

**FIAF**

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

To speculate on the "ifs" of history is not always profitless. If cinematography had been invented three hundred and fifty years earlier the Elizabethans would doubtless have applied to it their pioneering zest and developed their own entertainment film industry. Documentary films would have been made of the coronation of Queen Elizabeth I, of life in her London, of the voyages of Drake and Raleigh, and of the repulse of the Armada. Johnson, Kyd, Greene, Nash and Marlowe might well have made dramatic films, and one may even venture the outrageous supposition that Shakespeare might have achieved fame as the supreme master of the poetry, not of the spoken word, but of the visual image. If these imaginary films had survived, they would have provided for us a kind of telescope through time, enabling us to look back directly at the life and movement of the Elizabethan period as we can now watch the life and movement of our own day on cinema and television screen.'

Ernest Lindgren, Curator of the National Film Archive,  
London, and one of the founders of FIAF

# 'OLD FILMS NEVER DIE, THEY SIMPLY FADE AWAY'

Of all the arts the cinema will remain the one which best reflects the twentieth century, but like many products of this century film is fragile and cannot resist the ravages of time. Each year throughout the world in countries rich and poor films disappear.

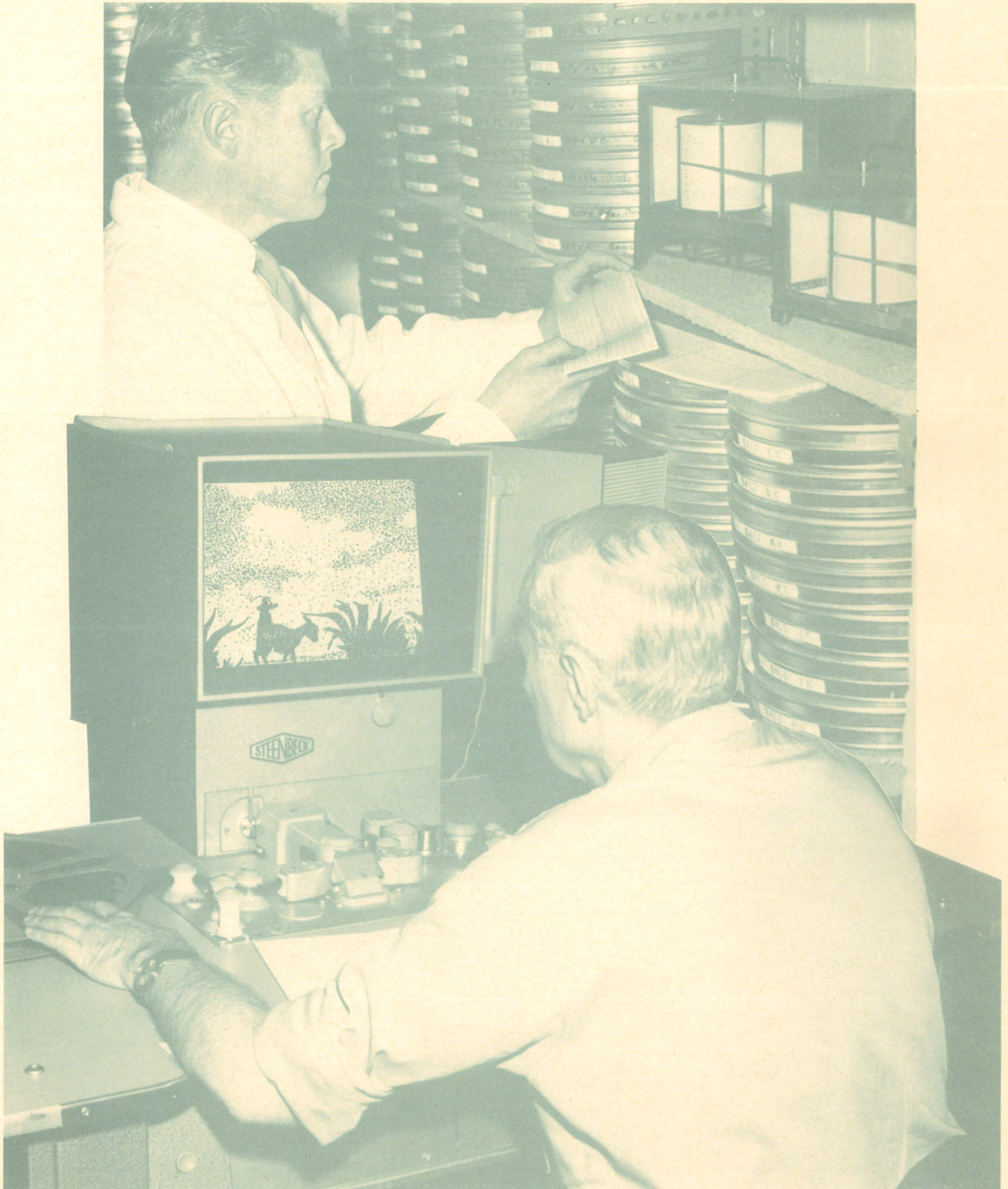
They disappear because the film base used by the commercial cinema for more than 50 years is chemically unstable and inflammable.

They disappear because those who own them, distribute them or even create them can no longer afford

to preserve them.

They disappear because those charged with national responsibility for promoting the arts and preserving their country's cultural heritage have not yet fully appreciated the importance of the cinema both as a popular and lasting art form and as a record of contemporary life.

The INTERNATIONAL FEDERATION OF FILM ARCHIVES exists to help every country, large and small, to overcome these problems.



**'UNLESS SOMETHING IS DONE TO  
RESTORE AND PRESERVE  
OUTSTANDING FILMS OF THE PAST,  
THE MOTION PICTURE FROM 1894  
ONWARDS WILL BE AS IRREVOCABLY  
LOST AS THE COMMEDIA DEL ARTE  
OR THE DANCING OF NIJINSKY'**

Iris Barry, former Curator of the Museum of Modern Art Film Library, New York, and one of the founders of FIAF.

The principal aims of the Federation are as follows:

to promote the preservation of the film as art and historical document and to bring together all organisations devoted to this end;

to encourage the formation and development of film archives in all countries;

to facilitate the collection and the international exchange of films and documents relating to the cinematographic history and art, for the purpose of making them as widely accessible as possible;

to develop co-operation between its members;

to promote the development of cinema art and culture.

The International Federation of Film Archives was

founded in 1938. It is completely independent and financed totally from members' subscriptions. It is governed by an Executive Committee elected from among the members.

The members are autonomous, non-commercial national film archives which are dedicated to the study of film history and aesthetics and whose collections are accessible to members of the public. Their main object must be the acquisition, restoration, preservation and cataloguing of films and documentation relating to the cinema.

Members are permitted and encouraged to engage in other relevant activities: organising screenings and seminars, preparing documentation, collecting and displaying apparatus and related material, publishing books, pamphlets and magazines on the cinema and undertaking any other non-commercial activity designed to promote and encourage the study of film from an artistic, historical and educational point of view.



# 'MOVING IMAGES CONSTITUTE ONE OF THE MOST CHARACTERISTIC FEATURES OF PRESENT DAY CULTURAL CREATION AND CONTEMPORARY COMMUNICATION'

Resolution of the General Conference of UNESCO 1975

At the UNESCO Conference in 1975 the Director-General was invited to:

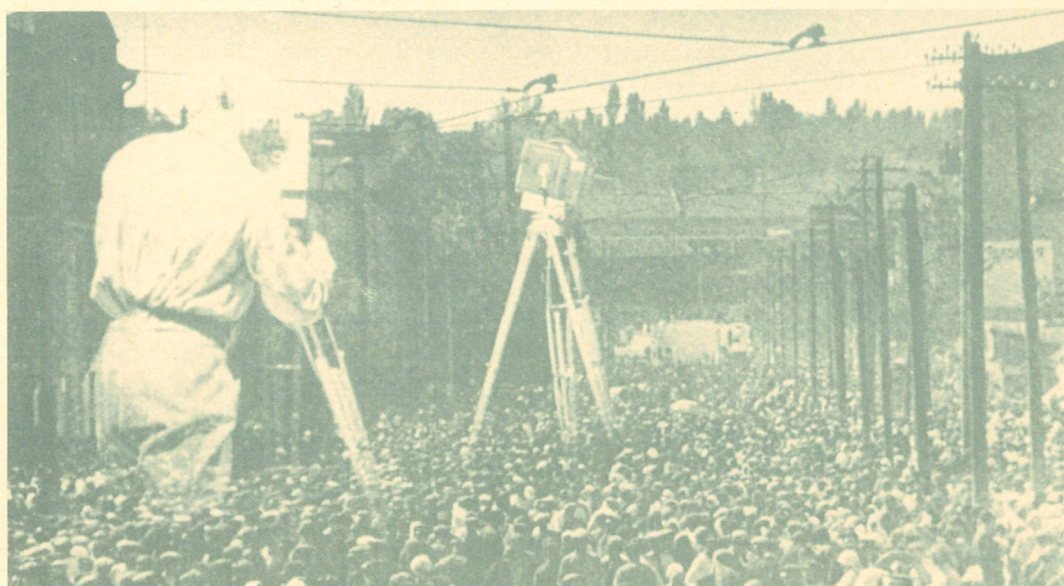
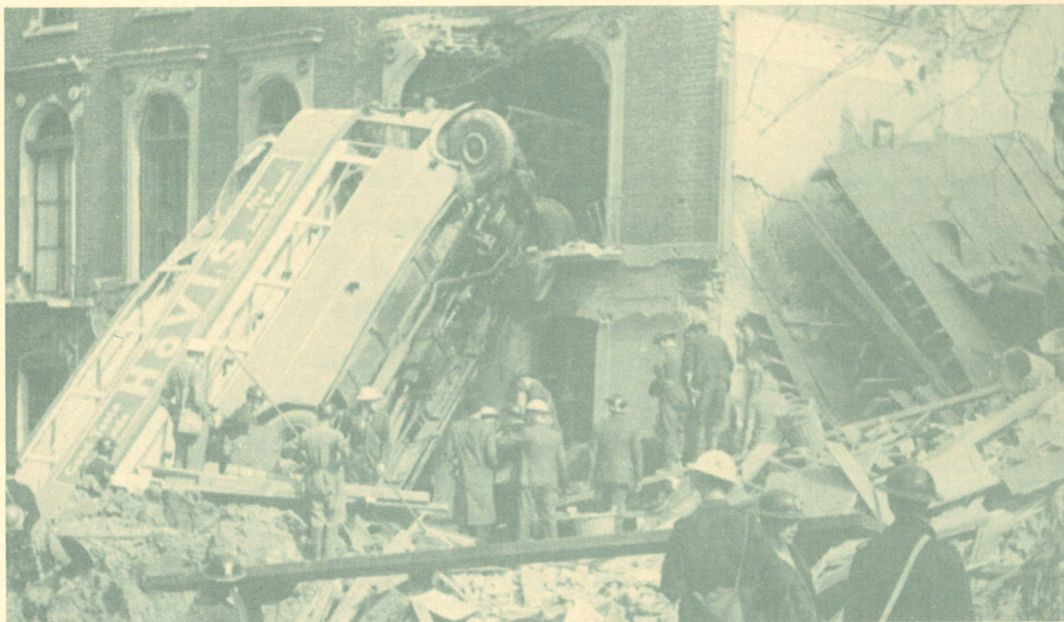
draw up a programme for the purpose of salvaging and conserving moving images, which might include in particular the following:

i) the conduct of studies in co-operation with the non-governmental organisations concerned and, as necessary, with the competent inter-governmental organisations, on the problem of the destruction of moving images;

ii) a study of the desirability of establishing an instrument to protect moving images from being destroyed.

Although FIAF already has 44 members and 16 observers, a recent survey indicated that there are more than 100 countries without film archives.

Ideally, archives should be centrally funded and if not totally independent at least form part of cultural organisations committed to the encouragement of the arts. Nevertheless, many of the world's archives have grown from the enthusiasm and determination of individuals working in near impossible circumstances.



# THE MEMBERS OF FIAF

Amsterdam	Nederlands Filmmuseum	Ottawa	National Film Archives
Belgrade	Jugoslovenska Kinoteka	Poona	National Film Archive of India
East Berlin	Staatliches Filmarchiv der DDR	Prague	Ceskoslovensky Filmovy Ustav – Filmovy Archiv
West Berlin	Stiftung Deutsche Kinemathek	Pyong Yang	Choson Minjujui Inmingonghwaguk
Brussels	Cinémathèque Royale		Kugga Yonghwa Munhongo
Bucharest	Arhiva Nationala de Filme	Rio de Janeiro	Cinemateca do Museu de Arte Moderna
Budapest	Magyar Filmtudományi Intézet Es Filmarchivum	Rochester	Department of Film/International Museum of Photography
Buenos Aires	Cinemateca Argentina	Rome	Cineteca Nazionale
Canberra	National Film Archive/National Library of Australia	Sofia	Bulgarska Nacionalna Filmoteka
Copenhagen	Det Danske Filmmuseum	Stockholm	Cinemateket/Svenska Filminstitutet
Havana	Cinemateca de Cuba	Tirana	Arkivi Shtetëror I Filmit I Republikës
Helsinki	Suomen Elokuva-Arkisto	Toulouse	Popullore Socialiste Të Shqipërisë
Istanbul	Sinema Televizyon Enstitüsü Istanbul Devlet Güzel Sanatlar Akademisi (IDGSA)	Turin	Museo Nazionale del Cinema
Jerusalem	Archion Israeli Leseratim	Vienna	Oesterreichisches Filmmuseum
Lausanne	La Cinémathèque Suisse	Vienna	Oesterreichisches Filmmuseum
Lisbon	Cinemateca Nacional	Warsaw	Filmoteka Polska
London	Imperial War Museum	Washington	Archives/American Film Institute
London	National Film Archive	Washington	Motion Picture, Broadcasting and Recorded Sound Division/Library of Congress
Madrid	Filmoteca Nacional de España	Wiesbaden	Filmarchiv/Deutsches Institut für Filmkunde
Mexico	Cineteca Nacional		
Mexico	Filmoteca de la UNAM		
Milan	Cineteca Italiana		
Montreal	Cinémathèque Québécoise		
Moscow	Gosfilmfond		
New York	Department of Film/Museum of Modern Art		
Oslo	Norsk Filminstitut		

In addition, FIAF has 'Observers' in the following countries: the People's Republic of China, the People's Republic of the Congo, Egypt, Iceland, Indonesia, the Islamic Republic of Iran, the Democratic People's Republic of Korea, Peru, Uruguay and Venezuela.

## FIAF PUBLICATIONS

### RESERVED FOR FIAF MEMBERS:

MINUTES OF FIAF ANNUAL GENERAL MEETINGS (English) from 1969  
 FIAF ANNUAL REPORTS (English/French) from 1969  
 FIAF BULLETIN (English/French) published twice a year

### AVAILABLE TO NON-MEMBERS:

ANNUAL BIBLIOGRAPHY OF FIAF MEMBERS' PUBLICATIONS (English/French) published since 1967 by National Film Archives, Ottawa  
 CLASSIFICATION SCHEME FOR FILM AND TELEVISION LITERATURE (English) by Michael Moulds, London 1980  
 FIAF DIRECTORY OF FILM AND TELEVISION DOCUMENTATION SOURCES (English) edited by Brenda Davies and John Luijckx: Nederlands Filmmuseum, Amsterdam 1976. Revised edition 1980  
 FILM CATALOGUING MANUAL (English) prepared by the FIAF Cataloguing Commission, New York 1979  
 FILM PRESERVATION: BLACK AND WHITE FILM (English/French/German) prepared by the FIAF Preservation Commission, 1963  
 FILM PRESERVATION: COLOUR FILM (English/French) prepared by the FIAF Preservation Commission, 1980  
 GUIDELINES FOR DESCRIBING UNPUBLISHED SCRIPT MATERIALS (English) by Eileen Bowser, 1974

HANDBOOK FOR FILM ARCHIVES (English/French/Spanish) 1980  
 INTERNATIONAL INDEX TO FILM PERIODICALS – CARD SERVICE AND ANNUAL VOLUME published since 1972  
 INTERNATIONAL INDEX TO FILM PERIODICALS (English) an annotated guide. Edited by Frances Thorpe, MacMillan, London 1979  
 INTERNATIONAL INDEX TO TELEVISION PERIODICALS – CARD SERVICE AND ANNUAL VOLUME published since 1979  
 INFLUENCE OF SILENT SOVIET CINEMA ON WORLD CINEMA (English/French) papers prepared for the 1977 Annual Congress Symposium in Varna  
 PRESERVATION OF FILM POSTERS (English) Nederlands Filmmuseum, Amsterdam 1967  
 PROPOSALS FOR AN ARCHIVE BUILDING (English) design for an ideal film building. Nederlands Filmmuseum, Amsterdam 1971  
 TELEVISION BROADCASTS ON FILMS AND FILM-MAKERS (English) Det Danske Filmmuseum, Copenhagen 1972

All these publications and other information about FIAF can be obtained from the FIAF Secretariat at Coudenberg 70, 1000 Brussels, Belgium.

The following symposia on subjects of interest to film archivists have been presented at FIAF Annual Congresses:

1973 Moscow Symposium Eisenstein-Pudovkin  
 1974 Montreal Methodology of the History of the Cinema  
 Ottawa Cinémathèques and New Audio-Visual Techniques  
 1975 Turin Symposium Pastrone-Griffith  
 1976 Mexico The Cinema of Latin America: Reality or Fiction?

1977 Varna The Influence of Soviet Cinema on other National Cinemas  
 1978 Brighton World Cinema 1900–1906  
 Film to Videotape, Videotape to Film: the Present and the Future  
 1979 Lausanne The Independent and Avant-Garde Cinema at the End of the Silent Era

**I**t is no longer possible to separate the concept of the Archive from that of Research; in the Archive the historian puts aside his preconceived ideas, while Research passes judgment on itself through its own judgments. It could be said that a film archive wholly dedicated to the past of an art, reveals that past by removing the cosmetic mask. It releases old films from the cloak of commercialisation and fashion. The historian is alone, before the screen, in a viewing room where works are delivered to him as to a final arbiter in a situation which impels him towards understanding and questioning, rather than making snap judgments. It is the beginning, not of wisdom, but at least of scientific method. He knows well enough that he cannot represent the Judgment of History: no one can. However, the marriage of researchers and film archives helps to eliminate the personal factor and to give to studies on the cinema what they lacked most until now: objectivity.'

Raymond Borde, Curator of the Cinémathèque de Toulouse,  
and former Secretary-General of FIAF



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