

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

MINUTES OF THE EXECUTIVE COMMITTEE MEETING
MOSCOW, 28-31 January 1977

CONFIDENTIAL

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Present : MEMBERS

V. Pogacic, President
W. Klaue, Vice-President
J. Kuiper, Vice-President
V. Privato, Vice-President
J. Ledoux, Secretary-General
J. Stenklev, Treasurer
R. Borde
E. Bowser
R. Daudelin
S. Yelin

RESERVE MEMBERS

J. de Vaal
~~J. Molnar~~
P. von Bagh

R. Buache

OBSERVERS

T. Andreykov
V. Dimitriev
K. Razlogov

In attendance :

B. van der Elst, Executive Secretary

Apologies for absence had been received from the Honorary Members, Messrs. Lauritzen, Toeplitz and Volkmann.

Mr Pogacic, Mrs Bowser, Mr Borde and Mr Daudelin could not for various reasons, attend the first day of the meeting.

1. ADOPTION OF THE AGENDA

The following agenda had been distributed to all members :

1. Adoption of the agenda
2. Approval of the Minutes of the preceding meeting
3. Membership questions: Re-examination of the status of 8 members
Requests for information on membership
Reconsideration of the status of Associates
4. Financial report
5. Organisation of the next General Meeting and Symposium in Varna
6. Relations with FIAPF and with UNESCO
7. Report of the specialized Commissions
8. FIAF projects : Summer Schools
Basic Manual
List of lost films
FIAF prize

9. Organisation of the FIAF Congress in 1978
Topics for future Congresses
10. Plans for publicizing FIAF's 40th anniversary
11. Miscellaneous

This agenda was adopted subject to a few changes in the order of discussion of some items. It was decided to postpone pts 3 (a-b), 5 and 6 until the arrival of the missing members.

2. APPROVAL OF THE MINUTES

The Minutes of both Executive Committee Meetings in Mexico were approved unanimously.

3. MEMBERSHIP QUESTIONS : RECONSIDERATION OF THE STATUS OF ASSOCIATES

Mr Kuiper introduced the problem by recalling what he had already said in Mexico (2d E.C. Meeting - minutes p 3).

There were in the world more and more specialized film archives, TV archives, university archives, etc... which, in his opinion, were in a position to join FIAF, to our mutual advantage. The category of Associates had been created for that purpose but it seemed until now that those archives either were not aware of this possibility or were rebuked by the comparatively small rights which Associates had in the Federation. He wondered what we should do to make associateship more attractive. We could perhaps give them more rights but which rights?

Mr Privato felt that this was a very grave problem. If we opened too wide the door onto FIAF, it could bring us to admit all kinds of organizations which would eventually engulf the Federation and make it lose its present identity and spirit. On the other hand, he agreed that we had common interests with TV archives, specialized archives, etc... and that we should establish links with them. So, considering the complexity and importance of the matter, he proposed to appoint a small committee of 3 people who would carefully prepare concrete proposals to submit to the Executive Committee at its next meeting.

While agreeing with Mr Privato, Mr Ledoux proposed however to have already now a general and preliminary discussion on the matter, because he knew by experience that it was only during the E.C. Meetings that its members had the time and the opportunity to really do some concrete work for FIAF.

Mr Kuiper said he wanted to make clear that he had no intention to change the basic focus of FIAF on the arts of cinema, its history etc... But he believed that all moving images accompanied by sound and used to communicate on artistic purposes, whether it be electronic or on film, was cinema and that FIAF ought to save it and protect it.

He added that if we did not accept these new organizations in FIAF, in some limited way, they would form their own association and we would then be engulfed anyway.

Mr Ledoux replied that everyone in FIAF agreed with Mr Kuiper on his definition of what is cinema and on the need to preserve it, but the problem was how to attract these specialized archives (especially the television archives) in FIAF without losing our identity.

Mr Klaue thought one should draft in the Rules a clearer definition of the character of Associates and of their rights and obligations. Perhaps make it a special chapter. Art. 5 of the Statutes spoke of Associateship as being reserved to specialized archives. But were university archives specialized archives? Certainly not always - In some countries they had the qualifications to become full Members.

For the time being, Mr Klaue felt that Associates should not be allowed to take part in the politics of FIAF but they should be more involved in its activities.

Mr Stenklev underlined that if we did not give the Associates all the same rights as the Members, they would always feel second class. But that was inevitable. He did not agree with Mr Klaue that the character of Associateship should be described with great precision in the Rules. It would limit the Executive Committee's power of decision regarding new Members. No definition could anyway cover all the different situations.

Mr Ledoux having wondered why no TV archive had ever applied to FIAF, Mr de Vaal said that, in his opinion, television archives were not interested in preservation. They tended to rely on the national film archive to preserve films for them.

Mr Klaue thought that TV archives were not aware of the possibility they had to join FIAF. They believe that FIAF is a very specialized Federation that considers film only as an art, and that is the image that most of the specialized archives have of FIAF. They do however need and search for a place to exchange their experiences and coordinate certain efforts but the only possible organization which they know of at present is the I.F.T.C.

If FIAF decided to make some publicity on the advantages they would find with us, we must first clearly define our position towards these archives : either explain more carefully the existing possibilities for Associates (and Observers) in FIAF and possibly enlarge those possibilities, or create perhaps new sections (TV archives - University archives - specialized archives, etc...) who would have equal rights with our present Membership.

Mr Yelin, Mr Kuiper and Mr de Vaal then explained the situation that prevailed in their respective television organizations (Mr Kuiper spoke of Denmark) regarding preservation. Mostly, it seemed they were not interested in the field of preservation.

But, considering the value of the material which they produced and owned, we nevertheless ought to stimulate in them the mentality towards preservation of some films at least, and facilitate their links with us.

Mr Stenklev suggested that, in each country, the film archive first try to establish good relations with its own national television organization and give them all possible information on our work - we could then invite the right persons of these organizations to attend our specialized congresses or even organize a Symposium centered on preservation problems of television. In one word, to discuss the matter with them.

Mr Klaue and Mr Ledoux fully agreed with Mr Stenklev. Mr Ledoux added that at this Symposium we might also invite TV sociologists and historians to discuss problems of selection in the preservation of TV material. Anyway all this could not be organized within one year and must be well prepared.

To come back to Associate Membership, Mr Kuiper proposed to expand somewhat Art. 9 of the Rules on the rights of Associates, but not to modify the Statutes. Mr Klaue agreed and further suggested that we directly inform a certain number of those archives we had in mind of the changes in our Rules, inviting them to join FIAF.

To conclude, Mr Privato said that a small committee would be appointed on the next day (when the other delegates had arrived) to draft a proposal for modifying the Rules on the rights of Associates and also to draw plans on other possible ways of establishing closer links with specialized archives.

4. FINANCIAL REPORT

As we were only in January, the Treasurer had not yet been able to prepare and distribute the full accounts of FIAF for the year 1976.

But he could already certify that the financial situation was excellent and that even the P.I.P. had not needed more than \pm 60.000 BF subsidy in 1976 due to the fact that the N.E.A. grant had also covered part of the costs for this year.

The grant was now of course entirely spent so that the financial prospects of the P.I.P. in 1977 and the years after were less brilliant.

To conclude, he was happy to say that the excess of income which had now accumulated for a few years would make it possible to cover some expenses (e.g. for the Varna Congress) which had not been foreseen in the 1977 budget.

Following what the Treasurer just said, Mr Ledoux proposed that, at future Executive Meetings, we should hire an interpreter to help the French speaking Members. It was decided that buying our own microphones' equipment was not the right solution because of the difficulty of transporting it and installing it every time. If there were only a few members of the E.C. who did not understand English, one interpreter sitting among them and whispering his translation was considered sufficient, at least as a try-out.

Mr Ledoux further suggested to raise the Reserve Fund from 80.000 to 100.000 Swiss francs. This was agreed.

Thirdly, Mr Ledoux proposed to distribute the 2d edition of the FIAF Catalogue of Silent Films (which was due to be published very soon) free of charge to the Members who had participated in it. This was agreed.

Mr Yelin then asked if FIAF still had the intention to publish a kind of informative brochure on the Federation, or if this old project had been abandoned.

Mr Ledoux answered that the problem was we had nobody in FIAF who had the time to do it, but considering our good financial situation, we might now envisage to give this task to somebody outside FIAF to do it professionally.

After a short discussion, it became clear that FIAF really needed a small descriptive brochure to be distributed to all those who asked for some elementary information on the Federation, its history, its aims, its Membership, its organization and accomplishment, etc... The "Basic Manual" was already too elaborate a publication to be distributed widely and to serve that purpose.

Finally, Mr Buache agreed to prepare this brochure in Switzerland, with the financial help of FIAF.

SECOND SESSION

At this point, Mr Pogacic and Mr Daudelin joined the meeting.

The New Copyright law in the U.S.A.

Mr Kuiper was asked to comment on the new copyright law which had just been signed in the U.S.A. and would enter into force on January 1, 1978.

He had with him a summary of this law (annex 1) which he partly read out. He added that, until explanatory rules on the law were published, nothing in these articles could really be explained fully and definitively.

In many respects, the new law represents a radical break with the past. It eliminates the present dual system of state common law and Federal statutory copyright, replacing it with a single Federal system of copyright protection which attaches at the point of "creation" -- that is, the first fixation of a work in material form. Although "publication" still retains significance for purposes of copyright notice, registration and deposit, it no longer occupies a central role in the copyright scheme.

The duration of copyright has also changed (see annex 1). And for the first time, the copyright statute expressly recognizes the rule of "fair use", codifying the judicially devised tests to determine whether a given use of a reproduction of a copyrighted work is infringing or "fair". Section 107 of the new law reads: "The fair use of a copyrighted work including such use by reproduction in copies or phonorecords, or by any other means specified by that section, for purposes such as criticism, comment, newsreporting, teaching (incl. multiple copies for classroom use), scholarship or research, is not an infringement of copyright" (subject to some conditions which are more or less clearly defined).

The bill also includes a provision expressly intended to mark out the permissible limits of library and archival reproduction of copyrighted works (and we should find out how this applies to film). Section 108 reads :
 "Notwithstanding the provisions that set up those exclusions (section 106), it is not an infringement of copyright for a library or archives or any of its employees acting within the scope of their employment, to reproduce no more than one copy of a work or to distribute such copy under the conditions specified with this section if :

- 1) the reproduction or distribution is made without any purpose of direct or indirect commercial advantage;
- 2) the collections of the library or archive are
 - a) open to the public;
 - b) available not only to researchers affiliated with the library or archives or with the institution of which it is part, but also to other persons doing research in a specialized field;
- 3) the reproduction or distribution of the work includes a notice of copyright

Mr Kuiper underlined that this was the first law in the world that specifically authorized such procedure and it might create an excellent precedent for the archive world.

Mr Ledoux then asked Mr Kuiper for more explanation on some specific points of the law and mainly on the duration of copyright. He also wanted to know if there was now a precise date before which one could be sure that a film would be in the public domain. Mr Kuiper could not answer immediately but promised he would look into this matter.

Mr Klaue added that it would be useful for the FIAF members to know what is in the public domain in other countries too and he wondered whether we could not ask Unesco to study this. But Mr Ledoux had great doubts on the willingness of the copyright section of Unesco to do such work for us.

Anyway, he felt that this new law, even if theoretically it applied only to the United States, could be an excellent example for some other countries and have a beneficial impact in our discussions with the producers.

10. PLANS FOR PUBLICIZING FIAF's 40th ANNIVERSARY

Mr Klaue had distributed to all members the following comments and proposals on FIAF's 40th anniversary in 1978.

"

1978 - 40 Years FIAF

There is nothing special about a quadragenarian jubilee. Yet I think it is an occasion to win public interest for the organization and also for the members in the various countries. There is no harm in FIAF and its members trying to receive more public attention. Also concerning the relationship between FIAF and Unesco I think we would benefit if we drew greater attention to our achievements and the long tradition which FIAF has as the oldest international organisation in the field of film.

The following proposals are meant as a stimulation;
I am sure that only some of them can be carried out.

- The attention of all members of the Federation should be drawn to the quadragenarian FIAF jubilee by the Bulletin or by a circular. An appeal should be sent to all members asking them to initiate activities in 1978, thus propagating the goals of FIAF in press, radio and TV, publications, manifestations, retrospectives, etc.
The members should be invited to make their plans and ideas known to the FIAF Secretariat.
- It would be desirable if an article on the development, importance and merits of the organisation could be made available to members and the technical press for free use.
- This contribution could possibly be published in form of a leaflet, "What is FIAF - 40 years International Organisation of Film Archives".
- The idea is not new, but it might be useful if in 1978 a brochure about FIAF could be published, similar to the one that was published on the occasion of its 20th anniversary.
- It would definitely help the image of the organisation if one or two issues of the Bulletin would be published every year for the technical press. Regular work on that project could start in 1978. Such kind of press release need not be comprehensive, 3-4 pages news about the Federation and its members would be sufficient.
- FIAF could appeal to its members to contact the organisers of national or international festivals in the respective countries and initiate that retrospectives be carried out on the occasion of the quadragenarian jubilee of FIAF. FIAF could generously patronise such events.
- It is hoped that on the occasion of the quadragenarian jubilee one archive could be interested in launching a FIAF festival which could be devoted to subjects of film history and not to current productions. The screenings could be supplemented by lectures, discussions, etc., and the programme might be considered for circulation in other countries, too.
- Suggestions could be made to produce films or TV broadcasts on the activities of film archives. These films or TV transmissions could be presented at one of the following general meetings and possibly be given an award.

Other activities of the organisation, e.g. the 1978 Congress, work of the commissions, publications, should also be marked by the quadragenarian FIAF jubilee.

These proposals are meant to be ideas and suggestions as a basis for discussion. If there is principal agreement that this prominent occasion should be used to make every effort to make our activity better known in public, it should be examined by the individual archives what activities could be carried out depending on the number of staff and the funds available. "

On discussing this paper, the members were at first doubtful as to why one should celebrate FIAF's 40th birthday.

Mr Ledoux said there was a certain danger in multiplying anniversaries. Then even the important dates (50 - 100 years) lost their significance for the public and the authorities.

Everyone agreed though that FIAF should be better publicized and Mr Klaue explained that this was also his intention. FIAF's activities were too little known and some publicity on its accomplishments would fall on its members and help them in developing their activities. He had used the pretext of the 40th anniversary only for that purpose.

Mr Ledoux and Mr Pogacic agreed but said that such publicity should be permanent and that we were in fact publicizing FIAF all the time by our Congresses, our publications, Symposia, etc...

Mr Klaue however felt that this was not sufficient and he proposed to look concretely at his proposals one by one.

Pt 1 was easy to undertake.

Pt 2 - It was already decided that the introduction to the "Basic Manual" would be an article of this kind. It could possibly be made available more widely.

Pts 3-4 - Mr Privato suggested that the brochure or leaflet that Mr Buache had accepted to prepare, be published on the occasion of FIAF's 40 years.

Mr Ledoux reminded the members of a proposal which he had first made at the Brussels' meeting of the Varna Program Committee in October 76 : that each FIAF archive should prepare annually a list of the most important (not the best) films which had been made that year in their country, and should send it to the FIAF secretariat who would then publish a joint list in name of the Federation. This would not only publicize FIAF but would also palliate in a certain way the lack of information in this field.

Pt 5 - If one could not distribute complete issues of the Bulletin, Mr Klaue proposed to ask the authors of some of the articles contained in the Bulletin for permission to publish them more widely (i.e. in the film press). Mr de Vaal could perhaps make once a year a compilation of those articles which would interest a wider public and propose it to some important film periodicals as 'News from FIAF' or something like that. This was agreed.

Pts 6-7 - A FIAF Festival was an idea from the Polish archive - One could ask this archive if they were interested in executing it.

Pt 8 - Film on the activities of film archives : Mr Privato reminded the members that Gosfilmofond and the Soviet Film Institute had precisely engaged in preparing such film.

Finally it was also agreed that FIAF's Congress in 1978 would also be marked some way or another by this anniversary. Mr Ledoux proposed to come back to it when discussing this future congress.

THIRD - FOURTH AND FIFTH SESSIONSJanuary 29

Mr Borde and Mrs Bowser had now joined the meeting, as well as Mr Andreykov, director of Bulgarska Nacionalna Filmoteka.

The whole day was dedicated to the following point :

5. ORGANIZATION OF THE NEXT GENERAL MEETING AND SYMPOSIUM IN VARNA

Mr Andreykov first informed the members on the material organization of the Congress : hotels, transportation, meeting rooms, etc... It was also decided to switch the dates of the General Meeting and of the Symposium in order to enable Mr Ted Perry to chair his day of the Symposium. After the first change of dates which had come up late in November 76, Mr Perry would otherwise have been obliged to give up this task because of other compelling duties in New York.

Mr Andreykov then gave details on the financial participation of the Bulgarian archive to the Symposium : they offered (amongst other costs) to pay for the travel costs of 11 experts for the Symposium. The names of these experts would be chosen after one had discussed of the actual program of this meeting.

Mr Dimitriev read out a long list of speakers which had been proposed by the archives of the socialist countries but, as it was impossible to include them all at such short notice in the program of the Symposium, it was agreed that the chairman of each day should make the final decision on the choice of experts which he wanted to present a paper on his day, taking into account the limited time dedicated to reports in the Symposium's schedule and also the experts which he had already contacted and appointed. All the other proposed experts could be mentioned on the program as "taking part in the discussion".

After long discussions, the draft program was established day by day (annex 2).

For the 5th day, it was agreed that one should leave as much time as possible open for free discussions and for Professor Toeplitz' synthesis. Therefore no special expert was appointed for that day.

Concerning the experts, it was also decided that FIAF should invite Mr Jean Mitry and that the invitation which had been made to Mr Ivor Montagu should remain open (his bad health prevented him answering it long in advance).

SIXTH SESSIONJanuary 306. RELATIONS WITH FIAPF AND UNESCO

All the members had in their files copy of Mr Brisson's letter written in answer to the "Unanimous Resolution of the Members of FIAF, passed in the General Meeting held in Mexico on May 26, 1976" (annex 3).

Mr Ledoux thought that the tone of this letter was softer than usual but that it asked for an answer.

Mr Yelin reported that he had recently had a telephone call from Mr Brisson who seemed very well informed on the discussions which had led to the drafting of the Mexico Resolution. He had tried to convince Mr Yelin that his position was wrong and had asked to discuss things with him again. Mr Yelin had replied that he was ready to meet with Mr Brisson when returning from Moscow but in a personal capacity because these FIAF-FIAPF problems were to be treated by the small committee which FIAF had appointed for that purpose.

Mr Ledoux then again asked the Executive Committee what he should write to Mr Brisson. The problem raised in this letter was of course that of the use and diffusion of the members' collections.

Mr Klaue wondered why we could not come to a common and general declaration of principles including points other than preservation (but in general terms). To say for instance that film preservation did not have merely a technical aim but also a cultural and historical aim and that, as regarded copyright, the archives were bound by their national copyright laws and could not accept to go further than the requirements of these laws.

He also proposed to reply to Mr Brisson that the Executive Committee was now bound by the General Meeting's Resolution of Mexico and could not interpret it in any way without the consent of the General Meeting.

Mr Pogacic answered Mr Klaue that a country's national laws could never be in contradiction with the international laws and the international laws were anyway stronger. He suggested to study our Statutes and Rules regarding the points of showing and using our collections and to base our Resolution on these principles.

Mr Ledoux underlined that the Mexico Resolution was not yet the Declaration of Principles which we advocated. We must draft this Declaration as soon as possible in order to be ready to present it to FIAPF whenever necessary.

As for Mr Klaue's suggestion, he feared that the producers would never sign a general declaration of principles including the use of our collections for cultural aims without entering into details. They knew what a door they would be opening for us.

Finally, it was decided that the Secretary-General would write Mr Brisson a letter saying that the Executive Committee had felt it could not at present go beyond the mission which it had got from the General Meeting in Mexico, but that it was ready to submit to the next General Meeting due to be held in Varna any suggestion which FIAPF might want to put forward.

It was also decided that the Executive Committee should in Varna, prepare a draft for this General Declaration of principles.

UNESCO - I.F.T.C.

Mr Pogacic reported on the last meetings of I.F.T.C. which he had attended last October and December in Paris.

Confronted by very grave financial problems and also because it appeared more and more that the I.F.T.C. had no program to speak of, the Bureau in its majority had proposed the dissolution of this association. The General Meeting of I.F.T.C. had however asked to postpone this decision until October 1977 in order to try to solve first the problem of the \$ 40.000 debts of the Council.

The representative of UNESCO at this meeting had also explained that their policy was now to have direct contacts with nations, N-G Organizations, or experts and professionals. Mr Pogacic said he had of course also voted for the immediate dissolution of I.F.T.C.

He now proposed that FIAF immediately submits its application to establish a direct relation with UNESCO in category B, that is: the informative and consultative category. This was approved unanimously.

7. REPORT OF THE SPECIALIZED COMMISSIONS

a) Documentation Commission

Mrs Bowser had distributed a written report on the activities of the Documentation Commission (annex 4) to which she had nothing to add.

b) Cataloguing Commission

Mr Klaue had also distributed a written report on the activities of this Commission (annex 5) to which he had nothing to add.

c) Preservation Commission

On behalf of Mr Volkmann, Mr Klaue reported that the draft manual on the preservation of colour films was at present being typed and that it would probably be ready for distribution in Varna.

The next meeting of the commission was due to be held next fall in Berlin.

Mr Ledoux then circulated a report on an experiment made by a Belgian engineer for the preservation of colour films in a nitrogen saturated atmosphere, at low temperature and relative humidity (annex 6) which he thought might interest the members and which, in his opinion, should be experimented.

To conclude the report on the activities of FIAF's specialized commissions, the Treasurer asked their various chairmen to submit him as soon as possible their budget for 1978.

8. REPORT ON SOME FIAF PROJECTS

a) 1976 Summer School in Berlin

Mr Klaue had distributed to the members a detailed report on this Summer School which appeared to have been very successful (this report was also going to be published in the 12th issue of the Bulletin).

As it was so good and met with such success, Mr Ledoux proposed to "institutionalize" the Summer School and perhaps announce it as a regular event.

Mr Stenklev reported that, thanks to the fact that he had attended the Berlin Summer School, a member of his staff had been granted a raise of salary by his governmental authorities. He wondered whether the preservation course should not be repeated more often than the other branches because it had no equivalent anywhere else in the world.

This was agreed but it was suggested then to change the denomination of the course into something more professional : (Center for advanced studies on film archivism? or : International course for film archivists?). This was not yet decided upon.

Mr Klaue said that Staatliches Filmarchiv could possibly organize such course regularly, perhaps every 2 or 3 years, but one should then publicize it also outside the Federation and also envisage some outer teachers.

b) 1977 Summer School in Copenhagen

Mrs Bowser had distributed a report on the organization of this Course on film documentation. There were already some 20 applicants but mostly from the western countries.

She said Mr Monty regretted this and wondered what was the reason for this situation. Mr Klaue replied that it was certainly due to financial reasons and to the difficulty for the eastern countries to pay in western currency. It was decided that this problem should be rediscussed in Varna.

SEVENTH SESSION

January 31

c) Basic Manual

Mr Kuiper reported that the draft of the Basic Manual would hopefully be ready for presentation in Varna. It was decided that it would be reproduced in Brussels.

Mr Daudelin offered the help of Cinémathèque Québécoise for the French translation of the manual. The question of the title still remains to be settled.

d) List of lost films

Mr de Vaal reported that he now had enough material to publish a list of lost films from 13 countries (1500 to 2000 titles). He proposed to have it printed in Belgium where it was cheaper than in Holland. The number of copies must however still be discussed and depended from the use we wanted to make of this publication - was it for internal use of the members only, to serve as a working tool or should it be distributed more widely, with stills included?

Mr Ledoux asked Mrs Bowser whose archive had published a few years ago an illustrated list of lost American films for wide distribution, what was her opinion.

Mrs Bowser said that this kind of publications, well illustrated, might even attract a commercial publisher, except that the list we had now was too uncomplete since it did not comprize any American film.

She also did not see the possibility at present to fill in this gap because it would require too much work to establish an American list, even uncomplete.

Mr Klaue proposed that, as a first step, FIAF publish immediately in a simple way the list which Mr de Vaal had established, for internal use among the members who would check it in their archives and the sources of their archives. Later, as a second step, we could try to increase and illustrate it and perhaps publish it commercially. This was unanimously agreed.

Mr de Vaal said he would immediately have it typed in Amsterdam and then send it to Brussels.

FIAF Prize

Both Eileen Bowser and Sam Kula had made written and detailed proposals (annexes 7 and 8) regarding this new project submitted by J. Ledoux in Mexico.

Mr Ledoux made a remark that when drafting this project, his idea had been to somehow publicize the Federation as fostering film research, etc.,. In these two proposals, he felt that this point was lost. Prize or Award, he said, mean something in this context.

While preferring the word "Award" to the word "Prize", Mr Kuiper supported Mrs Bowser's proposal that it should be coupled with the use of a FIAF archive. Answering Mr Ledoux' objection that an award covering the stay in a foreign archive may be very costly and certainly more than the \$ 1000 which FIAF may possibly put into this, Mrs Bowser said that the FIAF award could and would probably be only one of several aids which a scholar of advanced level, qualified for such a project, has the opportunity to get.

In this case, even a small award can help, and this system would eliminate the not so serious applicants. Mr Kuiper added that this system, widely used in the U.S.A., also brought some publicity to the donor because the award was advertized in the press.

Mr Stenklev underlined that Mr Kula's and Mrs Bowser's proposals were very different of Mr Ledoux' basic idea and were in fact scholarships. He also thought it would not have the same publicity impact for FIAF as a Prize - He was finally not very enthusiastic for any of the 3 proposals.

Mr Ledoux said we could try Mr Kula's or Mrs Bowser's systems (which were in fact very similar) and see how they worked but we should certainly not yet commit ourselves to anything regular.

The general conclusion was that this project must still be thought over.

9. ORGANIZATION OF THE FIAF CONGRESS IN 1978

Mr Ledoux explained that he had received a proposal from Mr Francis to hold FIAF's Congress of 1978 in Brighton, with a double theme :

- The Brighton School and the films of that period in U.S., Great Britain, Italy and France.
- The use of videotape in the archives.

The members fully agreed with this proposal with the proviso that 1°) if one discussed the subject of the preservation of VTR, the Preservation Committee should be consulted first (Mr Klaue's request) and 2°) the 2nd theme should not be worded : "use of VTR in archives" but simply "a demonstration of the capabilities of videotape recordings in various fields, including film preservation. (Mr Kuiper's request)."

Mr Ledoux said he would report this answer to Mr Francis and ask him to come with a more detailed proposal to the General Meeting in Varna.

Mr Buache then offered to organize the 1979 FIAF Congress in Lausanne, linked to the 50th anniversary of the congress of La Sarraz. This proposal will be submitted to the General Meeting in Varna.

TOPICS FOR FUTURE CONGRESSES

Mrs Bowser had distributed a written proposal which read as follows :

" FIAF could make a real contribution toward film history by choosing international subjects which call upon the resources of all its members. The most simple and yet rewarding topic would be to study the achievements and relationships of the art of cinema throughout the world during one brief period, one or two years, or even five years. The year 1913, for example, would be a particularly rich period for study, a year in which all the major film producing countries began to take cinema quite seriously as an art form.

As many films as possible made in the period would be projected. Papers would be presented on such topics as : comparisons and relationships of films in various countries; studies of specific films; the production history, the theoretical literature of the period, and the cultural, social and political history of the period; summing up of the achievements of the period.

This is not a new idea in FIAF, it has been considered for the theme of regular Congresses, and discarded because there isn't time for it. But a specialized Congress would have time for it. And I think it would be very appealing to outside scholars who might attend. "

Mr Ledoux and Mr Kuiper both supported Mrs Bowser's proposal.

Mr Klaue said that, from the experience we now have of the Varna Symposium, we see it is difficult for us archives, to prepare historical congresses because mostly we do not have the concerned specialists in our archives, and we shall always have this problem. With a few exceptions, archives are not centers for film historical research - However, we could perhaps initiate research work in the archives if we had long-termed programs for our Congresses. We should also, he said, appoint some persons responsible for the preparation of each Congress 2-3 years beforehand. One year is too short for such preparation.

Mr Klaue also suggested to look for themes concerning the archives' daily work : technical problems, selection, relations to television, to archives in developing countries - For these themes also, we needed a long-term program.

Mr Kuiper wondered how much an archive or a library or any place with a collection should really be involved with history - on the other hand, he said, there is so little research being done that, unless someone takes a leadership role, it shall never be done. The problem was that collections should be made available to everyone, and without preconception, but that history itself was always written from the available evidence and the available preconceptions ...

As there was no time to continue this discussion now, Mr Ledoux proposed to come back to it at one of the next E.C. meetings. Mrs Bowser, Mr Kuiper, Mr Klaue and Mr Pogacic promised they would prepare papers regarding this question.

11. MISCELLANEOUS

Mr Ledoux had the pleasure to inform the Executive Committee of the appointment of Mrs Eileen Bowser as Curator of the Film Department of the MMA, and of Mr John Kuiper as Chief of the Prints and Photographs Division at the Library of Congress. The Executive Committee warmly congratulated its two members.

Mr Ledoux reported that in his capacity of Secretary-General, he had attended the funeral of Henri Langlois in Paris and had sent a wreath in the name of FIAF.

The Secretary-General also reported that following the decision of the last General Meeting, the Federation has now been officially registered in Belgium as an International Association having its headquarters in Paris and its administrative office in Brussels. The FIAF Statutes have been published in the Belgian Official Journal dated November 18, 1976.

3. MEMBERSHIP QUESTIONS

a) Reconfirmation of the status of 8 members

Although all members concerned had sent the requested documents for the re-examination of their status, it was decided to postpone this point until the next E.C. meeting for lack of time.

b) New applications

Mr Kula, in the name of the National Film Archives of Canada had written to submit once more his candidature as a Member. The Executive Committee had however not yet received from Cinémathèque Québécoise the written declaration of cooperation between the two Canadian archives as was requested by the Statutes.

After Mr Daudelin had explained that, following him, nothing opposed the signing of this declaration but that only some circumstances which had nothing to do with the National Archives had prevented his Board from drafting it, the Executive Committee unanimously (minus one abstention) voted to examine the National Archives' candidature at its next meeting even if Cinémathèque Québécoise had not by then countersigned the required declaration.

The Members all had in their files the candidature as Observer (and its connected documents) of a beginning archive in Indonesia : Sinematek/Pusat Perfilman H. Usmar Ismail (Djakarta).

Mr de Vaal had met its director, Mr Misbach J. Biran, and he explained that this new 'Sinematek' was a small department of a film institute, mostly interested in film documentation, but that he was favourable to its application as Observer because he thought FIAF should encourage the beginning archives, especially in those countries where no other archive existed.

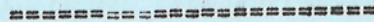
Mr Ledoux also supported this candidature. The President then asked for the votes to be taken by a show of hands. Sinematek/Pusak Perfilman was unanimously admitted in FIAF as Observer.

The Secretary-General then read out a letter from the "Korean Film Archive" in Seoul who said they wished to apply as Member at the Next Congress in Varna. It was decided one should answer them that the E.C. felt it was somewhat too soon for them to present their application.

Mr Ledoux then briefly informed the Members about quite a number of film archives which had asked for information on FIAF and which considered submitting an application (George Eastman House for re-application, the AMPAS-Hollywood, American Archives of the Factual Film at Iowa State University, archives in Mozambique, Iran, Kerala and Jamaica). He thought this was an encouraging sign.

There being no other items to discuss, the President thanked our host the Gosfilmofond and especially its director, Mr Privato, for their kind hospitality.

He then closed the meeting of the Executive Committee.



Transfer of Rights

Under the present law, after the first term of 25 years the copyright reverts in certain conditions to the author or other specified beneficiaries. The new law gives the transferee the right to exercise the copyright in their first term of copyright. The author when the new law takes effect, may transfer all rights made by an author in his work after January 1, 1973, but the law generally forbids the exercise of such rights in the future. A transfer after 35 years by a transferee notice on the transferee within specified limits.

For works already under copyright protection, the author or other beneficiary may transfer the copyright to a transferee after the first term of copyright. The transferee may exercise the copyright from 35 to 75 years after the author's death or publication of the work. The transferee may also transfer the copyright to a transferee after the first term of copyright. The transferee may exercise the copyright from 35 to 75 years after the author's death or publication of the work.

Government Publications

The new law concerns the publication of the work by the government or other public bodies.

Copyright Revision Bill Becomes Law: Most Provisions To Take Effect January 1, 1978

INTRODUCTION

President Gerald R. Ford signed, on October 19, 1976, the bill for the general revision of the United States copyright law, which became Public Law 94-553 (90 Stat. 2541). The new statute specifies that, with particular exceptions, its provisions are to enter into force on **January 1, 1978**. The new law will supersede the copyright act of 1909, as amended, which will however remain in force until the new enactment takes effect.

HIGHLIGHTS

Some of the highlights of the new statute are listed below. For detailed information about specific changes or new provisions, write to the Copyright Office.

Single National System

Instead of the present dual system of protecting works under the common law before they are published and under the Federal statute after publication, the new law will establish a single system of statutory protection for all copyrightable works, whether published or unpublished.

Duration of Copyright

For works already under statutory protection, the new law retains the present term of copyright of 28 years from first publication (or from registration in some cases), renewable by certain persons for a second period of protection, but it increases the length of the second period to 47 years. Copyrights in their first term **must still be renewed** to receive the full new maximum term of 75 years, but copyrights in their second term between December 31, 1976 and December 31, 1977, are automatically extended up to the maximum of 75 years without the need for further renewal.

For works created after January 1, 1978, the new law provides a term lasting for the author's life, plus

an additional 50 years after the author's death. For works made for hire, and for anonymous and pseudonymous works (unless the author's identity is revealed in Copyright Office records), the new term will be 75 years from publication or 100 years from creation, whichever is shorter.

For unpublished works that are already in existence on January 1, 1978, but that are not protected by statutory copyright and have not yet gone into the public domain, the new Act will generally provide automatic Federal copyright protection for the same life-plus-50 or 75/100-year terms prescribed for new works. Special dates of termination are provided for copyrights in older works of this sort.

The new Act does not restore copyright protection for any work that has gone into the public domain.

Termination of Transfers

Under the present law, after the first term of 28 years the renewal copyright reverts in certain situations to the author or other specified beneficiaries. The new law drops the renewal feature except for works already in their first term of statutory protection when the new law takes effect. Instead, for transfers of rights made by an author or certain of the author's heirs after January 1, 1978, the new Act generally permits the author or certain heirs to terminate the transfer after 35 years by serving written notice on the transferee within specified time limits.

For works already under statutory copyright protection, a similar right of termination is provided with respect to transfers covering the newly-added years extending the present maximum term of the copyright from 56 to 75 years. Within certain time limits, an author or specified heirs of the author are generally entitled to file a notice terminating the author's transfers covering any part of the period (usually 19 years) that has now been added to the end of the second term of copyright in a work already under protection when the new law comes into effect.

Government Publications

The new law continues the prohibition in the present law against copyright in "publications of the

United States Government" but clarifies its scope by defining works covered by the prohibition as those prepared by an officer or employee of the U.S. Government as part of that person's official duties.

Fair Use

The new law adds a provision to the statute specifically recognizing the principle of "fair use" as a limitation on the exclusive rights of copyright owners, and indicates factors to be considered in determining whether particular uses fall within this category.

Reproduction by Libraries and Archives

In addition to the provision for "fair use," the new law specifies circumstances under which the making or distribution of single copies of works by libraries and archives for noncommercial purposes do not constitute a copyright infringement.

Copyright Royalty Tribunal

The new law creates a Copyright Royalty Tribunal whose purpose will be to determine whether copyright royalty rates, in certain categories where such rates are established in the law, are reasonable and, if not, to adjust them; it will also in certain circumstances determine the distribution of those statutory royalty fees deposited with the Register of Copyrights.

Sound Recordings

The new law retains the provisions added to the present copyright law in 1972, which accord protection against the unauthorized duplication of sound recordings. The new law does not create a performance right for sound recordings as such.

Recording Rights in Music

The new law makes a number of changes in the present system providing compulsory licensing for the recording of music. Among other things it raises the statutory royalty from the present rate of 2 cents to a rate of 2 and $\frac{3}{4}$ cents or $\frac{1}{2}$ cent per minute of playing time, whichever amount is larger.

Exempt Performances

The new law removes the present general exemption of public performance of nondramatic literary and musical works where the performance is not "for

profit." Instead, it provides several specific exemptions for certain types of nonprofit uses, including performances in classrooms and instructional broadcasting. The law also gives broadcasting organizations a limited privilege of making "ephemeral recordings" of their broadcasts.

Public Broadcasting

Under the new Act, noncommercial transmissions by public broadcasters of published musical and graphic works will be subject to a compulsory license. Copyright owners and public broadcasting entities that do not reach voluntary agreement will be subject to the terms and rates prescribed by the Copyright Royalty Tribunal.

Jukebox Exemption

The new law removes the present exemption for performances of copyrighted music by jukeboxes. It will substitute a system of compulsory licenses based upon the payment by jukebox operators of an annual royalty fee to the Register of Copyrights for later distribution by the Copyright Royalty Tribunal to the copyright owners.

Cable Television

The new law provides for the payment, under a system of compulsory licensing, of certain royalties for the secondary transmission of copyrighted works on cable television systems (CATV). The amounts are to be paid to the Register of Copyrights for later distribution to the copyright owners by the Copyright Royalty Tribunal.

Notice of Copyright

The old law now requires, as a mandatory condition of copyright protection, that the published copies of a work bear a copyright notice. The new enactment calls for a notice on published copies, but omission or errors will not immediately result in forfeiture of the copyright, and can be corrected within certain time limits. Innocent infringers misled by the omission or error will be shielded from liability.

Deposit and Registration

As under the present law, registration will not be a condition of copyright protection but will be a prereq-

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Annex 2
Secrétariat

Galerie Ravenstein 74

1000 Bruxelles Belgique

Adresse télégraphique FIAFILM

Téléphone 511.13.90

SYMPOSIUM : L'INFLUENCE DU CINEMA SOVIETIQUE MUET SUR LE CINEMA MONDIAL
Varna (Sables d'Or) / 29 mai - 2 juin 1977

Président du Symposium : Professeur Jerzy Toeplitz
Coordonnateur : M. Robert Daudelin

PROGRAMME PROVISOIRE

29 mai : Le cinéma soviétique muet, source de films révolutionnaires dans les années 20.

Responsable de la journée : M. Wolfgang Klaue

9h. - 12 h. Projections :

BRÜDER, de Werner Hochbaum, 1929

HUNGER IN WALDENBURG, de Phil Jutzi, 1929

BLUTMAI 1929, de Phil Jutzi, 1929

WIE WOHNTE DER BERLINER ARBEITER, de Slatan Dudow, 1930

HEIEN (extrait de WIJ BOUWEN) de Joris Ivens, 1930

1 ou 2 courts-métrages japonais

14 h. - 16 h. BRONENOSÉC POTEMKIN, de Sergej Eizenstejn, 1925 (version définitive)

16 h. - 19 h. Symposium

Rapporteurs : Pr. Rostislav Yurenev (L'influence du cinéma soviétique muet sur le cinéma révolutionnaire)

M. Manfred Lichtenstein et Eckart Jahnke (l'oeuvre des réalisateurs Werner Hochbaum, Phil Jutzi et Slatan Dudow)

M. Katzuo Yamada (L'influence du cinéma soviétique muet sur le cinéma progressiste au Japon)

Discutants : M. Jan de Vaal (Les films de Joris Ivens à la fin des années 20)

M. Raymond Borde (Le cinéma soviétique muet et Léon Moussinac)

Mme Eva Struskova (Reflets du cinéma soviétique muet sur la critique cinématographique des années 20 en Tchécoslovaquie)

M. Tibor Kelemen (Le cinéma soviétique muet, source de films révolutionnaires en Hongrie)

21 h. - 24 h. Projections : MELODIE DER WELT de Walter Ruttmann, 1929
JENSEITS DER STRASSE, de Leo Mittler, 1929

30 mai : L'influence du style du cinéma soviétique muet

Responsable de la journée : M. Ted Perry

9 h. - 12 h. Projections :

Extraits de films soviétiques, 1917 - 1977	60'
Slavko Vorkapich: Montage d'extraits de films d'Hollywood, 1932 - 1938	20'
THE RIVER (extraits) de Pare Lorentz, 1937	10'
Extraits de documentaires britanniques des années 30	15'
Extraits de films italiens des années 30	15'
Extraits de dessins animés soviétiques et autres.	40'

14 h. - 16 h. Film soviétique :

SVD, de Grigorij Kozincev et Leonid Trauberg, 1927

18 h. - 19 h. Symposium

Rapporteurs :

Noel Burch "Soviet reaction to the dominant mode of representation in capitalistic cinema"

Kirill Razlogov: "L'influence du style du cinéma soviétique muet sur les réalisateurs des pays de l'Est"

Guido Aristarco: "L'influence du style du cinéma soviétique muet sur le cinéma des pays occidentaux."

Daniel Leab: "The influence of Soviet silent film stylistics upon the literature of film theory and criticism".

Discutant :

Ranko Munitic: "L'influence des films d'animation soviétiques muets"

21 h. - 24 h. Projections :

OUR DAILY BREAD, de King Vidor, 1934 (US)

VOSHOŽDENIE (Ascension) de Larisa Šepitko (URSS), 1976

31 mai : Le cinéma soviétique muet et son influence sur le cinéma sonore des années 30 et 40

Responsable de la journée : M. Peter von Bagh

9 h. - 12 h. Projections :

LA VIE EST A NOUS, de Jean Renoir, 1936
HEART OF SPAIN, de Leo Hurwitz et Paul Strand, 1937
REDES, de Fred Zinneman et Paul Strand, 1934
MAISONS DE LA MISERE, de Henri Storck, 1937
MIEHEN TIE, de Nyrki Tapiovaara, 1940
Extraits de films tchèques et polonais des années 30

14 h.-16 h. Film soviétique :

BORZY (Kämpfer) de Gustav von Wangenheim, 1936

16 h.- 19 h. Symposium

Rapporteurs :

Leo Hurwitz: " The influence of silent Soviet cinema on the American cinema - mainly the Frontier films - in the thirties."

Barthelemy Amengual: "Ejzenstejn, Pudovkin, Dovzhenko, Vertov et quelques autres, et leur influence sur le cinéma mondial des années 30 et 40".

Bernard Eisenschitz: " Le cinéma du Front populaire".

Sergej Yutkevitch: "Témoignage".

Discutants :

Guido Aristarco: "L'influence du cinéma soviétique muet en Italie"

Leszek Armatys: "L'influence du cinéma soviétique muet en Pologne"

Zdenek Stabla: "L'influence du cinéma soviétique muet en Tchécoslovaquie"

Jon Stenklev: "The filmwork of Norwegian workers' organizations"

Peter von Bagh: "L'influence du cinéma soviétique muet en Finlande"

Fred Gehler: "The emigrant cinema".

- : "L'influence du cinéma soviétique muet au Mexique"

21 h. - 24 h. Projections :

PIE IN THE SKY d'Olav Dalgard, 1934
NATIVE LAND de Leo Hurwitz et Paul Strand, 1942
PAISA (dernière partie) de Roberto Rossellini, 1946

1 juin : Le cinéma soviétique muet et les cinémas de libération

Responsable de la journée : M. Alfredo Guevara

9 h. - 12 h. Projections :
Documentaires de Santiago Alvarez
REVOLUCION, de Jorge Sanjines, 1964
QUE VIVA MEXICO (extraits) de Sergej Ejzenstejn, 1932
Temps libres pour extraits de films africains et/ou asiatiques
représentatifs de l'influence du cinéma soviétique muet.

14 h.- 16 h. Film soviétique :
CHTCHORS, d'Alexandre Dovjenko, 1939

16 h. - 19 h. Symposium

Rapporteurs :

Santiago Alvarez: "Vertov et le cinéma cubain"

Jorge Sanjines: "Le cinéma soviétique muet et le cinéma de libération au Chili"

Sembene Ousmane: "Le cinéma soviétique muet et le cinéma de libération en Afrique sudsaharienne"

Discutants :

Cosme Alves Netto: "Le cinéma soviétique muet et le nouveau cinéma brésilien"

Gonzalo Martinez: "Ejzenstejn et le cinéma mexicain"

Paulin Vieyra :

Erwin Gyertyan:

Mohamed Bouamari:

21 h.- 24 h. Projections

EL ARD, de Youseff Chahine, 1970

JATUN AUKA (L'ennemi principal) de Jorge Sanjines, 1974

2 juin : L'influence du cinéma soviétique muet sur le cinéma mondial: essai de synthèse.

Responsable de la journée : Prof. Jerzy Toeplitz

9 h. - 12 h. : Discussions et communications libres

14 h. - 16 h. : Film soviétique (titre à préciser)

16 h. - 19 h. Discussions et communications libres

21 h. - 24 h. Projections:

VOSTANIE RYBAKOV (La révolte des pêcheurs) de Erwin Piscator, 1934
(extrait: la séquence du cimetière - 20')

VIVA LA REPUBLICA, de Pastor Vega, CU 1974

BATTLE OF CHINA, de Frank Capra (série WHY WE FIGHT), 1945

INTERNATIONAL FEDERATION
OF FILM PRODUCERS ASSOCIATIONS

Annex 3

FÉDÉRATION INTERNATIONALE
DES ASSOCIATIONS DE PRODUCTEURS DE FILMS

SECRETARIAT GÉNÉRAL : 75008 PARIS - 33, AVENUE DES CHAMPS-ÉLYSÉES
TÉL. 225.62.14 et 256.23.86 - Adr. Télégr. CINPROFILM PARIS 012

ALLEMAGNE : Verband Deutscher Spielfilmproduzenten E.V.
AUTRICHE : Fachverband der Audiovisiöns und Filmindustrie.
BELGIQUE : Union Nationale des Producteurs Belges de Films.
BRÉSIL : Associação Brasileira dos Produtores Cinematográficos.
CORÉE DU SUD : Motion Picture Producers Association of Korea Inc.
DANEMARK : Foreningen af Danske Filmproducenter
ESPAGNE : Agrupacion Sindical de Productores Cinematográficos.
ÉTATS-UNIS : Motion Picture Association of America.
FINLANDE : Suomen Filmivalmistajien Liitto.
FRANCE : Chambre Syndicale des Producteurs et Exportateurs de Films Français.
GRANDE-BRETAGNE : The Film Production Association of Great Britain.
IRAN : National Film Industry Association of Iran.
ISRAËL : Israel Film Producers Association.
ITALIE : Union Nazionale Produttori Film (A.N.I.C.A.)
JAPON : Motion Picture Producers Association of Japan.
MEXIQUE : Asociación de Productores de Películas Mexicanas.
PAYS-BAS : Nederlandse Bioscoopbond.
PORTUGAL : Associação Portuguesa de Produtores de Filmes.
SUÈDE : Foreningen Sveriges Filmproducenter.
SUISSE : Verband Schweizerischer Filmproduzenten.

Monsieur Jacques Ledoux
Secrétaire Général
Fédération Internationale
des Archives du Film
Gralevic Ravenstein 74
1000 BRUXELLES

Paris, le 17 décembre 1976

Monsieur le Secrétaire Général,

Nous avons reçu il y a quelques semaines du Président Pogacic une résolution adoptée par votre Assemblée Générale de Mexico préconisant la rédaction entre votre organisation et la notre d'une "Déclaration Générale de Principes" sur la préservation des images en mouvement.


Cette proposition nous a paru pour le moins surprenante dans la mesure où l'Unesco conduit déjà une telle étude ce qui mènerait à des travaux parallèles sur un même sujet.

Mais il est vrai que l'Unesco se limite à un aspect restreint des problèmes qui peuvent se présenter entre cinémathèques et producteurs dans le domaine de la conservation des copies. Le dépôt des copies régi par des droits d'auteur pose très vite sans doute des questions de conservation entraînant des problèmes de reproduction. Mais il soulève également et même plus rapidement encore des problèmes de projection et de circulation compliqués par le caractère mixte du film composé d'un support et d'une oeuvre enregistrée sur ce support.

Il va sans dire que pour notre organisation une "Déclaration Générale de Principes" devrait dépasser le domaine de la seule préservation et englober l'ensemble des problèmes qu'entraîne la conservation des copies.

Je vous serais donc obligé de bien vouloir nous confirmer votre accord sur cette interprétation de la réflexion que nous aurons à mener en commun dans un esprit de coopération.

Veuillez accepter, Monsieur le Secrétaire Général, les assurances de mes sentiments distingués et les meilleurs.


A. BRIÇON
Secrétaire Général

Annex 4

AGENDA #7: commission reports

REPORT FROM THE FIAF DOCUMENTATION COMMISSION

Executive Committee meeting, Moscow, January 1977

The subcommission for the set designer's index met in Rome in October 1976, and the subcommission for the PIP met in Amsterdam at the end of the same month. The next full meeting of the commission is scheduled for August 12-14, 1977, in Copenhagen, immediately before the FIAF Summer School on Documentation, with the intention that commission members will remain to help with the instruction in the school.

The publication of the 1975 International Index to Film Periodicals was delayed by the publishers, and is now announced for publication on 31 January. St. James has reported the total sales for the 1974 volume to the end of 1976 to be 950 copies, 333 of which were sold by St. Martins in the United States. The publisher is encouraged because, while no copies were sold in the United States during the summer, at the beginning of autumn, a steady number of 5-10 copies have sold each month since. A staff member from London has been sent to St. Martins in New York with the task of promoting their reference publications, including ours. The relatively poor showing of sales in the United States so far might be for the reason that this publisher has previously handled only sales to the trade, and had no knowledge of how to proceed to sell to libraries. We now have reason to hope that situation will improve.

The PIP appears to be meeting its budget for the moment, chiefly due to the fall of the British pound. Therefore the subcommission decided to postpone a raise of subscription prices for another year, when it may be more essential. A new lease was signed for the London office.

Eileen Bowser



108 Berlin
Hausvogteiplatz 3-4

Comité Directeur
January 1977

Report on the activities of the Cataloguing Commission

The Cataloguing Commission held its recent meeting from 19 to 21 October 1976 in Gent, Belgium. All commission members were present.

Work centred on two projects:

1. Glossary of film terms used in film cataloguing

The commission completed its work of defining filmographic terms. This was the first attempt to define approx. 350 filmographic terms that cataloguers encounter in cataloguing films, and thus to contribute to uniform use in all archives.

These definitions are intended as preparatory work towards the compiling of a dictionary of such terms in all FIAF languages.

The manuscript of the glossary is in the process of being edited. It is to be sent to all members for discussion and comment, before the general assembly.

- 2 - 4

Fernruf:
Telegrammadresse: Filmarchiv Berlin
Bankkonto: BSK 6651-26-130012

2. Study on the usage of computers for film cataloguing

The commission accepted the reports on the usage of computers for film cataloguing submitted by the Imperial War Museum, the Library of Congress, the Staatliches Filmarchiv der DDR and the Museum of Modern Art.

The commission asked the American Film Institute and the Cinémathèque Québécoise to expand and amend their contributions in order to make them comparable in information value to the articles already accepted.

The Swedish Filminstitut was invited to contribute an article for the publication (possibly due to a misunderstanding, the article has meanwhile appeared in the FIAF Bulletin).

This study is also to be made available to all members before the 1977 General Assembly.

The following were discussed as possible future projects:

- Summer school specialising in film cataloguing

The representatives of the National Film Archive and the Imperial War Museum are at present examining whether it is possible for them to obtain subsidies from various sources to organise such an event. The members of the commission would be pleased if such a summer school could be organised by the National Film Archive, which is one of the most experienced archives in the field of cataloguing.

- Central film register

The commission is prepared to assist if the project for a central film register discussed at the General Assembly in Mexico is carried out. The commission agreed that it would not make any recommendations for the setting up of that film catalogue until tentative practical experience has been acquired and the data promised from London and Stockholm are available.

- Elaboration of a new bibliography of filmographic sources

The current reference books are to be updated, expanded and supplemented by additional information. An inquiry shall be sent to the members asking them to contribute to the project.

Dr. C.H. Roads, President of the Commission for the Cataloguing of Audio-Visual Material at the IFTC, joined the cataloguing meeting for one day as a guest. He reported on the international inquiry that had been commissioned by **Unesco, on the situation concerning the cataloguing of audio-visual material in film archives, television organizations, independent archives and other institutions.**

The commission decided to convene its next meeting in autumn 1977.

The commission extended its particular thanks to Mrs. Eileen Bowser who had undertaken to write a summary of "Film Cataloguing" for the "Manual of Film Archives".

Publication of "Film Cataloguing"

The FIAF Bulletin indicates that "Film Cataloguing" is likely to be published in April 1977, by Burt Franklin & Co, New York.

Cinémathèque Royale

Conservation de films couleur dans une atmosphère saturée d'azote à basse température et humidité relative

L'étude ci-dessous se base sur le fait que la qualité d'un film couleur s'altère au gré des composantes suivantes : température, humidité relative et oxygène.

Quelques considérations sur l'azote et l'oxygène

L'air se compose essentiellement de 77,08% d'azote et de 20,75% d'oxygène. L'azote est un gaz inodore et incolore (neutre) qui à une température de +20°C ne réagit presque à aucun élément. Lorsqu'il y a réaction, celle-ci se produit très lentement, et tend à s'arrêter au fur et à mesure que baisse la température (0°C). Par contre, l'oxygène est un gaz qui s'oxyde très facilement (sauf au contact de gaz rares). L'azote de type D est, notamment, disponible en bouteilles de 8 m³ à 60 F/m³ (+ éventuellement le coût de la location des bouteilles).

Dépôt

L'espace frigorifié est pourvu d'armoires hermétiques. Dans ces armoires, on place les boîtes de films, ouvertes ou avec couvercle perforé pour éviter la condensation. Après fermeture, l'armoire se remplit lentement d'azote jusqu'à obtention de l'humidité relative souhaitée. Lors du retrait des films, les boîtes sont fermées pour éviter la condensation, et sont alors amenées à température dans un local chauffé.

Avantages

- Conditions de conservation optimales en permanence.
- Installation de conditionnement d'air chaud onéreux remplacé par une installation frigorifique commerciale (standard) beaucoup moins coûteuse à l'achat et consommant beaucoup moins d'énergie.
- En hiver, dans la mesure où ma température extérieure le permet, possibilité de refroidir le dépôt par air extérieur.
- Le dépôt ne doit plus nécessairement être pourvu d'un sas, ne doit plus du tout être réfrigéré.

Inconvénients

- Acquisition d'un décompresseur d'azote.
- Achat régulier de bouteilles d'azote
- Armoires beaucoup plus coûteuses que les rayonnages
- Personnel à avertir et à instruire en matière de danger et d'utilisation de l'azote.

Important

Avant la construction d'un tel dépôt, demander l'avis des divers fabricants de pellicule dont on aura à conserver des films quant au degré de température et d'humidité souhaité pour conservation en milieu azoté.

Annex 7

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Film

January, 1977

AGENDA #8: FIAF projects

PROPOSAL FOR A FIAF PRIZE

Following up the proposal by Jacques Ledoux in Mexico, we propose that if it is decided to award such a prize, the purpose should be to help a film scholar to complete a project, rather than to reward the person after the work is done, and it should be closely linked with FIAF in the following way:

FIAF shall award an annual scholarship which will help to defray the costs of a scholar working on a film historical or critical project which requires a stay at a FIAF archive for completion of the research. The applicant will show evidence of his qualifications by submitting copies of his previously accomplished work whether published or unpublished; letters of recommendation; and an outline of the project he intends to accomplish with the help of the scholarship.

Applications will be made first to the FIAF member archive in the country of the applicant's residence (unless the country has no FIAF member, in which case it may be made to a FIAF archive in another country). The archives may then if they choose make recommendations to the FIAF Executive Committee, which will make the final selection.* Selections will be made on the basis of the qualifications of the applicant and the usefulness of the project to international film history or criticism, but in the case of projects of equal value, the Executive Committee may make the final selection on the basis of the applicant's need for help to complete the project.

Applications which are to be recommended to the Executive Committee must be in English or French.

The scholarship will be announced in a press release to be sent to the leading scholarly film journals throughout the world. Individual archives may, if they choose, further publicize the scholarship in their own countries.

To be determined: a deadline for submission of applications, and the amount of the scholarship to be awarded (which might vary from year to year depending on FIAF's financial state).

*It might be better to appoint a committee of three persons from the FIAF Executive which would make the final selection.

LETTER FROM SAM KULA / June 22, 1976

2. I like the idea of a FIAF AWARD. To meet the objections I would suggest the following:

- a) The AWARD will be to foster research in progress, not to recognize finished work.
- b) Candidates will be recommended by FIAF members - perhaps limited to three per member. Candidates will apply to member in their country. If no member, candidates can apply directly to FIAF Secretariat.
- c) The research will normally demand access to resources (film and documentation) that is available in member collections, or in recognized repositories. One of the objects of the AWARD is to publicize value of FIAF member collections.
- d) FIAF Executive will make awards based on originality of concept and significance of the study. Important considerations will be feasibility of carrying out the work in time available, and publication potential so research will be widely accessible.
- e) Aside from age limitation (under 30 would be reasonable) there are no restrictions as to topic or experience of candidate, but Executive Committee should consider genuine need in case of candidates of equal merit. Would the research be accomplished without FIAF Award?
- f) FIAF Members agree to assist AWARD winner in arranging access to resources, advice and assistance, locating accommodations, securing visas if necessary, etc.
- g) Candidates will be required to submit the research proposal, an outline of their project, examples of their previous work, and academic references. References will be checked by sponsoring member archives, and application endorsed by a covering letter from the member archives.

I think such a procedure will work, if the member archives are willing to contribute their time.