques et régulières, n'ont pas encore de salle sous leur contrôle.

4. La quasi-totalité des archives interrogées collaborent en outre à des manifestations extérieures.

5. Conditions techniques de projections: Environ 45% des cinémas d'archives sont équipés de tous les formats et caches nécessaires, et de variateurs vitesse. De nombreuses salles ne disposent pas encore de variateurs de vitesse pour le muet, dont la UCLA et l'AFI aux Etats-Unis et le Gosfilmofond à Moscou, entre autres. Environ 50% des réponses font mention d'un système sonore stéréo (Dolby ou autre).

## II. FINANCEMENT DES SEANCES

1. Bien qu'il soit souvent difficile de déterminer le coût de toutes les dépenses concernant leur organisation, les recettes sont supérieures dans 13 cas, inférieures dans 32 cas (y compris les 3 archives qui donnent des séances gratuites et le MOMA dont l'admission aux séances est combinée à l'entrée au Musée). Enfin, pour 10 cinémathèques, il y a équilibre entre les dépenses et les recettes.

2. Un système d'abonnement est proposé par 32 archives.

## III. COMPOSITION DES PROGRAMMES

1. Plus de 80% des archives centrent-en général leur programme -mais pas forcément "entièrement"- sur des thèmes. Quelques exceptions cependant: Gemona, Kobenhavn, Rochester, Wellington...

2. Environ 80% également, présentent des films en avant-première ou inédits, bien que leur nombre en soit souvent limité. Quelques exceptions: LondonIWM, Tokyo, Seoul et Wellington; très rarement à Amsterdam, Rio, Oslo, Kobenhavn, et WashingtonLOC/NA.

3. Plus de 80% des cinémathèques tiennent compte des événements de l'actualité pour leurs programmes. Quelques exceptions: LondonIWM, Rochester, UCLA (sauf en relation avec les "minorités"), Rochester, MontevideoSODRE, Tehran, WashingtonNA.

4. La quasi-totalité des affiliés collaborent avec d'autres organisations culturelles, excepté Athènes, LondonIWM, Tehran et Moscou.

5. Le pourcentage des séances consacrées au cinéma muet (voir le document 3 de l'annexe) varie de 0%(Seoul) à 40% pour Bruxelles, qui consacre d'ailleurs une salle exclusivement au muet. Les hauts pourcentages de Wellington (80%) et WIEN FA (60%) ne sont guère significatifs car ils portent sur des totaux de 20 et 35 séances annuelles.

De 0 à 2% :	5
5 à 8% :	12
10 à 15% :	19
17 à 20% :	8
23 à 25% :	4
30 à 35% :	3
40% :	1
60 à 80% :	2

6. Pour 16 affiliés, les films muets ont-presque toujours-un accompagnement musical, -souvent- pour 23 autres, et-jamais ou presque-pour les 16 restants. Ces résultats ont sensiblement augmenté par rapport à l'enquête de 1982.

7. La question concernant la philosophie générale de la programmation fera l'objet d'une étude ultérieure plus poussée, de la part de la Commission, qui tentera d'analyser les programmes réguliers des affiliés au cours des dernières années. A l'occasion du symposium de Lisbonne, Jean-Paul Gorce avait déjà fait une excellente approche de la question, en analysant la programmation d'une vingtaine de cinémathèques pour l'année 1988.

La présentation du cinéma national constitue l'essentiel de la programmation pour Bangkok, Seoul, Tokyo et São Paulo ("films étranges"), les classiques pour Moscou, Oslo, Stockholm, faire revivre le spectacle du cinéma muet et redécouvrir les films oubliés est la philosophie d'Amsterdam. De nombreuses

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cinémathèques recherchent un équilibre entre les périodes, les genres et les pays couverts par l'histoire du cinéma: Berkeley, Bruxelles, Bologna, Habana, Jerusalem, Lausanne, Madrid, Montréal, Toulouse, Helsinki, Rio... Pour Kobenhavn, programmer c'est montrer des films "intéressants", pour Buenos Aires et Quito, la philosophie de la programmation est liée à la disponibilité des copies...

8. Presque tous les affiliés cherchent à combler les carences de la distribution locale, même s'ils n'en ont pas toujours les moyens. Quelques exceptions: London IWM, Luxembourg, Paris, Praha, Seoul.

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#### IV. ORIGINE DES COPIES

1. Comme le montre le document 4 de l'annexe, là encore les écarts entre les pourcentages relevés sont extrêmes: environ 45% des archives se nourrissent essentiellement de leur collection- soit de 50 à 99% de leur fonds, pour programmer, 40% en utilisent un pourcentage variant de 20 à 40%, 3 archives atteignent les 10% et 4 affiliés ont à peine recours à leur propre fonds (1-5%). Ces statistiques ne sont appréciables que si l'on tient compte du total des séances (Doc.1), de la spécificité et de l'envergure de chaque collection et de la philosophie de la programmation établie: Wellington qui utilise sa collection à 95% pour un total annuel de 30 séances, programme cependant moins de copies propres que Berkeley dont le pourcentage est de 5% pour 750 séances annuelles... Les deux pôles se retrouvent dans la même ville, Washington, où l'AFI (1%) et la LOC (99%) semblent se compléter également dans le domaine de la programmation (la plupart des fonds de l'AFI sont déposés à la LOC).

%propre collection		% autres archives FIAF	
50 à 99%	25 affiliés	40 à 60%	5 affiliés
35 à 40%	8	25 à 35%	6
20 à 40%	14	10 à 20%	21
1 à 10%	8	0 à 5%	22

%Org. culturelles		%Prod.- Distributeurs	
35 à 60%	4 affiliés	60 à 88%	5 affiliés
15 à 20%	16	40 à 55%	6
	10%	20 à 35%	12
2 à 7%	11	10 à 15%	10
0 à 1%	6	0 à 5%	14

Par rapport aux résultats de l'enquête de 1982, on remarque une plus nette tendance à utiliser les copies de la distribution parmi les affiliés.

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S'agit-il de locations payantes, de prêts gracieux de la part des ayants-droits en échange de services éventuellement prêtés par l'archive? La FIAF devrait-elle promouvoir une politique commune, voire des recommandations concernant ces relations?.

2.3. Le document 7 en annexe, recueille les réponses relatives aux demandes d'autorisations pour les projections publiques et à l'existence d'un accord général avec les producteurs et distributeurs de chaque pays. Ici aussi, apparaît une forte tendance à la diminution de la liberté de projection au siège de l'archive: les demandes de permissions aux ayants-droits deviennent une pratique générale: 22 archives répondent-pour tous les films-, 27- pour certains films-, et seules, Beograd, Bruxelles, Luxembourg, Moskva, Praha Warszawa semblent ignorer cette pratique, en vertu d'un accord général ou tacite avec la distribution dans leur pays.

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## V. INFORMATION DES SPECTATEURS

La quasi-totalité des cinémathèques publient régulièrement le calendrier de leur programmation (50 sur 56):

- programmes hebdomadaires: 2 (Barcelona, São Paulo)
- programmes mensuels: 27 (Amsterdam, Beograd, Bologna, Bogotá, Bruxelles, Budapest, B. Aires, Jérusalem, Lausanne, Lisboa, Luxembourg, Madrid, México UNAM et CN, Montevideo CU, München, NY Anthology et MOMA, Praha, Rio de Janeiro, Stockholm, Toulouse, Warszawa, Washington AFI et NA, Wien FM, Wiesbaden).
- programmes bi-mensuels: 9 (Berkeley, L.A. UCLA, Montréal, Oslo, Paris CF, Rochester, Sofia, Torino, Valencia)
- programmes trimestriels ou quadrimestres: 7 (Gemona Helsinki, Kobenhavn, London IWM, Séoul, Washington LOC, Wien FA).

Plus de 90% des affiliés annoncent leurs programmes dans la presse.

Quelques cinémathèques distribuent des feuillets de présentation pour chaque film dont Athènes, Helsinki, Lisboa (textes originaux), Madrid et Montréal pour certains cycles, Stockholm, Toulouse, NY MOMA.

Environ 50% des affiliés envoient régulièrement leurs programmes ou brochures à la Commission de Programmation.

## VI. LE PUBLIC

A défaut de pouvoir relever des données quantitatives sur les taux d'occupation des séances et les

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tendances générales de fréquentation, le document de l'annexe montre les moyennes de fréquentation par séance par chaque affilié.

Moyenne de 30 à 50 spectateurs:	13	cinémathèques
Moyenne de 55 à 75 spectateurs:	17	"
Moyenne de 84 à 130 spectateurs:	17	"
Moyenne de 160 à 200 spectateurs:	5	"
Moyenne de 250 spectateurs:	1	"

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## VII. ACCES AUX CHERCHEURS

1. Toutes les archives qui ont répondu au questionnaire, soit 76, donnent accès sur place aux chercheurs individuels. L'accès aux collections AFI a lieu sur le site de la LOC ou des autres archives américaines qui les conservent.

2. Aucune sélection n'est exercée par les archives de Bangkok, Bologna, Budapest, Bruxelles, Den Haag, Harare, Lausanne, Luxembourg, Moskva, Ottawa, Reykjavik, Roma, Stockholm, Valencia, Warszawa, Washington NA, Wellington, Wien, FM.

La plupart des affiliés s'assurent du sérieux de la recherche, demandent des références aux étudiants, etc... Dans le cas d'Amsterdam et de Rio de Janeiro, la priorité est donnée à l'étude de la collection ou aux projets soutenant les propres intérêts de l'archive.

3. L'accès à la production nationale est privilégiée à Bangkok, Bois d'Arcy, Bruxelles, Buenos Aires, Glasgow (locale), Lima, Lisboa, Madrid, MontevideoCU, Montréal, Oslo, Praha, Rio de Janeiro, São Paulo, Sofia, Torino, Toulouse, Warszawa, Wien FA.

Les collections spécifiques de l'archive sont privilégiées également à Bois d'Arcy (muet), Bruxelles (les films qui ne sont pas disponibles dans d'autres archives), Montréal (animation), Praha, Torino, Warszawa.

Des restrictions pour l'accès aux films de propagande nazie sont exercées à Wiesbaden.

4. La plupart des archives ne donnent accès qu'aux copies de projection. Exceptionnellement, pour des raisons de catalogage ou autres, les copies de préservation sont accessibles à Amsterdam, Athènes, Beijing, Bois d'Arcy, Bogotá, Buenos Aires, Bruxelles, Lima, London NFTVA, Luxembourg, Madrid, México CN, Montevideo CU, Oslo

(pour les films étrangers), Sofia, Tehran, Torino, Toulouse, Washington LOC.

5. Le document 5 de l'annexe reflète les conditions techniques de vision chez les 76 affiliés qui ont répondu au questionnaire.

51 archives disposent d'une salle de projection pour les chercheurs, 66 de table(s) de vision, 60 archives ont des moniteurs ou un projecteur pour la vidéo, et 27 montrent des copies nitrates aux chercheurs (en salle de projection ou sur table, généralement sous la supervision d'un technicien de l'archive).

6. Le tableau présenté dans le document 6 de l'annexe fait état des réponses des 76 archives en ce qui concerne leurs conditions financières pour l'accès aux chercheurs.

Sur 74 réponses valides, 28 archives donnent accès gratuitement à tous les chercheurs pour les visions sur place, 27 archives limitent l'accès gratuit aux étudiants (Bangkok, Berlin, Den Haag, Istanbul, Koblenz, London IWM, Montréal (avec références), Rochester (locaux), Torino, Warszawa, Wellington, Wien FA et FM) ou aux chercheurs nationaux (Habana cinéastes de l'ICAIC- et Lima) ou étrangers (Kobenhavn), ou bien en ce qui concerne les visions en vidéo (L.A. UCLA, Séoul) et autres cas spécifiques non précisés.

Les 19 archives restantes semblent avoir des tarifs établis selon la nature et la portée de la recherche avec des réductions importantes pour les étudiants (50% par ex.) sur les tarifs pour usages commerciaux.

7. La deuxième colonne du tableau (Doc. 6 également) concerne les conditions financières relatives au travail préliminaire effectué par les archives à l'attention des chercheurs. Sur 73 réponses valides, 59 affiliés font ce travail gratuitement, 14 archives se font payer selon l'ampleur des recherches à réaliser par leur personnel ou la qualité des usagers (commerciaux, particuliers, étudiants, etc...).

8. La troisième colonne de ce même tableau (Doc. 6), présente les données quantitatives relatives au nombre de films visionnés par les chercheurs par année, et le nombre de chercheurs qui ont visité l'archive au cours de la même année pour visionner des films sur place. Certaines archives ont donné des chiffres correspondant au nombre d'heures ou de bobines (Bois d'Arcy, Ottawa, Koblenz et London IWM), d'autres ont compté tous les membres des groupes (écoles pour Kobenhavn) qui ont assisté ensemble à une seule projection. Cela mis à part, les écarts sont énormes: de 15 à 6.000 films visionnés, selon

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Fax (32-2) 343 76 22

film

affiliés, pour 4 à 6.000 chercheurs.

## VIII ACCES AUX ARCHIVES FIAF

1.2. Le prêt de copies entre les archives est une pratique courante, basée sur les règlements de la FIAF depuis sa création. La fréquence des prêts est déterminée par la nature et l'importance des collections des membres, ainsi que par les facteurs géographiques, plus ou moins propices aux échanges. Certaines archives empruntent peu (voire pas du tout) de films à leurs collègues pour programmer comme le montre le tableau (Doc. 4, deuxième colonne) de l'annexe alors que d'autres affiliés répondent n'avoir encore jamais reçu de demande de prêt. Le prêt temporaire entre archives FIAF s'exerce à titre gracieux, les frais de transport à la charge de l'emprunteur. En 1992, seule Rochester semblait exiger le paiement de frais de manutention pour la sortie de ses copies. Récemment les archives des Etats-Unis se sont mis d'accord pour généraliser cette pratique, avec des tarifs de frais de sortie variant de \$ 80 à \$ 250 US.D... De plus en plus d'archives semblent concernées par le respect des délais accordés pour le retour des copies et exigent que les conditions techniques de projection et de manipulation des films répondent à des critères précis. Certains affiliés basent leur politique de prêt sur la réciprocité (Amérique Latine).

3. La permission des ayants-droits est, semble-t'il, la condition principale fixée par la grande majorité des affiliés. La troisième colonne du tableau du document 7 de l'annexe, donne les résultats des réponses à la question concernant l'exigence ou non cette permission pour les prêts FIAF: Sur 75 réponses valides, 36 archives exigent toujours l'autorisation des ayants-droits, 18 répondent "parfois" ou "seulement dans les cas nécessaires", 3 en laissent le soin ou la décision à l'emprunteur, et 10 ne suivent pas cette pratique ou bien ont déjà l'accord des déposants par voie contractuelle.

4.5. La plupart des affiliés ne limitent pas les prêts à la production nationale bien que la nature des collections soit déterminante là-aussi, et certaines archives répondent ne prêter que des films nationaux ou presque: Athènes, Bangkok, Berlin, Dublin, Habana, Istanbul, México CN et UNAM, NY MOMA, Rio de Janeiro, Sofia, Tehran et Washington NA. Cependant les critères relatifs aux prêts de copies de projection uniques dans le contexte de l'archive ou de son pays peuvent varier en fonction de la nationalité des films: certaines archives acceptent

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**fiaf**

répondent ne prêter de copies "uniques" dans leur archives qu'exceptionnellement et après s'être assuré que le film est protégé ailleurs: Amsterdam, Bologna, Buenos Aires, Gemona, Lisboa, Luxembourg, Madison, Madrid, Montréal, Moskva, Munich, Paris CF, Tehran, Torino, Toulouse, Wien FM. Quelques archives signalent aussi la mise à disponibilité d'une copie unique pour des travaux de préservation conjoints: Beograd, Berlin, Glasgow, Washington LOC.

## IX. DIFFUSION

La question concernant les pratiques de distribution, commerciale ou non, chez les affiliés a souvent été interprétée au sens large du mot: certaines archives estiment faire de la distribution non-commerciale par la mise en circulation d'un certain nombre de copies prêtées, gratuitement ou non, à des ciné-clubs, universités, etc..., d'autres, comme Amsterdam, Berlin, Bruxelles, NY MOMA, Wiesbaden possèdent un catalogue de films dont ils ont acquis les droits non commerciaux (généralement en 16mm) pour leur pays. Les autres affiliés qui estiment faire de la distribution non-commerciale sont les suivants: Beijing, Beograd, Bologna (500 films prêtés par an), Budapest, Gemona, Glasgow (16 films), Habana, Jerusalem, Kobenhavn, Koblenz, Lausanne (exceptionnellement), Los Angeles UCLA (quelques programmes), Madrid (indirectement par la Fédération de Ciné-Clubs), México UNAM, Montevideo SODRE (800 films 16mm prêtés gratuitement), Montréal (quelques copies pour l'enseignement du cinéma), Moskva, Munich (un film), Quito, Reykjavik, Rochester, São Paulo (parfois), Washington AFI, Wellington. Par contre, certains affiliés connus pour leur tradition de longue date dans ce domaine ont réservé leur réponse à cette question.

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fiat

Avril, 1994

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ANNEX 14

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22

## Note sur le Jeu des Catégories

### A. Données statistiques

1. Nombre d'archives à qui le jeu a été proposé (cfr. liste ci-contre) 96
2. Nombre des réponses à la date d'aujourd'hui (cfr. liste ci-contre) 36
3. Moyenne des mentions par catégorie 14
4. Nombre de participants ayant rempli la catégorie facultative 10

Il faut souligner que les données traitées ici ne concernent que les 3 premières catégories (Histoire du cinéma / Le cinéma et les autres arts / Cinéma et réalité), c-à-d les catégories où il est apparu que plusieurs titres se répètent. En revanche, les 3 dernières catégories (Le point de vue de l'archive / La production nationale / Catégorie facultative à inventer) comportent plutôt, assez logiquement, des titres uniques. Le nombre total des titres ainsi cités s'élève à ± 1.500.

Par ailleurs, il y a lieu de soulever un problème de traitement de données, relatif au nombre parfois inégal de titres cités dans les diverses catégories (Library of Congress, Anthology Film Archive, Korean Film Archive).

### B. Propositions en vue de la constitution d'une programmation

Comment établir une programmation, basée sur 365 films (courts et longs métrages confondus) ?

De ces 365 titres, 200 pourraient être issus des trois premières catégories. Je propose que le choix ne soit pas uniquement statistique. P.e. : si l'on s'en tient aux seuls titres qui, pour les trois premières catégories, ont été cités au moins trois fois, et en éliminant les titres communs à au moins deux catégories, on aboutit à un choix de 130 titres répartis plus ou moins équitablement par catégorie : 52 sont issus de la première, 47 de la seconde et 42 de la 3ième; 11 titres sont communs à au moins deux catégories.

Je propose de compléter et de corriger ce choix statistique -pour les 70 titres restants- par un choix plus personnel, toujours basé sur les réponses des archives.

On pourrait, soit, s'en remettre au hasard et tirer au sort (ou choisir une autre manière aléatoire de sélection - cfr. texte de John Cage à cet égard), soit revenir vers les archives en leur demandant cette fois-ci un nombre limité de titres (mais je crains que ça ne fasse terriblement durer les choses); soit, la Commission fait

elle-même les choix, en veillant à ce que toutes les Archives soient équitablement représentées. Il est possible, en effet, qu'avec la seule partie statistique du choix, certaines Archives n'y retrouvent, pour l'instant, aucun de leurs titres, ce qui me semble à la fois injuste et frustrant.

La même méthode devra plus ou moins être appliquée pour les trois dernières catégories. Mais il y aurait lieu d'essayer de parler ici avec certaines archives exotiques (dont l'Inde) pour nous orienter dans nos choix.

ANNEX 15



INTERNATIONAL DIRECTORY  
OF CINEMATOGRAPHERS, SET AND COSTUME DESIGNERS  
IN FILM

Since two years it is Dr. Krautz who works alone as an editor of this publication. Saur has given financial support to the work, and the archives concerned have helped with information.

We received a letter from Saur announcing, that in case FIAF does not give substantial financial help to this project, they see no further possibility to publish these books. They give at the same time the sales figures for the volumes, which are, indeed, very low.

Since I am aware of the financial situation within FIAF I decided, to give up the editorial work on this project after volume 13.

So far the following volumes have been published:

Volume	01	GDR, Poland
	02	France
	03	Albania, Bulgaria, Greece, Romania, Yugoslavia
	04	Germany (until 1945)
	05	Danmark, Finland, Norway, Sweden
	06	Supplementary volume
	07	Italy
	08	Portugal, Spain
	09	Hungary
	10	Czechoslovakia
	11	Index to Vol 1-10
	12	Cuba

Vol 13 - about one thousand biographical entries on cameramen, set and costume designers from the former UdSSR - is about to be finished and will be distributed to all FIAF affiliates later this year.

19.04.1994

Dr. Alfred Krautz



## Relations with UNESCO

### 1. General Information Programme (PGI)

Unesco has, like many other organizations, to suffer budget cuts, and tries to find means and ways to acquire money from private sources. The budget for PGI includes, however, 88.000 US \$ for audio-visual archiving for two years. Decision was taken to finance a meeting of the working group "Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives" and a work shop on Legal Problems, and that support should be given to individual film archives in Africa/Asia.

In that context it was stressed that projects may be supported through the Participation Programme; the application must be made through the national Unesco commission.

The Unesco programme "Memory of the World" has as its aim the safeguarding of archival collections. Within that programme FIAF is asked to cooperate in listing audio-visual collections which are in danger. For the time being this project has no financial support.

### 2. Unesco Round Table

The Round Table in 1993 was organized by FIAF in Bruxelles. Participating NGO's were FIAT, IASA, ICA, IFLA. Also represented was the TCC.

(**Brigitte:** according to your notes - would you like to add some details of the agenda? Wolfgang is on holiday - sorry. I only have some very brief notes. On the other hand: I think one should only mention concrete projects or results of a discussion.)

It was mentioned, amongst other things, that FIAT and IASA will have their first joint congress in 1994, after having joint board meetings in the past. Also for 1995 a joint congress is planned.

ICA has appointed a new Committee for Audio-Visual Records. Mr Peter Dusek (Austrian Radio, Vienna) was appointed chairman. To raise awareness for the collection of audio-visual records in traditional archives, especially in countries where no specialised archive exists, will be the main task of the committee. Since there is a strong participation of members from FIAF archives it is guaranteed that a duplication of efforts will be avoided.

### 3. UNESCO/FIAF contracts

FIAF signed and realised two contracts with UNESCO.

(a) A meeting of the working group on CURRICULUM DEVELOPMENT FOR THE TRAINING OF PERSONNEL IN MOVING IMAGE AND RECORDED SOUND ARCHIVES: "The group should discuss the implementation of the final report and a summary of the existing training practices for archivists in av archives, and determine the needs in that field."

(b) A three-day planning meeting of the TCC (Technical Co-ordinating Committee of FIAF, FIAT, IASA and ICA "to initiate work on two manuals and to prepare for the Fourth Joint Technical Symposium (JTS)."

May 1994

eo.



# APPEL DE M. FEDERICO MAYOR,

DIRECTEUR GÉNÉRAL DE L'UNESCO

## EN VUE DE LA SAUVEGARDE DU PATRIMOINE FILMIQUE INTERNATIONAL MÉMOIRE DU XX<sup>e</sup> SIÈCLE

*Siège de l'UNESCO, 2 novembre 1993*

Synthèse des arts que sont la peinture, le théâtre, la musique, la littérature et la photographie, l'art cinématographique, inventé en 1895, est le gardien de la mémoire du XX<sup>e</sup> siècle et l'une des expressions privilégiées d'un monde en transformation.

Issu de l'esprit créateur et du génie inventif de l'homme, l'art cinématographique s'est développé selon un processus opposé à celui des autres arts. C'est en effet une invention technique qui fut à l'origine de sa découverte et de ses progrès. Foudroyant dès les débuts, le succès du cinéma est dû au nouveau dialogue que cet art a su instaurer avec le public, où chaque spectateur a l'illusion d'être, en personne, sur les lieux de l'action filmée. Miracle de l'image en mouvement, le film abolit les distances - celles de l'espace et celles du temps. Il témoigne, il raconte, il illustre, il imagine. Selon Erwin Panofsky, historien d'art, un film est l'équivalent moderne des cathédrales médiévales : chaque membre de l'équipe, du producteur au technicien en passant par le réalisateur et les acteurs, comme autrefois l'architecte, le maître verrier ou le tailleur de pierre, a travaillé dans un même souci d'unisson à l'œuvre commune. Si cette œuvre est menacée, ne mérite-t-elle pas qu'on se mobilise pour la préserver, comme on trouve naturel de le faire pour des constructions de pierre ?

Aujourd'hui, plus des trois quarts des films antérieurs aux années cinquante, réalisés sur un support à base de nitrate de cellulose - autodégradable et extrêmement inflammable - sont perdus pour toujours. Ceux qui ont été réalisés à partir de 1950 sur un support à base de triacétate de cellulose, s'ils ne sont pas conservés en toute sécurité, sont pour 60 % d'entre eux menacés du « syndrome de vinaigre », processus de dégradation qui blanchit l'image.



Photo : UNESCO / Dominique Roger

Films d'art, films de fiction, films documentaires, longs et courts métrages, films de vulgarisation scientifique, bandes d'actualités, films didactiques et éducatifs, films d'animation... toutes ces richesses que recèle la pellicule risquent de disparaître à jamais. Le cinéma doit être sauvé.

L'UNESCO, que son Acte constitutif charge de veiller à la conservation et à la protection du patrimoine universel d'œuvres d'art et de monuments d'intérêt historique ou scientifique, s'emploie à promouvoir l'action requise pour cette sauvegarde. La conservation et la restauration du patrimoine filmique international posent des problèmes particuliers que la volonté privée et les actions spontanées ne suffisent pas à résoudre. Il est donc apparu nécessaire de chercher des solutions en partenariat.

C'est pourquoi, au nom de l'Organisation des Nations Unies pour l'éducation, la science et la culture et au nom du Comité d'honneur pour la célébration du centenaire du cinéma :

J'invite solennellement les gouvernements des États membres de l'UNESCO à prendre les mesures juridiques, administratives et financières appropriées en vue de créer ou de renforcer les structures essentielles de sauvegarde du patrimoine filmique international, telles que les archives de films, les cinémathèques, les musées du cinéma, les laboratoires de restauration. Pour être menée à bien, cette action devra être réalisée en consultation avec la Fédération internationale des archives de films, organisation internationale spécialisée en la matière qui regroupe en son sein plus de 100 archives dans 63 États membres de l'UNESCO.

J'invite les spécialistes du cinéma et les amateurs de cet art à joindre leurs efforts à tous ceux qui ont mission de veiller, dans chaque pays, à la sauvegarde de leur cinéma national afin de rendre possible l'établissement d'inventaires exhaustifs de filmographies nationales.

J'invite les réalisateurs, les acteurs, les metteurs en scène, les techniciens et opérateurs de cinéma à se regrouper, comme c'est déjà le cas dans certains pays, afin de créer des fondations ou associations nationales dont les objectifs seraient les suivants : alerter l'opinion publique sur l'urgence de préserver le patrimoine filmique national et international ; recueillir des fonds privés ou publics en vue de contribuer au financement de la restauration des filmographies nationales ; encourager des projets de création de dépôt légal dans les pays où il n'existe pas encore d'archives de préservation du patrimoine filmique ; et s'assurer que les pratiques de préservation mises en place au niveau national sont conformes aux normes établies par la Fédération internationale des archives de films.

J'invite les industries de photographie et de cinéma, de vidéo et de télévision, les producteurs et les distributeurs de films et toutes les industries intéressées par le cinéma en général, à apporter leur contribution généreuse à l'effort national et international entrepris par les différentes associations et organismes compétents pour la sauvegarde du patrimoine filmique en contribuant à la création d'un fonds international destiné à couvrir les travaux de restauration et de préservation du cinéma. Ce fonds sera créé au sein de la FIAF et de l'UNESCO.

J'invite les détenteurs de droits et les ayants droit producteurs de films de cinéma et de télévision à s'associer à l'action de sauvegarde en y

participant financièrement ou en mettant en place des programmes de restauration adéquats ; je leur demande aussi de faire tout ce qui est en leur pouvoir pour faciliter la distribution de films restaurés dans les circuits commerciaux et non commerciaux en concluant des accords avec les distributeurs et organismes de diffusion cinématographique.

J'invite les festivals de cinéma du monde entier à créer une section « films sauvés » dans leur programmation et à organiser des séances de projection pour le grand public avec la coopération du Conseil international du cinéma, de la télévision et de la communication audiovisuelle (CICT).

J'invite les écoles de cinéma, de télévision et des métiers de l'image et du son à prendre des mesures appropriées, de concert avec le Centre international de liaison des écoles de cinéma et de télévision, afin de sensibiliser les futurs professionnels du cinéma aux problèmes de la conservation et de la sauvegarde des œuvres cinématographiques.

J'invite les pays industrialisés à coopérer avec les pays en développement afin que ceux-ci puissent mener à bien leurs travaux de recherche sur leur filmographie et assurer la formation de spécialistes de la sauvegarde, grâce aux transferts de connaissances et de technologies nécessaires.

J'invite enfin les membres de la communauté internationale intéressés - critiques, spécialistes, amateurs de cinéma, etc. - à contribuer, sous toutes les formes appropriées, en liaison avec les organismes nationaux, régionaux et internationaux de la Fédération internationale des archives de films (FIAF), au processus de sauvegarde du cinéma.

*Federico Mayor*

**De gauche à droite : Melina Mercouri, Youssef Chahine, André Delvaux, Gaston Kaboré, Michel Piccoli, Mrinal Sen, Fernando Solanas, Michelle Aubert, Jean Rouch**





Extraits des interventions de dix membres  
du Comité d'honneur pour la célébration du  
centenaire du cinéma, prononcées  
à l'occasion du lancement  
de l'Appel international pour la sauvegarde  
du patrimoine filmique

Melina Mercouri (comédienne grecque) :

*« ...Le vingtième siècle restera dans l'Histoire comme le siècle qui a ajouté à l'histoire de la civilisation un art de plus : le septième art. Un art qui, si nous travaillons réellement dans la direction de sa sauvegarde, conservera la philosophie, l'histoire, la vie quotidienne, la problématique, les émotions et la pensée de tout un âge... »*

Youssef Chahine (cinéaste égyptien) :

*« ...Le Droit de l'Œuvre à l'existence ne devrait-il pas s'appliquer aux films cinématographiques ? Que ferions-nous si les négatifs d'« Amarcord » ou celui de « E La Nave Va » venaient à disparaître à jamais ? Les œuvres de Sembene, Solanas, Mrinal, Merzak ou Malas ne méritent-elles pas, elles aussi, d'être protégées ? Je ne suis pas certain qu'il faille faire appel au snobisme intellectuel..., à la charité ou à la clairvoyance pour sensibiliser le monde à la catastrophe encourue par le cinéma. Je préfère croire que c'est par humanité, par intelligence, et surtout par amour des générations à venir qu'on lui viendra en aide... »*

André Delvaux (cinéaste belge) :

*« ...Au plan essentiel du droit, nous savons toutefois que les efforts de sauvegarde de notre patrimoine cinématographique reposent sur des bases trop bénévoles et trop personnalisées de collaboration avec des professionnels. En dehors de la France et de l'Italie, n'existent ni de dépôt légal, ni de contrainte à dresser inventaire pour la sauvegarde, ni de garanties juridiques pour asseoir et encourager les efforts des cinémathèques nationales. Ainsi, depuis la multiplication des coproductions européennes, la question de la conservation des patrimoines nationaux, devenus multinationaux, se pose autrement et se fait plus délicate : Où sont les négatifs des œuvres ? déposés dans quels laboratoires ? et qui s'occupera de les préserver ? Pour combler ce vide juridique, seul un cadre international se révélera efficace... »*

Gaston Kaboré (cinéaste burkinabé) :

*« ...L'Afrique a droit à son image, à sa mémoire... Il faut conserver, mais il faut aussi aider à la diffusion de la production cinématographique en Afrique... Le cinéma africain doit se développer parce que l'Afrique a quelque chose à apporter à la mémoire du monde... L'Afrique veut avoir son image, la produire et la conserver... »*

Michel Piccoli (acteur français) :

*« ...La France est une terre d'accueil pour la production de tous les films du monde, pour leur diffusion, pour leur conservation, à la gloire de leurs auteurs, de leurs producteurs, de leurs distributeurs. Nous sommes à la pointe extrême du combat pour la survie des inventions artistiques et techniques du cinématographe. Car, avant de restaurer et de conserver, il faut créer. Ce cinéma rénové n'est pas le cinéma mort, mais la réanimation de notre capacité de l'aimer... »*

Mrinal Sen (cinéaste indien) :

*« ...Faisant surtout appel à des performances technologiques, la préservation du patrimoine cinématographique nécessite une infrastructure technique hautement professionnelle, ce qui implique un budget et une expertise. En même temps, nous avons besoin, dans une très large mesure, de « passion » – la passion pour brandir la cause de la préservation du plus jeune des arts et, peut-être aussi, pour des raisons évidentes, du plus populaire de tous les arts... »*

Fernando Solanas (cinéaste argentin) :

*« ...Je vous invite à entreprendre des actions afin de défendre les trois droits fondamentaux de la pluralité cinématographique : le droit de toutes les nations à développer leur propre cinéma et à défendre les espaces cinématographiques et audiovisuels, le droit de tous les auteurs et réalisateurs à exprimer librement leur identité esthétique et culturelle, et le droit de tous les peuples à connaître et profiter de cinématographies nationales du monde entier... »*

Michelle Aubert

(Fédération internationale des archives de films)

*« ...La dégradation des films modernes, dits « acétates » utilisés obligatoirement dans le monde depuis les années 50, nous cause encore plus de frayeur que les films nitrates. Plus de 100 000 titres de films ont disparu à tout jamais dans les régions de l'Asie, de l'Amérique latine et d'Afrique ces dix dernières années, faute de stockage adéquat climatisé, de moyens techniques et financiers... »*

Jean Rouch (cinéaste français) :

*« ...Dans toute l'Afrique noire, dans toute l'Amérique du Sud, un peu partout en Europe, les salles qui étaient un lieu de rencontres et d'échanges laïcs aussi importants que les églises de campagne, ferment les unes après les autres parce qu'à leurs portes se vendent – à un prix inférieur à celui du billet – des cassettes vidéo-pirates. Il ne s'agit pas ici de s'insurger contre le progrès, mais de vous inviter tous, dans vos pays respectifs, à sauver ces lieux de communion populaire où, comme le disait si joliment Freddy Buache, « des spectateurs partageaient ensemble les mêmes émotions ... »*

Colin Young

(Président du Centre international

de liaison des écoles de cinéma et de télévision) :

*« ...Nous avons besoin des films du passé afin de promouvoir le développement du langage cinématographique présent... Sans les bibliothèques, la littérature serait condamnée, la mémoire de l'écriture mourrait avec ses auteurs, tout serait contemporain, ni pire ni meilleur que le journalisme, d'un journalisme qui ne s'inspire pas de formes épiques et romantiques du passé. A quoi ressemblera notre cinéma si l'on n'a pas la mémoire de son histoire ? La question est banale. On continue à traiter le patrimoine filmique comme s'il n'avait pas de valeur. Les mesures pour préserver et montrer le travail cinématographique du passé n'arrivent pas à couvrir le strict nécessaire... »*





# PHILOSOPHY OF AUDIOVISUAL ARCHIVING

CONGRESS SESSION – 29 APRIL 1994

## *AGENDA AND DISCUSSION POINTS*

### 1 INTRODUCTION – by session chairman, Ray Edmondson

Briefing on the discussion to date, the AVAPIN network (AudioVisual Archiving Philosophy Interest Network), background to the 1994 Philosophy Project and the people involved.

### 2 A PHILOSOPHY OF AV ARCHIVING

#### *WHAT IS MEANT BY A .PHILOSOPHY?*

- A body of theory, principles, values, assumptions which already exists but – in our case – has not yet been defined in writing
- Ethics – procedural (such as film reconstruction) and personal
- Unique paradigm or worldview; defining characteristics of our profession
- Defining what is a film or AV archive or archivist; typology, identity
- A basis for training and professional recognition
- Distinctives: our methods, client base, corporate culture, milieu, skills base

but **not** our policies, rules, procedures, priorities, .how to. manuals, training courses. These are a **reflection** of a philosophy; not a philosophy in themselves.

#### *WHY DOES IT MATTER?*

- Understanding our identity in a time of change
- Underpins training, qualifications, status of our field; defines us as a profession (and differentiates us from other collecting/informational professions)
- Identifies unspoken assumptions and gives us (and our clients) a frame of reference and expectation

#### *RELEVANCE TO FIAF, IASA etc AND ORGANISATIONAL POLICY*

There is no essential cause-and-effect between the existence of a philosophy (written or not) and the policies of a practioner organisation like FIAF, although one would expect the latter to reflect the former. It **does** provide the capacity to check present reality against first principles, essential at a time of change. What gives us confidence, a sense of individuality and mission? If FIAF did not exist, would we have to invent it?

### 3 DISCUSSION OF PAPER .IASA – THE CASE FOR EMBRACING AV.

This paper was prepared during 1993 by Ray Edmondson at the request of the then IASA President, Gerry Gibson, as one of two papers putting the .for. and .against. cases for an expansion of the present IASA constitution to formally include AV materials. Ray will explain the purpose and context of the paper as prelude to a discussion on the issues raised in it.

The paper was included in this session at the request of the FIAF President, Robert Daudelin. It concerns questions of organisational **policy** for IASA. In addition to discussing the merits of the issues and potential impact in FIAF, it will allow some teasing out of the difference between **policy** and **philosophy**.  
\* Copies of the paper are available from Ray Edmondson at the congress

#### 4 THE 1994 PHILOSOPHY PROJECT

##### *THE DRAFT FRAMEWORK*

- Initial list of topics for consideration by the working group will be available for discussion.

##### *ISSUES TO BE CONSIDERED*

- What is a film/AV archivist/archive? How do we define ourselves?
- Are film archiving and sound archiving subsets of AV archiving (and how do we define that term?) Are we part of a spectrum?
- Are we a subset of existing collecting professions – like archival science or archivism, librarianship, museology, art curatorship – or something different, or an amalgam of all? Do we give a unique meaning to our use of the word .archive.? **Are we a profession?**
- What unique values do we represent?
- What are the types of institutions embraced by AV archiving?
- What are our ethics and values? How do we inculcate them?
- Training and formal qualifications: is there a basic minimum which should be essential for a practising archivist? Do we need formal qualifications now?

##### *DEBATING THE RESULT: THE SESSIONS AT IASA/FIAT IN SEPTEMBER*

The intention is that the body of writing resulting from this exercise be debated at the IASA/FIAT conference at Bogensee in September, with representatives of FIAF also present. It will hopefully be the start (it cannot be the end) of a longer process. The conference will consider mechanisms for continuing the debate.

#### 5 THE OBJECTIVE

##### *RESPONSE OF THE FEDERATIONS AND INDIVIDUAL ARCHIVES*

At an appropriate point, the individual federations and/or archives need to decide whether to respond to the accumulated draft (which may have gone through several stages) and decide whether or not to adopt it or a variation of it. This will certainly not happen in 1994!

##### *PUBLICATION/ ACCEPTANCE*

Something as fundamental as a formal philosophy does not reach completion or gain acceptance overnight. It is a process of testing and revision. When a first draft is reasonably complete it would be logical to publish it to facilitate debate.

INVITATION

## PHILOSOPHY OF AUDIOVISUAL ARCHIVING

A SPECIAL CONGRESS SESSION

- *Introduction to the 1994 Philosophy project, about to commence*
- *What is a .philosophy. and why does it matter?*
- *What does it mean for FIAF?*
- *Introduction to the Philosophy Working Group*
- *The proposed outcome*

There will also be discussion on Ray Edmondson's paper  
**IASA – the case for embracing AV**, prepared by request  
for the IASA membership.

The session will be chaired by Ray Edmondson , and attended by members of the Philosophy Working Group present at the congress. The Working Group includes Wolfgang Klaue, Roger Smither, Paolo Cherchi Usai, Rainer Hubert, Dietrich Schuller, Helen Harrison, Sven Allerstand and Ernest Dick, and so includes individual perspectives from FIAF, IASA and AMIA.

**FRIDAY AFTERNOON 29 APRIL**