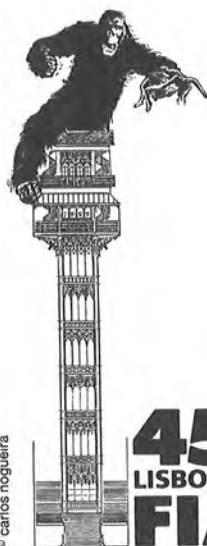

FIAF

INTERNATIONAL FEDERATION OF FILM ARCHIVES

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



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LISBOA 1989
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INTERNATIONAL FEDERATION OF FILM ARCHIVES

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

Papers and Debates of the international symposium organised by the Cinemateca Portuguesa on the occasion of the 45th Congress of the International Federation of Film Archives, Lisboa, April 21st and 22nd 1989.

C I N E M A T E C A P O R T U G U E S A
INTERNATIONAL FEDERATION OF FILM ARCHIVES

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THE SYMPOSIUM

Preparatory Commission at Cinemateca Portuguesa : João
Benard da Costa, José Manuel Costa, Manuel S. Fonseca

Moderator : Robert Daudelin

Study on Archives' Programming in 1988 : Jean Paul
Gorce

Presentation of Video Recordings on the Role of Film
Archives : Christian Dmitriu

THE BOOK OF THE SYMPOSIUM

Transcription and Translation : Vera Costa Reis
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Lisboa, September, 1990

FOREWORD. ACKNOWLEDGEMENT

The present edition is the transcription of the recordings of the international symposium held in Lisbon in April 1989.

We tried to keep the spirit of the symposium with all its spontaneity and generosity. It should therefore be read as a working document and part of the open debate held during those two days. It is, as was the symposium, a mere beginning, not a conclusion.

We therefore kept the colloquial and "digressive" nature of the meeting, with a minimum of adaptation to the written language and only a few cuts in the case of plain word repetitions and short discussions namely on the methodology of creating a new FIAF commission.

Some papers were read with a prepared script, others were of a more improvised nature. Here too we tried to keep the spirit of the meeting and to respect the uniqueness of each author's contribution.

We decided to publish this document in English, the most spoken language at the symposium, translating all the French and Portuguese parts.

We would like to thank all those who helped with both the publishing of the book and the symposium itself. First of all, naturally, we want to thank all FIAF members and observers as well as our special guests who so actively and generously participated in all stages of the discussion. We owe them the enthusiasm and interesting results of the event.

We also want to very especially thank the authors of the opening papers who gave us their perspective of this rich subject. The task of cristalising some of the essentials of this inevitably wide field was a difficult one. We therefore would like to acknowledge individually the help of : Peter von Bagh, Wolfgang Klaue, Enno Patalas, Bernard Eisenschitz, Robert Rosen, Anna Lena Wibom, Ulrich Gregor, David Meeker and Elaine Burrows.

A special thanks is also due to our colleagues at the Filmoteca Espanola who helped us prepare the symposium. Catherine Gautier and Jose Maria Prado, as well as Miguel Marias during the previous stages, were with us from the very beginning, beared with us through all working stages and helped preparing the proposal for the new specialised commission.

Finally we would like to thank the individual contributions of Jean-Paul Gorce and Christian Dmitriu. A very special thank you is due to Robert Daudelin who was a very enthusiastic moderator and whom we literally assaulted with questions during the whole transcription process.

And, last but not least, we want to express our gratitude to FIAF's Executive Secretary, Brigitte van der Elst, for her help as well as for the Federation's support. The Federation was the starting point and purpose of this meeting. We hope that this edition will help illustrating one step of its history.

The Preparatory Commission at Cinemateca Portuguesa

INTRODUCING THE AUTHORS OF THE PAPERS

Peter von Bagh : Critic, historian, publisher and filmmaker. Author of many monographs and of the first general history of cinema in the Finnish language. During many years responsible for programming at the Suomen Elokuva-Arkisto in Helsinki.

Wolfgang Klaue : German film archivist. Director of the Staatliches Filmarchiv der DDR. President of FIAF between 1979 and 1985 and frequently expert advisor of UNESCO.

Enno Patalas : German critic, historian and publisher. Curator of the film museum of the Muenchner Stadtmuseum. Well known for his restoration work on classics by Lang and Murnau.

Bernard Eisenschitz : French critic and historian. Author of monographs on Orson Welles, Humphrey Bogart, Ernst Lubitsch and Nicholas Ray. Responsible for the re-edition of the Histoire Générale du Cinéma by Georges Sadoul.

João Bénard da Costa : Portuguese critic and historian. Deputy Director of the Cinemateca Portuguesa and head of the film department of the Gulbenkian Foundation in Lisbon. Author of many works published by these two institutions.

Robert Rosen : American critic and professor. Director of the UCLA film and television archive in Los Angeles. Member of FIAF's Executive Committee.

Anna Lena Wibom : Swedish filmmaker and producer. Artistic Director of the cinémathèque of Svenska Filminstitutet in Stockholm. President of FIAF between 1985 and 1989.

Ulrich Gregor : German critic and historian. Director of the Internationales Forum des Jungen Films of the Berlin Festival. Programmer of the repertory film theatre Arsenal in Berlin.

David Meeker: British historian. Formerly Print Research Officer at the National Film Theatre. Presently Feature Film Officer at the National Film Archive in London.

Elaine Burrows : Viewing Service Officer at the National Film Archive in London.

INTRODUCTION

The symposium was opened by a presentation of video excerpts with major personalities on the role of film archives, organised by Christian Dmitriu of the Cinémathèque Suisse, Lausanne.

ROBERT DAUDELIN : This symposium has an openly provocative title : "To Preserve and to Show" . Our Portuguese colleagues have introduced its topic in a long paper published in FIAF bulletin nr. 37 of September 1988 (1). But today's symposium has other reasons to exist : the question it deals with has been a permanent concern for film archivists ever since film archives have existed. A few years ago (2) British filmmaker and historian Kevin Brownlow questioned the screening of prints of dubious quality in film archives, thus providing a disservice to film history. More recently (3) Tony Smith of the British Film Institute carried on Brownlow's remarks by putting them in a more precise perspective, that is the mysterious balance between collecting and projecting in film archives. (4)

Today's symposium has as well one major characteristic : when designing it our Portuguese colleagues insisted that it should not be a specialised symposium. It is not aimed - as we could be inclined to believe - at programmers in film archives. It is aimed at all those who work in film archives, whatever their specialised branch or responsibilities. This symposium should work as a long "Open Forum" during which - contrary to the usual balance between papers and discussion - discussion becomes the main item. Within such an approach, the papers are no longer definite statements from five stars specialists, but rather proposals for discussion.

(1) See Appendix 1

(2) In AMERICAN FILM, Volume VI, Nr. 10, Washington, September 1981

(3) In SIGHT AND SOUND, Vol. 57, Nr. 2, London, Spring 1988

(4) David Francis has pointed out that Tony Smith's text was one among many other essays recently written in Great Britain on that same subject. (Notes of the author)

To Preserve and to Show. A debate as old as film archives themselves. A debate well inscribed in the French word "cinémathèque". Any simple survey, whatever the city you live in, would show that for most people "cinémathèque" refers to a place where you can see films - in particular old films - at a cheaper rate.

This debate stresses as well the necessary and intimate relationship that exists between the historian and the archivist.

Though it deals with practical issues, today's symposium obviously touches a number of theoretical questions and raises a number of political issues. We will not ignore them, but address them from the point of view of a group of people working in film archives and concerned with issues involving their professional responsibilities.

As we all know there is no standard film archive. As a group we represent the many, often quite different, approaches to film preservation. Our guest speakers illustrate as well this diversity and their remarks should help us to evaluate more closely our respective answers to that ever present question ... To Preserve and to Show.

Public screenings in film archives are a permanent testimony to that most essential idea fought for by the pioneer film archivists of the 30s : cinema has a history of its own. And, as Jacques Ledoux once said, our public screenings are there to permit a permanent study and a permanent "re-opening" of that history.

SESSION I

The Tasks of Preserving and Showing in a Historical Perspective

PETER VON BAGH : This is a historical moment, because the programming people have, in my memory, always stayed some kind of outsiders, even outlaws, in the FIAF meetings - and that has always been very strange, because, of course, programming is the kind of window that is seen outside the film archive, a kind of living proof that preservation and showing films are inseparable things. That is a naive basic truth I would start with. That obviously, the question is not only of restoration of a film copy but the actual rebirth, the recreation of the social life of a film, the original impact of the film; inevitably, also the memories that have come to attach to a film during the years, the range of communication that radiates from a film as a result of it being shown in different countries at different times. And that's why something that starts as a restoration process of a physical object becomes something entirely else when it is shown in a film archive.

A simple answer to these original questions is that an archive should balance the conflicts between restoration and showing films. But that is obviously a false problem and it is a privilege that all these functions are done in the same place, within the same film archive. And in this respect only a film archive showing can respect this totality and make it concrete, the whole History of Film concrete, the whole history of a film copy concrete, in a way that escapes all other forms. And that is obviously our situation at this moment. There are more films to be seen all over than ever before. But what shall we do in an ocean of films you can only "half-see", on video, on television... Or sense in a "quarter-sense" and still, with sometimes a minimum of films you can really see. The role of a film archive should of course be extremely active in the sense that it would guarantee more and more chances to really see the films.

An archive showing in its basic form is a chance to see a film in a way that gives us a sense of its origins. Refound, fresh ideas of the time and place when that particular film was born. You can easily see the role of good creative programming. It is like a shorthand of Eisenstein montage: one plus one is not two, but two plus something more. So that what is around a film, the other film, shown in the same evening, in the same series, all contribute to the total impact of a film. It is an atmospheric and very

real contribution to understanding what a certain film really is.

A good showing can, and it should, dramatise a film as a moment in History. Even if the requirements of a true retrospective create the need to show rather many films per week, or even per day - two or three showings seem to be a rather general practice inside FIAF - much less can lead to fine and essential results, given the programmer knows instinctively how to move in Film History. Shortly, he should have a poetic sense. I am hereby defending small countries, small places, small cities, reminding that sometimes programming only has a chance of one film a week, which is something maybe ridiculous in comparison with London, Paris, New York who have a chance to show four films a day, or five films a day, or ten films a day. That sounds very modest indeed! But the impact must always be estimated in connection with other showings in the place, with the situation any national film culture has at a time.

In the beginning of this process we can glimpse the true role of restoration : inevitably the close co-operation with the forthcoming presentation. Sometimes there are cases when the film archives seem to hide prints or to only show them to the selected researchers with the proper label, an air of indifference around them. That leads to some kind of sub-literature concerning films that very few people can see. That is of course a negative development. And on the other side everyone of us knows that we do not face a real chance to meet the largest of public and that is not the intention of film archive showings either, as was very clearly stated by both, I think, Ledoux and Buache, in the video that was shown to us.

So restoration and programming are parts of the same essential, creative, overwhelming search of the programmer, of the meaning and the essence of film, of the newness of the film, the film becoming ever new in every showing. And as such it is a search that is less a routine than a step in a long and surprising dream. And it is obvious that the best programming within FIAF is an artistic creation. Some people have during the years created a totality of programming that, with its profound insights into the inner movements of films, can be compared with the best writing on film, even with the best making of films.

The restoration is at the root of the same movement. The most memorable processes, they are well known to all of us, like the process of Napoleon, with Kevin Brownlow, starting and building the process during 25 years, the process of Nosferatu with Emno Patalas... It was so much that they make us almost co-creators of the great films of the past. And some programmers, some people who drew the line in the original programming of film archive, notably Jacques Ledoux,

created a line of thinking and feeling that has a remarkable continuity, in spite of the creators themselves being absent already.

My own personal gratitude to film archives is enormous. I remember when I was a very young person, just out of the school... (I tell this example only to remind of the openness of the old days in the film archives, openness that is almost incomprehensible today, when there are almost machine guns at the doors of many film archives. It is very difficult to concretely enter a film archive, at least some of them.) So, an unknown Finn wants to see certain films, urgently. And then miracles start to happen. I go to Copenhagen where Ib Monty shows me all the films of Dreyer. I go to London where John Gillett and other people help me with many other films. At the same time, at the same places I had wonderful chances to see films that forever attach to my memories about those cities. I can then for the first time understand that the best way to know a city is to go to a film archive and see a cycle of films, and then you know from the reactions of the people, then you know something of the city as well. To go to London for the first time and see all the retrospective of Abel Gance, to go to New York for the first time and see all the films of King Vidor, that is part of those cities. So that I mention, mainly as a reminder, that every film archive is so much part of their own environment, the city involved, and that sometimes it is very hard to appreciate the impact of a film archive simply by seeing the programmes.

In my personal memories Paris is still unique... I am sure that Bernard Eisenschitz will talk more about Paris, but in my memory what was done by Langlois there, had the kind of relevance that was absolutely overwhelming. I remember sitting one whole day in the film archive at the Cinémathèque Française seeing first *One Exciting Night* by Griffith, then *Way of a Gaucho* Jacques Tourneur, *Diary of a Chambermaid* by Renoir and *Europa 51* by Rossellini. The two first ones being films I had never encountered anywhere else. So I am still thinking of the poetic logic of these four films shown on the same day. There must be some because they have been preserved in my memory for 20 years...

Every time I see a film archive programme, and not having a chance to go everywhere I would wish to go, I get at least some kind of satisfaction, out of some film archives, that reminds of a musician reading music. I have not seen all of them, so I cannot say my thanks to all of them, but those among the European Archives which have given me most satisfaction, with their programming alone, are for instance Vienna (Filmmuseum), Brussels, Madrid, Lisbon, Berlin (Freunde der Deutschen Kinemathek). I now understand that the latter is not even a member of FIAF, which

seems to imply that rather many cases I would mention here which have an excellent programming, seem to be in a marginal situation concerning FIAF. In a way this shows that there are some problems that point in this way.

It is easy to sense the pressures put on the programming in the present situation. Sometimes it seems that shortsighted officials insist on profits, or that the showings must break even. And then how would it be possible for a small film archive to get a print from a far away country, for one showing only? This is a serious question and I feel it would help if the FIAF leadership would, from time to time, drop an official letter reminding member countries of the non-commercial nature and obligation of film archives. This kind of semi-commercialism comes in easily. Why indeed face the risk of appearing conservative in the eyes of membership by showing films of Victor Sjöström or Murnau when the public, even the archive public hurls for more Brian de Palma or other names, certainly worth of showing but likely to be glimpsed elsewhere in the same city, maybe even in the same week. I am bound to find the old FIAF concepts, maybe they are cliché, but still especially valuable, when there is a new spectator generation that hardly knows about John Ford, one example only. The keyword remains patience. The first show of a Dreyer film might bring in 15 people but after 5 years and almost as many efforts there might be a full house.

I have some personal, very strange memories of this kind of audience-building, something to which only patience could contribute. It was our habit in the late 60s and early 70s to include a Soviet retrospective in each season, sometimes thematically, sometimes directors. So very soon the well known directors, the so-called great names and some others were done and we went to directors who were absolutely unknown in Finland like Friedrich Errolero, and Boris Barnet. So when the Barnet season came everybody went, regardless of what was shown. We had a minor Boris Barnet film called *Exploits of a Spy* or something like that, a film from the late 40s (1). It was shown without subtitles and without translation, with a most active audience enjoying every second, every little promise that was not really coming - because, I am sad to say, it really is a minor film.

So you can see that the easiest way to market films now seems to be the fashionable way of marketing authors, a kind of programming based on authors. It is easy to say that now we are showing 15 films of William Wyler and that's it. Wyler is a personality, you know something about him, it is easy to dramatise that thing. But then my feeling, seeing the archive's programmes now, is that there are more and more

activities concerning countries, "genre" activities, which follow the close co-operation with writers who are now interested in "genre" things : certain years, production companies and so on. And as to countries, I think the great achievement of the later years has been that of Pompidou Centre, showing their cycles of films which are from relatively unknown film countries, but at least the Paris public and French public now had the relevant chance to see them.

If you have happened to look at certain film lists of the 50s, you might remember that all the votings then, these popular votings of film people voting for the ten best films of all time - "Sight and Sound" in 52, the Brussels World Fare voting from 1958 ... - had almost the same films in all lists : Chaplin, Eisenstein, Clair, de Sica, Feyder, couple of other film makers. It is evidently also a look of the pet ideas of the film archive people regardless of the fact that many of those who voted were film directors, film critics, or so. That reflects the days of film archives at that time.

A film archive then was a kind of powerhouse, in a relatively simple situation when you compare it to the situation of today. The appreciations in different camps were likely to follow the basic values, voiced by film archives. And now all of them have a separate public and a separate world to command. There are the festivals, with their sometimes machine-like effectiveness, to shape values and reputations. There is TV, showing wild portions of film daily, and also producing films, that in their outlook remind us of regular movies, but are in fact also a separate world, with separate appreciations, with a separate bunch of people following them. The commercial circuit tends to intermingle with the video market and coins daily attitudes and values that seem to escape the ivory tower of film archive world, if such a thing any more exists or ever existed, really.

The world of video production and video art is again another world. Combining the features of what was called underground and what used to be the separate and shy world of 16mm has half-religious, half-crazy elements in it. What is the role of film archives in this ? Would it be just to preserve and restore and then help people with materials ? Evidently it is something like that but it is also to show, as faithfully as possible, insights to all these developments. The name and idea of the new London institution, Museum Of Moving Image, is certainly symptomatic.

But hereby I would like to confess a certain conservative obsession, maybe a result of having spent a lifetime in the archive world. And that is a kind of over-emphasis on the traditional 35mm print which is of course what archives are preoccupied with, to

start with. It is easy to be patronising there. But it is also equally easy to see what people are missing in their lives when they do not have a chance of seeing a 35mm print of *They were Expendable*, *Aerograd* or *Le Crime de Monsieur Lange*. This is something that I experience as extremely relevant. It seems that this chance is perhaps more far away now than before, in many countries. In some countries there are such huge steps forward in this respect too, that they are exceptions.

In the present situation it is easy for an archive to fall into a certain kind of isolation, or self-pity. To sense that they are only a poor cousin in this overall development. All the other sectors seem to have more money. But the archives are still right in the centre of essential things, and even the sleepiest archives are needed by all participants from time to time. The mightiest archives have, in a quite sovereign way, developed a strategy and existence right at the centre point of the national film culture. London is I think the prime example at this moment, the exemplary case, that is concerned with and that has balanced all these aspects in a wonderful way.

On the other side there are small centres with not only showings and preservation intermingled in a delicate way, but their activity radiating constantly in publications, in symposia. They have developed film archive into a way of life in a very open sense and into a way that constantly develops new angles, new urgency into dramatic conscience and to films we thought we only knew too well. Some of you may now guess that I am talking about Toulouse.

Let's not be too modest. A film archive should give pulsation to all the film presentation activities of a country : to be systematic and even pedantic when needed. To do things tongue in cheek when needed. To set an example of a dialectical kind of programming, with old becoming fresh and new and modern again, with new film showings dimensions that instantly link it to the past. And evidently this pulsation has a wider meaning. When now, for instance, there is some concrete hope of an interesting new Finnish cinema, at long last, the Finnish film makers are to the last person ready to recall memories of archive showings. They feel they are both formative and decisive. This is just in a small imitation form of what happened in France, in other countries, much earlier. Always you have the sense that film archives have been decisive.

Silent film is perhaps the best case, the best separate case about this preservation and programming problem. Exactly because, if a sound film, say a film of Wellman or a Michael Curtiz film is shown in television, and even in a bad 16mm print, much of its energy comes through. But if a silent film is shown

in television, even a Buster Keaton film, which is one of the few that is likely to be shown, it is a ghostly shadow of the real thing, losing radically much more than most sound films. And it is no wonder that the idea of silence is so perverted in general imagination. The lack of really valid prints creates equally perverse situations in the daily practice inside film archives. The difference is not only the difference between a bad and a good print. The *Wishing Ring*, the 1914 film by Maurice Tourneur, is an incredibly beautiful film in 35mm. In bad 16mm it is hardly a film at all.

Showings with music have been a partial solution. But they seem to have become society events and don't, in this case, contribute too much to the overall problem. Still the importance of, for instance, Kevin Brownlow's work is overwhelming. And the role of the National Film Archive in these developments is again exemplary. As the happiest, most promising new omen I would like to mention Brussels again and its small cinema showing only silent films on a daily basis. It is a wonderful idea and I wonder if it is the only one in the world of its kind in the present situation.

Anyway I would like to express a definitive need to do something radical to promote silent films. There is already the more than wonderful festival at Pordenone, there are some other events, but I feel that FIAF should really step to the forefront of all this. Maybe announce a year of Silent Film, really develop strategies to do something essential in this respect, because otherwise the situation will be lost and all this deprivation and prejudices concerning silent cinema will continue.

As we know an archive's cinema never shows films in a vacuum. Programming is never an abstraction; it is always in relation to the present situation of a country. *Citizen Kane* may be a commonplace in New York or in London, but it is an absolute sensation in a small country, with perhaps a film archive just coming there. But still, both big and small film archives, face the same problem : how to dramatise the fiction called History of Film. Should we canonise the 50s period group of masterpieces or should we just show as many films as possible ?

I have always liked the example of the Anthology Film Archive of New York. It is a case with its own emphasis on independent cinema, with some selected favourites of the main stream, but still with the idea of showing a cycle of film permanently : a kind of permanent History of Cinema, and it is something that certainly every huge city should have. And now in my understanding London, and again the Museum of Moving Image, is going to have a steadily running selection of 360 films. It is a wonderful idea, favouring perhaps again some films some of us resist or so, but

that does not change things.

In my memory, the bare fact that in the 50s, those of us who started then - with that basic and perhaps absurd set of values of basic, so-called masterpieces - got some kind of backbone of our activities that is now missing from people who have a hundred time more chances to see things on video, a hundred times more film books and so on. So I think it is a very good idea to come back to this "basic collection" idea.

Then there is the question of domestic and foreign films shown in any country. Most of us, myself including, love Hollywood movies, at least old Hollywood movies, and so we are permanently facing the problem what to do with our own national cinema, having such few highlights. What to do with that. And then again with a far away country, of which we know next to nothing. How to build our film archive cinemas into some kind of authentic theatre of the nation. How to fulfil the requirements of fashionable Hollywood and European mainstream, and then again Third World countries, unknown film countries. This is something I am sure will be discussed in these days.

As I understand there are still some archives that prefer the showings of their vaults to visiting officials to public showings of the films themselves. And everything I have said is obviously showing that I find this kind of attitude incomprehensible. A good programming policy is not only a window, it gives to the preservation the deeper motivation. The secrecy is something that should be out of the question.

And now to finish with, I will come back to the question about the role of the film archive in the present anarchic, crazy and in its way rich overall situation. In my feeling the role of the film archive should be more active than ever. Even to the point of being aggressive. The archive should, more than ever, be a natural centre, co-ordinator of the various activities whether in preserving or in presentation. It should be more than ever a centre of initiative, less than ever an office and plain particle in the state machinery, that seems to be equally kafkaesque in all parts of the world. A good reference point is the question of compilation film because the role of the film archive is either passive or reserved, or then it can actively inspire the birth of important testimonies of that country. Even extremely bad films can be shown in this way. But that creates of course a serious problem within FIAF members. Some of the archives seem to have nothing much to do with film makers. And that is something I would also very much recommend: to activate the relation to local film makers, also to those who are making compilation films, and that can only happen by showing films more than ever. Showings that might beget films,

preservation policy that convinces film makers to think in terms of the film archive in their attitude to all materials connected to their films.

As a last example I have a horrendous example of recently seeing an advertisement where old materials, old film materials were shown with the tag of the Finnish Film Archive attached to the end of this advertisement. I do not know what I hated most when seeing this kind of advertisement. Maybe because the old materials were made laughable, which is the worst thing that can happen to Silent Film, the worst thing that can happen in a film archive is that people find old films a matter of ridicule. Or was it this thing that the archive was involved in that kind of stupid thing.

Anyway this incident gives me the chance to formulate my last verse : I would not wish to see the film archive become a service department in this "Danse des Morts" around old films, not in any respect. So let's instead transform that death dance with all our active power into a festival of life.

WOLFGANG KLAUE : When I attended my first FIAF congress I was 24 years old and certainly one of the youngest participants. It was in 1960, now some 29 years ago, and all the legendary personalities of the archive movement were all sitting around the table, Ernest Lindgren, Henri Langlois, Lotte Eisner, Iris Barry, Sales Gomez, Jacques Ledoux, Bengt Idestam-Almquist, Jezry Toeplitz, Einar Lauritzen, Vladimir Pogacic, Jan de Vaal. By their very individual experience, and by their continuous discussion about the aims and goals of film archives and FIAF itself all of these personalities contributed to what could be called basic principles of film archivism.

Raymond Borde made the first attempt at writing the history of film archives. He is certainly much more qualified to discuss this subject than I am. My historical reflections are only made for the purpose of finding evidence for the thesis that the definition of the cultural role of the film archives was a process over decades to which individuals contributed, but which was also very much influenced by social and political circumstances and by the level of scientific research in film archivism. Looking into the history of FIAF I see four periods with different priorities in archive activities.

The pre-war period was the period when priority was given to collection, to collect whatever was available from the vanishing silent and early sound movies.

Preservation, documentation, cataloguing, screening activities, access in its widest sense, began but remained in an embryonic stage;

The war period. This forced attention on the physical protection and safeguard existing collections. Any extension of archival activities was virtually impossible.

The post-war period. This was, from my point of view, FIAF's most colourful and productive period. World War II had stopped the archive development and the cultural exchange between nations. Peace in 1945 made it possible to continue archive developments possible which started in the 30s. All the traditional film producing countries founded archives in this period. Demands for cultural exchange were great : FIAF was revitalised and played an increasingly important role in cultural exchanges. FIAF established a commission for programming and exchange of programmes. Film exchanges and film showings - based on the social and cultural demands in these times - became the focus activities in many archives.

The 60s. The continuing discussion in FIAF on public activities and showings on one side and preservation on the other, reached a new and higher quality. Thanks to the historical contribution of Ernest Lindgren and his assistant Harold Brown the problems of preservation were analysed and worked out in an early stage and introduced on an international level. And one must also to pay a tribute to Herbert Volkmann who was the first to compile the existing experience in this field and give preservation work in film archives scientific foundations. During the 60s also extensive practical experiences in other specific areas, like documentation and cataloguing were compiled, analysed and scientifically described for the first time.

When looking briefly into the history of the film archive movement I came to two conclusions:

- 1) Defining the cultural role of the film archives is not possible, just looking into the history. In other words - the re-discovery of their cultural role is simply not possible.

The cultural role of film archives was differently described under different historical situations and conditions, which means each period will define the cultural function of archives in a different way. History alone cannot give us the answers to the questions of today. The present problems and demands archives are faced with today, developments in the foreseeable future and the level of scientific research and knowledge are the basic elements determining the cultural role of film archives today.

2) And my second conclusion from my short historical survey was that the cultural role of film archives cannot be reduced to two poles preservation and screening. History and archive practice have shown that the cultural concept of film archives is much wider and much more complex.

In my understanding the cultural role of film archives consists of four basic factors :

1 - Collection and acquisition

However great our sympathy for the history, film archives are not only the keepers of the past. They are investments for the future. To organise and safeguard the moving image heritage is a never-ending process. An archive has not only an obligation to the past and present, but also to the future. And, to be honest, this problem is in no way solved. One of our colleagues mentioned a few days ago, that it is easier for him to get a copy of a silent foreign film for his archive than to get one from the current national production. His experience is a reflection of reality. Resulting from a survey FIAF did two years ago, on the world-wide situation of film and television archives it emerged that:

- in the majority of film producing countries the safeguarding of the current national production is not guaranteed by legal deposit systems and

- in several countries where legislation for the deposit of moving images exists, the mechanisms for the execution of this legislation are missing.

This means that the majority of the world production of fiction and, even more, of non-fiction films does not come regularly under the protection of archives and must be considered lost to posterity for the most part.

This is not the time or the place to suggest solutions for this complex problem. I mention this information simply to underline that acquisition is a subject of highest importance in film archive policy.

2 - In lists of the basic functions of a film archive, preservation is given highest priority. In theory and in public this is always the case. But the reality is far behind this theoretical recognition :

- More than 90% of the world film production is in colour but only 8 archives provide recommended conditions for long-term storage. Only very few FICA-boxes are in operation until now. The colour film heritage is in great danger. Substantial losses must be anticipated.

- The problem of nitrate transfer is not yet solved in many countries. If resources are not increased some countries will need decades to print their nitrate holdings on safety stock. Will these old films be printable in 30 to 40 years? Will black and white film, or black and white stock still be manufactured?

- How much restoration work has been done for faded colour material?

A further finding from the same world-wide survey: No archive considered the preservation of the national production solved. Not one archive reported that it had sufficient resources for its preservation programme.

We are not here today to solve the problems of preservation. With all respect for all what we have done until now, simply saying "preservation has the highest priority" is not enough. The situation regarding the preservation of the moving images heritage is alarming. We have to strengthen our preservation work today if we are to avoid being blamed in the future.

3 - It becomes evident through archive practice, and also yesterday's symposium, that "intellectual control" over the collection is - as in libraries and other archives - one of the basic functions. I prefer this term "intellectual control" which is much wider than cataloguing and indexing. It indicates that archives have to organise their collections, register their property, control the loans and all kinds of exchanges. No acquisition policy, no preservation programme, no access is possible without a functioning intellectual control over the collection.

4 - In my philosophy, access, and not just showing, is another basic function. Screening one's own collection activities was, as history and practice show, an integrated part of film archive activities. This active policy in exhibiting collections is different from that of traditional paper archives or libraries. Since their beginnings film archives were cultural alternatives to the commercial cinema. This should remain, even though this cultural and historical mission is also the main reason for the contradiction between archives and the representatives of commercial interests.

Film archives are public institutions, like libraries and museums and public access should be granted to all potential users for private studies, research and for the re-use of films in film or television productions.

It is clear from analysis of the annual reports of FIAF members that usage of collections is constantly growing, a phenomenon which causes new complications for the archive's policy in terms of manpower and

equipment.

From my experiences the users of film archives are different from users of paper archives and libraries. The historian is not the main user of film collections. Film archives are not primarily used as source for history writing but for history demonstration, history illustration, history teaching and in other words for the re-use in new film or television productions. This user's approach is very different to other archives or libraries, and very specific for the archives of audio-visual media. This has to be respected, analysed for necessary conclusions in acquisition, preservation and intellectual control.

Concerning access there are also parallels to other historical sources. Access is not unlimited in other related archival disciplines. In many countries a time limit is put for access to government papers. The stage of preservation of paper documents, old books, unique museum pieces sets limits to access. This is certainly not welcome but it is respected that the preservation of historical documents and monuments has priority over usage. I got the impression that this long-standing experience of related disciplines in the case of film archives is very often not understood or accepted. Limitations to access to ensure preservation today is the only alternative if one wants to give access tomorrow. Film archives will be held, responsible - and rightly so - if, by too tolerant access policies, the holdings are damaged or lost. And limitations to access are not only caused by the requirements for restoration, but also by legal restrictions which have to be respected. Concerning the legal limitations on archive showings the only and furthest compromise reached between archives, on one side, and producers and distributors, on the other, is the UNESCO recommendation from 1980.

I have finished preaching to you in film archivism. But I am very grateful to Luis de Pina and his colleagues for the provocative subject of this symposium. This theme forced us to discuss the practice and the theory of our work more carefully. I have often reflected that there is museology and archive science, librarianship, Film History writing, documentation and information science, but none of these scientific disciplines gives answers on the specific problems of film or audio-visual archives. Time has come to elaborate a theory of film archives, a film archive science.

The basic functions of film archives have been developed over decades, and are now recognised. But for many elements of archival work experiences have still to be gathered and analysed. We need a clear terminology. Theoretical fundamentals for appraisal and selection, for preservation and reconstruction, for legal problems, for administration and management, for

the specifics of intellectual control over film collections and access policy. This theory will make it visible and understandable that film archivism is a very complex task which requires a balanced relation between its different cultural functions.

I will end my contribution with quotations from the History of FIAF :

I was the youngest member in the Executive Committee for many years. When being young you have a lot of new ideas. In one of the E.C. meetings in the 60s I suggested a lot of changes and one of the admired pioneers of our federation said at this occasion: "What you propose is revolution and we don't like revolution." Most likely if he were here today with us he would not understand this federation because of its permanent revolution - in his terms - which took place over years. What we need is congruence with reality. And as this reality develops we have to reflect the changes.

Many of us were aware of Langlois' saying that "films should be taken from the darkness of storage rooms to the light of the public, like a baby is taken to fresh air and sun. Only by showing film can be kept alive. We know that Henri Langlois thought on everything and therefore I am convinced that this saying of his was misunderstood for a long time. He was certainly aware that babies were always protected by their parents against diseases, fungus and bacteria, physical damage, deterioration and fading. Our babies are the films. Let's protect them in the spirit of Henri Langlois.

ENNO PATALAS : I must admit I do not feel too comfortable sitting in front of you for several reasons. One is that I am still suffering terribly under jet-lag since I just returned from a tour through the United States, which already partly answers the questions I am supposed to answer here, I mean from my very personal, very special point of view. I have been touring with *Die Nibelungen* at a couple of places in the United States, starting at the Castro in San Francisco and ending at the Anthology, mentioned before, Jonas Bakers' and Peter Kubelka's cinema in New York.. It was an experience which has to do a lot with what we are discussing here. Perhaps, whether we should show our films only in our own theatres. Only is not well said : I mean already showing under the conditions we can provide, is much more than we can do by bringing films to other places. But again to be able to see *Die Nibelungen* in San Francisco, with 1.100 spectators, who all stayed during the entire 5 hours, who all came back after the

intermission of 1 hour, at the Castro - very beautiful old theatre, by a German architect, Flueger, who also built the Paramount across the bay at Oakland - with a splendid old pipe organ at which a very talented young organist, Dennis James, performed his organ arrangement of the original score... All these things together ... And being able to introduce this film to this audience - a very interested audience, I would not say that it was just a society event, although I am fully aware of this aspect of many of the screenings we do today also at our own places...

This was not only fun, but I think it also shows an aspect of restoration because a film is not restored as long as it does not get into the minds and the hearts of an audience. Maybe not only the audience that come to archives to see the films there, under the conditions we can provide, but maybe also a larger audience. Of course if you take into consideration that silent films, at their time, never got screened silently, but with music, and sometimes with good music, and sometimes with music composed for these films... This step between the restoration of the actual film material and the arrival in the head of the audience - to have a film shown under conditions which are nearer to the original conditions of film screenings -, I think this is also something to be thought about. On the other hand, of course, I am aware that only a tiny percentage of people who come to attend such events get interested in a specific way in cinema, in the work of this director, for instance. I am sure if we would have done a Fritz Lang retrospective at Edith Kramer's place, in Berkeley Pacific Film Archive, only very few people who have attended the *Die Nibelungen* screenings would then be interested in the work of, for instance, Fritz Lang that much that they would go there. For them it is mainly the event of a silent film of which they may have heard before, but also with live music, and so on, and so on.

I said I feel not comfortable sitting in front of you. It is not only the jet-lag caused by this travel, but also because I have not done my "homework". There is no paper I can read to you just because of that trip. And only the day before yesterday, when José Manuel Costa called me and said I should come here, I said yes I will come, I shall come, but more as an observer (which is our function in FIAF, and I think we should stay an observer and not become a full member). I would have liked to observe this discussion instead of taking part in it because who are we, municipal, not even archive, I must admit ... When our application for FIAF 15 years ago in Moscow was turned down I must say I fully agreed because we were no archive. And still today : we do some archival work but we can do so only because the true archival work is done by other people, like the Bundesarchiv/Koblenz and also Das Staatliche Filmarchiv der D.D.R. with which we

co-operate. And also because other archives have done the preservation before, especially the most important archive, German film archive, with the largest collection of German classical films, which is Gosfilmofond in Moscow, for a couple of reasons of course!

So, we were in a very privileged situation when we started. We did not have the mortgage of nitrate films, and still today whenever a nitrate print is offered to us I am in the splendid situation that I can say "Please give it to the Federal Film Archive in Koblenz", and then they have to deal with that, and they have the problems. We were in a very marginal situation, very untypical, not like national archives, but this meant also a privilege. This has to do with the fact that we started from mainly showing films, and collecting films did not yet mean preserving them. I started at the archive 15 years ago, as a critic who became a curator - and I still regard myself as a curator who stayed a critic and not as a learned historian, not a museologist or archivist, nothing of that kind. Even, I think, when Ulrich and I wrote our History of the Cinema we did not do it as scientists, as historians, but as journalists who wanted to intervene in the relations between readers, filmgoers and cinema. And this is still what I started from when I worked in Munich.

When I started 15 years ago I thought we should not deal with the national heritage of German cinema, the silent films and so on because we had these national archives, East and West, and they should have the films. I thought we should collect New German Cinema, Young German Cinema, West German Cinema, for a couple of reasons: nobody else did, I thought it was necessary to show the films and then it was easy to get access to the films, I mean to negatives.

At that time already it was not possible to do a proper Vlado Kristl retrospective because some of the prints just were at the Television, you could not have access to them, others had been in distribution but were already in very very bad shape and so we just had to collect films. Thus we started with Vlado Kristl, Werner Schroeter, the more marginal figures of New German Cinema. But then also the marginal films of Werner Herzog, of Wim Wenders, etc., etc.. Today some of the most famous films of the New German Cinema, we have the only prints you can really show. Whenever someone wants to make a Fassbinder retrospective in Germany, he discovers there is no proper print of Effie Briest any more, except ours. This was one of the decisions I took at the beginning, or thought we should concentrate on. Also foreign films because, of course, the National archives, the German, were less interested in foreign films which, I think, we should have, just to be able to show them. Only when we tried to do our first Murnau retrospective, I

discovered that of the, I think, 12 films of which I was sure that some sort of material existed, only of one could we get a proper print from a West German archive. In all the other cases there was either nothing, or mutilated versions, or sound versions, with sound-track added and a fifth of the picture cut off, or the inter-titles re-translated, badly, mostly, from Czech or Polish, or just fragments or dupes of dupes of dupes or poor 16mm prints...

Thanks to the activities of other archives I had already seen, in Lyon, a print of Phantom which was much better. So I called Jacques Ledoux "Where did you get that print from?". And he told me, and so I realised that some of these films already happened to be in other archives. And this is how it started, how collecting for us of German classics started. And then, of course, when we got the print of Phantom, from Moscow, it did not have the French and Flemish titles, Jacques Ledoux' print had received in the meantime. So he was also already not just preserving, but also he intervened, as all the old archivists did, Langlois, Iris Barry, Jacques Ledoux, they did not, one must say so - this is part of the history of the archives - they did not necessarily respect a film in the state they got it. They cut out the flash titles, the original flash titles, and they threw them away. They instead translated them into their own language and put English - you all know the typical lettering of the M.O.M.A. inter-titles - which tell you that before there must have been either other titles, or no titles or the original titles, who may know! But then when we got the Phantom print from Moscow, we realised it was the first time that we saw it and learned about it. And we all, I, learned all these things, not by books but only by looking on prints that we got. There was the problem with the flash titles, you know, turned left side right, and positive instead of negative and so on. What to do with that? And that went on and on. Of course you are familiar with all these problems!

And this is how we started restoring films and we discovered that nearly none or just 5% or so of the films we got from somewhere were there in the original form, even less if you take into consideration the tinting and toning. I mean 99 out of hundred silent films which were colour films at the time, are preserved only in black and white. So, what to do? Preserving films in the state they still exist does not mean having them as they originally were...

Then there is the question of screening them properly and, as I said, a film is not restored in the head of a spectator if you run the film in wrong speed, 24 instead of 16 frames per second. Maybe in other cases 20 frames would be correct or, absolutely correct, would be changing speeds. What to do about that? And then even many film archives, FIAF members, if

they can run a film at 16 frames per second then the picture flickers because you do not have a three blade shutter in your projectors...

Then of course there is the question of music. The answers are very ambivalent. We built our theatre in Munich so that the silent films could really be shown silently, that the acoustic in the room would be so. Because I had made that experience before, in the provisional theatre we had, that you got very nasty reactions just because of the acoustic when you screened a film silently. And I agree with people who say only today we can see films of the 20s properly. The audience of the 20s could not, because of the bad music, badly performed, during the screening, which is true. And also it is true that at the time films used to be shown faster than they were meant to be shown.

Another question is whether they should be run faster than they were taken. But also, they were not meant to be shown at 24 or even 30 frames per second as at the time they got screened. So we are in a privileged situation. Only today, only our audience has access to films the audience at that time did not have. So it is not only a question of authenticity, I realise that. And I think the criticism of, you know, showing films with music, is correct, and the argument that at the time they always got shown with music, and that we have to show them with music, is not correct.

Rudolf Arnheim in 1927 or so, after having seen a film at a press screening said "Oh, what a relief to be able to see a film at a press screening, because there is no music!" So we are his heirs by doing that. I only can tell you this from our own, very limited experience - but I am glad Peter van Bagh said everybody has to find solutions for his place. We now are trying to get a second theatre, in order to have there, like in museums - I think that should happen at most places - room for permanent exhibitions and another one for changing exhibitions. This would be something we at least would like to do. To have one auditorium for Film History.

That is another question. I realise that many of you are now thinking about some start, think about having one theatre for the main works of Film History. There I have doubts. Most of us are from a generation which developed an obsessive relationship to films, which is a privilege. It was a privilege for me to be 13 years old at the time of Stalingrad, because at that age you may develop an obsessive relationship towards politics. I think that having been young before the age of television helped us, or made us develop that obsessive relationship to movies. And the fact that there was no film literature and so. Many things were just titles in Sadoul's books. And we longed to see them. This applied for instance to the generation of the Nouvelle Vague. For instance Truffaut said :

"Whatever you can say against Sadoul, there we saw the titles for the first time and for a long time this was the only source. And so we longed to see them at the Cinemathèques, and finally there they were." This was my experience too. But we have to be aware that this is not true with the younger audience and they believe, the young, 25-year-old critics today, they believe to have seen everything, because everything has been on television, even all the famous silent films, somehow they are around. Even if you tell them we are showing this or that film, they say "We have it", which means they have a video cassette. They are not curious any more and they do not have this relationship. Although we know they are wrong, we have to take this into consideration. I also think in our theatre, what we would like to do is, not just showing the master-works of Film History, but to show the History of the Century as reflected or as formed, also as constituted by means of the audio-visual. Of course History is not only what has happened but what is going on in our minds today...

DEBATE

ROBERT DAUDELIN : After having heard Peter van Bagh's, Wolfgang Klaue's and Enno Patalas' points of view, we should open the discussion.

Questions may be addressed to the speakers, but could as well be discussed among the participants in the room. It is the "Open Forum" approach.

Of course many issues have been raised by Wolfgang (regarding the way archives have actually considered their work over the years), Peter (regarding what he likes in film archives and, more discreetly, what he does not like) and Enno (regarding his own original experiences with screenings). Thus, we can very well go back to some of these issues ...

Robert Rosen : One issue that was brought up in part by Wolfgang Klaue, in part by Enno Patalas, had to do with the dialectic between the activity of preservation and the activities of programming, and what possible relationships could exist between them. And one of the things that seems to me that was exemplified by Enno's tour, is something new in the world of archives right now. That, I think, is something to underline and to build upon : the fact that, in part, people came to your programmes because they were preservation. That is, they did not come solely because of the music and they did not come solely because of the director, but they came because

they were restored prints and there was an ability to experience something as close as possible to the original.

I think since the screenings of Napoleon or Lawrence of Arabia, but also with other programmes, this is a new phenomena. Now one of the things that we initiated at U.C.L.A. last year and now intend to do every year, is, what we call a festival of preservation. And that is to present the work that we have done in the area of restoration and we hope some of the work that other archives have done in the area of restoration. Instead of hiding the fact that they were preserved, to headline that. Originally we were told or advised that it is not a very sexy way to do a programme, the fact that you call something a festival of preservation... "No one will come!" "You need to talk about themes or directors, or what have you!" And our experience has been just the opposite. I think perhaps this may open a larger area of discussion of the way in which programmers can help the cause of preservation; and conversely the way in which the people in the preservation area can work more effectively with the programmers rather than have a notion that they are divided from one another and in some sense an opposition.

Enno Patalas : One experience I have made, by doing these tours - and I only do them in places where I think there can be some specific response and feedback - is that I have learned of materials, sometimes even of exactly these films. In Los Angeles I have learned about a tinted 16mm print of Die Nibelungen, which nobody would have told me if I had not gone there. Also, in our case in Munich, things are so close together, that the same people restore and show films. (This can also be criticised - we do not do real preservation work but just work from preserved material onwards. We would first always make sure that a print gets preserved before we then use a duplicate on an editorial restoration.) But this privileged or specific situation has helped us with a lot of information : starting from visitors who come there, like an old cinematographer who thinks it is marvellous that the old films can just be screened perfectly and as a response, to say thank you, gives you an old censorship-card. This is how I learned about the old German censorship-cards. The first one was for Krimhild's Revenge which made it possible then to restore the inter-titles. It was the censorship-card brought to us by Louis Traenker's former cinematographer.

Kenneth Anger showed his films in Munich and when he later saw Metropolis at a collector in Melbourne I learned about a Metropolis print in Australia with a couple of shots missing in all European prints. So it has a very practical aspect to tour, or somehow to bring together audience and restoration people from

all over the world - apart from that it is of course fun touring with your work. I think also for the practical aspects most of you should do it. I would be happy to have Peter Williamson in Munich with his work. FIAF should perhaps arrange tours around the world for curators : to present their own work, as film makers do it. And it is true, the public is interested and the publicity departments react on it in a way which again is debatable... They call films "newly restored", which are just preserved, they always have been there.

Wolfgang Klaue : Enno's last remark, about organising a tour with restored prints for the curators is exactly one of the problems. I should mention that the Deutsche Kinemathek, last year, held a workshop or symposium on restoration and the possible joint efforts of archives, television stations and other institutions, to do restoration work and to bring all the resources together. With each restored print you create new demands for showings and one of the criticism which came there was : "Why do you have the exclusiveness just to show this restored film in one or two places only ? There is a much wider interest and we also want to have access to this restored version." So again there are the two sides of the medal. The restoration and the creation of more publicity and awareness of what archives are doing lead to more demands, more requests for using what you have done. And very often you cannot do both, restoring and also feeding or preparing additional copies for circulation and showing. So there are always contradictions in what we are doing. But in principle what archives need is more public awareness of what has been done and of what the problems are which have not yet been solved. I think this is a very good example of a way how it could be achieved.

Elaine Burrows : I would like to pick up on what Enno said earlier which I think we have all experienced : the enormous publicity value of big screenings of silent films with orchestras. But I think there is another problem which is that those things are incredibly expensive to put on, and therefore usually it is a question of finding sponsorship and they can only happen once in a few places. What really worries me is the majority of work that archives are doing which is restoring, I would not like to say "bread and butter films", but a vast number of films which are not susceptible to that kind of big presentation with orchestra.

What also worries me is the fact that there is a generation of younger people now, who do not have that same desperate need to complete all their viewings of Tourneur's films or any other "auteurs". And it seems to me that it is very important that programmers actually exchange information and experience about new

ways in which to present the History of Cinema, and indeed challenge some of the established canons, because there can be no one fixed canon that is always going to work. There has to be a constant way of finding new and imaginative structures and strategies to present and keep an audience interested in the History of Cinema.

Mary Lee Bandy (M.O.M.A. / New York) : One thing that you did not talk about this morning, but I think Wolfgang Klaue alluded to it, is one of the most extraordinary things about the history of FIAF, which is the development of the loan policies which, unlike other art medias, is an extraordinary policy of generous loans without charge to fellow members which has enabled preserved films to be seen that otherwise would never have gotten there. We have a far more liberal policy of lending films than the museum has of lending paintings and I think that is because FIAF has developed these policies. But for the future I think the re-analysis of the loan programme, with regard to making preserved films more available to other archives, offers real possibilities. One aspect of it: we had that very successful, marvellous programme of Dreyer films that came from the Danish Filmmuseum and travelled around the U.S. and is now at the Pacific Film Archive. It is very successful. And those prints will be returned to the Danish Filmmuseum, but the interest in the U.S. in seeing these films is as great as ever and it would be of interest to both, the Danish Filmmuseum and M.O.M.A., to acquire some of those films so that they can be seen, not only on a special tour, but can be loaned to educational institutions much more often. That is a question of raising money and developing archival exchanges even further. I would like to ask if FIAF has thought about possibilities of trying to exchange preserved films from archives on a wider basis. So that in each country the films may be seen more widely, rather than simply always trying to organise tours, which are wonderful but also very expensive and difficult to do.

Elias Savada (American Film Institute / Washington D.C.) : The American Film Institute has a programme in its exhibition department which tours packages. It is not a FIAF programme, so to speak - we have done some foreign programmes on Swedish film directors - but this seems like a perfect opportunity to tie in with that. In the past we have also toured, many years ago, some prints from our archive that were paid for by Exxon - before the oil spill - and it seems like a good chance to tie in some corporations that would pay for prints, at least in the U.S. and possibly round the world, look for the large conglomerates. This might be something that FIAF might look at, to offset the costs. Of course the corporation gets the publicity - but perhaps their public relations department can help churn out

information not only about the archives and about the films - but get the material out to the public, not only in the bigger cities but in some of the smaller towns round the world.

Geoffrey Gilmour (U.C.L.A. / Los Angeles) : Two points, again in response to what Wolfgang Klaue said about the contradictions as you popularise the importance of preservation. We too experience that at U.C.L.A. and in fact what we had to go out and do, and have just done, is to raise money to make prints in order to circulate those films which have become popularised as restorations. Fortunately we were able to raise funds from sources which were not here for giving to preservation, so it was not like we were stealing from Peter to pay Paul, and not reducing our preservation moneys in order to do that sort of thing. If you have to do that there is a certain contradiction involved. But that is something that we would like to continue to do, to build a collection, not just a circulating collection, but a collection at the archives of restored prints which are now available for circulation which will not, when we sent it out to 10 cinemathèques in the U.S. or overseas, come back in shreds and have no way of replacing. Because obviously the costs of making prints is in itself a major expense.

The second point I would like to make is about programming philosophy. It seems to me that to argue that the programming philosophy of FIAF should be as a window into the collections is the wrong perspective. Certainly it is a window into the collections but more than that it is a window into film culture - film culture of films that are independent, film culture of new films from countries all around the world. And as an institution we see ourselves with a broad spectrum of programme goals and objectives which certainly include the highlighting of preservation, as Robert Rosen talked about in terms of the preservation festival, but more than that involve a highlighting of film culture. So the showing of films from foreign countries, or from Third World countries, does not exist as a lower priority or as a devalorised programme, but in fact, for us, particularly in America, may be our greater goal. To show a programme of Vietnamese cinema, or 70 films from China, or 30 films from India, as we have done in the last several years, may be a greater goal to us than showing off another William Wellman retrospective. And in fact I think there is a priorisation here that may be implicit by some people who have the attitude that FIAF is here for preservation first and foremost and that programming should reflect that. All I would take as a saying is : that is a wrong point of view. I want to broaden that point of view.

Peter von Bagh : I am sorry, I must have put my words very helplessly, because I certainly did not mean that

our showings should only be a window to the film archive collections. They should be exactly like you say it. Maybe it was so self-evident for me, coming from a small country and having spent so many years in programming. So most of the prints all the time came from other sources and not only from the archive. That being so self-evident for me that I did not then obviously mention it.

As to the Dreyer films, in this kind of case there is a third party involved, an important party, the original producer, in Dreyer's case Palladium. So they have the rights for the films and they have their set prices. I think it is part of the delicate diplomatic work of Ib Monty that these films can be shown in large tours without Palladium becoming too much involved with them. But then the next step already is that you have to pay something to Palladium.

Then about the music showings, I think it is something which should not be generalised. I of course admire them very much, and I always try to go to these huge showings, when a symphony orchestra or a thirty piece orchestra is playing music with silent films. They are fantastic experiences. I have myself spent a lifetime trying to promote and arrange them. But on the other side, each film should be considered separately. Because I think this is a delicate issue that some films should be seen silent. There are cases when music is distractive, music is very bad. For instance, in my opinion, Jeanne d'Arc of Dreyer is a film that there should not be music put to it, because it can only distract from the film. And it goes for many films. But then in the best cases, there is of course an original score and I think Enno Patalas and I, we have quite an agreement about for instance the music of Nosferatu. It is my feeling that both of us thought that it is not the happiest of film musics. In this case we had a tremendously beautiful copy of Nosferatu, 15 minutes longer than any print I had seen before, a wonderful reconstruction, and then with the original music! What else could you hope for? But still, the original music was in the way. The secrecy of the film was in a way closed, because it simply did not work. So the original music is no "fetiché", absolutely.

And then I would tell an example how a film music, a new music, spontaneous music can appear as a bridge to the values of the old film, between the disappearing world of old film, which is perhaps to a modern audience difficult to catch. In 1972 Gregori Kozintsev came to Helsinki and he was extremely reluctant in coming to the showings of his old films. He said he did not wish to see them. So we persuaded him to come to see the showing of New Babylon. Those were the days when the Shostakovitch score, which has been shown in Helsinki, in many other places

afterwards, the wonderful original score, was not available yet, but we had a small three piece Jazz orchestra there, some of the best musicians of the country. And Konzintsev was in tears afterwards, completely overwhelmed, because the music certainly was a bridge of understanding between his vision and the young Finnish audience of that day - full house and that particular music! So the music is a delicate thing. These big events have not led to real growth in the public of silent films. When we show, a week later, another film by the same director, it is the old time again, with 15/20 people and the feeling that silent films are not appreciated properly.

Enno Patalas : I think these are very delicate lines, they are thin like the dividing lines in silent films, between the revitalisation of a film and what sometimes people do with old furniture, so that it looks like new. This goes for the music and this also goes for the actual material, and of course with the showing of films. I think what is important, is to keep the historical dimension and to avoid that sort of false immediacy, which anyhow is already propagated by the media. For young people today there is no difference any more, because they all have it on television. They do not know the difference between World War I and World War II any more, and the same with films. I think that we have to think about this very thoroughly, even to the degree that we may produce different versions of old films, one maybe academic for our audience, another for a greater audience. But always keeping in mind that this is not a new film.

For instance how to deal with missing footage : shall we put in explanations of the missing things, shall we put in just black lettering, so that people will realise that there is something missing ? We should not do as if it is the original version when there are parts missing. Also on that you learn by touring, by showing these films to the audience, by their response. If they ask you after a screening of *Krimhild's Revenge* "How does Krimhild die ?" you begin thinking what shall you do with the missing shot in which Hildebrand stabs Krimhild. Should you put an explanation there or what should you do ?

But I think what is important is also a sort of "travail de deuil", I do not know how you say it in English, "Trauerarbeit", that whenever you enjoy an old film, you must always keep in mind and tell the audience how much is lost. That you are not the spectator of the 20s who looks at that film at a particular theatre, for instance Palace Cinema, but that the situation is different, maybe better, maybe worse. It is very difficult today. I think that the sense for History is going down everywhere thanks to the audio-visual media. So, partly, also to us and we have to fight tendencies in our own work by this way.

And then, music of course. I am now also more and more critical regarding all these big events, one film with big orchestra and then that transported onto television and so on. But another thing is what we do with music in our own theatres and I know that many of you have piano accompaniment for each silent film, just, you know, "musac" going on. I think this is very bad and I think then it would be better to have nothing. But on the other side I just had the opposite experience. We got a score for *The Birth of a Nation* from the Library of Congress and we hired our pianist, made him study that. He did a very good job I think. He played that accompaniment on the piano, during the screening of the beautiful M.O.M.A. tinted print and I thought it worked marvellously. Not only did it keep everybody awake until the very end, but it also helped me to see things which I had not seen before. And this also has happened with, for instance, the organ accompaniment for *Die Nibelungen*.

We also have to think of that. We had that very correct, academic orchestra reading of *Die Nibelungen* on German television, then we had just one musician, who really also loved the film, had studied the film, the score, and also the orchestra recording, and then played his arrangement on the organ. It was so much more lively to have him really playing it on the organ. It was so much more lively than an orchestra which just studied the score... But you can never say, it varies from film to film.

The Edmund Meysel score for *Battleship Potemkin* which Eisenstein himself regarded as the ideal music for *Potemkin* : he worked with him on the score and said that this was, thanks to Meysel, his first sound film. I understand that at other places it has been performed in another way. They just played the Meysel score with the restored Soviet version, which I think is nonsense, because the Meysel music was composed for the German version. But then what can one do. The German version was criticised by Eisenstein for having six acts instead of five. We cannot make a six act film out of *Potemkin*. We should show it as Eisenstein wanted it to be shown. So the musicians had to work on the score, and I think it was during that tour that for the first time the original *Potemkin*, as far as we can say original, with the Meysel music adapted to that version, was screened - and we still have to work on that one too. And that was not only a tremendous thing but the people reacted really like Eisenstein described the reaction of the people at the Bolchoi : they applauded the revolution. When the red flag - tinted and framed by hand - goes up the mast the people - an audience of 1300 people, most of whom had never seen a silent film - exploded in Munich in the Philharmonie. This is also something. So it is really true that film by film, score by score you have to decide what to do and also how to think of the restoration aspect when you work on that.

Einar Lauritzen (Honorary Member of FIAF) : As we are now talking about the screening of silent films, it is not only, should we have music or not, it is also the question of colours. As you all know most of these older films were tinted. I always find it very disturbing with black and white prints, when night scenes look like they were day scenes. And I remember that quite a lot of years ago I was in Rochester and James Card then had a very simple way of solving this problem because he just put a blue screen in front of the projector when the night scenes appeared. But of course this has to be prepared. But it made great difference, I must say. And there is also, of course the possibility to put a red screen in front of fires.

José Manuel Costa (Cinemateca Portuguesa / Lisbon) : I would like to get back to the main issue of this session and to ask you, before we break up for lunch, to discuss a little more the general questions which are the basis of this symposium and which I think were very clearly put by the first three speakers. Wolfgang Klaue was very clear and interesting in explaining what FIAF actually is and what have been the last years. I think it was an excellent contribution for us, who do not know all the various steps of FIAF. It helped understanding its history. But I am much more impatient as far as the action of the film archives is concerned. So I would like us to discuss a little more about this dichotomy between the past and the present and how the film archives are prepared to deal with these questions.

During the last years FIAF gave an invaluable contribution to the preservation of films, which will never be forgotten. This contribution is irreversible. Never again will we show a film without thinking whether or not it is preserved, whether we are showing it in the right conditions or possibly compromising its survival. In this aspect FIAF and its Preservation Commission played, and are playing a vital role.

Preservation work is permanent. But is it not precisely because we now know this that we have to re-think the other issues which have all too often played a secondary role ? My first question is whether we think that cinemathèques are generally prepared to show films in good conditions. I personally think we are not. We have been making great efforts in obtaining good master materials but this is how far most film archives have gone. Some archives show films in almost precarious conditions - they do not use their funds to prepare good exhibition copies. There are exceptions of course and this has a lot to do with what sort of funds a film archive has. In any case I do not think the majority of archives is prepared to work systematically on a good collection of exhibition copies and to show them in better conditions.

The second question is whether FIAF itself can and should do more in the future in order to help - now, in our present time - showing what has been preserved. I believe this is a very important issue. No archive can preserve the world heritage. This can only be achieved by means of an international co-ordination. There will never be a good dissemination of Film History if there is no circulation system for copies. This is an international problem, of all archives and which cannot be solved by each film archive on its own. I believe that this is a work FIAF could foresee.

To finalise, an ongoing process to guarantee the future is in a way irreversible. My question is, are we not making the mistake that we are always thinking of the future and forgetting that we can keep on saying this forever... Somehow we have to show good prints today. Within some limits, but considering it part of the preservation process, not a "possible", "secondary" follow-up.

Robert Daudelin : Wolfgang, would you like to comment?

Wolfgang Klaue : It is difficult to find a definitive answer for these questions. There will always be a permanent conflict between the demands for preservation, on one side, to which priority has to be given, from my point of view, and the demands for showing on the other side. For both operations you need financial sources and there are the limitations in archive practice.

There were attempts in the past. Several of you will remember the so-called FIAF-pool, a pool of films which you could get on request. It did not work. So, after a couple of years, it was given up. I would not recommend to re-establish such a system. I think FIAF has to study if more activities can be initiated and, as a first step, getting information. What is restored in particular archives? How far are prints available for possible programming or circulation? And something that worked quite well with FIAF support were the several circulation programmes. But circulation is always a very long term process - when going through 50 or 40 film archives, this lasts 4 or 5 years. This might not satisfy the archives that want quick access to interesting or restored films.

I would say we should start in compiling and circulating information on what is done in particular archives. Which films are restored and which ones are available in good conditions now, or will be available in the future. I think FIAF is more a centre for this kind of operation than a funding source. FIAF has definitely no funds to participate actively in restoration, circulation or showing activities. Whoever is familiar with the budget of this federation will see that, at least for the time being, this will

not be possible, which does not mean that it is impossible forever. It depends very much on additional funding means, which might also give an opportunity for more activities in this area, and at least as a concept it started in connection with the European Year for Cinema and Television. Through this event additional support could be found and restoration made possible, with the aim of giving access to the restored prints in the countries participating in this event. It might also be possible in the long term future that FIAF can be more active in what you were proposing but we should start on a level which is really possible to be done.

Peter Konlechner (Österreichisches Filmarchiv/Vienna) : I am very grateful for what Mr. Klaue said because I expect from FIAF much more than these theoretical guidelines. We keep our time discussing what should be and what should not be. Then we part and nothing has changed. I have the privilege to be in this federation for 25 years and I have been at least to 20 congresses, roughly. During this time there has always been a group that wanted to discuss theoretical questions, leading to absolutely no solutions.

FIAF congress costs each of us a lot of money. I think we should go more into practical details, and I think that the practical details of this discussion are only "How do the archives get more possibilities to freely screen films?" Here the situation is very tense, I think. In our country, at least, where UIP steps up terrible prices for screenings which we cannot pay anymore. And the statistics are fantastic here. From what I have read of Mr. Gorce's survey all archives rely mostly on American films - which of course are the main part of Film History, so this is very natural. We cannot do anything against that. These companies can force us into whatever they want. So this would be a pressing need : find a way that archives get freer access to films. Mr. Klaue made a very precious intervention during many years, he got UNESCO into that valuable statement. But it has not been actually effectuated. We also have signed a contract with the producers once, more or less because we wanted the Dreyer films, and there was no way around Palladium without signing this contract. This has not helped at all because we do not know who is actually member of the Producer's Association, who feels bound by that. Are the distributors in our country ? Do they feel bound by it ? So it gets tougher and tougher. Also the cinemas have found out, as they have no valuable new products, that they want to make the retrospectives and things like that, so this is another front where we have difficulties.

The second thing is, we have not even information among our members. We have all sort of communication media and everything, but we still have a certain

reluctance to have a catalogue. When I heard yesterday the propositions of what we should list on the films, of how we should study the details in films, I said to myself that I would be glad if, after 25 years of FIAF, we would have an ugly written list with the original title, the year, the director, who has it, whether it is available in 35mm, and so on. This is what we need! And we have been talking for 25 years about this and we mistrust each other. This is why we do not publish it.

This is the real practical situation and I wonder why we should not concentrate more on these primitive facts - all intellectuals here will forgive me. But we are far from having solved our primitive needs. So again : copyright, more money for the archives. We should have more exchange among members. Which are the tricks to interest government people, who are basically never interested in anything but their career ? How can we make the resources available among us. The archives that have organised themselves best - I am thinking for example of the London archive - are of course asked most for support. And I understand that this creates problems sometimes but, on the other hand, I think these archives have succeeded to solve a lot of these practical problems which not all of us have.

Robert Rosen : Let us go back to the issue that was posed about the relationship between the archive's goals of preservation and the archive's goals of programming. Just for the moment, to play the devil's advocate, and maybe to provoke some response: the long list of problems of making preservation materials and making our holdings available for programming is impressive and very real. It involves money, and the lack of it, it involves copyright, staff time, a whole array of very real obstacles. But to play the devil's advocate - our critics argue that we are not trying very hard to answer those problems. That we have not really sought out alternative sources of funding, that do not take away from preservation, in order to make copies that can be loaned. And our critics sometimes argue that perhaps we may use the issue of preservation and the maintenance of the collection as a kind of alibi, or an excuse, behind which we hold on to our own prints and keep them in our own collection. It would seem to me that the issue of trying to deal with these problems, trying to come up with solutions, trying to come up with the trade-offs that would make these possible are perhaps not as high on our agenda of priorities as they might be.

Anna Lena Wibom (Swedish Film Archive / Stockholm) : We are all very busy preserving our national heritages and maybe we manage to make preservation copies, and maybe we manage to make new negatives, maybe we are able to restore our films for our own national

collections. But apart from that, apart from these costs and duties, that are heavy and complex enough as they are, should I take from the archival budget to make circulation prints for my fellow archivists? I would like very much to do that, but everyone knows that, to make a colour, tinted, restored print of the *Phantom Carriage* by Victor Sjöström, which I would have loved to send around to all of you, the cost for the print alone, in my country, is something between 4.000 and 5.000 dollars. And if I have to make, let us say, English subtitles on it you easily come up with another 2.000 or 3.000 Dollars. I cannot make that one of my archival priorities, which I think is very sad, because we would very much like to share the results of our preservation work with our fellow archivists. I was looking for a solution to this problem 10 or 12 years ago. I went to the Minister of Foreign Affairs and said: "This is cultural distribution abroad, cultural exchange with foreign countries." And then they did come up with some money. That enabled us to strike 20 or 25 prints of Swedish classics. They are now with the Ministry of Foreign Affairs, and they are travelling round the world. But of course in the meantime we have restored the prints and there are much more beautiful, much better prints available now!

I am unable - we have one request a week - to organise a Bergman retrospective. Of course we have Bergman films in our archive, but there are very serious copyright restrictions to all these films. I am unable to send them out, I have no subtitled prints for the first thing, and we are not allowed to send them out because there are so many copyright restrictions to these films. That is a tremendous problem and I do not see an immediate solution. I do not know how many times we have been asked for the complete version of *Fanny and Alexander*! We have a master print of that film in the archive and to strike a new duplicate negative and to make a print and to subtitle it... it is our own production and it costs us 100.000 dollars! And we see no way at all of recuperating that money. So it adds up to this kind of problems. I am just warning anybody who wants to make a Bergman season, it is a long, long time event. It has to be planned a year or two in advance to clear all the copyright questions. I am using this as an example for something that we experience every day in every archive.

Robert Rosen : We have the same problem, even more so. If you are holding films that a lot of people want to borrow, you are put into a very difficult situation. I am not saying the answers are easy. I am not even saying there are any good, clean and ultimately satisfying answers, but I guess that what I am suggesting is that the search for answers, the search for formulas, the sharing of experiences - of how we have gone to our ministries, for example, have

gone to our funders and have found sources of money, that did not take away from preservation, that went to the making of those films - might be a useful thing to remain on the agenda for the various gatherings, when FIAF people get together, and not be forgotten after the seminar is finished.

Paul Spehr (Library of Congress / Washington) : One of the things we often ignore when talking about preservation is that one of the items that we sometimes have in our collections are prints that are unique in themselves and are in fact artefacts. This I think was a thing that we were slow to realise because we are concerned with copying things as a way of preserving them. I am thinking particularly in our own collection of imbebiton technicolour prints, where even if you own the negatives today you cannot duplicate those original prints. We have had a number of requests recently, from people who wanted to borrow these prints, for showings to demonstrate what technicolour is like. And yet we feel now that we must place some restriction on those, because in a hundred years they may be the only existing copies of them. We also have our project to preserve Capra films. We recently made a print from the negative of *Arsenic and Old Lace* and by chance we happened to receive a copyright deposit of *Arsenic and Old Lace* from Turner, which was printed from their duplicate negative, and we ran them side by side, and it was really remarkable to see the difference in quality between the print from the original negative and the print from the duplicate negative which Turner has. I am inclined, in this Capra project, to try and convince our funder to put away a couple of these prints, so that somebody can see them in a hundred years from now.

Certainly in the case of all of the nitrate negatives we have in our collections, no matter how much we want to conserve them they will not last forever. Perhaps one of our obligation as archivists is to create projection quality prints of the highest quality and put them away for posterity. But how do we solve the dilemma of those screening occasions which would call forth these high quality prints that the public should see, for example the technicolour imbebiton prints. I just hope that that can be brought up as one of the subjects of discussion in this session.

SESSION II

Programming in Film Archives and the Evolution of Film History

BERNARD EISENSCHITZ : To Save Everything and to Show Everything

The cinémathèque fulfils itself on the screen. To save the films, all of them, and to show them, all of them, because, one day, the most banal of them may be the "spark" for a spectator that has not yet been born.

The historian of course seldom sees films in the theatre. If he does watch a film, as opposed to the encyclopaedist described by Borges and Bioy Casares ("that afternoon the universal spirit was working on a Scientific History of the Cinematograph and preferred to use, for his documentation, his unfailing artist's memory, always imperfect and unreliable") he rather watches it on his own or in a small group or even, "for the sake of acuteness", on the viewing table (1). At a public film archive screening, from the moment the film begins, all are equal : historians and spectators. The archaeological work comes afterwards - as opposed to the preservation where, inevitably, it comes before.

I am saying this based on a concrete and subjective experience : that of a spectator of the 60s, with a historic need, that came from the "harvest" collected at a cinémathèque (that of Paris) which was not a cinematographic desert at that time, although it was nothing compared to the present overflow.

One may wonder if the most lively memory of Langlois - founder of the idea of the cinémathèque, saviour of thousands of films - is not the education of generations of active spectators. Violently criticised, in spite of all, for his preservation activity, he has always been recognised as a master of programming. His rivals called him a clown or a tumbler; for those to whom he gave "a certain idea of cinema" he was actually "directing".

"I follow no criteria. On one hand I respect the public opinion, on the other I disdain the conventional. I think that, if a film cannot be shown elsewhere, it should be shown at the French cinémathèque but I would never dream of excluding a

(1)

I forgot to mention those "historians" (so to speak) that only see films on video cassettes.

Note sent by the author in March 1990

film from my programme because of my individual taste. On the other hand I have no false shame in showing a film I like."

One has been able to observe the need provoked in a country that had cut itself from its past (West Germany in the 50s, for instance : "Our films are recent inventions. Necessarily so. Thank God." wrote Wim Wenders, but only in the 70s). Such a cut happens in an environment where there is no archival programming.

So we always come back to my point of departure : the role of programming in Paris during the 50s and the origins of the Nouvelle Vague.

There were several factors (I keep forgetting) : the search search for obscure original versions, the small films praised by the team from Cahiers du Cinéma and from Arts, the bulimy of Georges Sadoul during his travels, wanting to see everything of the cinematographic past (Cuba, Denmark, China, Japan, USSR), and, last but not least, the fact that the Cinémathèque Française programmed films that did not have the quality label of the official history of film (Le Coupable, The Italian, Lonesome, The Most Dangerous Game, Au bord de la mer bleue, the primitives especially ...) ... All that put an end to the academic history of cinema (Sadoul was its last representative and at the same time its first iconoclast). All this leads, everyone knows it, to the Nouvelle Vague, the Semaine de la Critique, the Jeunes Cinémas, the festivals of film creators (Pesaro, Rotterdam ...). We are still so much in the aftermath that we have not yet started working on the next period.

For example ...

In the case of the French cinema, the programming of Langlois led spectators on two paths, that of the silent avant-gardes and that of authors like Renoir, Ophuls or Grémillon. Two minority tendencies in the French cinema. We know the result : the reflexion the Nouvelle Vague applied to Renoir and, during the 70s, a comeback of the "materialistic" approach of form. One notices less - having made his point so clearly - that Langlois hid, or at least purposely minimised, two traditions contemporary to his precedents: the nostalgic-flamboyant great productions of White Russia, during the time of silent movies, and the French commercial cinema of the 30s and the 40s.

Due to the dubious amazement these films have provoked during the last few years we have to recognise what we escaped from. In spite of all temptations of a "Duvivier revival", defended by some of its representatives, the Nouvelle Vague has, for many years, been immune to the chauvinistic populism and

the celebrated dialogues satisfied with cinema dominated by the vulgarity of Gaby Morlay and Harry Baur and side row directors. (Moreover, as we know today the White Russian cinema and the cinema of the 30s were among the schools best preserved by the Cinémathèque Française).

Another way of re-writing the history : among the most impressive evenings of the cinémathèque were those in which, in three very dense screenings, the complete *Fantomas* or *Vampires* were shown. In that case we were faced with a double historical mistake. been a double historical mistake. First, the *Feuillade* series had been shown, at their time, as several separate movies, of one hour each. Secondly, the copies that were projected had no intertitles making the plot diffuse and leading many spectators, myself among them, to believe that that was the real sense of *Feuillade* (as proof, the recent discovery of *Le Fils du Flibustier* with its modernist narrative process that was naturalised by all contemporary written sources, mentioning a story as seen by a fool .. but that is another story). It is no longer believed that *Langlois* spent his time cutting out intertitles, and rightly so, but it is true that he did not like them and did not bother too much to regain them. He thought they were rubbish and that they reflected the bad taste of that period rather than the vision of the filmmaker (1). Today the cinémathèques try not to show any silent movies without their intertitles. But this does not mean that these marathon-screenings have not impressed the audiences and that the sense of time - and I will give just one example - in *Rivette's* films is its consequence, and that one can also find echoes in certain films by *Rouch*, for instance. And the fact that the only screening of *Chelsea Girls* at *Chaillot*, in Paris, in a context by tradition hostile to the American underground, rhymed, over a bridge of months or years, ith his regular showings of *Feuillade* and was an original way to look at the film and *Warhol's* work.

Nowadays

A critic wrote : "A cinémathèque will no longer be one when it believes that the history of film is something close and definitive, a whole that has been institutionalised and divided (in schools and periods) and believes no longer that it is a vertiginous

(1)

One could say the same about the music of that time, which has been unburied by a recent fashion, pretending it was chosen by the filmmakers, and which, on the contrary, (with some exceptions though) is giving screenings a certain "rétro" look, demanded by our times of profit, rather than providing a new dimension.

Note sent by the author in March 1990

labyrinth of all films that make it up. The danger of all cinémathèques is to progressively substitute the pleasure of showing films and authors by the technique of a programming schedule. The history of film would thus shrink to a few films (the great classics and the films d'auteurs) and, in the end, the cinémathèques, with its cycles going round forever, would reduce the history of film to an eternal comeback of yet the same. The history of film would soon become a subject of scholarship and knowledge and not an instrument of pleasure. What pleasure ? That of constantly re-writing the history of film, by re-evaluations and discoveries, for the programmers, and, for the audience, the pleasure of walking along, for a while, film by film, in that never-ending history full of multiple choices and vertiginous clues. Not a history in the past but an adventure in the present."

This means : to navigate on the double-edge of pedagogic action and the eclectism of a festival. I have for a long time favoured the second. It looked more open to the future and more like the impressions Langlois' programming left with the audience. This meant ignoring his construction in internal rhymes which, after all, had a strict structure because it was, however, structured over his personal vision. The quantitative explosion of cinema during the last thirty years made it impossible to leave the programming, and the history of film, to one person. This can only happen within the limited frame of a festival or a salle d'art et essai, two things that a cinémathèque is not.

Langlois' founding idea has in fact become public domain. At the same time it has been diluted, atomised. If a film of some ambition is made anywhere in the world, one has more chances to see it in Paris than anywhere else, but one has less chances to notice it. Today I am talking to you within a context where museums, national cultural centres, videothèques, suburb theatres, salles d'art et essai, festivals (three during the same ten days, in march, with retrospectives and special programmes, as well as juries and prizes), not to speak of television channels and cable television, offer, on a daily basis, films that are rare and unique in France, and a new re-classification of these films which very often is that of a cinémathèque. Should we complain ? No, of course not, but we should try to understand this new landscape, that is not a dead landscape.

As opposed to the other programming organisation, a cinémathèque has to face the following contradiction : on one hand the films that are shown and not preserved that is films for which prints are still available, but no printing materials exist that would enable us to rediscover the light, the sound as we enjoyed it when it came out the first time (Senso, the Japanese films, La Règle du Jeu, Terra em Transe, recently also

Bresson); on the other hand the films that are preserved - in order to be shown - and that cannot be shown (for legal reasons of ownership and preservation; the diplomatic immunity given to the archives is being more and more endangered by the rights-holders of those films, which the cinémathèques themselves saved when the owners thought they had no value on the market-place. This reappeared very recently - at least in the minds of people involved - with the ciné-clubs in television and the success of the screening of Napoleon by Abel Gance - ironically both a result of the cinémathèques' work).

One of the consequences of this paradox is the limited action a cinémathèque can have within the strict sense of FIAF : within the non profit frame of a museum the growing economic pressures on the activities of the archives - here too I am only giving one example - jeopardises the decentralisation of the past.

Under these circumstances, one could believe it would be better to concentrate on the difficult tasks of cataloguing and preservation, absolute priorities, without exception. This would mean not counting on the speed of oblivion, nor on the "table rase" that the abundance of offer - of make-believe equality - represents for the majority of "active audiences". Without these audiences that transmit a memory, there will be no cinémathèque of tomorrow, which would be conceivable, but there will surely neither be a cinema of tomorrow.

How can we establish a relationship with the audience that does not restrict itself to irregular visits. When are we entitled to believe that a film "goes without seeing" ? How are we to show, how are we to introduce, how much freedom should we give to the audience, how much information (necessarily biased) should we provide ? A dialectic between letting go to a discovery of the unknown and the definition of the whole (personal, national, thematic, sociological).

The work of a programmer is the work of an instigator. There are no two people in the world who have seen exactly the same films and one cannot appeal to more than a "floating vision", the way a psychoanalyst listens : an invitation to a path where it does not matter if not all stages have been followed (this is not far from the dream of many modern filmmakers - a "film-fleuve" during which people would go out and eat, of which one would pick a scene here, an hour there - nor from far from the utopia represented by the Langlois museum). One of my worst cinematographic memories are the explanatory titles that MOMA, in New York, used to include before the films, whose judgements grew old more rapidly than the films themselves.

Appealing to a wavering kind of attention does not

mean oneself should waver and one of the greatest pleasures of a programmer (I have seen it and I have done it) is to construct a programme, editing the screenings, undoing and redoing the work according to the imponderables of the prints. (It was exactly when he directed his "films de montage" for the festivals that Langlois produced the most paradox effects, brought forward his most impertinent and often right judgements.

What programming should be : frequenting the cinema of its own country, which is impossible elsewhere; the discovery of the corpus that formed the taste and personality of those who programme - be they filmmakers, archivists or programmers; a laboratory of what is on the move in film at the moment; in other words, structuring the right. This biased leadership, which borrows its terminology from the Soviet avant-gardes, seems to contradict the "Langloisian" openness mentioned earlier; does it really exclude the : "to show everything, to preserve everything" ?

To show everything implies a demanding attitude from the audience : that of wanting to see everything, of keeping alive its curiosity for the unknown, of wanting to see everything again, of constantly questioning the judgements (its own as well as those of others), without being ashamed when re-discovering a neglected film or confessing a disappointment. It does not mean denying the possibility of all founded judgement, of all historical approach. The surprising variations, during the last decades, in the interest in Renoir, Chaplin, Mizoguchi and especially Eisenstein, which went from adoration to indifference and back to adoration, proves how much programming has to anchor in convictions and not in the aura of an award or an academy. The echoes of last years' showings of retrospectives of Lang and Lubitsch, the recent curiosity and passion for the weekly screenings of silent "classics", with the best possible copies, often the nitrates we saw twenty years ago, prove that nothing is "already known", that showing is never a pointless affair.

JOÃO BENARD DA COSTA : The paper I am going to read is of my sole responsibility. Initially we wanted to discuss it with members of the Cinemateca Portuguesa, Luis de Pina, José Manuel Costa, Manuel Fonseca, and make it a collective paper, but, alas, I have to admit that I only finished it yesterday evening and did not have time to discuss it with my colleagues. So, everything I am going to say now is of my responsibility, subjective and polemic as I wanted it to be in order to provoke a debate around the issues we are discussing today.

It is said that Orson Welles spent weeks or even months watching some of the classics of the American cinema, before he started filming *Citizen Kane*. Some of his biographers say he watched John Ford's *Stagecoach* 39 times.

If this is true it is very significant and for two reasons. First because Orson Welles would have been the first filmmaker - we know of - who learned to make films more through its history than through the praxis, taking a quite different path from that of the previous generation - especially in Hollywood, but everywhere in general - that, slowly, went up the different steps of the ladder of success up to the top of the career of a director. Secondly because it contradicts a future current of criticism in Europe, towards the end of the 40s, that chose Welles and Ford as the paradigms of opposite tendencies within the evolution of the cinematographic language (the analytical cinema versus the synthetic cinema or, the famous slogan : Ford is dead! Long live Wyler! Wyler, the follower of the aesthetics founded in *Citizen Kane*), and now it seems that Welles did *Citizen Kane* with his eyes on Ford. The history of cinema and the history of cinema reviews, or cinema theory, make opposing statements when it comes to the first filmmaker - or one of the first - who used the history of cinema as a teacher, a master. Even if the facts contradict this mythical case, it is significant that the legend survives or, quoting Ford : "When the legend becomes a fact, print the legend."

In any case - and for what it is worth - there is an enormous difference between the possible apprenticeship of Welles and the filmmakers who started their careers in the 60s and 70s, from the French Nouvelle Vague to the New Cinema all over the world and the Movie Brats in America. While Welles watched in the studios a big "slice" of the past of cinema and also a relatively recent "slice" - *Stagecoach* dates of 1939 and *Citizen Kane* of 1941 - his successors watched, twenty years later, in the cinémathèques, the films of which they claimed to be the inheritors. Listening to them or reading their interviews, one comes to the conclusion that they consider the years of apprenticeship to be those they spent in the cinémathèques, and the French filmmakers did not even repudiate Langlois' expression "children of the cinémathèques".

Welles was 13 to 14 years old when the movies started to be talkies. Precocious as he may have been, it is unlikely that Welles had, in the 30s, a vast and profound knowledge of the silent cinema. It must have been most difficult to see those movies at that time. But in the 50s Godard proclaimed, in the name of the group he belonged to : "We are the first generation that knows of the existence of D. W. Griffith". He and the others studied, not only Griffith, but also

all the American, Nordic, German and Soviet early cinema. They renewed both, the language and the history of cinema.

It is more than possible, probable and even certain, that, looking back at the programming in the cinémathèques at that time (50s and 60s), that they only knew part of the film history. At that time many films, that are accessible nowadays, could not be seen or were missing. One only has to compare the lists of missing films, given as an example in interviews of Langlois or Richard Griffith in the 60s, with those one could establish today, in order to see to what extent this catalogue of calamities has been reduced - thanks to the cinémathèques - and how today's spectator is much more fortunate than the one of the 60s. But this fact is, in itself, not very relevant to the first evidence I want to point out : in those years there was a continuous reciprocal movement between the film history and the film critics that never repeated itself. Following a comparison, used a lot at that time, the cinémathèques were like the great museums, the Louvre, the National Gallery, the Uffizi, where a generation of filmmakers learned their lessons, convinced they would not be able to open a path for the future unless they knew the great masters of the past.

Today we listened to the same statement : Peter van Bagh's, Bernard Eisenschitz' and I could add mine, with my various trips to Paris during the 60s, just to be able to see in Langlois' cinémathèque some of these retrospectives that were absolutely inaccessible in Portugal. Going to the Cinémathèque Française as one went to the Louvre.

The second evidence is that, not only did they know this past poorly - limited to the highlights and the then sacred policy of "auteurs" - but they also knew it in the worst of conditions : poor 16mm prints of famous films, more than doubtful versions, deprived of most of its fundamental values (original music, tinting, correct reproduction of the lights of the directors of photography of that time). But the third evidence is that this did not bother them and did not affect their beginner's enthusiasm for the re-writing of the history of cinema.

In those years, getting back to the dichotomy of today's symposium : to preserve and to show, exhibition played the most important role, although many archivists started the enormous task of getting back the original splendour of those beloved films during just those years - impelled by the same impulse and this can not be stressed too much. One movement provoked the other, they are inseparable, without forgetting - which would be a great historical mistake - that the forming role of the cinémathèque was then made through exhibition, caused by that necessity to

show everything, in a programming in which we nowadays recognise the intention to approach the oldest with the newest, to show that the history of cinema progresses in both, profoundness and circularity and how, finally, its technical progress had been less relevant than the construction of a specific language. You cannot talk about progress in the history of cinema as you cannot with any other art form. If Stockhausen is not superior to Bach, Rothko to Rembrandt or Joyce to Homer, Godard, Pasolini or Scorsese are not superior to Griffith. In the more recent past the exact opposite tendency evolved : that the contemporary cinema is inferior to the past, and light-years behind the great classical cinema. A typical filmmaker of the generation I am referring to - a child of the cinémathèque - probably spoke for his whole generation when he said : "I am not fighting my contemporaries I am fighting the great masters and this war is lost from the very beginning. I know I can never beat them. They made all the good things that could be made." I freely quoted Peter Bogdanovich.

Curiously when this movement seemed triumphant - round the end of the 60s, beginning of the 70s - in its historical conscience and its cinematographic criticism as well as in its own influence on the new generation of filmmakers, the cinémathèques stopped having that divulging and forming role they had had during the previous decade and started - in terms of exhibition - to settle down to a routine, that only rarely was propitious to the birth of a new Welles or a new Godard.

As the time of discoveries passed the programming criteria started to become less imaginative and repetition crept in - excluding of course the relevant exceptions like Jacques Ledoux, and I am probably risking being very unfair by only quoting him but I hope you can forgive me for omitting other cases I do not know that well. It is always the same filmmakers (some 60 or 70 great names) that get invariably programmed in cycles of "auteurs"; they are the so-called repertoire-films which each cinémathèque invariably and seasonally puts on, using its own collection, all of them focusing something which for circumstantial reasons, and not because of the cinémathèques' fault, was no more than an ephemeral favour to fashion.

Knowing only too well I am generalising, and being partial, unjust and provocative on purpose, I would say that the cinémathèques lost their place as museums and are now just galleries for temporary exhibitions, following reasons of a certain market logic and no longer of revelation and passion.

I assure all of you who will react excessively that I know I am making a sweeping statement, but I suggest

we give the following points some thought :

The greatest revelations, in terms of history and in terms of discovery of new great names did not occur, during the last decade, in cinémathèques but in parallel cultural circles, like festivals or film cycles of other big cultural institutions. The great "maudits" are no longer in the cinémathèques.

From Ozu to Naruse, from Ghatak to Dutt - and I only quote four great names of exogenous cinematographies - they were all discovered in those other centres and were only shown in the cinémathèques after they were consecrated. And if the cinémathèques were the first ones to discover them - and this was often the case - this fact never gained visibility. The same happened with the "maudits" of the past (Browning, Whale, Ulmer, Tourneur, Thiele, Siodmak - it is a never-ending list). Only rarely did the cinémathèques propose the re-writing of film history, responding to the dominating currents or provoking them, responding to the cyclical phenomena of re-evaluation which happened, with greater or lesser justice and consequences, in the history of the other arts. Bernard Eisenschitz commented on the validity of these re-evaluations. It is not the re-evaluation in itself which is questioned, it is the chance that makes it happen.

Here too the dichotomy programming / archive can be felt. In order to be able to place filmmakers that were unjustly considered to be secondary, their work as routine and craftsmanship, we would have to know their work as well as that of the masters. This leads us to a vicious circle of easy understanding. The very priorities of the film archives, who have a limited budget, go towards restoring the saving the more consecrated works, thus limiting a profound knowledge of the other works. During the past years - thanks to the cinémathèques, and no one will ever be grateful enough for that - there were magnificent retrospectives organised all over the world, as complete as they could be, with wonderful copies of masters like Griffith and Stroheim, Murnau and Lang, Misoguchi and Ozu, Renoir and René Clair, Sjöström and Stiller, Lubitsch and Hitchcock, Chaplin and Keaton, Bunuel and Dreyer, Eisenstein and Dovjenco, Ford or Capra, to name only some. But who - even among us - can boast that he knows all the works of George Loane Tucker, Fred Niblo, Allan Dwan, Michael Curtiz, Giovanni Pastrone, Enrico Guazzoni, Maurice Tourneur, Abel Gance, Cavalcanti, Torre Nilsson, Minoru Muratu, Kinugasa, Buchotevski, Buloslawski, Eugeni Bauer, Protazanov and of so many more ?

In 1976 - commemorating the bicentenary of America's independence - Jacques Ledoux and the Cinémathèque Royale sent to more than 400 historians, directors of film archives or cinémathèques, archivists, critics

and professors an inquiry, limited to the American cinema, and asking them about their 30 most important films and to name 12 forgotten films. 203 personalities answered. 2,327 films were mentioned. Even more interesting than this "game", as Ledoux called it, is the fact that more than 1/3 of the works mentioned in this survey rarely appeared in the programmes of the film archives, before or afterwards. And the game was corrupt from the very beginning, because as many other films could have been mentioned - and I am not thinking of missing films - if the people who answered the survey had had the chance to see them.

Young as it is, the history of cinema has many black holes. The task to fill them is mainly ours. And we do fill them up and are proud of it, but the field is vast and a lot has still to be done. I believe that we have to contradict the existing idea that the history of cinema has already been written and that everything that had to be discovered was discovered by our predecessors. I also believe that apart from our legitimate pride, for having saved so many works of art and given them to the public, in the form of magnificent copies, during the last decade, we also have to be humble and recognise that during that same decade programming has been no more than a remake of what had already been done and not a proposition for the discovery of the immenseness which is still hidden - here again, there are honourable exceptions, but I am generalising.

Programming is writing, said Langlois. This is why it is so important not to spell wrong or make grammatical mistakes. He has been quoted many times. In order to be able to say things the way he did, one has to be creative and have a very profound knowledge. Many works of the authors I mentioned, namely of the American cinema, were screened in the cinémathèques - scattered by seasons under vague criteria like actor's cycles, "genre" cycles, époques, studios, etc.. Without wanting to underrate this sort of programming - important and fundamental - I only want to stress that to watch a film under these conditions can never provide a source of enrichment as watching the complete "oeuvre" of the author does. Film X included by chance in some other programming criteria (cinémathèques have been proposing new, funny and imaginative ways of gathering works) will never be seen the same way as if it were shown within the complete context, in which the relationships, the obsessions and the themes are better noticed and understood.

According to Jean Paul Gorce's survey made for the Cinémathèque de Toulouse films tend to be shown in cycles in the majority of the film archives. Based on these results I think there is still a lot to study and discuss about these cycles and about the

museum-pole and the forum-pole, as Gorce called it. It is my belief that, as long as we do not fully exhaust the first pole, and we are far from it, the second one can easily become a "joyeux bazar" as Jean Paul Gorce called it. And nowadays there is another dimension aggravating this, we are no longer in an era of "cinéphilie triomphante". Quite on the contrary, we are living in times in which the prominence of other television and video and the divulging of works on that support, can lead to an even bigger confusion and indetermination and therefore to grave mistakes. Here, today, we heard a lot about this problem. All of us heard the saying, even from quite qualified people, that one had already seen the film because one saw it on video.

I now pass on to another line of thoughts, the lack of time forces me to do so in only a few sentences. If, in my opinion, cinémathèques are and should be mainly museums it is indispensable that the programming activities be accompanied by as much information and support material as possible : catalogues as works of reference and a source of study and knowledge, supporting texts, debates with historians, critics, authors of the films or other people involved in it, exhibitions, etc.. The cinémathèques were pioneers in all these fields. In most of them we were overtaken. Here too, in general, the basic works were edited by other institutions during the past ten years (festivals, arts centres, forums). The works edited by the cinémathèques were only seldom more than a programme with a few lines dedicated to each film. The essay has won over the magazine, the profound study seems to be lost to the "newspaper format". Too often the information given to our audiences has not been more than a synopsis which can be found in any film guide.

The publishing of important works of reference is expensive and hard work. Organising didactic and significant exhibitions too. I often wonder whether the option not to do it is due to lack of money and staff or not - and if so, unconsciously so - due to a sort of pact with the audience that comes to the film archives as to other "art et essai cinemas" and cares little about information. Many centres - especially the larger ones - are competitors of the film archives, with often similar programmes - this should not happen but it does. By trying to get new audiences, I am afraid we are losing the specificity of the cinémathèque's diffusion. This was also noted by Jean Paul Gorce when he mentioned that we are increasing our number of screenings and at the same time find they are less frequented.

Since its re-structuration in 1980 the Cinemateca Portuguesa has - apart from the edition policy which reflects the peculiar conditions of a country with a small cinematography - distributed in its daily

screenings, original texts, written by its programmers which include comments to the films. 3,000 "leaflets", as we call them, have been published during these years, covering the 3,000 films that were screened. Many hours were spent writing them, absorbing a great part of the working time of the programmers. One may ask if such an amount of work - it is enormous, I can guarantee that - can be justified if there are existing studies and reviews on the majority of the films which are certainly more profound and elaborate. When I am asked this question I answer by pointing to the spectators who take the leaflets that are distributed for free and "devour" them before the screening starts. Every time there is no leaflet people ask for it protesting against the lack of this supplementary information, which is often as much a source of debate as the film itself.

I only gave this example because I know it well. Many others can be given. They have strengthened and still strengthen my strong belief that the role of programming is only fulfilled when accompanied by this support material : especially editions and exhibitions.

The debate around these issues, and other models and criteria of programming, is endless.

I am perfectly aware that most of what I have said today can be discussed. But it is necessary and urgent that this discussion is from now on - and hence the reason of this symposium - held within FIAF, giving to programming the same importance that has been given during the last decades to archivism. If it is useless to preserve in order not to show, it is equally useless to show if not for preservation, and I also mean the preservation of the radical character of cinema as a form of art, as a history whose profound knowledge is essential for its continuity and evolution, as in any other art form.

In a text, dated 1956, on the French cinema, Langlois, mentioning the creation of the film archives in the 30s, wrote that, with the paralysis and conformity of the critics and the end of the ciné-clubs of the avant-garde of the 20s, they were born "vouées à la conservation et la projection des oeuvres de l'art cinématographique".

In a certain way a parallel between the 30s (the decade of the sound revolution) and the 80s (the decade of the technical revolution of the new means of audio-visual recording and exhibition) can be drawn. Once more we have a situation of paralysis in the critical field, once more the movement supporting the uniqueness of film is weakening. Today's Orson Welles and Godards - if they still exist - did not learn with the Fords and Griffiths of the past, but with the images of television and video-clips. It is up to the

film archives, at least to a great extent, to invert this tendency and form creators and audiences who can assume this unique art in all its plenitude and magnificent tradition of which we are, in every sense of the word, trustees. The future of cinema depends on the cinema preserved. It depends - equally - on the cinema we show and on how we show it. By programming we will write the history of the future.

ROBERT ROSEN : I guess all history is transitional but some moments are more transitional than others and at the moment we seem to be confronting a number of what appear to be major turning points. We have 50 years of FIAF behind us and are quickly approaching the 100th anniversary of motion pictures, wherever you want to count it from. The countdown has begun to the end of this century and to the movement into the 21st century. If the picture of programming at the archives and the cinemathèques is pessimistic, as has just been presented, then what will it be like in the year 2000 when we are confronting a totally transformed technological, sociological and political environment? What I wanted to talk about briefly, today, was the notion of the archival presentation of films in the year 2000. I will be very brief, I am going to make 6 points since my aim is to, hopefully, provoke some interchanging discussion.

In prefacing those 6 points I would like to tell you of an experience that at the moment we are having at U.C.L.A. because I think it creates a framework for these comments. When Jeff Gilmour, who is our programmer and myself left L.A. one of the things we confronted was hundreds of demonstrators picketing outside of our cinemathèque in L.A., with chanting and slogans and what have you! And also bomb threats and other experiences like that. What we were doing was programming 6 films made in Vietnam during the course of the last ten years, that were about the war. It was the first time in U.S. audiences, and we will travel with the series around the country - will be able to see how the Vietnamese, through the use of film, looked back and were interpreting their own immediate past history. We also have a seminar planned where three of the leading directors and the industry leaders of Vietnam will meet with Oliver Stone, the director of Platoon and a number of American directors who have helped provoke our historical memory in the U.S., looking back at the history of our involvement in the war. The reason I want to preface this is to make two points - maybe they are self-evident. The one point is that film is important, that film is the art form characteristic and distinctive to our century. It is the document of our culture, it is - in a real sense - the artefact that encapsulates our collective memory that is passed

on to future generations, and under certain conditions it is very obvious that film can provoke strong feeling, strong emotion. The second point is that the archives do not simply present film as a reflection of society but, when archives present film, they are involved in this society. It is not simply a mirroring of history that goes on but it is an actual involvement and an intervention in history. To present films, to conceptually provide a framework, to provide support of materials, all of that is an action for which we bear an enormous amount of responsibility.

Perhaps this is a self-evident point. I chose, though, the example of these Vietnam films, because the nature of this social intervention is clear. But I think it is also clear that it is a social and cultural intervention when we present all films, fiction films that depict the power relation between the sexes, movies that convey racial stereotypes, or even wonderful classics that articulate the mythologies that make up our collective memory. All acts of programming are in fact social acts as well.

As we look forward to the year 2000 inner change, social, political and technological context, what are the ways that we will assume responsibility ? Some people have argued that archives fundamentally hold materials from the past, it is a way of looking back. But Benedetto Croce, the Italian philosopher of history has pointed out that all history is contemporary history. We look to the past with an agenda established in the present. We look backward because something matters at the moment in which we are setting an agenda for the future. How are we going to be setting that agenda through our programming in the years to come ? Well, first the six points, and I will just list them, without elaborating and I will make myself very vulnerable perhaps to attack.

1) We will have to think about radically new modes of presenting moving images. In part in response to our audiences, in part in response to the changed nature of the media. Increasingly for our audiences, who will come to see the films, they will not see motion-pictures as a singular entity, totally separate from other forms of moving images, but rather will experience it and perceive the world and see film as part of a continuum that extends, on the one pole, from video and computer generated imagery and music video to, on the other pole, even musical presentations in all of their various formats; it is a sound and visual medium. The fact that it will not be seen in a singular isolated way, in part means that the time honoured practices of clustering presentations by auteur, genre or national production, simply by themselves will no longer be the adequate way to reach and touch the people who are coming to

our cinematheques. This will have implications in a very practical nature : in the way that we present materials, in the modes of documentation that go with them and in the way that our theatres are equipped to be able to present this range of media.

2) There is a paradox. At the same time that we have to come up with radically new presentational modes - the exact nature of which we could explore, but are not clear, yet - we will also be called upon to programme traditional archive screenings and traditional archive programming with more intensity. There will be more need than in the past. As we confront a media industry that today clearly prefers to market its historic libraries in the form of disc or cassette and in face of the anticipated growth of the electronic means of exhibition, it is quite possible, perhaps even likely, that, in the future, only at cinematheques and only at archives will people, the audience, be able to view beautiful 35mm prints, projected on a screen, larger than life, in the ideal circumstances they were meant to be shown in, when they were first produced. I think as we begin to experiment in a radical way, with new presentational modes, at the same time, paradoxally, the need for traditional presentational modes becomes all the more important. There are certain practical implications like - question Paul Spehr asked before - dealing with some of our prints. In the future it may be that some prints we hold, even though they are not preservation masters, may be the sole way that the population gets to see films as they originally were meant to be experienced and we will have to deal with them in a much more serious and archival fashion.

3) In dealing with this challenge of presenting both, the old and the new, there is a requirement that our programmers be extraordinarily wise, have a breadth of vision and an unerring feel for the juggling of multiple priorities. The difficulties will become all the greater for them in the face of a third challenge, namely the development of an increasingly wide plurality of specialised audiences who will be looking toward public media centres to reflect their cultural priorities.

This proliferation of specialised audiences - which is world-wide - will grow stronger in scale and intensity as we move towards the next century. Nation states everywhere are experiencing an upsurge of cultural pluralism - the coming to consciousness of highly articulate, highly vocal groups whose self-identification is tied to ethnic, cultural, racial, regional or sexual concerns.

In the past we may have thought that we had an audience, an audience of people who loved film, of film-buffs. They were the people to which we spoke. In the future we will have to talk about audience in

the plural, audiences, and begin to adapt and create programmes that speak to their cultural needs, since they will look to public institutions to reflect their priorities.

4) There is another - it seems to be - major trend in the contemporary world, the struggle for access to mass media. With the virtually universal recognition that media are not simply a reflection of power, but are a site where power is exercised, there is increasing struggle, positioning, debate of how to gain access to controlling that media. In a number of quite specific ways, archives find themselves squarely in the middle of this 20th - and certainly 21st - century's struggle. Raymond Borde has written quite perceptively about the difficult political situation that archives are inherently in - caught between serving a wide array of users who come to us and want to maximise access to the holdings and, at the same time, dealing with serving the owners of these films, who, in many ways, want to limit that access.

As the demand escalates for different kinds of access to our collection, we will have to figure out new and innovative strategies. In answering that - and I agree with Klaue's point this morning - screenings are only one of the ways through which access can be provided and if we continue to talk about the presentation of film solely in the context of screenings we will be doing a dis-service to the demands that are made upon us. Our ability to provide interested individuals with the specialised viewing context, in which they can examine copies, tape-copies, whatever they are, of our materials will become viewed increasingly in time as an inherent part of the maintenance of democracy and the democratic processes. We will have to figure out ways to do that. In figuring that out I think we will look to new technologies, including inter-active disc and computer technologies. Whatever the form is, the need will be there, and will become part of our strategy for presenting our holdings. I should say parenthetically, that there is also the re-use that Klaue talked about, and that is for people who want our holdings in order to make new materials and new presentations. We will have to figure out strategies, because the issue will not go away because we do not like it.

5) There is another group who will be challenging us in the years to come, more than they did in the past - and this is the scholarly and academic community. After a long and, I think, in some ways torturous route - certainly in Europe and the U.S. - the film scholars, through auteurism and structuralism and semiotics, led to a re-discovery - of all things - of history. History is now the hot subject and will continue to be for scholars and historians. And now that they re-discovered history, they will re-discover

the archives. We have to be in a position to inter-act and to respond to those scholarly needs. I have just two points to make in that regard:

First in public screenings. Public screenings - and I think I am coming back to Bernard Eisenschitz' point - are not simply in response to already accepted canons of what constitutes film art, but they are agenda setting. They actually can impact the field of scholarship, by presenting materials that open new areas and directions for inquiry. So that the role of the archive is not merely that of service but is in an interventionist kind of way taking an active stand in the laying of an intellectual agenda.

The second point is about the possibilities for those inter-active media technologies in servicing scholarly needs, as publication in the future comes to be not merely print publication but also audio-visual publication.

6) I think the evidence for this sixth point is in this room today. Whereas in the past, some of us may have had the tendency to think of film archives - in their programming - as following a fairly homogeneous and fairly clear-cut model of the cinematheque that we have inherited from the pioneers in the past. I think there is a tendency, when we talk about the young archives, to assume that they are going to grow up to be just like the old ones. One of the things that is clearly evidenced by looking at the membership of FIAF, looking at the people who are here, is that the archival world is much more complex now. That the needs that are served by a cinematheque, by a presenter of films, in the context of a developing country, may be very different than the needs that are served in the context of a country that is technologically very advanced. And that even among technologically advanced countries, there may be philosophically diverse purposes that are served by archives.

So just as we talked about the growing pluralisation of audiences, within countries, I think we have to talk about the growing pluralisation of archives on an international scale. And that, in the future, we will not be talking about a strategy for presenting the films, but we will be talking about how what we save will contribute to and enrich our world. This is the opening of what may continue to be an ongoing discussion within the context of FIAF.

ANNA LENA WIBOM (Swedish Film Archive / Stockholm) :
When Luis de Pina mentioned to me that one of the subjects for this symposium here in Lisbon was going to be re-defining the cultural role of film archives,

I immediately said that I wanted to say something. I thought I should say something on young people and new audiences and children in relation to film archives.

Most people here might agree that the first duty of a film archive is to preserve and make available the national and international film heritage. But the question now is where should we make these prints available, and how and to whom ? As I mentioned during the congress earlier it may be very well that the film archive has to take action to help preserve the film theatres that are quickly disappearing. Because, if there are no film theatres where do you show the preserved films ? I think the time where you can think you can show your films only at your own premises is over. You have to make access to things much easier. Even if there are theatres, how do you promote the archive screenings, how can the archive stimulate the interest in cinema in general, and in older films in particular ? I do not know - I am throwing this on the table here - if my experience in Sweden, which is a small country with only 8 million inhabitants, is relevant in bigger countries. I feel that it has been, and still is, a very urgent matter for everybody to attract new audiences, and particularly young audiences. I think all over Europe and America we have experienced a decline of attendance to our cinemas. In fact the last 30 years has meant that the cinema halls have lost 80% of their audiences. Cinema has lost these audiences to different kinds of television broadcasts and to video-audiences. The general saying is that never have so many persons seen so many moving images. That may be correct. But what are they seeing and how ? I am not suggesting that the film archives should try to control what is being shown in public or private theatres, or television or video shops, but I think it is absolutely a duty to keep available, not only the national, but also a good and varied selection of films from many other cultures. And it is of prime importance that these films are being made available also outside the archive and to young audiences. The archive has a role to play not only in educating young filmmakers and critics but above all, and maybe foremost, the children and young people who are the future consumers of our work. In my country, and now, children go very seldom to the film theatres. The habit of children going to the cinema on Sunday afternoon has almost vanished. What happens is that the family goes to the videoshop to rent a package of weekend movies and the children practically never come to film theatres. We have noticed that children behave at our own archival screenings that we arrange as they do at home in front of the television set. That is, they talk loudly to one another, they run in and out of the film theatre and, if the possibility is offered, they like to have a coke and something to chew on. Film is to them a social event where you meet people, where you talk about what you see. It is

not a moment for concentration. The role of the film archive should then be to offer to young audiences the possibility of being exposed to the cinema experience in its full potential and that means: good prints, good projection, good sound and good introductions, but also comfortable seats in well kept theatres. As Bob mentioned: young audiences will not choose films as something they would prefer to many other activities offered to them, unless we meet them halfway to make their access to film easy and interesting.

Our possibility of providing these prints may be a decisive element in keeping future generations interested in the works of film archives, in keeping the cinematographic heritage alive. And again, in relation to what Robert Rosen said, when I talk about cinematographic heritage, I mean also the contemporary cinema. If nobody demands national production, it will disappear.

I will tell you a small anecdote that will illustrate this. I had the visit to our own archive of a little girl who was maybe ten years old and I was going to look at a silent film, to control something, I do not remember which. I said to her "Come on, we are going to watch a film". She came with me into the archive theatre. When the film came on she said "What a big screen! Where are the buttons? The colour is gone. There is no sound." She was only eight or nine years old, but she had no notion that there was a difference between a television and the cinema screen. She noticed that it was bigger...., but I think it is our own fault that we do not educate our children to appreciate this. It is true that film archives should try to act as inspiration for activities, also outside the premises of the archive, in production, distribution, teaching. I would like to tell you about some of the activities undertaken by the Swedish Film Institute to attract the young audiences and how we try to adapt our work to the changing media scene, that is changing whether we like it or not.

This might be something that some of you might find a bit provocative, but at least for us it is a fact. In Sweden, as in other parts of the western world the children and young people are deluded by moving images. One could almost say that the moving image represents children's second language, in view of the fact that a vast amount of their knowledge about life and the world is transmitted to them by means of film, television and video. A number of organisations and associations in Sweden are actively trying, in different ways, to encourage people's interest in good films. The prime objects of their efforts are, besides the children, themselves, the adults whose work bring them in contact with children and youth. This means that our archive is actively seeking contact with schools, libraries, reading libraries,

public libraries, all kinds of educational centres. At the centre of these efforts is the Swedish Film Institute which is, for those who do not know about our set-up, a non-profit foundation, founded as a result of an agreement between the Swedish government and the organised film community, some 25 years ago. The Film Institute's work in terms of children and youth consists primarily of production, distribution, import and export of films for children and young people and also in a very extensive pedagogic activity in relation to promoting cinema that is directly intended for young people.

We have thought that it is of prime importance that Swedish children see Swedish film. It has nothing to do with nationalism, it has to do with the fact that it is good for everyone to see his own reality depicted on the screen, that it relates to you, that it has something to do with you. And for purely linguistic reasons Swedish children have to see Swedish movies, as well as foreign ones. In small countries this is a very, very tricky thing to achieve. There are only 8 million Swedes and in our Scandinavian countries there are even smaller language groups that are faced with these problems, I mean in Finland, in Norway and Denmark, we have slightly under 5 million inhabitants. And it is not cheaper to produce a film in Denmark, than it is in Germany or in the U.S.. You can understand that the possibility of getting the money back is very much more difficult in a small country.

15 years ago we had for the first time a special grant reserved by the government for the production of short-films for children and that was a crucial step for us, in the right direction. This grant made it possible for the Institute to start the production of short-films for children on a continuous basis. This was of particular benefit to animated films for children and since then a number of excellent animated films have been created. They are exhibited all round the country and even exported. We tried to make special programmes for children, with packages of 2-4 film per programme. Up to today, for the presentation of feature films for children, we are doing the same thing. We are trying to package new films, classical films to send them around in the country. We also import films, classical films for children. We now have some 450 titles in distribution, for children, for young people. They are in a catalogue with pedagogic texts to make access more easy for the children and for young people. We are also going in with films in schools and preparatory schools. We do this in collaboration with the schools, the so-called audio-visual centres from which films and other audio-visual materials are available for schools, pre-schools or kindergarten, free of charge. The idea behind these film packages is that the teacher, after having shown the film to the class, will also be able

to clarify and deepen the pupil's experience of the film by using video to examine certain of the film's sequences more closely. And we try to encourage the teachers to take the films to the local film theatre. Because we want children to get into the habit of going to the film theatre. Since 1933 our cinémathèque has worked in collaboration with the Stockholm high schools, to make films and cinemas available for classes studying the film medium and its history. In addition to classes for students, teachers are provided a few days of courses in which they are instructed the genre film, filmic exposition, relevant to the knowledge of the medium.

Last year we have been managing still another film project for the Stockholm schools, pre-schools and day-centres. The project involves showing in an old movie-house, rented for the purpose, that is rich in old-fashioned atmosphere but equipped with state-of-the-art sound and projection. This project is called the blue-bird, the children's cinema and its purpose is to show good films as cheaply as possible for classes of schoolchildren and pre-schools all day long, every week. Four different programmes are shown, each one meant for a different age-group. Each programme is shown for a three-week period and the programmes are timed to change with the school terms, and the various programmes are promoted by a poster campaign that is launched in good time before the start of each new term. We find this work very, very rewarding. This has been going on for years and we find that those kids that have been exposed to cinema are actually coming to the cinémathèque screenings later on. We find it an extremely important thing to do.

In Sweden, as in many European countries, films on the commercial circuit consist of 70-80% of American popular films. "Smaller", more "narrow" films from less dominant film making notions easily fade into the background and last such a short time on the film-circuit, that the viewing public often misses them. At the cinema these films find a home, and in this way, children's film-experience is broadened which might give them, in the future, the courage to seek out films that do not necessarily belong in the blockbuster category.

This children's cinema is intended to serve as the model for a lively collaboration between schools and local movie-houses all over Sweden. Many small communities in the country have approached the Swedish Film Institute with the intention of trying this model out on a miniature scale. Ultimately, the project is concerned with "educating" a future film public, and deepening both children's and adult's appreciation of film as an art form.

professional who work with the children are invited to take part in seminars. They are given an opportunity to enjoy lively, stimulating confrontations with film-makers and creators and this has undoubtedly increased their desire to bring their students to see those films.

As you can see we are trying to work on many different levels to raise the consciousness and the interest in the cinema. And before I stop I want to tell you briefly about a project for which we received government sponsoring. It was called "At least one hour of film a week", a pilot-project involving children and motion pictures.

The school's responsibility for children's media up-bringing has long been under discussion. During the 70s and the early 80s this discussion most often had negative indications. The rapid proliferation of electronic picture-media, the research into the effects of violence and prejudice in films and television, and a general uneasiness about children's psychological health all combined to make the school's attitude toward the moving image a sceptical, not to say a negative, one.

The so-called "video explosion" in the early 80s only served to increase suspicion in this area and the the Film Institute and we ourselves had lots of difficulties overcoming this. There were campaigns against children and cinema.

At the same time there was a discussion in progress over the school's responsibility as bearer of culture. Emphasis on fine literature, visits from famous authors, attendance at concerts and theatres became ever more current in school programmes. For the first time in 1985 the government gave the school grants to promote such activities.

At that point film was not included in the cultural activities in schools, sponsored by the Ministry of Education. The following year there came finally a proposal and we thought that, as a major break-through, the Ministry of Education actually gave the Film Institute a task to promote children's appreciation of cinema. There was a clear indication that film and dance should receive priority in apportionment of the grant. In the case of film the Minister expressed his hopes that children's and adolescent's interest for motion pictures should be picked up and turned into something positive, and that the school's task in this should proceed from pictures and the language of moving images, not from their negative effects.

The project was to provide the possibility for students in each form, to receive at least one hour of film education per week. And that is where we had the

title for the project. And the project's starting point could be explained with the three sides of the triangle. Experiencing Film, understanding Film and creating Moving Images oneself.

There was a combination of practical and theoretical work as the basis of the project. The official teaching programme for elementary schools clearly emphasises that education which uses, or is about, motion pictures should consist of showing films, film analysis, critical viewing of TV programmes and classroom production of films.

A town outside Stockholm was the testing ground for the project's initiation. People there were selected from all levels of elementary and secondary schools to receive instruction in film. Another goal was to find some kind of continuity in the learning process, thereby enabling each successive term to gradually become more comprehensive and demanding without causing students to "lose its thread", as it were.

One of the objectives of this was to teach children to come to the film theatres, to expose them to good prints and all kinds of films. This should be understood, we are not trying to direct the taste of children, just making many kinds of films available to them and giving them a key to the language of cinema.

We are also trying to use this on a Scandinavian basis. Maybe some of my Scandinavian colleagues here in the room have heard about it. We have made exhibitions and we have made publications about this. It is a continuation of this and it is going on in our fellow Scandinavian countries.

I know that this subject may seem out of focus of today's presentation, but I do not think it is. I think that there will be no demand, no interest in the work of film archives unless we keep creating new audiences and finding new ways of attracting them. So I am just asking my fellow archivists to please come out of the walls. Thank you very much.

DEBATE

Robert Daudelin : I would like to suggest that we come back to some issues that were raised this morning...

Geoffrey Gilmour : The four papers this afternoon, as well as the three this morning to me re-affirm something that I have become much more aware of and

which I think, following from what Anna-Lena has said, is crucial. The fact is that it seems to me that we had papers dealing with the range of different constituencies that film archives act and serve. There perhaps used to be the notion that the film archive audience was a buff-audience and what you would do is show the old classics and you would expand beyond the old classics to the more and more archaic and the more and more esoteric kind of work, where you would show all of the films of Raoul Walsh and all of the films of William Wellman or whatever. There would be an audience for that and that would be the audience that you would focus upon. But I think that archives now have a broader responsibility, not only in terms of trying to fill the gaps of what is not programmed by commercial theatres or by other programmers in a given city or a given region, but also to be the carrier of the film culture, as Anna-Lena has said, to build audiences for the future. In that sense what you are doing is you are really taking the perspective which allows you to deal with film and film activities, programming activities - that is, as much a priority, I think, as the other priorities of FIAF, in terms of preservation.

Jonathan Dennis (New Zealand Film Archive/Wellington): I would like to support particularly what Bob Rosen was saying this afternoon. Our film archive is still a very young one and 10 years ago, when I travelled around to many FIAF archives, to look at how they operated and to get some kind of idea of the direction a film archive in New Zealand should take, it seemed to me that many of the archives were 19th century institutions based still on the formal museum / archive / library standards, that very few of them appeared to take into account that we were dealing with a 20th century medium, particularly for us at a time when we are about to enter the 21st century. In New Zealand we are perhaps in some ways lucky that we are uncluttered with the kind of classics in film that dominate the American and European cinemas, but that has meant that we have had to face very particularly the kind of cultural and ethnic diversity that exists in our country, to look at the kind of constituencies that we have. There is not just one of them but it is interesting to me, particularly after yesterday's discussion. We do not have in New Zealand the kind of film historians that want to look at only our films up to 1907 and catalogue those. Our public is in fact around the country and is at local, regional and tribal levels. We know that many people who are literate in archives will always come to us, but that the general public and all the cultural diversities that that involves are not necessarily comfortable in doing that. So for us the challenge has been to try and find a way of taking that material, those treasures that we have in our collection, out to those people, to reach them where they feel most comfortable and where it is most appropriate and in a context that

may be most appropriate. We take the notion of being a national institution, meaning that we have to make access a reality throughout the country. That is the way that we certainly are trying to face the challenge of being a Moving Image Archive in the late 20th century.

Vittorio Boarini (Cineteca del Comune di Bologna / Bologna) : After this two-day-long symposium my satisfaction of just having been admitted to FIAF is even bigger because I can see now that FIAF is also a place where debates are held. The relation between preservation and showing and papers like that of João Benard da Costa have raised an essential question : What is a cinémathèque ? Is it a museum or a gallery that organises temporary exhibitions and beauty parlours ? Is it a place where you can go and study the cinema ? Many film archives have libraries and collections of photographs, etc.. I think a film archive has to fulfil all these functions. But in order to be able to do that we need an ontologic concept. We cannot think of the cinema as a media but as an essence of culture.

This concept should be reflected in everything the cinémathèques offer the public, conservation, exhibition, possibilities of study of both, the historical and technical field. Film has become more and more a form of mere entertainment; it is the duty of the film archives to show to the film-loving public - just as the other field of art have their public - the real essence of film, the essence of culture. If we want to safeguard film as cultural substance it is up to us to do it in our own cinemas.

Raymond Borde (Cinémathèque de Toulouse / Toulouse) : I would like to make three comments. My first comment is a scandalous confession : due to my age I had the chance of discovering film without teachers and pedagogues, because at that time teachers and pedagogues were not interested in cinema. This means that I discovered film as a pleasure, as something magical, as a dream and this will never happen again. I was a child of the golden age of film.

Secondly, one comment, or better several comments on programming. I absolutely agree with Bernard Eisenschitz when he says we have to show and to preserve everything. There are of course ways of showing everything. One could take all films one has at hand and start with the letter A. But this is of course impossible. Another solution, in order to be able to show everything, would be to take a maximum number of films and show them as a reflection of society. This has not been done often but maybe it will be done in the future. Anyway it is certain that all programming nowadays reflects the subjectivity of the programmer. I will not go as far as to saying that programming is where the tensions between

programmers are found, but maybe it is partially true.

My third remark refers to something very important Wolfgang Klaue said. The time has come to establish a theory of archives. Should we not take this a step further and say that the time has come for FIAF to create a new commission alongside the already existing ones (preservation, cataloguing and documentation) : a commission for cultural activities which would study the problems cultural activities can arise.

Ray Edmondson (National Film and Sound Archive / Canberra) : I would like to pick up on something that Bob Rosen was saying earlier. I found the comments about programming and about the importance of seeing film in cinema setting very interesting. This is equally important to Australia and equally important to us as an archive. But the reality for us is that, given the scattered nature of Australia's population and certain financial and practical realities, showing films in that way, by our archive, we can only reach a very small number of people. And perhaps this might tend to concentrate on reaching an elite sort of audience. The most efficient means of visual communication in Australia is television across the country. We have, long since, felt that the best way to both, get a collection on show and to take some history to people where they are, is to get them on Television, or onto video cassette, which can be sold and distributed. With all the loss of quality that this entails and with all the undesirability of people watching feature films in their living room, rather than in the theatre. It nevertheless means that the archive becomes meaningful to large numbers of people. It gets materialised to the tax-payer who is paying for us.

We have done this in a number of ways, we have released material on video cassette, we have started compiling certain clips of films which can be released on video cassettes. We have sold packages of films to the television networks in which we happen to have the copyright. In each case we wanted the archive to be closely identified with the action, that people know that the film comes from the archive, they will look at its quality, they will perhaps over a period understand something about that we exist and what we do.

This is simply one of the many ways. Screenings in theatres need to be supplemented, certainly in our city.

Robert Rosen : The film this morning was interesting - the tape, I should say - it discussed a little bit the dialectic between viewing the films, motion pictures, on cassette or on television and viewing in a theatre. I think, frankly, the question about the relationship between the two, particularly in terms of

the aculturation of new generations into the notion of cinematographic culture is a more complex question than I think most people will admit. I think there is an intuitive, gut-level feeling for those of us who have fallen in love with images on a large screen in the theatre, to totally discount the impact that the viewing of these classics on television has, because they are not the same thing and it is not the same "rêve", it is not the same pleasure that Raymond Borde talked about. Nonetheless I think it is probably true, that for literally the vast number of people of the new generation, that they are not going to go into a cinémathèque, they do not have access to a cinémathèque, they are not going to see those films at this juncture in a theatre, because the distributors do not want to distribute beautiful prints of classic films and that, to some extent, their entry into the knowledge of that film history, and their first taste for at least the possibilities of some of those directors and some of the film artists is going to come via television. Part of the strategy that archives have got to figure out is how to play off that taste for the films that has developed by looking at television and getting people to come back into the cinémathèques and getting people, ultimately, to want to see them on a big screen. It is a much more complicated question than the polemical feeling that we have against seeing films on television would admit.

Edith Kramer (Pacific Film Archive / Berkeley) : I want to throw out something that is related to what Robert Rosen and the gentleman from Australia have said. We all know that we are having problems with films going out of distribution and the situation with television. On the other hand, those of us, who are actively involved with cinémathèques or archives that programme, may have a kind of influence, of which we are not always aware we can use, a little club. I have found over the years, by working very closely with those people in the commercial world, the distributors and exhibitors, in our own community and then branching out, that we can sometimes encourage them to put films back into distribution for theatrical use. I think that is an important thing to be aware of. You can spend a lot of time talking and get a lot of rejection and a lot of no's, but if a few films do get back into distribution because of that, I think it is worthwhile, because you know - even though you are doing your own active programme at your own site - it is a very limited, and maybe an elitist audience. But if you are really devoted to seeing film as film, and on the big screen, that is something we can sometimes have some clout with.

Jean Loup Passek (Centre Georges Pompidou / Paris) : I would like to talk to you about two small problems that are in a way linked to each other. I am a programmer at the Centre Georges Pompidou in Paris,

which is a governmental institution and does not work at all like a cinémathèque. We are not a cinémathèque, we need the cinémathèques but at the same time we have very large audiences and I found out something very strange.

At Paris we are extremely privileged, I myself am a child of Henri Langlois. I spent all my childhood and all the teenager years and later sitting in the stalls of the Cinémathèque Française. It is true that there are many things going on in Paris, many films to be seen. There is in fact a cinematographic culture, there is even too much of it. But there are many people who do not go to the cinémathèque, even in Paris. During the cycles of less known cinema - in any case completely forgotten by the television programming - I found out that among the public of the Centre Georges Pompidou in Paris there were many people who had never in their lives seen a Vietnamese or Georgian film. I even heard comments like : "Anyway what is Georgia ? Where is it ? Do they make films ?" And if people are curious enough to buy a ticket and go and see the film and enjoy it, they come back. Suddenly you have a new audience. This has been quite an extraordinary experience.

I want to add, at this point, that I have often encouraged the foreign state organisms with which I work to arrange for subtitles for their films. Over some years we have gathered quite a collection of films with subtitles and these films can tour. I know that there are many film archives who do not have these subtitled copies. The copies I am mentioning are available. I can provide to anyone here who is interested a list of these films. I think it is very important that we exchange information. Sometimes there are important films that are completely forgotten or lost. I am thinking of Soviet films that have been subtitled during a retrospective we had seven years ago and that are in France and can possibly be made available. One would have to ask the Soviet institutions, but the copies are in Paris and could maybe even tour to nearby countries.

There is, I believe, an urgent need of exchange of information, also between institutions like mine, which are not cinémathèques, but that need the cinémathèques, and also need and want to help them because we feel we owe them a lot.

I also want to speak about something else, a weird problem, the problem of festivals. I believe that all of you, directors of film archives, get hundreds of invitations to film festivals. There is an absolute inflation of film festivals. In France alone there are 322 official ones. Of these 322 there are four or five that care about film and that want to contribute to the history of cinema and that have a pedagogic and passionate attitude towards cinema.

I noted that these festivals are sometimes very rich, especially those which are not among the five I mentioned, which are normally the poorer ones. I think that the price of a cocktail party of one of the richer festivals equals the price of making a copy. If festivals were more responsible they might be able to find a way of establishing a serious and intelligent collaboration between certain festivals and certain cinémathèques in order not to use the cinémathèques as mere automatic distributors but as allies in providing to others the knowledge about cinema.

As far as I am concerned, having been the director of the Festival de La Rochelle for two years now, I have been able to put aside, in spite of my tight budget, a small sum for a cinémathèque which will then provide us with copies of certain films, a restored copy, or a copy of an already existing one. I think that, if this example were to be followed by other festivals, the cinémathèques would be able to increase their film-capital. When I think of certain festivals - I am talking about France - that have a budget of three and four million French Francs there is certainly 10% that goes to useless festivities. I am thinking of the Festival d'Avoriaz, for instance. I have nothing against sponsored festivals that have a lot of money. But if the Festival d'Avoriaz had decided from the very beginning to give the Cinémathèque Française or the Cinémathèque de Toulouse a copy with French subtitles, we would be able now to organise wonderful complete retrospectives of fantastic directors. These sums are of course spent during the festival without leaving any trace. I believe a lot of what I just said can also apply to other countries, where there are as many festivals.

At the same time festivals are very important because the film archives are normally in the big cities and the public in smaller towns does not have access to the history of cinema. If you live in a small town in France the only repertoire films you can see are those that are shown on television. Naturally they are shown at 11 in the evening which means that only unemployed and some intellectuals can see them because they do not have to get up at 5 in the morning. So the only cinematographic culture available is shown on television and at times at which only a happy few can watch them, unless you happen to live in Paris or near Toulouse.

This is a big problem. People who live in the provinces only have a "cinémathèque" when there is a festival. As far as the Festival de La Rochelle goes, I can say that there is an enthusiastic audience, which is absolutely passionate about old films. I have recently discovered that a retrospective of very old films attracts as much public as a new film. I cannot stress enough that, when we are screening for

instance silent movies, we are not dealing with a specialised public. I commented this with Anna Lena Wibom, because I had the chance to show at La Rochelle a retrospective of Sjöström and Stiller and also Christensen, an absolutely sublime tinted copy of Witchcraft through the Ages and of Phantom Carriage. When you see the province public getting up at the end of the screening and applauding for five minutes you think that film is quite something and that you managed to tell something to this audience. In fact the audiences grow from year to year. They come to see the great classics. They are used to see bad films on television until 10 o'clock and some good ones after 10 thus missing completely the cinematographic culture. I do not know what FIAF's position towards some of these festivals is. I can understand the hesitation in lending copies for a very simple reason, sometimes they are unique or almost unique copies and I can perfectly understand that film archives have to preserve these films, as a first priority, for themselves and for FIAF members but I also think that there is cinematographic education that has to be done and that it can be achieved through certain festivals. I would very much appreciate it if festivals would contribute by saving a small amount for the national or international heritage.

I do not want to take up too much time but I also want to mention - and I am again speaking as programmer at the Centre Georges Pompidou - that I fight the copyright holders fiercely, when they oppose themselves to diffusion of films and keep them in refrigerators in order to sell them to television. Sometimes they forbid the screening of films of which we know that there are copies ready to be screened at the film archives, who are willing to lend them but cannot because the copyright holders will not let go of the heap of gold they think they are sitting on. This is a tremendous problem because no one can guarantee that one day anyone, Mr. Dupont, Mr. Durand, feel the urge to be the new Nhabab of cinema and forbid the diffusion of these films. It already happens in our country and I have to fight each time I want to programme these films. The next victims will be the cinémathèques if they are not already.

I would like to pick up certain expressions Raymond Borde just mentioned. I believe that cinema is about dream, pigheadedness - and this is the most difficult bit - and finally about pleasure. And the pleasure to see, as I mentioned before, the audience standing up and applauding Witchcraft through the Ages is a wonderful reward.

SESSION III

Programming Activities and FIAF Practice

This session was opened with a brief comment by Jean-Paul Gorce on his enquiry, which we publish separately (see Appendix 2)

JEAN PAUL GORCE (Cinémathèque de Toulouse / Toulouse):
When I was told the theme of today's symposium it occurred to me that it would be important to have a description of what we are doing, the practical answer to the theoretical questions, which we do not always formulate very clearly.

The first point I noticed was the enormous importance given to programming in the archival work. There are more and more screenings which are prepared with growing care. I was surprised by the often luxurious but also very precise and informative character of those programmes. One could say that everybody is looking at the remarkable work London is doing and tries to do something similar.

I also think that the whole question has to do with the nature and status of film as we present it in the film archives. The best way to illustrate that, is to look at what the New Zealand Film Archive is doing - it does not appear in this paper, but it shows us clearly the two poles this question, on the status of film, represents.

The first pole would be the organisation of great showings, with the great works of Silent Film as *La Passion de Jeanne d'Arc*; to have in the archive a resident composer who writes music for these showings. In this case we have the point of view of a museum.

The other pole is the subject Jonathan Dennis talked about yesterday, namely the showings to the Maori tribes, in accordance with their very special rituals and ways of presentation, of their own history.

One could say that the whole question lies within these two poles. Should we consider films as works of art and have very museographic and sumptuous showings, or also as historical memory, the memory of a nation and its culture, giving less importance to artistic quality.

There is a third point, the contemporary cinema. It is very clear that here too there are two poles, the choice based on the artistry of a film, or the choice which creates a forum, meaning the showing of films - inclusive of foreign cinematographies - less based on

the criterium of artistry but on the creation of an open forum. These I think are the main axes on which the programming of archives is based.

The main question here is not the choice of the ideal model because I do not believe there is an ideal model. Each archive is in a different situation because, not only of its history, but also of the functions it has to fulfil according to its placement. So the question is not finding the right model. It is much more about knowing - apart from the loan policy that already exists among film archives - if a programming or diffusion policy can exist within FIAF. Can a very subtle way of programming of one archive be disseminated within FIAF? These are the questions we should give a little thought.

ULRICH GREGOR : I am speaking here as a kind of outsider - the expression outlaw has also been coined yesterday - not belonging to FIAF myself, but being close to FIAF. That is the kind of definition that I find acceptable. I represent an organisation that is called The Friends of the German Film Archive which has been founded in 1963 under particular circumstances, which I believe have to do with the very subject of this debate.

I am very grateful to the organisers of the Lisbon Cinémathèque for putting this particular subject in the centre of the debate, the cultural aims of the archive and the dichotomy, or the contradiction, between collecting films, preserving and showing them. It is very good that this subject has been put in the centre and elevated to the level of debate. In my opinion, as an outsider - maybe I am not always so well informed of what is going on inside FIAF - it is something very important. My impression is that in the past it has always been neglected to think carefully and to reflect about these issues, the cultural aims of film archives.

To say a few words of definition or theory, in my eyes a film archive is a cultural institution which has also obligations to the present époque. It is not enough to collect or to preserve, but the archive must also educate, instruct and influence. An archive has to be a living entity. It has to be the centre of a movement and if this is not the case, if nothing emanates, if nothing is changed or influenced by the archive, then something may be wrong.

It is certainly necessary for an archive to think about the future, about posterity. But then again what is posterity and when does posterity start? Does it start in 100 years or in 200 years, or does it start maybe tomorrow or are we already in the middle of posterity?

about the present. I believe we also have a responsibility towards the present époque. Decisions have to be made every time, right now, on the spot and maybe sometimes these decisions have to be compromises. It is true that every screening of a film reduces the life of a film, but no screening at all eliminates altogether the validity of preservation. This is a point I am very much attached to and I think that on the theoretical level everybody will agree. The question is how to put it into practice. But films must have a public life, they must absolutely come to the screen, at least from time to time, or regularly. They must be seen, they must circulate, they must have a life. If they have no life, what is the good of preserving? This is my personal point of view, but I am really convinced and ready to defend this.

The subject which is in the centre of the debate, the dichotomy between to preserve and to show, is one of the basic contradictions of the work of film archives and it is one of the contradictions I have met a number of times in my life and which has created very strong and crucial experiences for myself. It is another reason why I am very happy that the subject is being taken up and it is a sort of personal satisfaction even that I can be here and expose my point of view, because, as somebody who is coming from the movement of film criticism and writing about films, my attitude is a very specific one and very often has met with rejection or with strong criticism from the representatives of the so-called classical film archive movement.

It may be that the self-understanding of the archives has changed over the years, it may be because our contexts are not so close with FIAF. I meet from time to time with the representatives, I am very interested in this organisation, but the contact is not so close. From what I hear today the importance of public screenings has tremendously grown over the years and I am almost astonished to hear of all these things. Maybe the contradictions are no longer felt so strongly but they have certainly been felt very much in the past. I would like to remember a few of those crucial moments, or of what I think are crucial moments.

I myself grew up in the 50's. The very important experiences at that time were the experiences of the situation in Germany and this kind of cultural desert we experienced and everybody felt the urgent need that something had to change. This change had to do with cultural activities and on the level of film we all felt a great need, an imperative need for an institution to be created, like the Cinémathèque Française which at that time was for most of us the great model and from which we derived many lessons. I myself personally, having stayed in Paris for a number

of years, having seen innumerable films at the Cinémathèque Française, it was certainly a very important influence.

When for the first time something started to move in Germany, it was in 1963, when the personal film collection of Mr. Lamprecht was finally acquired by the city of Berlin and the Deutsche Kinemathek was created. At that time we had the first meetings and also the first clashes and the first differences of opinion, because it appeared that the organisers, the responsible people, Mr. Lamprecht himself, were not interested or somehow felt incapable of engaging into any public activity whatsoever, into any commitment of public screenings of the films, which we thought was of such a crucial necessity. Since nothing seemed to move, since the differences of opinion seemed to be so deep between the partisans of the pure conservation and the partisans of public work, we decided at that time, in 1963, to create a separate, independent institution, called the Friends of the German Film Archive. This was maybe a historical mistake because it would not have been necessary; maybe it would have been better to create just one organism and unite everything from the basis. But it was not so, it went in a different way and ever since we have had this duplicity, two organisations in Berlin Deutsche Kinemathek and Freunde der Deutschen Kinemathek. I think that despite all these contradictions we have learned to make the best of this situation and we have now reached the stage where the two organisations can very well exist side by side. Nevertheless it is some kind of strange situation, some strange contradiction which, however, has to do very much with this central dichotomy: should one preserve, should one show?

I remember some other moments. I remember when meeting, slightly later, with the committee and it had to do with the restoration of a print of Fritz Lang which we had shown a number of times and there were no intertitles. There were only the flash titles. So there was a certain difficulty, sometimes we used to read the intertitles, but this was not the ideal solution. At one point then the intertitles were discovered on a censorship card and they were photographed and carefully inserted into the film. And I remember that the responsible person, not without a certain pride and satisfaction, said that now all the intertitles had been inserted into the film and that it had now 1.400 splices and therefore will never be screened again. It will be conserved for posterity. That was a remarkable attitude, I found. In my opinion totally absurd. But I think the other person also developed it to the point of absurdity. Nevertheless it was a crucial experience for me.

Then came the year 1974 when we applied for membership in FIAF, in Moscow, and unfortunately - I do not know

if unfortunately or fortunately ... - our demand was rejected. At that moment I again had the feeling that maybe we do not belong to FIAF. Maybe as people who are interested in the public life of films, screening films, organising programmes, even distributing films - a very dangerous activity, maybe - we were somehow considered as outsiders, as people who are not quite serious, because to be serious in the eyes of the film archivist you must have other qualifications and maybe just opposite to the ones we were interested in.

After that I decided, and all our collaborators, we decided to pursue our independent way and to continue our work. It was also possible to continue it without being member of the FIAF, although I have a number of times regretted that there was not much contact and that we did not always receive very important information for us, and maybe vice-versa, although it was possible to develop relations with a number of archives. We have very good friends in many cities and we are very well, on an every day, friendly basis with many people. So that is another side with a middle. But nevertheless the movement as such did not accept us and why was that so ?

I would like to speak about some of the points of our activity and some of the criteria which define our work.

Our first public screening in 1963 was a programme which is symptomatic - and I think that up to this day is the model for the continuation of our work - because we showed a very old German film the *Wachsfigurenkabinett*, by Paul Leni and a selection of short films by the new directors of the so-called Oberhausen movement. (Incidentally we have repeated this screening several times recently and I have found out that still there is no satisfactory print of the film *Wachsfigurenkabinett*. Every time we have to borrow it from one of the sources it is in such a terrible condition that we are almost ashamed to put it on the screen. It is a very strange thing and I think we must do some more research to find out whether a good copy of it can be detected somewhere.) The combination of the Old and the New, on which we concentrated on our first screening, has been the motto, so to say, ever since. In other words, that we consider film history a spectrum which goes from the very old to the contemporary. And certainly the insertion of the contemporary is something absolutely crucial for us because in a certain way we consider ourselves a museum, by the ensemble of our public activities, but a museum has also obligations towards the present and we feel it is a great necessity, there is a great urgency, to extend your field of activity up to the very contemporary moments. In various situations, I believe, film archives can have such a duty, to fulfil vis-a-vis to the contemporary movement. I heard from the Archive in Alger that they have very successfully

shown contemporary Algerian films and I think this is something very good, very necessary. If nobody else does it, then the archive has to do it.

We have shown old films and new films, and the second or third screening we organised in 1963 was *Aparajito* by Satyajit Ray and it is another indication to one of our main axes of orientation towards the films of the Third World. So in the course of the years we have developed, I believe a certain profile in our activity, which is probably going beyond the models we tried to follow, like Cinémathèque Française, like National Film Theatre, because we insist to a large extent on contemporary cinema, as I said, but also on old film.

One of the important events we had already in the very early times, was the New American Cinema which toured through Europe with P. Adam Sidney. We had a memorable screening with *Chelsea Girls* which I believe was the first in Europe. We had directors like Richard Leacock, Mikhail Romm and we showed the Marx Brothers, for instance, which were totally unknown in Germany until that time. So these were a few of the areas we tried to move in already in the 60s. Through all this I think we did something like conscience-raising towards people interested in film, and also towards many film-makers, because many people who later became film-makers, in their biography have referred to the experiences they were able to have in our screenings and that they were influenced maybe by this or that event or film. This is something very positive, if you are able to detect such a mechanism or such an influence towards creative people in film. Although if one speaks of creativity I would strongly underline that, of course, the work of the programmer is in itself creative work and that it has to do with "montage". If you study the film programmes, you can make very interesting discoveries of montage. Whether you read the programme horizontally or vertically is a different method of approach. In our activity in the Cinema Arsenal, which was opened in 1970, we always have several programmes at the same time, and so there are always these contradictions and sometimes montage effects between the various programme structures. Certainly this work has to do with poetry, with sensitivity and with fantasy. It should have to do in the ideal case.

What are the aims of the programmer, and the aims we try to fulfil? It is certainly to educate taste and to form the taste of future generations, to communicate necessary information to constantly re-write history, because the famous works of the past have to be re-projected from time to time - you have different experiences of the same film after five or ten years, sometimes it can be very astonishing - so, judgements have to be checked and the reception of films have to be checked and necessarily corrected.

The work of a programmer is always like putting together, always in a new way, a mosaic structure, which never will find its definite form, but will have innumerable possibilities of variations.

We have in the course of years made many experiences, all the classical ideas of programming have been explored, but some things which we have come across in the later times, where new ideas, like reconstructing famous historical film events. This may be a sort of parallel towards the reconstruction of films. You can also reconstruct famous film events. So, we tried to reconstruct the Festival du Film Maudit in 1949, in Biarritz, and the experimental film festivals in Knokke-Le Zoute, and the famous Hamburger Filmschau 1968 in Hamburg. By reconstructing I mean that we try to assemble the maximum of films that still exist of this period, put them all together, try to invite some of the people, if they are still alive and can be reached, who were organising the thing at the time and, also to try and reconstruct the ambience, everything which has been published around these events. This can sometimes be very, very exciting. I remember when we showed all the films from the Hamburger Filmschau, which was a sort of experimental film festival in 1968, very important for the emergence of Alternative German Cinema, we found that one film, which had been specially shot for the occasion in 68, later on had been forgotten to be developed and it was still undeveloped. Then people suddenly remembered that there was still this film undeveloped and they now developed it. It turned out to be something very funny and unusual, because at that time in 68, the organisers went to the Olympic Games in Annecy in order to collect the olympic fire. It was a kind of a parody they wanted to do, but they actually collected the olympic fire and brought it over to Hamburg to light it as a symbol of the Hamburger Filmschau. They shot a film about this and this film had its work premiere quite recently in our cinema.

We also developed a series which we called The History of Cinema in 150 Films. It is a little game you can play from time to time. Which are the most important films, or the films you like best? I think it has a certain necessity though, because in the course of programming you are not able to always concentrate on the essentials and after a few years you will discover that you have forgotten certain areas. It is necessary to provide a basic knowledge of film history, so such an anthology programme can be quite useful. So we put together a list of 150 films of various areas and it is a programme we show regularly, over the course of one year or two years, it is sometimes interrupted, but always taken up again. It is something to which I am very much attached. I must say that the idea comes from the Anthology Film Archives in New York, which is, I believe, solely

based on this conception. I think it is a very good idea, only that the selection has to be, from time to time, revised and changed, and this is also, of course, necessary.

We are also active in the area of distribution and festival, of course. All these things developed without us actually intending to develop these things in the beginning, but film makers came to us and brought films and we got films from here and there, and "Please can't you do something ?". In 1970 we were called to the rescue of the Berlin Film Festival and we started a new programme which is the International Forum of Young Cinema. When we started this the idea occurred to us immediately that we must use some parts of the funds, which are put to our disposal, not only to make a brilliant event for 10 or 12 days, but also to collect some films. So we were able to invest some money into print-making and subtitling and in this way, over the years, we were able to build up a quite interesting collection of films, from the programmes of the Forum, from 1971 onwards, with the aim that these prints should have a life as long as possible - it will of course be limited - but the films should be used and they should be seen and should circulate. This is the work which we are doing. There are some films that do not circulate very much, it means their life will be very long, others which circulate much more and we have now unfortunately reached the point - even despite our own aims - where some of the prints belong to a category where they can no longer be projected, or where their existence is sometimes threatened, and we have to be more reserved now concerning screenings. We are coming into a situation which we originally wanted to avoid, but I see that there is no way out and that we are also confronted with these problems, which are mainly financial problems, finding the funds to make new prints. This subject has been touched several times already. It is finally the only solution. But, where do you find these funds ? We found it is extremely difficult to get it from our city government, our city government is very reluctant and very slow moving, and it actually only does something when the life of the Berlin Film Festival is threatened. Then, of course, the funds are suddenly available, or if some great events of cultural significance are to be organised, - like the 750 Years Celebrations (of Berlin) or similar events - then suddenly funds can be found. It is important to put these funds to good use and to acquire certain prints and thereby add something to your collection. This is the only answer I can give. One must be intelligent and have a feeling where these funds can be made available.

Recently we have found another method, by our way of distributing. We distribute films mainly to a movement of about 115 communal cinemas in West Germany

- they are the basis of film culture, I believe - and interestingly the demand has increased in the last months or years. We have a growing number of demands for films from our colleagues and we have decided that from every client we will charge a small amount of money, which goes into a special budget, out of which, hopefully, at the end of the year we can pay three or four prints which have to be renewed. There are some of these cases, like the film *La Hora de los Hornos* by Fernando Solanas, one of our great classics, which is unfortunately now unusable. This is another way of financing, of finding money; this is one of the crucial problems to solve some of the contradictions.

I would finally like to say that I am very grateful that we can have some kind of meeting again, and dialogue between the programmers and archivists, even programmers like myself, outside of the FIAF movement. I hope very much and I think it might be the obligation of FIAF, to think of new ways of continuing this dialogue, stepping it up, because I believe that the archivists can learn from the programmers and vice-versa and we have sometimes to exchange opinions and meet with each other. I would be very grateful if FIAF could think of new ways and new formulas to extend this area of debate, and to possibly also include in its meetings some of the people of whose knowledge it might possibly profit.

Elaine Burrows, presenting a paper by DAVID MEEKER and ELAINE BURROWS : Despite the general expressions of pessimism that currently echo around the archival cinema circuit, suggesting a serious lack of satisfactory viewing prints for exhibition, we, at the National Film Archive, take a far more optimistic view of things. As far as the United Kingdom is concerned (and we recognise that we are more fortunate than many in terms of having access to original language versions), the situation has never been better, with more films available for screening than ever before.

This is due to a number of factors. More new films are being released in the United Kingdom than at any time since the World War II. Our own National Film Archive's collection of viewing copies is growing at a quite astonishing rate. The advent of satellite and cable television promises to increase, beyond all expectations, the availability of prints from the television companies. Private collectors are becoming noticeably more organised and co-operative, partly because they realise that their holdings are increasingly prone to deterioration and because they are beginning to understand - and to trust - archival activities. And last, but by no means least, we are all beginning to reap the rewards of the most wonderful restoration work being undertaken by FIAF archives around the world, which is helping to build up, slowly but surely, an international collection of definitive materials.

We would like to suggest that, actually, we have, between us, far more material available than is generally admitted; that, in fact, the problem may not be so much one of availability but of accessibility. We believe that a little stock-taking might not go amiss.

How many of us have complete and accurate catalogues of our holdings ? How many of us are really aware of the condition of those holdings ? Are we, in fact, simply looking at the tip of the iceberg ? Shouldn't FIAF members attempt to produce catalogues of their complete holdings, at least for circulation amongst ourselves ? It is true that efforts have been made in some areas, but publications produced are known to be incomplete. As an absolute minimum, could we not each produce regular lists of the prints which we could make readily available for screening ? Archive programmers must have access to archive records if they are to be able to do their job properly.

Of course programmers themselves are not entirely blameless: they often fail to research deeply enough - or early enough : it really is pointless to expect archives to be able to supply prints at a few days' notice or to produce new prints in a matter of weeks - and some programmers might even be accused of having unimaginatively narrow horizons! At the National Film Archive, for example, we now have something like 10,000 feature films, and an equal number of shorts, all available as viewing copies. In the past two years, the National Film Theatre has screened about 500 of these feature films and about 250 of the shorts. This represents rather less than 5% of the material which we have ready and waiting for potential users - although the NFT programmers are as ready as anyone else to complain about the dearth of available prints! It is also true to say that, in the same two-year period, our FIAF colleagues have borrowed only just over 4% of our available material.

We should make it clear, at this point, that the National Film Archive does not programme the National Film Theatre. We do arrange some screenings there - which are additional to the films borrowed by the NFT for their own programme - but we do not have any real control over exactly when, or how, those fairly infrequent screenings are presented. We are now beginning to screen our cycle of classics at the Museum of the Moving Image, but, otherwise our major programming involvement lies in our close collaboration with the Museum of London, where we screen British films, twice-weekly, during two thirteen week seasons each year. We have been doing this now for about ten years.

To return to the problems of print availability. Naturally, some films are probably lost : no one can possibly expect that every film ever produced,

anywhere in the world, should be instantly available for viewing in its original, pristine form. Nonetheless, there is a substantial percentage of world cinema production still extant and perhaps we should, collectively, try to systematise our approach to what does exist.

It goes without saying that each archive should regard its own national cinema (and related foreign production) as its first priority. If we do not look after it, why should anyone else? However, many of us have tended, also, to collect foreign productions - on a somewhat arbitrary basis - simply to demonstrate the fact that we know that films are made in countries other than our own.

In the National Film Archive, we have come to recognise that this is not a satisfactory way of going about things, and we ought to build up a collection of "classic" titles. The titles chosen will provide a basic repertory of 365 feature films (i.e., a daily, year-long, continuing cycle) in definitive, top-quality prints. While necessarily subjective, this list of titles covers both the silent and sound periods, and includes all the feature films which we feel are absolutely basic to the history and development of the art of cinema.

Because the project had originally been initiated by David Meeker (the Archive's Feature Films Officer), it was agreed that he should mastermind its operation, from the original selection of films, to the research and eventual acquisition of the necessary materials. He took advice from his various specialist consultants (on such areas as animation, the cinema of China and Hong Kong, Finnish films, and so on), he eventually constructed the list by considering the following criteria :

- 1 - To question the generally accepted view of "classics" of the cinema and to retain only those titles that appear still to be relevant today (films such as *Bronenosets Potemkin*, *Citizen Kane*, *La Règle du Jeu*).
- 2 - To ensure that the world's leading filmmakers are represented by at least one film each, and, in the case of established masters (Hitchcock, Ford, Ophuls, etc.), by as many films as is possible within such restricted parameters.
- 3 - To insinuate into the project a number of titles which, in the U.K., at least, have still to attain their deserved status.

This list does not simply represent, therefore, one person's perennial favourites. It is not simply a history of cinema, or a list of the world's most famous or influential movies. It seeks both to

reflect and to educate taste and opinion. Most important of all, it is not a dead list. On the contrary, it is continually undergoing change in much the same way as our knowledge of cinema grows with each new viewing, as lost or rare films are rediscovered and re-evaluated, and as new productions are released.

Our intention is to acquire, as a priority, definitive materials on all these 365 titles. The project will take a long time - indeed, we started looking at our existing holdings more than five years ago - and a great deal of money, but, at the end of it, we will have a truly representative collection of classics. We will also have put paid to the idea that, in Britain at least, it is not possible to see, somehow, perfect prints of *Les Vampires*, or *M*, or *Laura*, or whatever. If other FIAF archives were to identify their own "365" classics, and were to strive towards acquiring them, there would come a time when none of us would ever have to worry again about how we could show a decent copy of *Singin' in the Rain*!

Another possibility to be considered is that of "special responsibility" for a particular area of cinema. Since the Brighton congress of 1978, for example, the National Film Archive has become the major repository of for early (pre-1915) films from most countries of the world.

Quite apart from the end result of this classic films project, the search for 365 titles has imposed a rather useful discipline on our normally somewhat undisciplined acquisitions policy. In a similar way we are trying to bring some order to the way in which we produce viewing prints of our own national cinema. While continuing to do our best to make available individual titles for individual purposes, we are also identifying particular areas of interest - by director, by studio, by star, for example - and then concentrating our efforts on those areas, in parallel with our other work. In this way, we hope to make accessible useful "packages" of material. In recent years we have looked at, among other things, the films of Victor Saville, at Gainsborough melodramas and at Jessie Matthews vehicles, and are currently investigating our Humphrey Jennings' holdings. so, while continuing, where possible, to produce new viewing prints in response to demand, we are also, slowly but systematically, covering our whole British collection, and trying to facilitate the work of the programmers by providing readily screenable seasons.

We have spoken, several times, of the need of "good quality" or "definitive" prints. It is simply not good enough to try to promote the cinema that we care for by using inadequate materials.

films should be screened in their original format. A film shot on 35mm we should be projected in 35mm; colour films should not be screened in black and white copies. The more problematic areas to be considered when we talk about print condition - problematic because it is naturally more subjective - is to do with the actual physical condition of the celluloid itself. Film, as we all know, is fragile. It breaks. It buckles. It is easily scratched. It can become covered in layers of oil and dirt. The colour may fade. The question is : how far along the road to ruin can we allow a print to go before we decide that it is no longer fit for screening ?

Usually, when considering this question, the needs of the programmers are allowed to take precedence over the attempt to set acceptable standards. "Any copy is better than no copy" seems to be the argument. However, as archivists, we surely have a responsibility to both the film and the film-maker. We should not show prints which do not adequately represent the original artistic achievement. Screening a faded, scratched, dirty, chopped-about archive print, does nothing to uphold exhibition standards - and nor does it help us when we want to complain about the quality of prints held by distributors. We archivists must be prepared to refuse access to prints which we do not consider to be satisfactory.

In the N.F.A. we have a system of grading the quality of emulsion, base and perforations on a scale from 0 to 9, where 0 is excellent and 9 is worse than junk. And we are also kept informed of whether or not prints are buckled, and whether or not they have a few or many joins. We can tell quickly, from the numbers on our records, if a print is new condition (0.0.0) or, perhaps, not very good (5.4.5, for example). Once these copy condition numbers get lower than 4, we would refuse to supply the prints for public exhibition, except, perhaps, in an emergency, but then only after ensuring that the user was aware that it was a poor print and could warn the audience accordingly.

This sort of system is fine as far as it goes, but it does not help us with the problems caused by fading, for example (which may not be obvious when a print is checked on the winding bench), nor, for the same reason, does it tell us the extent of the damage at any particular join : have we lost any material ? Does this cause continuity problems in speech or action ? Nor does it help us when what appears to be a new condition print has come from a badly damaged original. Unless prints are checked on equipment which reproduces both sound and image, we might only learn about such things from a projectionist's report, after a poor copy has already been screened.

At the British Film Institute, we are currently investigating ways of indicating how much a print has faded, how bad the cuts are, and so on, and we understand that our colleagues on the Preservation Commission are doing the same thing. Once we have collectively devised a workable system, we will then have to reach an agreement on just how much deterioration and damage can be permitted before a print should be withdrawn, and, having agreed on standards, we must adhere to them.

Another point we would like to touch on, briefly, is that of cinematic presentation. As archivists, we should be concerned, not only about the quality of our prints, but about the standards of their presentation. We should not allow, for example, silent films to be projected at inappropriately fast speeds, nor any films to be screened in the wrong ratio. Again, such things only do disservice to the proper appreciation of the art of cinema. If we cease to care, then we will eventually drive away our audiences, and all our good work - in the areas of preservation and restoration, for example - will, ultimately, have been done in vain.

DEBATE

Robert Daudelin : At the end of the paper, Elaine Burrows mentioned the question of projection standards. Since we have with us Mr. Verschuren, professor at INSAS in Brussels, who has written extensively on the subject, I wonder if he could say a few words about the crucial issue...

Jean Pierre Verschuren : It is a very large subject and in no way would I try to sum up the whole history of projection techniques upon which is built the cinematographic spectacle.

One aspect of that very large question, is the many different processes, or systems, that have been in use since the invention of cinema. Let us take "sesurround" for example : the films shot with that system were as well shown exclusively that way in Belgium and everybody (the public, the press, the film historians) speaks of these films as inseparable from the system with which they are identified. But if you see these films today, you cannot see them in such a way. The system no longer exists. It is a clear case where the cinematographic spectacle is not "respected". And I could go on citing dozens of such examples.

The wearing down of copies is another aspect of that same general question. Copies that have been screened dozens of times can be helped by special equipments, like the well-known dented reel that the Americans have introduced and which won an Oscar. But I do not recall seeing this piece of equipment in any film archive...

Then you have all heard of infra-red filters to reduce the fading of colours when projecting an old print. I do not recall having seen this device in any film archive either... But I would prefer to stop here, as we could devote a whole symposium to this subject alone.

Ulrich Gregor : To which extent are you going to make use of the 365 film collection ? Are there any concrete plans to exhibit them and where and under which formula ?

Elaine Burrows : We are already starting to exhibit the films at the Museum of Moving Image. We do not have the complete collection yet, we have perhaps a fifth of the titles that we would like to have and they are being shown, in fact, four days a week, in a continuing cycle. We are adding to the films shown as we acquire the prints.

Ulrich Gregor : You mentioned the films by Feuillade; are there no limitations as to the availability of the ideal selection of, for instance, Feuillade, can you have anything by Feuillade in that programme ?

Elaine Burrows : I do not really want to talk about the titles selected. I did not select them myself. David Meeker unfortunately is not here, but when asked he says: I can defend every title on that list. That is all I can say about it.

Robert Daudelin : I would have a question about the list. You said 365 titles. Is that strictly features, or are shorts included ?

Elaine Burrows : At the moment it is just features. This was the first attempt to provide a list of what we think are representative films. Obviously, David's particular interests are in feature films. I would also like to think of doing a list of British Cinema and we must also consider classic documentaries. But that has not yet been done.

Robert Daudelin : My point is that, if such a list is supposed to be representative of the film history, how can we manage without *A Corner in the Wheat* or *The Sinking of the Lusitania*, things that are really obvious dates in film history. With a younger audience the problem is that they refer to features all the time. There is no knowledge of any other format and there are very important dates that are

totally lost with a large segment of our audiences today.

Elaine Burrows: I absolutely agree. I think that we must, having put this first list together, now consider very carefully what else we should add to it, in terms of short films, animated films, whatever. This is just the start. We do not think we have finished, by any means.

David Francis (N.F.A / London) : I just wanted to make one very small observation about this 365 film list, because it was basically devised as part of the Museum of Moving Image. When we were actually planning that we found it extremely difficult to present the art of cinema in exhibition terms. I wanted to say this because I think it is slightly different of conceiving it in terms of a film theatre operation. It was conceived definitely as a support for the exhibition, because basically we wanted people to have access to the films they read about within the museum. I wanted to say that because it is slightly different. I know some people felt it was a good idea, but also, some people speaking yesterday felt that it was not such a good idea to show the classics of the cinema, because they were now more readily available on video cassette and on television, etc.. But this was specifically designed as a support to a museum and I just wanted to make that point.

Peter Konlechner : I only wanted to know, how is the formula which has been adopted probably towards the producers or right holders of these films ? Did you find some practical solution for this revolving programme in the museum ? I mean in terms of the permission of the right holders. Do they charge M.O.M.I. for that or are they proud that their films are amongst the 365? I just want to learn about what is possible.

Elaine Burrows : I think, although David Meeker might correct me, that the rights holders are charging as they do normally for screenings at the National Film Theatre, the same sort of percentage. So we do not have a blanket clearance to show everything .

Bernard Eisenschitz : Just one question, to everybody and concerning one of Elaine Burrow's last remarks : it has always seemed to me, and Raymond Borde's book on the film archives confirms it, that film archives have always been a sort of tax-free zone as far as rights go and that there has been a tradition - maintained at the Cinémathèque Française and at the Cinémathèque de Toulouse - of not paying for films. The archive screenings do not rent films. The authors and producers are of course asked for permission. But after having talked to some of you and after Elaine Burrow's remarks, I got the impression that this is not the case with all film archives. Has there been a

turning point concerning the not-for-profit nature of archival screenings ? Was this a question raised in Jean Paul Gorce's enquiry ? ... No ? Well, then is this not an issue that should be debated, about which we should ask some questions ?

Robert Daudelin : What is known, or what I know, is that the situation differs from country to country. The case of London is special because the National Film Theatre does not belong to the National Film Archive, so London has to live with that situation. Every time the matter has been raised it went along the lines of Peter Konlechner's remarks. What I have retained is that it differs widely, according to each country.

Raymond Borde : I wanted to make exactly the same remark as Bernard Eisenschitz. Jacques Ledoux has always refused to pay rights or royalties to the distributors. Langlois and us, we have always refused as well. We only asked for permission to show. I am finding out, to my surprise and shock, that certain members pay the distributors, which makes me wonder if we should not have an enquiry, within FIAF, in order to adopt on an international level a sort of common defence policy of the archives and the cinémathèques against the demands of the capitalists.

Robert Daudelin : I would like you to explain something. Does the policy of Toulouse, Paris and Brussels you just described also extend to copies of films you do not hold and which you borrow from the distributors ? At our archive this is the case, but I wanted to make sure.

Raymond Borde : Yes, absolutely.

Anna Lena Wibom : There are countries and archives that have never asked us for a print and I think part of the duties of an archive is to try and introduce prints and films from countries that do not appear in their regular distribution, in the country in question. I think FIAF has a tremendous problem there. Our distribution is very sectorised in relation to language and tradition. We all know that most of the films that are shown, for example in Europe, are American. I like American films, that is not my problem, but there are many other films that I would like to see on our screens as well. I was wondering in what way the archives can be helpful in offering a wider variety, a wider spectrum of cinema in our respective countries.

Ulrich Gregor : Maybe I can answer because I am one of those people labelled "outside from FIAF". I must say that in my opinion the major obstacle is not really problems which we might encounter with various archives about the accessibility of any given print, although that may also occur. But the problem of

financing any given screening of any given film is much more frequent. By financing I mean first of all, if you bring a print from a foreign country, you have to do with ever increasing, sometimes astronomical, transport expenses. If we put on a print from France we sometimes have to pay for one way something like 1,000 Deutsche Mark, which is about 600 dollars. The diplomatic pouch is not always available, it is quite often categorically refused, so this is the first problem.

The second problem is the authorisation and the royalty fees that producers and right owners are asking. Here again there is a tendency to increase more and more, especially in France we have had some unbelievable experiences of people asking for one screening a sum which might be adequate for a television screening, but certainly not for an archive theatre. Then you have to bargain with these people and eventually you may reach an understanding, or not. These factors are crucial to whether you can do something or not.

After a while comes the question of accessability of the print. In my experience, most FIAF archives, even though we are not a member, have been very co-operative. Everybody concerned is co-operative. Sometimes a given print is away, it is just circulating in China and you have to wait a while for it to come back, but, as I said, collaboration with the members of FIAF works well. The most important obstacle is the financing, to bring in films from far away countries, because it is very, very expensive.

João Luis Vieira (Cinemateca do Museu de Arte Moderna / Rio de Janeiro) : I would like to talk a little about my very own experience in Brasil and Rio de Janeiro. In Rio de Janeiro we have the possibility of working with the foreign consulates. This means we have been having a great support of the Goethe Institut, Ministère des Affaires Etrangères and U.S.I.S. of the American Embassy who last year helped us to tour in eight Brazilian cities an excellent film cycle.

This does not happen with other countries as for instance Denmark, Finland and many other countries, especially Third World and South American countries. The latter are obviously poorer and do not have the means for these cycles. I think that in this case we could have a FIAF policy, maybe giving priority to certain countries who do not have the funds, in order to be able to tour cultural products.

Luis De Pina (Cinemateca Portuguesa / Lisboa) : I would like to confirm what João Luis Vieira just said. We have also appealed to the diplomatic bodies of foreign countries who not only helped us with the loan of films, but who also have some films, because some

embassies have their own little "filmothèque". But they have also helped us with the transport of films which can be so expensive, as Ulrich said. Very often we are helped by the Ministry of Foreign Affairs of the country to which the cycle refers.

I also think that in the case of Portugal - and I would like to give an example, which is the diffusion of Portuguese film in the Portuguese speaking countries - it is useful to try and get the help of the Portuguese Ministry of Foreign Affairs, thus creating a collection of classical Portuguese film which are often asked for by the new countries. It would be desirable that these copies could circulate freely through the diplomatic bodies and the cultural centres. This was already been achieved, with our Ministry of Foreign Affairs, when presenting a retrospective of Portuguese film in Angola and São Tomé.

The other aspect I would like to talk about, and which I think is important, is the problem of censorship at archive screenings. In our case the films that are premiered at the Cinemateca have a special status, they are considered to be for over 12-year-old people. We have a classification by age but no censorship. It would be interesting to discuss this a little at future meetings, in order to learn about how this works in other countries. This is very important. I remember that we had problems with getting authorisations before the revolution (of 1974). For certain films, which were forbidden, it was extremely difficult to get an authorisation and often enough we did not get it in the end. There are certainly cases where the screenings suffer under censorship problems.

Peter Konlechner : We have the privilege to show in May Mr. Gregor's programme of this year's festival in Berlin and we have to clear, in many cases, or in most cases, the rights for these screenings. Regardless of the fact that they are completely non-commercial and for members only and on the premises of the film museum. Just while I am here I am in constant contact with my office and I just have been told that some producer in America, of a Jazz film of this programme, one of the highlights in fact, asked for absolutely ridiculous sums for one or two screenings, in the region of 1,000 dollars or more. And, of course, we cannot pay that and we do not want to pay that. We explained, like Mr. Borde said - and I have been aware for 25 years - that Ledoux understood the problems and refused to pay. Of course we try as good as we can, but we are not any longer in a position to fight that and we now have to omit this film because we offered the company 50 or 100 dollars, as a symbolical fee, saying that as a Cinémathèque we should not pay at all, but we see his point, and so on, and so on After two hours we got the cable, stating very bluntly that the producer is not in a

position of charity. These were his words. It is not as easy as some people think. We have not given up our positions, but also, in the German speaking countries, we have that very big company, which is known to all of you, I think, as they also hold world rights for many thousands of films, and they practically have what is not in American hands, they have absolutely all rights. They can dictate whatever they want! And if they are in a bad mood we can close down tomorrow! We are in an absolutely terrible position towards the right holders. And the only thing, which I think might bring us some relief is the brilliant idea of the late Ledoux, who made a museum and you pay for a museum entrance, because this makes it more tough for the producers to sew you on the grounds that you have charged a nominal fee, because you only pay for the museum entrance and just by chance there is a film going on in the next room.

Robert Daudelin : Peter, I just wanted to clarify one thing: does not the problem, in your example, rise from the fact that you are dealing with a new film that has not been released in your country? That is a very specific issue. This is not a standard case that we are facing. It is not as if you were asking Universal for a film that was released three years ago.

Peter Konlechner : I can tell you another recent case. We introduced the Marx Brothers, Mae West and W.C. Fields in the German speaking countries - we were the first to do that. We opened the market. Because of Hitler, of course, these artists were not known when they were on their summit, the films were not shown. So from some very successful retrospectives the distributors and the television stations learned about these films, and so they know now that they might sell it. Only recently a company bought the rights for some Mae West and some W.C. Fields films and we have had a deposit contract for many years - sort of thanks by these companies - in this case MCA - and we have a contract saying that for three showings a year, on the premises, we have not to ask, they give this to us.

Only recently this company charged us for showing these films. I said I had a contract that I have this for free, sorry! It took me a travel to Germany, coming back to our 25-year, almost 30-year-old relations. I had been in contact with this company already since my film club times. We found some personal affinities, and so on, So this visit ended up with the saying of the boss that, as long as I run the cinémathèque, together with Peter, he will not challenge this contract. But it would only cost him a phone call and we would not get the contract renewed. So we are in any case terribly in the hands of the producers. Not only with the new films, you were very right.

Enno Patalas : Being a municipal and very weakly funded institution, we run into the same problems. Sometimes we succeed to solve them, because we do some archival work and we have things in which just these producers, distributors or rights owners are interested in. So it is a relation of reciprocal "blackmailing", they want to charge us incredible sums, but then a television station comes and wants to have a print from us which this company has the rights for, has sold to this television station. So we say, if you want to use our print, do not charge us any screening fees. This we do as an individual, weak institution. But what I ask myself, and what I want to ask FIAF, is why could not FIAF get in such sort of relation with the producer's associations. It has happened that we had difficult access to a print, in which we later saw in the credits, material thanks to, for instance, the Bundesarchiv. Could not FIAF members, when they provide companies with material, say, only under the condition that FIAF members may show this film for free... I think that on the whole, in a way, FIAF has stayed far from succeeding to getting into satisfactory relationships with producers, distributors and so on. I think what Raymond Borde said, or the position of Ledoux and Langlois was possible at the time, when there were just one or two archives or cinémathèques in a country and this was also the reason why people like Ledoux were against having a couple of FIAF members in the same country. This is quite understandable from their point of view. But this has happened and there are now sort of archives and cinémathèques in many places and if you accept that you also have to accept that they are ready to pay, because also the distributors could not accept having cinémathèques or archives in every city, not paying for screenings of prints which they even have to borrow from them.

Robert Rosen : Obviously we are talking about a cruel question, members of FIAF can change her statutes and her rules but we are not yet in position to eliminate "international capitalism"! We have to figure out, given that we are in the middle, somewhere between, again, users on the one hand and owners on the other, how to mediate between the two. It seems to me that there are an array of strategies that different institutions have developed over the time based on their own national circumstances. It is just one of the things that make it difficult for FIAF as a whole, to do something, because they are so different from country to country. It does seem to me that two things are evident :

1 - Archives do a lot for the industry. Whether it is in the form of "mutual blackmail" or it is in the form of education, in pointing out to the industry how much of their capital assets have been saved, to be used and re-used in the future by the archives, there ought to be some quid pro quo, so to deal with the industry

in a business-like fashion, saying "We do things for you and you should do things for us" and not appeal to their better nature but appeal to their concrete interest.

2 - In the area of programming one of the things that I think a number of the distributors have become aware of, was that a single screening, in an archival setting, with good publicity, is a form of marketing and in no way pre-empts the possibility for distribution of the film in that country. Sometimes it has taken a long effort of educating the distributors that, in fact, their screening the film at your place is not a favour that they are doing for you but is a favour that you are doing for them. Sometimes it works, sometimes it does not, but educating the distributors ought to be part of the concerted effort the archive's concerns.

Guido Cincotti (Cineteca Nazionale / Roma) : Obviously this situation varies from country to country. What are the particular situations? I would like to point out what the situation in my country, in Italy, is. In Italy there is a law that gives certain privileges, not to all cinémathèques in the country, but to the Cineteca Nazionale. The most important one is that all films deposited at the Cineteca Nazionale are considered patrimony of national interest. This allows the Cineteca Nazionale to screen these films, on its premises or in collaboration with other institutions. Interpreting the law à l'Italiana we are lending the films to universities, film-clubs, festivals and other cultural organisations and the distributors cannot do anything.

This only applies as far as the national production goes. But here too, it is up to the people who are at the film archives to make pressure in order to widen the ambit of this law which, interpreted the Italian way, is quite liberal, thus achieving that all films deposited at the Cineteca Nazionale can be lend for free to other institutions - as long as they organise cultural screenings.

But then this is another problem. What is a cultural screening as opposed to a commercial screening? Free screenings, open to the public, limited to guests, limited to members of certain institutions or clubs, with sold tickets but within a not-for-profit organisation? It is a delicate but crucial question which we have not solved in Italy - even with the ambiguity of our law - and which should be discussed within FIAF.

Paul Spehr : I think a related issue growing in the U.S. is one that FIAF should become concerned about. We are finding that our relations with many of the producers and distributors are improving all the time. In fact, they have come to like us so much that they

decided that in some cases we would be the distributing source of certain of their assets. That is : we have 35mm preservation prints of certain films and we now find that the companies no longer have those films in their circulating collections. And we are disturbed to find that they are in fact, when they give permission for showing our print of the film, collecting the royalty on it, which I really find a rather outrageous situation. But this is increasingly the case with companies like Turner Entertainment and, to some extent, MCA/Universal. They appreciate the kind of work we do and are very co-operative with us, but they are so benefiting greatly from it and I think we should take some stands in our position to this sort of thing, or at least say that if they are collecting royalties on it that the royalties should go to the benefits of the archives who are copying and preserving the films and also bearing the burden of the costs of distributing those films.

David Francis : Obviously the situation is a little difficult in Britain and it would be very hard for us now to go back and convince the distributors that we should show film free of charge. But I just thought it was interesting, the experience we had, when we went to the Museum of London because I argued very strongly; there were two situations : there was the situation where the archive provided the print - which would also be applicable if another archive provided the print - and there was a situation in which the distributor provided the print. After some argument it was accepted that we should pay 10%, when the archive provided the print and 25% or whatever it is at the National Film Theatre. Obviously this is not a satisfactory situation but historically we can never change it in Britain very easily. But I think it may be a line of approach. I might think in the first instant FIAF might be able to argue successfully that, if effectively it was an archive providing the print, then there should be no payment but if a print was actually borrowed - because that is where the expense is, there is an expense of producing a print, etc. - then a payment might be appropriate. In other words that is a line of approach to it. I would like to add to that, that I think, from this discussion, that had we had a theatre of under 100 seats and it actually had been in our premises, in premises actually identifiable as archive premises, the producers in Britain would have said we could have shown them free of charge. So I think there is another aspect to it, the size of the theatre, where it is, how it is defined, which is another approach.

If I could then come in to what Paul has just said, in certain cases where we have received sponsorship money for preservation, basically the sponsor has insisted that, if the copyright owner then wants access to the restored version for any distribution purposes, they

must put back a substantial sum into the fund for access to it. In other words, we do not just charge the cost of the print plus servicing, we have to charge something which is considerably more than this, perhaps the price of a print, or twice, depending on whether it is a colour film, because the sponsor has said "If we are going to put money into restoration and there is a commercial value to that restoration, then the money must come back into the fund to enable you to do more work".

Elias Savada : I work at the American Film Institute but I also work independently with the Portuguese and the Spanish to get them films from America for their series here. What Bob Rosen said about getting a new picture over here, I usually go to them and say this is a good opportunity for local distributors to see their product, which sometimes works and sometimes does not. The Portuguese put out some very nice programmes here, and I use them when I go to a new company. I approach them saying this is some of the work they have done. It usually works because they are very nice programmes. I work very closely with most of the major studios and they are aware of the nice presentations that go on here. The American government support and the local support have always been very good. That is a good thing to build upon. When you are working with a smaller company it works and sometimes does not. A recent problem I came up against was the following : we wanted to borrow a print from M.O.M.A. and the company I went to said "You cannot borrow that, we are making a new version of it and we do not want that shown". I wondered to myself "Here it has been shown. Half way across the world, to 200 people, and they are upset about it." And the guy wouldn't budge! It is a company that I have dealt with before. They had given permission before. A blanket agreement perhaps might have helped but I do not know if that is ever going to happen because, there are so many small companies in the States that handle some of the more obscure titles. It is something that might be worth investigating for future discussion.

Boudjeema Kareche (Cinémathèque Algerienne / Alger) : The most important thing is always everybody's own experience. If Mr. Borde discovered the cinema during its golden age - how lucky, truly - I, and I believe many of my generation, discovered cinema through contacts, relationships and even friendships. When I work my main concern is how to save both ends of a rope. Both ends mean human beings, symbolical for me, beginning with the director and ending, at the end of the way, with the spectator. One day we will save both. I believe we can join in with Godard when he says that by exploring he makes his production work.

100 My praxis is a little like that. I am friendly with

many filmmakers and I am also friendly with many people from the public. I think one has to know the terrain, have contacts with it, be present. This is essential and fundamental and I would even say it is a must. By this I want to say that if you keep a copy it is because you want to show it and vice-versa, these two things are linked.

As you know I work in Africa and I can only describe it with the words of an Algerian writer : "my ancestors are on the streets." I am in an ambivalent situation here. I always think I should not talk "It is their problem, this is still the European centralism, one only talks about their culture." But this is my culture too! Let's be serious! I want to be universal! I want to be interested in history too! But one cannot be as nice as FIAF people are. If all this happens in a climate of neutrality, stripped off all ideology, in other words politics... I often wonder how people do it. I come from a country, a continent, where I am always reminded of the cultural invasion. Beware of the satellites! Beware of the neo-colonialism! etc.. When we are defending the films of 1905 or 1910, which are European and American films are we not playing the game of cultural invasion? When my South American colleagues say - the examples are very significant - that they are helped by the Goethe Institut, the Centre Culturel Français, the Americans, there is just Canada and Italy missing and you have the whole club from Paris to London. Nothing is neutral, nothing is for free. What I worry about in my work is the fact that I am working for a culture and a people. This goes so far that I can tell you that the whole programming for 1989 is a programme of Algerian cinema. You are going to ask me why, why Algerian cinema? And I will tell you why : because, of course, we are invaded. Our films are rejected by our distributors - I believe the situation is widespread - the cinemas have their difficulties, the public is somewhat crazy, the television is too strong, etc.. So, when I am doing this work, I will make 1990 the year of African cinema.

This is why this situation of ambivalence makes me feel uneasy at the same time as it comforts me. When I see all this worry about defending one's history and ancestors, these first moving images, I say to myself that I shall do as much in my country, if not more. Although there is a certain anguish I tell myself that I am right. I can say that I have my reasons.

P. K. Nair (National Film Archive of India / Poona) : I have been following the discussions, the deliberations for these last few days and I must say that it has been extremely useful and interesting and stimulating, from my point of view, to hear the experiences of established archives, their problems. It has given rise to certain doubts in my mind, certain basic issues about the subject itself.

Re-defining the cultural role of the film archives, as was mentioned by Mr. Klaue : the actual preservation itself is a cultural activity and, of course, the accessibility is totally indispensable. The question of accessibility - each archive has its own priorities - is definitely an activity which no archive could forget. At the same time I feel it is only a very limited activity, whatever importance you can give to it, the screening, the presentation, should also form a very important function of the archive. The point that rises in my mind is whether the screening should be taken over under the auspices of the archive, because in our country there has been a school of thinking that the main role or function of the archive is conservation and restoration and documentation, while there are other organisations, who have built up a certain expertise in screening. So why not tie up with such organisations ? So this is a school of thinking. At the same time I would take the stand that in our experience with such kind of tie-ups, we tend to loose a little bit of the role played by the archive. Especially when we restore a film or try to get a unique print which is no longer available, and do the presentation, a good deal of the publicity goes to the organisation who presents it and not to the archive. So in this point of view I feel it is a necessity for the archive to have its own screening outlet, either on the premises of the archive or in its town, of which it shall have total control, so that you can have control of the presentation, including the projection quality, which invariably suffers when it is done by an outside organisation. Recently I had this terrible experience of one of our archive prints, a silent film, being projected at sound speed. Later we had to tell them it should have been at the right speed. So these problems do occur, because these are not basically archival institutions, even though they are specialised in screening various films.

Another problem I would like to share with other colleagues, is the role of the archive towards cinema schools. In Poona we are in the same institution, film school and the archive, almost in the same premises, partly across the road, so we have a very strong relation with the film school. Practically every day the films from the archive are being shown to the students of the school as part of their academic programme. I would like to find out if FIAF has any definitive policy on this relation between the archives and the film schools. I know from my colleagues in Rome they have a similar arrangement because of the same proximity of the two institutions, but as a policy how does FIAF look at it ? I am sure in modern, more developed countries this kind of situation is bound to happen.

As for the question of payment of rentals I do believe we should keep in mind the example of some of the

struggling film makers who make their films for the first time and come for presentation in this kind of specialised programmes. They have the point of view that, if you - the archive, the film school, the developed audiences - want to see the films for free, what will happen to them ? Because the films are meant for these audiences. So I think we have some sort of moral responsibility to that kind of film makers, who try to make that sort of films, to support that activity. There it should be a rental or some sort of subsidising. We should keep that in mind. I am not talking of the big budget or the big producers who can afford to provide the films free. But in our country a number of interesting films have come out, from struggling film makers, who would expect some sort of support so that they can continue to make the films that they would like to.

Regarding the rent, we also have been charged with the responsibility of organising a retrospective during our international film festival held there every year, one on Indian pioneers and one on foreign pioneers. We largely depend on our own collection for organising this retrospectives. Recently we have been borrowing films from our colleagues, from other archives and they have been very helpful, supplying the prints available to them, with copyright for free. But of late I have come across an archive asking us to pay rental for the films borrowed from them. They say it is their policy from now on because they have been getting a lot of requests so we now would have to pay. Since we were not prepared for that with our budget we had to persuade our colleague and get it free. But he was very clear that from next year on we had to provide money for that in our budget.

I can understand the policy of paying rentals to private distributors, but when it comes to archives we have to be very clear whether we should pay rentals at all. This I would like FIAF to consider.

Adrienne Mancía (M.O.M.A. / New York) : As a parenthesis, just to give you an example of what programmers do at FIAF during the coffee-break, I kind of conspired with colleagues of the Stiftung Deutsche Kinemathek in Berlin and I think we will be able to bring this wonderful Erich Pommer retrospective to U.S.. What that means is that as a programmer I get in touch immediately with my colleagues, whether it be Edith Kramer at the PFA, Jeff Gilmour, colleagues in Montreal, etc., we will talk about touring this programme, we will talk about trying to find the funds, trying to see how we can pay for all of this, we will talk about the problems of putting English titles, we will talk about getting together with the respective Goethe Institute to see if they can help us out. All of these things we will be doing.

The second thing, most of the conversation had to do

with various of the programming problems, about music for silent films, about exchange, fees, subtitling, etc.. This morning was very interesting. We spent about 20 minutes or more on discussing fees and that is very interesting for all of us. What a lot of this means to me, is that there really is a need for programmers and archivists to get together because there are so many complex situations : our friend from Algeria expresses the frustration of the people he deals with in his country, Peter Konlechner expresses his kind of frustration with American distributors... There are so many, many problems which, I think, express the need for all of us to get together more often, to have perhaps a committee that would just outline various problems we could discuss in detail. What is frustrating for so many of us, I believe, is to pick up on something and then phhhh... it goes away in two minutes and we go on to another topic. I find this very frustrating as a programmer. And almost on each topic, you know, once you open us up as programmers, we will be here all day. For example when Elaine Burrows discusses the list of 365 films, let's not take that literally, let's take it as a kind of inspiration of what we each can do, discuss it, how it applies to us, what does this mean, we could really spend an hour discussing this wonderful idea of having this basic list. (There used to be a basic list of books at the University of Chicago. Every literate person should have read these 100 books...) We know that there have to be these basic films, or else we cannot talk to each other, if we do not have this film culture in common. I just do not want to go into detail. Any of these wonderful topics that people are bringing up, I could bore you all with all my problems on presentation and exhibition. What we do need is to be able to get together and discuss all of these in detail and we need a group to get together and outline these various areas.

Something facing all of us is the 100th anniversary of cinema and we should be thinking of that immediately. Jeffrey Gilmour - I do not want to take the credit for his idea - was saying that for example we could type the 50th anniversary of FIAF with the 100th anniversary. We have to give a date to the world of what we think is the real date. Each country gives a different date; they all want the 100th anniversary. We will all look like idiots! We could have a T-Shirt saying FIAF50 - 100th anniversary VIVE LE CINEMA ! What we have to do is to protect this art that we love, we know that archives and programmers, people in documentation, we are all together in this. It is not to talk just about preservation, we are all in the same boat trying to save the art that I believe we love. We used to have an expression, "I'll walk a mile for a camel" I think if you won't walk a mile to see a movie please leave and do something else! This is what we are here for! I do not know if programming is boring for some people because other aspects are

very, very important.

But we must get together. This is what it all means, to me.

Edith Kramer : I agree with so many things of what Adrienne just said. It has echoed some of our discussions in the breaks and things like that, but yesterday I found myself extremely frustrated at the discussions which seemed to go back and forth on a "to be or not to be", preserve or show , when all the time, what was going on outside of this hall was a lot of negotiations of both member and non-member archives, about showing. So I had to assume that there was a basis that had brought us all together, that we did agree to show. But I thought that maybe it was just a problem in getting to what I think was really at the heart of it, how to do it without compromising the priorities of preservation, that maybe people needed to talk to each other about the different ways to do it...

Today the tone has changed, suddenly, to some very pragmatic sharing of programming experiences but I am a little frustrated with that too, because I feel time is going, a lot of us have come a long, long way, at great expense, to be here, some of us for the first time and we are swapping very, very specific stories - we all have got stories - I could go on and on for ever, talking about our archive and its problems, but I would never presume to bore all of you with that, and if you wanted to know that, you could write to me or call me and we could do that on a one to one basis. I would rather see some kind of direction and focus to the little time we have left altogether and my big question is, as a non-member of FIAF, does the membership of FIAF want to take on some responsibility for the common problems for programming, for future programming archive, cinémathèque, whatever combination ? And if so, whether as a non-member or a future member I certainly would be interested in offering any kind of assistance and gaining any knowledge.

SESSION IV

Final Round Table / Conclusions

José Manuel Costa : The document we are going to present is a concrete proposal to the participants of this symposium signed by the Filmoteca Espanola and the Cinemateca Portuguesa.

This document evolved from contacts we had, also with other colleagues from other film archives, in previous meetings whilst organising this congress. These meetings were intensified during the last weeks between the Spanish and the Portuguese, taking advantage of our geographical proximity and the facility in contacts, besides of a similar opinion on the subject of this symposium.

The proposal that will be read by Catherine Gautier is a mere proposal, a suggestion which we would like to see you discuss in this symposium, to which we want to add suggestions and improvements. It should in no way be considered an ultimate version.

After reading out the proposal we will distribute copies of it, after lunch, to all participants so that we can discuss it in detail.

At the end of the symposium we would like to ask your opinion on this proposal in order to have a better idea of what you think. It should be a consultation confined to the representativity of the people in this room. Eventually we will submit this proposal to the bodies of FIAF.

CATHERINE GAUTIER : I would like to add that after having listened to some of you, during these two days, I feel that I want to make this proposal more complete and richer but I hope we can do this together during the general debate on this text.

The Cinemateca Portuguesa and the Filmoteca Espanola submit the following proposal :

The setting-up, within FIAF, of a new specialised Commission to be entrusted with programming and diffusion matters.

This commission would have the following tasks :

- Study the position of film archives' sphere of programming and diffusion and related questions;
- Promote exchanges of information on the programming and diffusion activities of the various film archives,

as well as on related technical and cultural aspects;

- Hold periodic and institutionalised contacts with other FIAF commissions in order to guarantee desirable co-ordination of work by programmers, document specialists, archivists and technical experts.

By way of example, and in the spirit of the general aims described above, we suggest that the commission start off its activities with the following proposals, which we consider to be of high priority :

a - Define FIAF Exhibitor which would, on one hand, allow film archives which have not previously had a programming function to develop one - should they so desire - and, on the other, to allow those who do undertake such activities to distinguish themselves clearly from other cultural exhibitors;

b - Re-examine the matter of relationships between film archives and producers and distributors in order to bring the March 19, 1971 resolution by the General Assembly of the International Federation of Film Producer Associations up to date so as to make it possible for FIAF member film archives to join;

c - Extend the practice, in the light of the spirit and the letter of the said resolution, of depositing prints on a voluntary and systematic basis, with member film archives, once the period of their commercial exploitation has expired, in order to prevent destruction of prints screened in the various countries and ensure that member film archives hold, as depositaries, at least one print of each film distributed commercially in each respective country.

d - Study the safest and economically most advantageous means of transporting prints between member film archives for the purpose of facilitating their circulation and obtaining special customs conditions;

e - Draw up an inventory of material available in archives and laboratories of the various countries and gather as much information as possible on rights holders;

f - Draw up lists of rare or little-known films of which there are generally very few prints available, in the interest of making these works better-known and modifying existing programming criteria;

g - Promote exchanges of prints or programmes between film archives, making criteria more homogeneous and aiming to make the work, accomplished by certain member film archives, more systematic;

h - Periodically organise international meetings between programmers, revolving around the screening

and diffusion of films which are rare, have been restored or which are considered, by member film archives who hold them, to have been unjustly disregarded. Such meetings should be open to conservation experts, restaurateurs, film historians, etc. in order to facilitate the raising of new relationships between the History of Cinema and its various stages and eras.

Robert Daudelin : Edith and Adrienne, does that go along the lines you were suggesting ? Does this paper answer part or some of your questions ?

Adrienne Mancina : It is probably a little too early, but it is never early enough for programmers, I am sorry to say, because we have a show to go on tomorrow, tonight!, but I have some very, very practical questions, ridiculously practical that everybody needs. Some we can share, some we can offer advice to people, I am just thinking of something, so silly perhaps... we have started to do "homages" to producers, for example, and of course they have a lot of money now and they need prestige now, they have made their money - I am talking of good producers, of course - so you say "Well let's see.....all these films you have....." and you get them to make deposits. We could talk about things like that, we all have very practical advice to give each other, I just brought this up just to say that we can help each other. So I think these practical questions will also have to be answered.

Christopher Horak (George Eastman House / Rochester) : Given the fact that we have commissions on preservation, documentation and cataloguing, which cover the areas of the work with the film archives, it is actually surprising that we do not have a commission on exhibition, since this is, according to our own regulations, an important activity of the members. So I am very grateful to our colleagues from Portugal and Spain for making this suggestion and I think, really, it is high time that we do set up such a commission to work out a number of the issues that have been brought up today, specifically our relations in terms of exchanges of materials, or relations with distributors and also how we can make our films available to also some of the poor archives in developing countries, who usually do not have the financial means to bring films to their respective countries.

Robert Rosen : I think, one always looks in crystal balls, but I think in retrospect, this symposium and some of its results that appear to be coming out of it will be viewed as a very historic turning-point, at least a step forward in the evolution of FIAF. I do not think it is a proposal that is done lightly, nor is it marginal to our concerns but is extraordinarily important and I think that has been echoed around the

room.

I have one reservation, it is a question, I guess : I do not believe that programming, exhibition is the sole means whereby archives present films to the public. P.K. Nair talked about the relationship and some instances of archives to film education. We have had other discussions about the role of study centres and individual access, whereby films are presented to researchers, public policy makers, any number of people who want access to the archive, so while supporting actively and enthusiastically the proposal that has been made, I would think that perhaps we would like to broaden the discourse with an eye towards the evolution of archives as we move toward the end of the century, toward looking at a wider range of access points and a wider range of cultural activities that archives are involved in. But I think as a point of departure for discussion it is very dramatic and long awaited.

Hector Garcia-Mesa (Cinemateca de Cuba / Habana) : While listening to this wonderful and most practical report and recommendations prepared by the Portuguese and Spanish Film Archives, I was wondering whether we could take advantage of this proposal, to add one additional proposal, which is : whether it would be at all possible to start trying to establish, at least through the collaboration of the member film archives, a list of the films considered of public domain. This is a question about which we have been talking for so many years and now I think it is something like an urgent need, trying to make this list. I know this is going to be quite a difficult task, because it seems that nobody knows exactly which are these films. But I wonder whether it would be at least considered.

Michelle Aubert (National Film Archive / London) : I just wanted to make the suggestion that for this new commission to be effective it would be very good to analyse first of all the different means of diffusion that an archive uses. Today again we have gone down to practical, but even now I can see there is already a different line of diffusion. Mr. P.K. Nair talks of the role he has vis-a-vis film school, Anna Lena Wibom talked yesterday of the role of the archive vis-a-vis young audiences, new audiences, children. I think it will be good, rather than talking about programming, that we actually talk about the various means of diffusion that an archive uses or employs and then approach it in different lines.

Guido Cincotti : It seems to me that this proposal is only linked to the problem which we discussed this morning : the problems the film archives have with distributors, producers, in short the rights holders. This proposal for the creation of a FIAF commission - which could never be discussed and approved at this symposium, but will have to be submitted to one of the

directing bodies of FIAF who will take it into consideration - makes us consider the need of widening the ambit of this commission - so as to include the aims of a commission which has already existed, but has been dissolved, the commission for copyright - the commission for use of rights, for programming and presentation and for the legal problems that arise from all I mentioned. This commission should deal with both sides of the problems because I do not believe it is possible to solve the first without dealing with the second.

José Manuel Costa : I would like to make a brief comment on the question of access, programming and "diffusion". In the first place, when we say "a new commission within FIAF to be entrusted with programming and diffusion matters" this does not mean that we are already proposing a name for this commission. We are merely proposing a working area for this new commission whose exact lines still have to be defined and probably we will have to work a little longer than just today's symposium in order to find a name for it.

Obviously we are confronted with the problem of exactly defining the ambit of this commission. We believe that the problem of access is to be taken in a general way, as programming and diffusion.

What we think right now is the following : as far as access goes many of the questions to be discussed by this commission have to do with the production of viewing and exhibition copies as well as legal and financial questions. This includes all different kinds of access, inclusive of local and individual research. I believe that film archives, even if they do not have exhibition copies or copies they can lend to other archives, give access to local research, although this is limited as well. I therefore do not think that the major problems come from this area; this sort of access is more or less done and we cannot say that film archives are, in this aspect, closed. Most problems arise in the area of active access, of going out to the public, as opposed to "passive" access. This is why we think that this commission should have its main role in the field of access to the outside. Please note that I said that this should be the main role of the commission, not the only one.

This is obviously applicable to all archives, even to those that do not have screenings. These should be encouraged to start screening activities especially if there is no cultural exhibition in their countries.

As far as the copyright problems are concerned (legislation, legal problems, rights) I think that it is obvious that this commission will have to deal with them. I think that this area is automatically included and that this commission could have some very

concrete projects in this field.

Catherine Gautier : I would like to add that we included both expressions programming and diffusion. For me programming has more to do with the exhibition in our own theatres and diffusion with the outside, like collaboration with festivals and other cinematographic activities.

I have retained Mr. Jean Loup Passek's words when he talked about the collaboration with film archives on a diffusion level. This seems to me a very interesting proposal, because it means a collaboration on the level of preservation, at least in a certain way, the making of copies was mentioned and this is an aspect that seems most interesting to me. It is difficult to collaborate with all festivals, all activities, but in this case it is something that has to do with our activities, I think we could open it to non-members and non-observers and see how we can collaborate with other cultural institutions.

Regarding the questions of access, mentioned by Bob Rosen, I think that this is an activity which is inseparable from the cinémathèques and the film archives. The possibility of seeing a film on the viewing table, even if that archive does not have any screening activities, goes without saying. For me it is unthinkable that an archive does not grant access on the viewing table of the films it holds, even if they are not exhibition copies. I am thinking of the archives who never lend their films, the Belgian Cinémathèque and Bois d'Arcy. Historians never had problems with this sort of access so I do not think that this is a duty of this new commission.

Raymond Borde : I salute the proposal of the Cinemateca Portuguesa and the Filmoteca Espanola. It is the right thing at the right time and these two days reflected how much it responds to a universal and almost general preoccupation. I would like to remind you that in 1981 there was an enquiry within FIAF whose results were published during the congress in Oaxtepec in Mexico. 35 to 40 archives answered the survey. Some of the questions we asked the archives at that time still reflect today's preoccupations :

What are the origins of your copies ? Is it your collection ? To what percentage ? Are there copies from other archives ? To what percentage ? Are there copies from distributors ? To what percentage ? What is the percentage of national production ? What is the percentage of foreign production ? And a fundamental question : Do you pay rights ? Do you pay royalties to the rights holders ?

I think the new commission could study the results of this first enquiry as it is part of its ambit.

Robert Rosen : I was just trying to think of how to say more clearly what I was trying to say before somewhat ineptly about our supporting enthusiastically the proposal that has been made and at the same time broadening its scope. It seems to me that different archives around the world contribute in different ways to the promotion of film culture and in general the culture in which they are found. Some do screenings in a permanent facility, and run a cinémathèque. Others do screenings that are taken out into the various communities and Jonathan Dennis talked about doing that in New Zealand. Some run museums as an activity, others have individual research facilities that are established. Still others produce themselves - or will produce - film and television material and still others do publications. All of these activities, in some way or another extend the resources and rich holdings of the archives into the culture and contribute to the culture. And all of them are important, and none of them in any direct way are reflected on the commissions that exist in FIAF. I was trying to think of a word that would characterise all these. The word "diffusion" is not bad except it does not exist in English... The richness of the French language carries many, many nuances that cannot be found, in this case, in an English word. The word access is not bad, but access is a passive word. It suggests the archive is just sitting there waiting to be used, rather than contributing to the culture. It seemed to me that the word that might apply is the word initiatives, cultural initiatives. It suggests an activity of going out and doing something within the culture. It would seem to me that what we are talking about here is in part exhibition, but in a larger sense I think we are talking about the cultural initiatives that are undertaken by the archives, in pursuing the development of, in the fullest sense, knowledge, appreciation and evolution of film. I do not want to argue about the words - that is not too important - but the concept here is important. I think if we take this marvellous opportunity, this door of opportunity, that has been opened to us by this symposium, and go through it, only to pursue the area of exhibition without considering the broader area of these other cultural initiatives, we will have missed an opportunity that will not open again for a long time.

Geoffrey Gilmour : I too think this is a proposal that has been a long time coming, certainly in terms of the desires of programmers throughout the world. It is something I would strongly support and feel that my colleagues again have done an admirable job in sketching out at least some of the issues and opportunities that are before us. But I have two cautions and just to be very brief, I would like to talk about what they are at the opposite ends of the spectrum.

The one would be that I would think that the charge of this commission should be, as Bob has said previous to this, but I also feel it is absolutely fundamental, as broadly conceived as possible, in order not to eliminate the possibilities for philosophical discussion and examination of all of the various activities, in all forms of archives and cinémathèques throughout the world. I think that that is a charge that I am not even sure if cultural initiatives covers it as a term, but I do not feel that exhibition and programming does. Exhibition and programming is a specific kind of a focus and I think that it involves a range of different activities that are tied into exhibition and programming, that also deal with what is loosely just called, educational activities. Educational activities, cultural activities should be part of that commission's responsibility, even in so far as archives that are specifically tied into Universities work on that respect, or institutions like the British Film Institute, which have whole sections devoted to those activities. So I think that the broadness of that charge will be invaluable to the archive's consideration later on.

But on the opposite end of the spectrum I am also concerned that our goals be as concrete and specific as possible. So that we do not end up working only on philosophical level and on terrain that is purely utopian or speculative. The efforts to change the minds of distributors throughout the world to deposit films in their National Archives is an admirable and should be a sought after goal. But there are many concrete and very specific levels, that archives and cinémathèques can operate on, right now. That we could get a return on, in a very short time, including things like exhibition standards, the availability of screening copies, specific questions of trading policies and procedures, the way in which networking and touring could be established, as many models of this already exist, the question of the methods and modes of information exchange, going back to the kinds of cataloguing activities that exist as well. For me those are as high as priorities can be.

The other levels of consideration, the questions of dealing with the producers association, of dealing with questions of national depositories are questions that I think again should be included in the breadth and the scope of this commission. I am concerned that we do not stay at the level of that and miss out on what could be a real opportunity.

Enno Patalas : I am a bit confused. I think that the situation in our country is so different of what has happened in your countries that somehow this paper does not fit into our situation. When you invited two Germans to the panel, one from a non-FIAF institution and one eternal observer, you accepted the fact that in Germany these cultural activities, screening and so

on, are not being taken care of by FIAF members. But this paper again refers mainly to FIAF members and I ask myself whether in our country FIAF members would be the ones to take care of these necessary initiatives.

João Bénard da Costa : Concerning Raymond Borde's words on the work the Cinémathèque de Toulouse has been doing patiently over all these years, on exhibiting and programming within FIAF - including Jean Paul Gorce's survey which unfortunately could not be discussed in detail - I think that the results of these surveys will be extremely useful in order, not only to verify the general tendencies in programming, but also to find out that some copies appear in the programmes of some archives and never turn up at other archives. Why ? Maybe because these countries are the only ones to hold the rights of these copies, maybe because they disappeared in other countries. The new commission would have to look into all this and to make a survey - already made easy by the wonderful work of the Cinémathèque de Toulouse - on the films exhibited during the last years, finding out where these copies are. Maybe we will have some surprises.

I would also like to underline something that was not mentioned in the paper but which was discussed at our meetings in Madrid and Lisboa, the possibility of circulating copies in touring shows. We excluded this point because of the recent experience with touring shows and the way they are organised. In any case I would like to draw your attention to what is going on this year and to the risks this will mean year after year. This year everybody was after the Charlie Chaplin films because of the centenary. There will be other important centenaries in the near future because most of the great names were born in the 1890s. Maybe the new commission should think of solutions in order to avoid this rush by co-ordinating and facilitating the access to the copies all of us will want to show on the occasion of the centenaries to come.

Finally, it is my last point, there will be a lot worth finding out through the programming and the lists of the programmers. I, for example, found out to my surprise that in Jacques Ledoux' work on American cinema, Claude Beylie quoted *The Seagull* by Sternberg as one of the films that should be valorized. To my knowledge, and to the knowledge of us all, all copies of *The Seagull* were burnt by Charlie Chaplin in 1933. So I do not understand, either Claude Beylie saw the 1926 screening in Beverly Hills or he saw it elsewhere and there is some sort of mystery. There can be other cases like this one and maybe we will have some surprises for both the archive, - and this is a point where archivists and programmers can collaborate - and the programming.

Peter Konlechner : I am also very happy about this new commission and I think it is, as Bob Rosen said, a real revolution when one remembers that 20 years ago it was to some members of FIAF sort of obscene to show the holy preserved films. So this is really a revolution and I hope that this proposal of the Cinemateca Portuguesa and Filmoteca Espanola will be effectuated in a way that it really helps our work and that this commission will stay for a long time to show to the outside that we have interest in presenting the work. Because, in fact, I think - of course there is this endless discussion and I will not go into it : was the egg first or the hen ? - we would like to see films, we are interested in the cultural and documentary aspect of it and then everything else comes to support that, which means that the preservation must be excellent and should comprise as many films as possible.

What I also find very good in this paper is the idea of the definition "FIAF exhibitor" . It could have another name, and one should discuss that - to find a word which is usable in many languages - but think of all our difficulties with the fees, which annoyed a couple of people here, being happy enough not to have to pay them... In German speaking countries we had this explosion, very positive explosion, of the 150 "Komunale Kinos" which totally ruined the possibility for the archives to say, we are not paying, because we are only two or three in a country, or one, and there must be an exemption for scientific and cultural use. So I think we could again probably gain some ground that we distinguish our archives from the "Komunale Kinos" which does not mean something aggressive towards those, we are working very closely with them. But I think this could help a lot, to get away from the high fees we have to pay.

Anna-Lena Wibom : I have been coming for more than 20 years to FIAF congresses and the first 15 years as a programmer, without anyone to listen to the problems I was interested in. So I am delighted to hear this going on now, and to Enno and other people who fear the specialities of their own situation I would like to say something : We all have special situations! When you work for a long time with international questions you slowly learn not to think about what you cannot do together but to try and think about the things that you can eventually agree upon, where you can help one another, and we will all have to solve our national, regional problems on our own level at home. I think this paper is a very good starting point. There are things in it that I feel maybe are more archival questions than screening questions, but that does not matter. I think it is a very good initiative and I will support it.

Ulrich Gregor : If I may make one or two observations as an observer of the observers, maybe , I would like

to say that my impression is that this is a very, very positive initiative which one should support. Nevertheless I must also express some frustration or some doubts, once again. I thought that this congress, and the fact that we were invited here and were able to speak, shows that the FIAF tries somehow to build bridges and to enlarge the basis with regard to exhibition and organisms like ours which are very active in this field without being member of FIAF. However, if I read this proposal, for instance : "allow (...) to distinguish themselves clearly from other cultural exhibitors", I find once more an attempt to build up new walls, new separations. I want to draw your attention to this, I find that it is at least regrettable. If, like Enno Patalas said, this means that not even the observer members are supposed to be in the commission it seems to me almost absurd and I would ask once again to think about possibilities to establish some links to other organisations, rather than to put up those divisions and those walls.

Robert Egeter Van Kuyk (International Council of Archives / s'Gravenhaage): I think that on behalf of our organisation I also should, and would like to welcome this very useful proposal that has been put to you by the Cinemateca Portuguesa and the Filmoteca Espanola. I should like to draw your attention to the fact that practice shows that quite a lot of film material is not necessarily with FIAF members and it is quite likely that the odd, and yet interesting film may be found with National Archives too. Perhaps it is useful to enlarge the recommendation to establish contacts with other organisations as the previous intervenient has underlined also, to include NGO's for instance like our own Council. I should like to offer to FIAF, if they feel it is interesting enough, the communication that we have in our regional branches throughout the world.

Mark Strotchkov (Gosfilmofond / Moscow) : The proposal seems to me very interesting and very useful but to my mind we would like this proposal to be real action not just remain a document. We are prepared to exchange films with all the cinémathèques and film archives in the world, because our collection is huge. But what is the way to do so ? We have very good contacts with Raymond Borde, with Enno Patalas, with other cinémathèques over the world, we used to have very good contacts with Mr. Ledoux. We support this Portuguese and Spanish proposal but we would like this commission to be active. But being prepared to exchange programmes of films with any cinémathèque we would like to be on a mutual level, so that it could be a two-way traffic.

João Bénard da Costa : I think that the will to

include observers has been made clear by the utmost importance we have given to the presence at this symposium of Ulrich Gregor and Enno Patalas. This shows that we have always been interested during the past years - and will be in the years to come - in their experience which they exposed in a brilliant way. This collaboration has always been regarded as fundamental. So we do hope to have them not only as collaborators but as very active elements in this field.

José Manuel Costa : I would like to make a comment to what Ulrich Gregor said. The expression "FIAF exhibitor" concerns FIAF's status in exhibition and does in no way stand in the way of establishing relationships with some of the exhibitors who do not belong to FIAF. The fact that this commission exists will only help the archives and their federation, as a linking organism, to prepare themselves better in this field, to have more viewing copies and improve their circulation. So I cannot see how this can be prejudicial to any institution that does not belong to FIAF. If every archive is better prepared in order to create better access to viewing copies they will be able, even if they create their own commission, to have an improved collaboration with other institutions, as long as they respect FIAF's exhibition standards.

So in the first place I do not think that this can be negative. In the second place I think that one of the tasks of this new commission could be the setting-up of, not only a better definition of the FIAF exhibitor, inclusive of members or observers, but also of guidelines for exhibition. As soon as these guidelines are established they will enable us to differentiate between exhibitors who follow the recommendations of FIAF and those who do not. And this is the real distinction. We are not talking about drawing lines that separate members and non-members, we are talking about standards of exhibition.

Adrienne Mancía : Could we go down over each paragraph, see what the problems are, just discuss what the problems are, discuss the paragraphs and see what we could add to them or take away from them. For example I am trying to read these paragraphs in a very large way, with largesse, and perhaps I am wrong. I do not know. It says in the first one "to study the situation of cinémathèques...".

Robert Daudelin : I totally agree. Let us go through the text, paragraph by paragraph. The first paragraph starts by : "Study the position of the film archives' sphere of programming and diffusion, and related questions." Would someone like to say something on this paragraph ? José Manuel Costa was just pointing out, before we start, that there are two groups of

paragraphs, the first group being the general mandate of such a commission, the second group being more linked to projects that would be enabled by such a commission.

P. K. Nair : I think we should define the term "film archives". Is it only FIAF film archives or does it include others also ? It is not clear in this statement what we mean by film archives.

Robert Daudelin : If it is the Executive Committee from FIAF that is creating this commission, the E.C. from FIAF cannot tell Arsenal in Berlin what to do with their programming. FIAF can address only its membership - that is very clear to me. It does not mean that we cannot collaborate, but we cannot give guidelines.

P. K. Nair : I think we should have some provision somewhere to bring in the other observers and other archives. If you really want to benefit from their experience instead of keeping it an entirely closed-door affair.

Robert Daudelin : We will go on to the second paragraph : "Promote exchanges of information on the programming and diffusion activities of the various film archives, as well as on related technical and cultural aspects."

... Third paragraph : "Hold periodic and institutionalised contacts with other FIAF commissions in order to guarantee desirable co-ordination of work by programmers, document specialists, archivists and technical experts."

Harold Brown : Just please can the authors of the paper define the word institutionalised ? I am not clear what an institutionalised contact would be.

Robert Daudelin : My understanding is that of a formal relationship, within the framework of the FIAF commissions. They have to relate to one another. They cannot just say "We are the preservation commission and we do not look at what the new programming commission is doing." That they should be working side by side with some formal "entente" between them. That is my understanding.

Catherine Gautier : I would like to add something to the issue "institutionalised contacts" . Even within our cinémathèque we have problems in having contacts with our colleagues who work in preservation, cataloguing or documentation. A formal collaboration within the same archive is not at all self-evident. So we thought that on an international level these contacts should be formalised and encouraged, so that we can really co-ordinate all efforts. Very often we can help the archivists, because we know about more

films than those that are in the collections after which they look.

Paul Spehr : I think that these three paragraphs set out generally a fairly good definition of how a new commission might relate to programming. But we have had suggestions here that this new commission can consider other kinds of outside contacts, it could range anywhere from the diffusion of materials in some sort of written form, it could be that M.O.M.A. has a circulating film collection at the Library of Congress of which we have issued at least one video cassette, we may have more. I do not suggest that we find that today, but I would suggest that the commission or group of people that is put together to review this, take a look at these other forms of outside contacts. It would be very nice to have something within the organisation to define how we contact researchers who come to our body. But I am not sure whether researchers who come into the organisation really fits closely with people concerned with programming in theatres. So I think that is a problem, but I think it ought to be looked at and considered, as this is reviewed.

Robert Daudelin : Second set of recommendations : "By way of example and in the spirit of the general aims described above, we suggest that the commission start off its activities with the following proposals, which we consider to be of high priority. a - Define "FIAF Exhibitor" which would, on one hand, allow film archives which had not previously had programming function to develop one - should they so desire - and, on the other, to allow those who do undertake such activities to distinguish themselves clearly from other cultural exhibitors."

Vittorio Boarini : I think this paragraph will be clarified a little because I do not understand for example if the definition "FIAF exhibitor" is just a label, or means that a given theatre has a FIAF programming or if it is a definition which has something to do with the type of programming. Will the commission give guidelines for the programming, certain elements that should be common to all archives ? This seems impossible to me. Or will it only mean that a given archive is a member of FIAF ? In this case it appears to be redundant.

José Manuel Costa : The expression FIAF exhibitor has nothing to do with setting up rules for programming. Obviously one of the interesting things that can happen with a commission for programming is that the cinémathèques begin a dialogue among themselves, also on the programming criteria. But never did we think that this commission could establish rules or guidelines on programming. What we had in mind with the idea of a FIAF exhibitor was a set of exhibition standards which all FIAF members should observe or try

to achieve. I think that until not very long ago there was a distinction between the commercial and the non-commercial or "cultural" exhibitors. What happens now is that the non-commercial or cultural exhibitor can be cinémathèques - FIAF members, FIAF observers, not belonging to FIAF at all - festivals, film-clubs, cultural centres, etc.. There are many institutions that regularly screen films and that have nothing to do with archives or cinémathèques. Among them there are of course some who show films with a good projection quality and others who show films in appalling conditions. What we think is important is that film archives strengthen their position towards the exhibitors, distributors, rights holders, and, on the other hand, play its role - in a time in which cinema is diffused in many different ways, namely through video - in the defence of good projection conditions. This would mean the setting up of guidelines, not rules, concerning the conditions of circulation and exhibition which have to do with the respect for the original. These guidelines would distinguish cinémathèques, in particular those belonging to FIAF.

João Bénard da Costa : I would like to add one thing to what José Manuel just said. I absolutely agree, this is the spirit of the paragraph. But I would like to point out that there is no great novelty to this paragraph; this is what has already been done among FIAF archives. What used to be called a FIAF loan, was a loan among FIAF members, and not between cinémathèques and other institutions. Sometimes these institutions can benefit from these FIAF loans, depending on the set of rules the archive in question has. This new commission will be able to normalise this practice and to establish privileged relations among FIAF members and observers, clearly differentiated from the relations between the archives and other institutions not belonging to FIAF.

Vittorio Boarini : I agree, but what puzzled me was the following definition : "allow film archives which have not previously had a programming function to develop one". I think I do not agree with the causality between the two proposals : definition of FIAF exhibition which, on one hand, allows archives, who do not have one, to develop programming function. I do not want this consequentiality. I think it would be better to say "definition of the FIAF exhibitor which will allow archives who do not have a programming activity, and wish to develop one, to clearly distinguish themselves from the others" etc.. I think this is clearer.

João Bénard da Costa : I do not have anything against it. Basically it is the same thing. We have included it because we found out during our discussions, and it has also been our experience within FIAF, that certain archives, who do not have a programming function,

would like to develop one, but reasons like geographical distances, the characteristics of their countries, the relations with the rights holders and distributors did not allow them to have access to the copies they would like to show. We all know this. It is much easier for an American film archive to have access to the American production, its rights holders and distributors, than even for a European, let alone African or Asian archive. So one of the objectives is to help those archives to set up their network and be as protected as the others. On the other hand, all archives who already have a programming function, will be able to distinguish themselves clearly from all other cultural exhibitors thus setting an end to the eternal confusion "It's all cultural exhibition."

Robert Daudelin : The next paragraph : "b - Re-examine the matter of relationships between film archives and producers and distributors in order to bring the March 19, 1971 resolution of the General Assembly of the International Federation of Film Producer Associations up to date so as to make it possible for FIAF member film archives to join."

I would ask the authors to explain this paragraph because there are even FIAF members who do not understand what it is about, as many of us were never asked to join that resolution. Could you explain that a little before we begin the discussion ?

João Bénard da Costa : Well, there is a resolution, which has been approved by FIAPF, that foresees the access of archives to copies of films whose period of commercial exploitation has expired. These copies could then be deposited at the film archives. It seems that this agreement has not been signed by all film archives nor by FIAF, as a federation. But I know that, for instance in Switzerland, this agreement works with all American distributors who deposit the copies at the Cinémathèque de Lausanne and at other archives in other countries. In Portugal this worked quite well with two distributors, Fox and RKO, but not with the others. This has always been subject to everyone's own interpretation. So, on one hand, we have to see who is already benefiting from this agreement and, on the other, try to extend this agreement to all film archives in order to avoid the destruction of copies. These copies would be entrusted to the film archives, as a deposit on a voluntary basis and according to the terms of the rights holders.

Guido Cincotti : This is interesting but there is the risk of having at the film archives copies which would normally be destroyed because they have been used up. The copies that reach the limit of commercial exploitation are normally destroyed or sold by the distributors to institutions who try to restore the film. I do not know if FIAF archives have a real

interest in keeping these copies that give a very foggy picture of what the work originally was. At this point I ask myself whether the new commission should not be entrusted with the task of encouraging the governments of our countries to solve this problem, creating a law similar to the Italian one I mentioned before. I think this could be an example that could even be improved.

João Bénard da Costa : I would like to add to what Guido Cincotti just said that this does not apply to the national production, which should always be deposited at the film archive of its country, it applies mainly to foreign production. If the copy is in a bad state the archive can always say no. But we all know that sometimes there are copies of very interesting films that circulated very little and that are still in good shape and could be used by archives rather than be destroyed by the distributors.

Christopher Horak : I would like to agree with my colleague Mr. Cincotti. I think that this particular issue does not really fall within the realm of a programming commission. As we have all had this experience, exhibition prints end up being preservation material because that is the only material that survives, it is the only material that the film companies give us access to, etc. and therefore when we are talking about deposit, we are not talking about programming per se, although these may have been exhibition prints. So I am not sure that this really fits within the realm of a commission as we are discussing, because what we are talking about really is access of material from the archives and about getting material from distributors for deposit, etc.. I think this is a separate issue and it is not for the preservation commission, but I do not think it fits into the work of this commission, the way we have begun to discuss it.

José Manuel Costa : From a very general point of view I disagree. Nowadays the distributors destroy copies without much reason for it. In Portugal they often destroy them because the Portuguese subtitles make them useless for any other purpose. So this is one of the great scandals in the world of cinema. I think that, apart from what each individual film archive is doing and achieving, FIAF could have an important role here, namely raising its voice against the principle that rules the destruction of copies, trying to set an end to it and trying to achieve that these copies are deposited at the film archives for exclusively cultural exhibitions. FIAF has enough of a name to be able to achieve this on an international level.

Christopher Horak : I agree with you one hundred percent that this is scandalous and it is a policy of the American distributors that we have tried to stop, and we are discussing with them; it is a long and

arduous process. I agree with you, but at the same time I feel this is not an issue for the kind of commission we are proposing and dealing with here, it is a different matter. I think if we broaden it in a way to include all these other issues, it will diffuse the work of the commission too much. We are talking here about access, programming and things like that. I think this is a very important issue but that it should be dealt with elsewhere within FIAF.

Wolfgang Klaue : I agree entirely with Chris Horak's comment on this item. I think it is a much broader issue and should be dealt with not only by this commission. But, on the other hand, I think that this commission should define the demands of archives for showing and exhibiting purposes towards this producer's policy. But I think it is necessary, first of all, that FIAF members define their demands and also through this commission, although it should not be handled by this commission only, it is a matter of general policy and my proposal is as follows : We should keep the words of the first part "re-examine the relationship between film archives and producers and distributors, in order to bring the March 71 resolution by the FIAPF up to date" the rest creates the impression that no film archive has signed this resolution until now - which is not the case, several archives have signed a contract with the producers already - anyway, the wording that follows is not precise. I think what should be said is "to bring this resolution up to date and in accordance with the UNESCO recommendations for the safeguarding and preservation of moving images". And I think it is a much wider issue. These UNESCO recommendations define in general terms, and in agreement with the producer's side, what archives should do, concerning preservation work and also, in a very limited way, showing activities. This distributors resolution is not at all in accordance with the UNESCO recommendations and I think this should be done and when FIAF approaches FIAPF this should be the basis for possible negotiations. So it is much wider, I agree, than doing it just through the window of exhibition activities for the archives.

João Luis Vieira : I disagree with Wolfgang Klaue and Christopher Horak and agree with José Manuel Costa's words based, once more, on my experience in Brasil where exhibition copies have a validity of five years. Everybody knows that, if it had not been for the work of the archives, many of the American films would have disappeared. I would just like to remind you that during this month the following copies are planned to be destroyed in Brasil : *Sauve qui peut la Vie*, *Danton* and *Blade Runner*. These films will be either burned or shredded and turned into grooms. It is a sad end for a film!

not binding tasks for this commission to take up. The introductory paragraph says that these are examples of the kind of things and suggestions of what the group should do. I think it is out of our area, entirely, to make decisions about what this new commission might do. But I think it is good to raise some of these issues over the next year, as we are considering what this new commission might be, to look over these pros and cons. I think this issue about mandatory deposits and about acquiring materials from producers is a terribly complex issue that has both practical and political considerations that vary from country to country and it will have to have a lot of input from all of us in order to see how we stand relative to that and relative to other aspects of this document. But I think it is good to consider it and that we should proceed with it.

Robert Daudelin : Next paragraph : "c - Extend the practice, in the light of the spirit and the letter of the said resolution, of depositing prints on a voluntary and systematic basis, with member film archives once the period of their commercial exploitation has expired, in order to prevent destruction of prints screened in the various countries and ensure that member film archives hold, as depositaries, at least one print of each film distributed commercially in each respective country."

Some of the remarks made on the previous paragraph, like that from Wolfgang Klaue referring to the UNESCO resolution on preservation of the moving images, cover this article as well.

Catherine Gautier : Concerning this issue I would like to point out that very often, except in countries that have very little own production, it is the programmers who know about these copies that will be destroyed. They know the distributors, they keep track of the time that has passed and very often it is they who ask for the copies to be deposited in the archive. So I think that programmers can act like a memory of the archivists and remind them that they have to negotiate with the distributors in order to get the copies once their period of commercial exploitation has expired. Each archive can then decide whether they use the copy as a preservation or an exhibition copy.

Robert Daudelin : We will pass on to the next paragraph : d - "Study the safest and economically most advantageous means of transporting prints between member film archives for the purpose of facilitating their circulation and obtaining special customs conditions."

Jean Pierre Verscheuren : I would like to point out that in Belgium the Ecole de Cinéma as well as the Cinémathèque Royale always use the Ministry of Foreign Affairs - in fact there are several official bodies,

like the Commission for International Exchanges. This means that we do not have to pay anything if we want to send our films out of the country. Are there no similar ways of avoiding having to pay for the transport of films in your countries? I know that the situation is different from country to country but there should be some official institutions who can do that for you. I think that the Director of the Cinemateca Portuguesa mentioned that here, in Portugal, you use the same kind of connections.

Luis de Pina : Just a small remark concerning the legal side of this paragraph. Where it says "transport prints between member film archives for the purpose of facilitating their circulation between member film archives" I think it would be better to say "archives belonging to FIAF", because the word members, according to the statutes, would exclude observers.

José Manuel Costa : As was said before these are mere suggestions. Any ambiguity in the text will only help because we do not think that this question will be settled now. I think that there is indeed a lot to be discussed in the area of transport and circulation of prints because there are so many different ways of procedure and such different prices according to each institution and each country. I think that it will be useful to know about the different ways of circulating prints but this should already be discussed by the commission. What I want to say is that I think it is premature to try and solve all concrete projects today and that therefore the ambiguity of the text gives us enough flexibility to work on it at a later stage.

João Bénard da Costa : Tying in to what our Belgian colleague said, I would like to point out that the ways of procedure in Belgium seem to be wonderful but it is also true that there is wide array of situations according to each country, its laws and the kind of support the archives get from the Ministry of Foreign Affairs. So this will really have to be discussed by the new commission in the near future.

Robert Daudelin : From an overall point of view these paragraphs are meant to be more informative than anything else and it would be useful to know if you agree that this is an area in which the new commission should take an interest in. This is the spirit of this second set of paragraphs.

We will pass on to the next paragraph : "e - Draw up an inventory of material available in archives and laboratories of the various countries and gather as much information as possible on rights holders."

... "f - Draw up lists of rare or little-known films of which there are generally very few prints available, in the interest of making these works

better-known and modifying existing programming criteria."

... "g - Promote exchanges of prints or programmes between film archives, making criteria more homogeneous and aiming to make the work, accomplished by certain member film archives, more systematic."

... "h - Periodically organise international meetings between programmers, revolving around the screening and diffusion of films which are rare, have been restored or which are considered, by member film archives who hold them, to have been unjustly disregarded. Such meetings should be open to conservation experts, restorers, film historians, etc. in order to facilitate the raising of new relationships between the history of cinema and its various stages and eras."

At this stage we should have a final debate on the whole document. Does anyone have any general remarks which seem to have been forgotten until now ?

David Francis : In reading this paper I see certain things that seem to me logically fall into the definition of existing commissions. Obviously the prime example for me is the cataloguing commission. I think it is very important for us that we do not start off with a commission which is too broad and therefore actually causes difficulties or conflict between our own commissions. Obviously there is co-operation between the commissions anyway, and that is by nature, but this is the least specific proposal for a commission that I have seen. It does worry me already looking at this paper that it is going to overlap and that it could cause difficulties and I hope when it is finally pulled together it can have a very clear definition.

Particularly, I think that one of the most important things is standards. I do not know whether there is too much mention of it in reality; standards of projection, definitions of print quality, we heard people talking about systems of defining the quality of the print, aspect ratios, sound, all these sort of things. Of course these may come in the preservation commission so we may say they are not here, but I would like to see them mentioned, even if it is defined that they eventually come within the stand of the preservation commission.

Robert Daudelin : I have to say that I was hoping that Adrienne would bring that subject because out of this room she has mentioned some very precise remarks along these lines : that such a commission could issue guidelines that are as precise as those that the preservation commission has issued, for instance.

Adrienne Mancina : Of course I am very interested in

that but I, for example, assume that in the first paragraph - "to study the position of film archive's sphere of programming and diffusion and related questions" - things like standards of presentation, equipment, all these things, I put already in this first paragraph. Now perhaps I am wrong to assume that, but that is what I assumed. But this is terribly important if you are going to be a sort of FIAF presenter, then you should have standards, just as you have standards of preservation, standards of restoration. Even if the reality of the situation is such that we cannot meet these standards. If we do not have models, that's the end! So we must have models and I assumed that all these things would happen when the commission meets. But you are right Robert, I feel very strongly about it.

José Manuel Costa: Two remarks on the problem of overlapping : first, it seems evident to me that some of our suggestions ask for the collaboration of other, already existing, commissions. But this is exactly the spirit of the proposal. One of the advantages of the setting-up of this commission is that it will always be a reminder that we have to have dialogue among the specialists of the various FIAF commissions. We are not only talking about the new tasks of this new commission but also of the importance of a relationship with the other ones, a regular and, as we said, institutionalised relationship. This should, among other things, promote the dialogue within each archive.

By way of example "exhibition standards", is something that takes a collaboration of the preservation commission for granted. The problem is that the preservation commission would never set up this paper because their aim is the preservation of film for the future which has, in a sense, nothing to do with the exhibition for today's audiences. I think we could have an extremely useful link here.

The lists of rare films are another example. Obviously this commission, should it ever publish documents or a list of films, would have to work with the cataloguing commission or the documentation commission, according to the needs. But the reasons for setting up any document of this kind will again be different. So I think that this collaboration is very positive.

Robert Rosen : Maybe I am just re-stating the obvious because it is in the document, but I think it is important to underline it, given what can reasonably be accomplished in a group looking at that document for the first time on a subject of such enormous complexity. Now what we are talking about here is a sense of the meeting of issues that we are concerned about. It may be that on further reflection by specific archives, that are not represented here at

the moment, there may be other priorities and other interests and concerns that may be articulated as well, so that what we are talking about here are examples of the kinds of issues that a commission like this can take up but they are in no sense at this moment somehow "straightjacketing". FIAF has not moved towards establishing the commission.

Robert Daudelin : If there are no more comments I think the time has come to formalise, within the limitations of our statute as participants of a symposium, the debates of the past two days. João Bénard has prepared a text that he wants to read out to you and for which he will ask for your approval. If approved by you this document will be presented to the Executive Committee who is meeting tomorrow morning.

João Bénard da Costa : We have drawn up a synopsis of this meeting which is the following :

"As a result of the symposium "Re-discovering the Role of the Film Archives : to Preserve and to Show" held during the 45th FIAF Congress, on the 21st and 22nd of April, 1989, the participants agree to ask for the setting up of a new specialised commission that will have the task of dealing with all questions related to a policy of cultural initiatives, namely programming and diffusion matters. They therefore ask the Executive Committee to envisage the urgent creation of this new commission and to officially name it if FIAF's statutes allow it."

The majority of the participants showed their approval. There were no manifest positions against the text.

Robert Daudelin : I would like to thank you all, in the name of FIAF and that of the Portuguese and Spanish film archive, for your generous participation. I think we have discussed many important issues and I do hope that the consequences of these two days of reflection can be felt soon.

Even if this is not the last chance to do it, I would like to thank Luis de Pina and all his colleagues directly responsible for this symposium. I also want to say thank you to the interpreters who worked so hard during these two days.

Luis de Pina : Just two last things. Thank you to FIAF for having had the chance of hosting this FIAF Congress in Lisbon and thank you to all of you for your collaboration. It is always nice to end with the future, there is already something new coming up, so I would like to ask Hector to come here and say : "Welcome to Havana!"

ANNEX I

Text introducing the main issues of the symposium published in the FIAF bulletin (nr. 37, September, 1988)

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

João Bénard da Costa
José Manuel Costa

Even without re-reading the evidence we hold, it is easy to imagine what was spoken (and dreamed) about by the four pioneers who met in Paris 50 years ago at the first Congress of what was then named FIAF.

Their ultimate object was to preserve and show the past of the cinema, especially silent films, which at that time, had only recently joined the ranks of the "missing". They knew quite well - better than anyone - that that death of "movies", almost contemporary with the birth of FIAF (in many countries, especially those with small production, silent films were still being made and silent films continued to be shown until 1936) was liable to become not only the death of a form of consumption but that of a past : the real, physical death of hundred of thousands of films which had been produced between 1895 and 1930.

The big studios - more or less everywhere, but especially in America - burned kilometers of printed film at the stake, sure that they would never again provide any profit and without the slightest awareness of their artistic and historical value. The dominant and shared concern of those pioneers of FIAF was to save that past, works which, for them, could take their place beside the greatest works of art of the century.

Time, like men, did not help them; the war broke out three years later and thousands of films were lost between 1939 and 1945.

When FIAF became active (the Copenhagen Congress in 1948), the ashes of a large part of the history of the cinema lay behind it. Then began the great battle of the 40s and the 50s, with its victories and failures, miracle-rediscoveries and essential "missing films".

It was only natural to want to show what had been discovered, to reveal what the cinema owed to its pioneers who, for the most part, also died during those years, half-forgotten or scarcely known.

But it was also discovered - or understood - in those decades that discovering was not enough and that the chemical substrate of those films doomed them to a short-lived existence. In the 60s, film archives had to bow to a fact which museums and libraries had discovered at least a hundred years before : that the essential thing was to preserve (transfer from nitrate to acetate, restore, copy, etc.), even if the price to pay was that of not showing; jealously to preserve treasures that were far more threatened than others which had already been protected from physical or human accidents for a long time.

It was a long and fundamental battle - which is not yet over - but which in the 70s and 80s mobilised almost everywhere the energy that was called for. It was learned (at last) that "nitrate does not wait" and that a film may not be considered as recovered as long as printing material as close as possible to the originals do not exist.

This battle is not over and it is a criminal illusion to think that it is, despite the progress made in this decade.

Even though some sometimes say - even within FIAF - that we have gone too far in the opposite direction (dealing solely with the preservation of films and not with their showing), that statement is gratuitous and always will be, for, as archivists and restorers in other fields know, new problems will arise in the future (certainly still unsuspected today) and no preservation work can never be definitive. If it were so, monuments and works of art would not continue to require so many millions and so much competence constantly at work.

However, it is not wrong to say - and there lies a matter which at present is not only for FIAF but for museums, archives, art centers, etc. - that preservation (by its own basic importance) can efface or subordinate the aim without which such preservation would be senseless: i.e. to show what has been preserved to the largest possible number of people, so as to make them aware of the historical, cultural and aesthetic sense of such preservation.

Dichotomy has existed for a very long time in other artistic fields and tends to present archivists and programmers as potential or actual adversaries or, at least, as technicians working in different fields.

But perhaps we shall see vestiges of this dichotomy and possibly some indefiniteness in the common aim, when it is realised that bodies coexist within FIAF which have adapted to the cinema either the museological aim (museums of the cinema), either the archives' aim (film archives) or also those which are self-named with the neologism "cinémathèque". The reasons will perhaps have been of an occasional nature or of the times. It is as well that neither the aims nor the definitions are so, since we know that these terms are not synonymous.

Whilst, to be a member of FIAF, it is necessary to preserve (be or possess film collection), it is not necessary to show. Many of the members (most of them) preserve and show, but some have no projection activity. There even exist archives which possess the best possible elements of a film but never make projection copies nor show them, whereas others show approximate copies so as not to endanger the conservation elements.

This brings us, in addition to difficulties ranging from duplication to circulation of copies, to a situation rightly denounced by Anthony Smith in a recent article in *Sight and Sound* : although there are increasingly good copies of better films, it is more and more difficult to get hold of these copies, or even of copies of a reasonable quality of those films.

In this phase of the life and history of FIAF we think it is time to consider this problem seriously and dwell, together, not only on the "missing films" or those which are liable to become missing, but also on the missing "viewing copies" which can enable each member of FIAF correctly to accomplish the task of showing, which, clearly, must be considered as important as that of preserving.

We have therefore decided to devote one of the symposia of the forthcoming Lisbon congress to this subject.

It seems to us in fact, that the time has come to rethink our roles as film archives, in particular :

- a) our designation itself (the archive, museum and collection constituent parts);
- b) our relationship with the history of cinema, capable of bringing into question or confirming its classical aspect. Film archives can just as well contribute to the growing diffusion of the classical reading of that history as to a new formulation through new comparative specimens that can already be proposed;

c) the link between archivists and programmers, so that between them collaboration might lighten their work and their priorities;

d) the reformulation of the programming role of FIAF members : its ethics, criteria and relationship with the public. The latter are increasingly informed (and frustrated) yet at the same time ill-informed, and for them, the cinematographic experience is becoming more and more occasional.

Obviously we do not claim that the Lisbon symposium is going to answer all these questions. What we are especially aiming at - echoing increasingly numerous voices within FIAF - is arousing reflection about what we call the rediscovery of a function.

For us, there can be no response to that unless the Lisbon symposium is oriented towards organic structures charged with continuing to rethink the problem; the hypothesis of the creation of a new specialised commission within FIAF would constitute a fundamental step in that direction.

ANNEX II

REPORT ON 1988 PROGRAMMING BY FIAF FILM ARCHIVES

Jean Paul Gorce, Cinémathèque de Toulouse

Programming is one of the principal aspects of the cultural work of film archives. It is primarily through programming that we communicate with the public, indeed with our society.

Within the context of the Lisbon Symposium "Rediscovering the role of Film archives : to Preserve and to Show", we thought it would be interesting to do some analysis of our programming during 1988 in order to evaluate this aspect of our cultural responsibilities.

We began the survey early in January 1988 and received 40 replies (see 1) but only about twenty could be analysed quantitatively.

Because of the very brief timescale we had and the nature of the survey, this work should be considered as a report on a preliminary enquiry. Discussion will be needed in Lisbon to clarify many points. In particular, the fact that the survey covered only one year, 1988, meant that we could do no analysis over an extended time period and therefore ran the risk of over- or under-estimating the real contribution of films from particular countries in the programming of different archives. Nevertheless, this survey provides an overall view of the trends, contradictory or otherwise, within FIAF archives.

1 QUANTITATIVE DATA

1 Screenings and Programmes

When archives present their national heritage, they generally do it on their own premises and on a fairly regular basis which may be anything from twice a week up to the organisation of several screenings a day. There are very few who are content to participate only in presentations outside their own institution : such is the case of Bois d'Arcy or São Paulo for example but this is due to lack of a suitable theatre rather than a question of deliberate policy. Others, as for instance the Austrian Film Archive in Vienna, may confine their activities to occasional retrospectives on specific themes. But, all in all, regular programming is the rule.

The number of screenings a year varies considerably from archive to archive, from about 50 up to more than a thousand in London, Paris and Madrid. The total does not seem to reflect the size of the city but rather the decision of the institution. In this respect, the first interesting phenomenon to note is that of a clearly observable trend to schedule the same film several times, generally at different times of the day. This is done in many film archives throughout the world and the only exceptions seem to be France (Paris and Toulouse).

Consequently, there is a very large difference between the number of screenings and the number of films projected. For example, Lausanne organises more than a thousand screenings a year but with about four hundred different programmes. Should this be interpreted as an indication of the small size of their theatre or a reflection of the diversity of the public ? Some spectators for example might only come in the afternoon, regardless of what film was being shown. This is a point where supplementary information from those responsible would be useful.

The second interesting phenomenon is that there appears to be a general tendency to increase the number of screenings. This could seem at variance with the fact that in many countries there is a crisis in cinema attendance figures.

In any case, one would need to clarify two points :

- the nature of the public coming to archives : its sociological profile and the various constraints determining spectator habits;
- the characteristics of archive presentation compared with those of other networks, whether commercial or non-commercial.

2 Programming

A summary of the quantifiable results of this survey is provided in 2 and 3. They cover some twenty archives and analyse their programming from two points of view : the nationality and the production date of the films shown. They demonstrate in general terms that there are very significant differences in film archives policies.

a The Nationality of the Films Shown

The national heritage is a fundamental component of the programming of archives in countries which have a strong national production : USA, France, Germany (see 2). This is even more significant if one extends the concept national to include all countries speaking a shared language, that is, in this context, the English-speaking world and the French-speaking world.

Nevertheless significant differences exist. For instance, in the United States of America, although in Washington (Library of Congress) 93% of films shown are American, the proportion in New York is only 35%. For the French-speaking countries, the national range is between 23% in Luxembourg and 45% in Lausanne, Montreal and Toulouse.

American cinema remains the most widely projected by archives. This phenomenon seems even greater in the case of archives in countries where there is very little national production, for example Lisbon and Luxembourg. Resistance to American films is of course greater in the country of the Eastern block (East Berlin, Budapest) but this may be attributable to practical difficulties of access to prints. In the case of Lausanne and Montreal, which also resist the American trend, one may assume that, as they are well established institutions, this is due to a considered choice.

A third phenomenon is also worth mentioning : the relative but very real importance of films from Third World countries (in which we have included countries in Africa, South America and Asia). With few exceptions (Copenhagen, Lisbon, New York and Toulouse) they represent at least 10% of the programming. This is obviously the culmination of a process of international recognition of film production which is often young (two or three decades) and where the time has come to make an initial overall evaluation. But it is also a phenomenon linked in part to the increasing share taken by contemporary production in archive programmes.

b Programming by production date

Taking all 20 archives together, the distribution is as follows :

- silent films 9.55% - films from 1930 - 1960 42.21% - films from 1960 - 1980 28.30% - films from the 1980s 22.77%

It would seem therefore that the main emphasis is on what one might call the "classical" sound film, after the silent period and before the various "new waves" of the 1960s. However, if you examine each archive in turn, the distribution of films by production period (see 3) shows significant variations from the average. The silent film varies between 3% in Copenhagen and 29% at the Library of Congress; the "classics" (1930-1960) between 22% in Los Angeles and 77% in Budapest, the "modern" cinema (1960-1980) between 13% in Munich and 58% at the American Film Institute (Washington) and contemporary production (the 1980s) between 3% (Library of Congress) and 60% Los Angeles.

These figures are the result of choices reflecting profoundly differing concepts of programming activity, at two extremes : one seems to consider cinema as an art whose history must be shown (its great moments, its creative geniuses, its masterpieces but also its oddities); the other sees cinema as always in process of developing and the task of the archives to be the permanent forum for the confrontation of the new and the old and their reciprocal evaluation.

From this point of view, one can classify archives according to the importance given to the "past" (from 1895 to 1960) and to the cinema of the 1980s. The two criteria are inversely proportional in very many cases. For instance, the Library of Congress, Budapest and Copenhagen and also Paris appear as typical institutions of what one might call the "museum" category while Los Angeles, Lausanne and London appear to belong to the "forum" category. Between these two groups, appears another group, that comprising Madrid, Toulouse and Vienna (Film Museum). These three archives share the fact that they strike a balance between the two extremes.

II QUALITATIVE ELEMENTS

From reading the programmes sent in by the different archives the first general impression is the extreme care brought to the work of presenting films. Of course, every archive does what it can within its means : there are some very luxurious documents, others much simpler. But almost all show rigour in the quality of the information prepared for the

public. Films are presented as part of a season, the prints described with information on sub-titling or the language used in the inter-titles, the films often accompanied by introductory notes, etc...

This care is also apparent in the organisation of the screenings. Silent films are more and more frequently presented with piano accompaniment : for some archives this has become an essential part of the programme and Wellington has gone as far as appointing a resident composer.

But this care for quality is manifest above all in the planning of the programme. The time has passed when films were presented as isolated events, a Mizoguchi before a Renoir, with no link from one film to another, in the carefree casbah of cinemania trumpeting in triumph. Almost everywhere, films are now programmed in seasons.

These seasons still often follow classical rules. Tributes or complete retrospectives of individual film-makers or actors continue to be an essential part of programmes but one also sees the appearance of retrospectives devoted to directors of photography, to script-writers, to musicians ... National cinematographies are also a not inconsiderable source of screening; but one sees new countries appear : thus the year 1988 has been a year with a strong Taiwan flavour. What seems on the other hand to be a step backwards, are programmes devoted to specific styles and / or historical periods, as for example German expressionism or Italian neo-realism.

Nevertheless new kinds of seasons are appearing. They have more specialised subjects, more closely defined and are subject to comprehensive programming. Typical examples might be : "The work of German film-makers in exile in Paris in the 1930s" (East Berlin), "The Surrealists' Cinema" (Madrid) or "The Road to Auschwitz" (Vienna, Film Museum) which are partly historical but there are other themes such as "The History of Camera Movement" (New York) or "High, wide and handsome" (London).

It also seems that the juxtaposition of cinema with the other arts is a developing programming theme. It has had its moments of glory with "Cinema and Literature" or "Such and such writer on the screen". The trend is continuing, but new arts are involved : painting (Lisbon and Lausanne), the theatre (Toulouse), music (Montreal, Vienna) ...

Finally, seasons with a sociological flavour (the representation of a social group or a social phenomenon) are very rare, as are screenings devoted

to the documentary, the short or the "independent" cinema (avant garde, experimental film, ...). But in contrast to seasons, there has also been the appearance of "Special Evenings". It seems that there is a developing trend towards the preview, towards silent films with full orchestral accompaniment, towards invitations to film-makers, actors ...

This programme planning policy is doubtless in part responsible for a phenomenon which seems to be developing : collaboration with other institutions. More and more seasons are organised with the help of cultural services of embassies, universities, museums, theatre troupes ... The increasing importance of cinema in contemporary culture is doubtless one of the reasons, but it means that films are coming out of what has been called the "cultural ghetto" (Raymond Borde).

Finally one must mention a phenomenon which is beginning to appear : the internationalisation of programming. It is not so much the routine help provided by member archives of FIAF to each other (loan of prints) but that of complete seasons circulating from one film archive to another : a retrospective of American primitives might circulate for example not only as one would expect throughout the USA but also in Europe. These are obviously new forms of collaboration within FIAF which could probably be organised and developed further.

1 LIST OF ARCHIVES WHICH RESPONDED TO THE SURVEY

ALGER	(Cinémathèque Algérienne)
AMSTERDAM	(Netherlands Filmmuseum)
ATHENS	(Greek Film Archive)
BERLIN (EAST)	(Staatliches Filmarchiv der DDR)
BERLIN (WEST)	(Stiftung Deutsche Kinemathek)
BOIS D'ARCY	(Service des Archives du Film)
BUDAPEST	(Filmintezet Magyar)
HELSINKI	(Suomen Elokuva - Arkisto)
KOBLENZ	(Bundesarchiv)
KOPENHAGEN	(Danske Filmmuseum)
LAUSANNE	(Cinémathèque Suisse)
LISBOA	(Cinemateca Portuguesa)
LONDON	(National Film Archive)
LOS ANGELES	(UCLA)
LUXEMBOURG	(Cinémathèque Municipale)
MADRID	(Filmoteca Espanola)
MILAN	(Cineteca Italiana)
MONTEVIDEO	(Cinemateca Uruguay)
MONTREAL	(Cinémathèque Québécoise)
MOSCOW	(Gosfilmofond)
MUNICH	(Munchner Filmmuseum)
NEW YORK	(The Museum of Modern Art)
OSLO	(Norsk Filminstitutt)
PARIS	(Cinémathèque Française)
PRAGUE	(Cekoslovensky Filmovy Archiv)
PYONGYANG	(The National Film Archive of the Democratic People's Republic of Korea)
RIO DE JANEIRO	(Museu de Arte Moderna)
ROCHESTER	(George Eastman House)
SÃO PAULO	(Cinemateca Brasileira)
STOCKHOLM	(Svenska Filminstitutet)
TOULOUSE	(Cinémathèque de Toulouse)
TURIN	(Museo Nazionale del Cinema)
VIENNA	(Oesterreichisches Filmmuseum)
VIENNA	(Oesterreichisches Filmarchiv)
WARSAW	(Filmoteka Narodowa)
WASHINGTON	(American Film Institute)
WASHINGTON	(Library of Congress)
WELLINGTON	(The New Zealand Film Archive)

2 PROGRAMMING BY NATIONAL ORIGIN

	NATIONAL FILMS	FILMS IN NATIONAL LANGUAGE	THIRD WORLD	U.S.A
BUDAPEST	57%	---	---	12%
EAST BERLIN	41%	---	14%	11%
KOPENHAGEN	9%	---	2%	18%
LAUSANNE	4%	41%	15%	10%
LISBOA	8%	---	3%	55%
LONDON	13%	44%	11%	44%
LOS ANGELES	39%	16%	17%	---
LUXEMBOURG	---	23%	19%	53%
MADRID	21%	---	11%	25%
MONTREAL	16%	28%	11%	11%
MUNICH	21%	---	10%	35%
NEW YORK	35%	15%	1%	---
OSLO	11%	---	10%	32%
PARIS	27%	---	11%	21%
RIO DE JANEIRO	34%	---	---	20%
TOULOUSE	45%	---	2%	21%
VIENNA (FILMARCHIV)	100%	---	---	---
VIENNA (FILMMUSEUM)	6%	12%	42%	14%
WASHINGTON (LIB. OF CONG.)	93%	6%	---	---
WASHINGTON (A.F.I.)	34%	6%	8%	---

3 PROGRAMMING BY PRODUCTION DATE

	SILENT	1930-1960	1960-1980	1980'S
BUDAPEST	---	77%	19%	4%
EAST BERLIN	23%	34%	34%	9%
KOPENHAGEN	3%	59%	34%	4%
LAUSANNE	6%	25%	40%	29%
LISBOA	8%	52%	18%	22%
LONDON	4%	35%	25%	36%
LOS ANGELES	4%	22%	14%	60%
LUXEMBOURG	5%	47%	40%	8%
MADRID	16%	34%	30%	20%
MONTREAL	8%	28%	41%	23%
MUNICH	12%	58%	13%	17%
NEW YORK (MOMA)	11%	43%	31%	15%
OSLO	4%	40%	37%	19%
PARIS (C.F.)	13%	52%	22%	13%
RIO DE JANEIRO	7%	37%	35%	21%
TOULOUSE	17%	32%	32%	19%
VIENNA (FILMARCHIV)	9%	45%	18%	28%
VIENNA (FILMMUSEUM)	11%	35%	36%	18%
WASHINGTON (LIB. OF CONG.)	29%	48%	20%	3%
WASHINGTON (A.F.I.)	4%	24%	58%	14%

C I N E M A T E C A P O R T U G U E S A
I N T E R N A T I O N A L F E D E R A T I O N O F F I L M A R C H I V E S

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

FIAF / CINEMATECA PORTUGUESA