

FIAF 1998

Praha

**Congress Report
& Minutes**

fiaf

**Fédération Internationale
des Archives du Film**

**International Federation
of Film Archives**

Report on the

54th FIAF CONGRESS

**21 - 26 April, 1998
Praha
Czech Republic**

SUMMARY

	<u>Page</u>
Message d'ouverture par Mme Michelle Aubert, Présidente de la FIAF	1
Report of the President of FIAF on behalf of the Executive Committee	
English text	3
French text	6
General Assembly. Agenda and Minutes.....	9

Annexes

1. Programme of the Congress	39
2. List of delegates to the 54 th FIAF Congress.....	47
3. FIAF Report on UNESCO 1997 (English and French texts).....	51
4. Financial reports.....	53
5. Reports from the specialised commissions	
5.a Technical Commission	67
5.b Commission for Programming and Access to Collections	83
5.c Documentation and Cataloguing Commission.....	87
6. Future Congresses :	
6.a Madrid 1999	(see end of the annexes)
6.b London 2000	91
6.c Rabat 2001	99
7. The Code of Ethics	
7.a. in English.....	109
7.b. in French	113
7.c. in Spanish.....	117

MESSAGE D'OUVERTURE

par la Présidente, Michelle Aubert

Monsieur le Vice Ministre de la Culture, chers collègues, cher Vladimir,

C'est un grand honneur pour nous tous d'être ici réunis pour ce 54ème Congrès de la FIAF et en votre présence.

La Narodni Filmovy Archiv célèbre le centenaire du cinéma tchèque cette année et la FIAF son 60ème anniversaire. La FIAF et l'archive du film nationale de votre pays ont bénéficié depuis longtemps d'une longue tradition et d'une longue association fructueuse. Les conservateurs successifs de votre archive ont été élus au Comité Directeur et ont servi en la capacité d'experts dans différentes commissions. Vladimir Opela, son directeur et conservateur a fait de même et nous lui en remercions chaleureusement car nous avons tous apprécié son professionnalisme, ses connaissances et sa rigueur. Il a su partager avec beaucoup d'entre nous la richesse de collection de films qu'il conserve pour le compte de votre Ministère et de votre pays et a servi d'exemple.

Nous sommes ici à la croisée des échanges culturels de l'Europe du nord, du sud, de l'est et de l'ouest. Votre ville a attiré depuis des siècles de nombreux artistes venus s'inspirer de mouvements artistiques nationaux qui s'y sont succédés. Il existe aussi ici une longue histoire, une longue tradition de protection du patrimoine culturel. Tous ces atouts et toutes ces richesses abondent dans cette ville merveilleuse à l'histoire complexe. Nous saurons en profiter au cours de notre séjour.

Merci de votre invitation, merci à Vladimir et à ses aimables collègues de l'archive.

Je déclare ce Congrès ouvert et je vous souhaite à tous une rencontre riche et fructueuse.
Merci.

ANNUAL REPORT FOR 1997 FROM THE PRESIDENT, MICHELLE AUBERT

During the 1996 General Assembly in Jerusalem, the majority of you wished the Executive Committee to put into operation a restructuring of our Federation in order to incorporate the ideas debated by the working group on the FUTURE of FIAF.

This important and complex dossier was the subject of much analysis and debate. On behalf of the Executive Committee, I am pleased to tell you that we are approaching the end of this work and during this Assembly and the forthcoming year we will present the different aspects of these important reflections to you for discussion and voting.

I would like to remind you that one of the principles agreed upon was to form a more unified Federation in the heart of which all archives and cinémathèques participating and adhering to the basic principles of protecting and safeguarding the cinema's heritage could find their place and their role. To satisfy all essentials of this principle, we have been led to reflect on the deontology of our profession and to formulate this in a CODE OF ETHICS, the broad outline of which was presented to you at Cartagena and which you have largely approved. During the present Assembly we will circulate among you the final version of the CODE OF ETHICS in French, English and Spanish, for a formal vote.

Next comes a second aspect which follows directly on from the first and which concerns the current structure of affiliates in 4 categories, made up of members, provisional members, associates and subscribers. Taking it as read that the CODE OF ETHICS is agreed on and signed by each of you, we then propose for 1999, at the latest, a document recommending the restructuring of our Federation along the lines of a more unified and egalitarian membership in its form and its financial contribution structure. In the debate which follows you must remind yourselves that this dossier has been treated with the utmost seriousness in the context of constructive discussions which have led to this proposition. On this point, I would like to draw your attention to the exemplary work carried out by our Secretary General, Roger Smither with the help of Clyde Jeavons, as well as the contributions of the members of the previous working group on the FUTURE of FIAF, and that of all the Executive Committee here today. I would like to take advantage of this occasion to thank them all. We will thus find ourselves in 1999 at the end of these reflections and our Federation will be in a position to tackle developments at the dawn of the new millennium in a positive sense, all the while keeping the professional principles in mind.

The third aspect which we have dealt with concerns the voting procedure of the Executive Committee, the President, the Secretary General and the Treasurer. The new procedure will be presented to you at this Assembly along with the changes to the Rules and Statutes of our Federation in such a way that it will be operational prior to 1999, the date of the next elections. You will then have to decide if you wish to approve it.

To finish, I bring up a subject which has much preoccupied the Secretariat this year: the selection of a new editor for the PERIODICALS INDEXING PROJECT (PIP) following the retirement in October 1997 of Michael Moulds who we warmly applaud, and who is continuing to work part-time on the project until the new editor Rutger Penne, here with us today, has completely settled into his position. Until recently Rutger has been in charge of the periodicals department at the Cinémathèque Royale de Belgique. He was chosen by a selection committee made up of Christian Dimitriu, Roger Smither and myself from among four finalists for the position, two candidates of which were Belgian and two Spanish. It was our wish to have a detailed report on the PIP for this occasion. This report was entrusted to

Cathy Surowiec, a long-time FIAF colleague, with the agreement of the Executive Committee. We are studying its findings with Rutger Penne so that he can provide us with a 3-year P.I.P. development plan for the Executive Committee in November 1998. Some of you will be engaged in the development of this plan by actively participating in the indexing of periodicals and by subscribing to the CD-ROM as well as the P.I.P. annual volume.

The legal context of our activities and the access to film copies belonging to major distribution companies is also of great concern to us. This problem is on the EC agenda and we will go over it with you tomorrow afternoon. I would like to remind you of the excellence of the symposium *The Rights Thing*, organized in Jerusalem by Hoos Blotkamp and Amy Kronish, which was the starting-point for this discussion.

I remind you too that the Secretariat, with the agreement of the EC, continues to improve the presentation of the FIAF publications. I draw your attention to the new formula of the Directory, the Annual Report, the Congress Report where from now on all documents relating to our General Assemblies are to be gathered, as well as our publication *The Journal of Film Preservation*.

As part of the agenda we are going to look at a dossier which has occupied much of our time: that of the future for the specialized commissions. You will have the chance to admire our new web-site coordinated by Steven Ricci, which he will show you on his laptop computer. This completely redesigned site will prove to be a new boost for our Federation.

I conclude by reminding you that no. 56 of our Journal will contain an article by Roger Smither analysing the structure of our ECs membership since 1938. This work allows us to reconstruct the history of our Federation and to remember and appreciate the support of our predecessors. You will also find in the same issue a review of the book by Raymond Borde and Freddy Buache *La crise des cinémathèques... et du monde*, Editions L'Age d'Homme, Lausanne, Switzerland. This critical, polemic work on FIAF and our profession stresses the importance of avoiding complacency and facility!

I would like to thank you for the excellence of the annual reports that you have submitted. 92 reports were printed on time. Ten other supplements have been received since. They will be examined by the EC and the commissions in order to incorporate into our work the preoccupations raised by you, such as the vinegar syndrome.

I am sorry to inform you that our colleague Ricardo Muñoz Suay from the Cinemateca de la Generalitat Valenciana died this summer. We will pay tribute to him in the next edition of our journal.

Our Federation regularly receives calls for aid. This was the case in 1997 with the Musée du Cinéma and the Black Box documentary institute in Düsseldorf. Following correspondence on our part to the authorities which subsidize them, we learnt that the threat of closure which hung over these two organizations has now been lifted. This news gives us great pleasure.

I would like to extend warm greetings to Brigitte van der Elst at this conference, also to Jan de Vaal, Enno Patalas, Tadeus Pacevicz and Einar Lauritzen. Einar has kindly offered a stock of his work *The American Film Index* to FIAF. You will receive a complimentary copy during this conference.

We would also like to welcome Sophie Quinet, administration assistant to the Secretariat, as well as to all those of our colleagues we haven't seen for many years and who are with us today.

Thank you all for your attendance and your attention.

RAPPORT ANNUEL 1997 DE LA PRESIDENTE, MICHELLE AUBERT

Lors de l'Assemblée générale de Jerusalem en 1996, la majorité d'entre vous a souhaité que le Comité directeur mette en place une restructuration de notre Fédération afin d'incorporer les idées débattues par le groupe de travail sur l'AVENIR de la FIAF (FUTURE of FIAF).

Cet important et complexe dossier a fait l'objet d'une longue analyse et de débats. Au nom du Comité directeur, je suis heureuse de vous annoncer que nous arrivons au terme de ce travail et lors de cette Assemblée et l'année prochaine, nous allons vous présenter pour discussion et vote, les différents volets de cette importante réflexion.

Je vous rappelle que l'un des principes agréés était de former une Fédération plus unifiée au sein de laquelle toutes les archives et cinémathèques participant et adhérant aux principes fondamentaux de protection et de sauvegarde du patrimoine filmique pouvaient y trouver leur place et leur rôle. Pour satisfaire à tous les aspects de ce grand principe, nous avons été amené à réfléchir sur la déontologie de notre profession et à formuler cela dans un CODE D'ETHIQUE dont les grandes lignes vous ont été présentées à Cartagena et que vous avez largement approuvées. Lors de la présente Assemblée, nous vous ferons circuler la version finale de ce CODE D'ETHIQUE en français, anglais et espagnol, en vue d'un vote formel.

Suivra ensuite, un deuxième chantier qui découle du premier et concerne la structure actuelle en 4 catégories de nos affiliés qui se compose en membres, membres provisoires, associés et souscripteurs. Partant du principe que le CODE d'ETHIQUE est agréé et signé par chacun d'entre vous, nous vous proposerons alors en 1999, au plus tard, un document recommandant la restructuration de notre Fédération sur le principe d'une adhésion plus unifiée et plus égalitaire dans la forme et dans la contribution financière de chacun. Dans le débat qui suivra, vous devrez vous rappeler que ce dossier a été traité avec beaucoup de sérieux dans le cadre de discussions constructives qui ont abouti à cette proposition. A ce propos, je désire signaler le travail exemplaire effectué par notre Secrétaire général, Roger Smither avec l'aide de Clyde Jeavons, ainsi que les contributions des membres du précédent Groupe de travail sur l'Avenir de la FIAF (FUTURE of FIAF), et de tout le Comité directeur ici présent. Je profite de cette occasion pour les remercier tous. Nous arriverons donc en 1999 à la fin de cette réflexion et notre Fédération sera en mesure d'aborder une évolution à l'aube du nouveau millénaire dans un sens positif tout en conservant les principes professionnels qui nous tiennent à cœur.

Le troisième chantier que nous avons abordé concerne la procédure du vote du Comité directeur, de la Présidence, du Secrétaire général et du Trésorier. Cette nouvelle procédure vous sera présentée à cette Assemblée avec les changements à apporter aux Règles et aux Statuts de notre Fédération de manière à ce qu'elle soit opérationnelle avant 1999, date des prochaines élections. Vous aurez à décider de sa ratification.

Pour terminer, j'aborderai un sujet qui nous a longuement préoccupé cette année au Secrétariat : la sélection du nouvel éditeur du PERIODICAL INDEXING PROJECT (PIP) suite au départ à la retraite de Michael Moulds en octobre 1997 que nous saluons ici amicalement et qui continue à nous aider sur le projet à temps partiel jusqu'à ce que Rutger Penne, notre nouvel éditeur, ici présent, soit complètement intronisé dans son poste. Rutger était jusqu'à récemment chargé du service des périodiques à la Cinémathèque Royale de Belgique. Il a été choisi par un comité de sélection composé de Christian Dimitriu, Roger Smither et moi-même parmi 4 finalistes à ce poste dont 2 candidats belges et 2 candidats espagnols. Nous avons souhaité faire un état détaillé du PIP à cette occasion. Ce rapport a été confié à Cathy Surowiec, une ancienne collègue de la FIAF avec l'accord du Comité directeur.

Nous examinons son contenu avec Rutger Penne afin qu'il puisse nous soumettre pour le Comité directeur de novembre 1998, un plan sur 3 ans de développement du PIP. Certains d'entre vous serez invités au développement de ce plan en participant activement à l'indexation des périodiques et en souscrivant au CD-ROM ainsi qu'à la publication annuelle du PIP.

Le contexte juridique de nos activités et l'accès aux copies de film appartenant aux grands groupes de distribution pour nos programmations nous préoccupe aussi. Ce problème est à l'ordre du jour du Comité directeur et nous l'aborderons avec vous ici demain après-midi. Je vous rappelle l'excellence du Symposium : *The Rights Thing* à Jerusalem organisé par Hoos Blotkamp et Amy Kronish qui a été le déclencheur de cette discussion.

Je vous rappelle que le Secrétariat, avec l'accord du Comité directeur, continue d'améliorer la présentation des publications de la FIAF. Je vous renvoie ici à la nouvelle formule de l'Annuaire, du Rapport annuel, du Rapport des Congrès où sont désormais rassemblés pour mémoire tous les documents soumis à nos Assemblées générales ainsi que notre revue : *The Journal of Film Preservation*.

Nous allons aborder dans l'ordre du jour, un dossier qui nous préoccupe beaucoup celui de l'avenir de nos Commissions spécialisées. Vous aurez l'occasion d'admirer notre nouveau site web coordonné par Steven Ricci, qu'il pourra vous présenter sur son micro-ordinateur. Ce site totalement mis à jour sera un nouveau défi pour notre Fédération.

Je conclus en vous rappelant que le numéro 56 de notre revue contiendra un article de Roger Smither analysant les compositions des comités directeurs de la FIAF depuis 1938. Ce travail nous permet de reconstituer l'historique de notre Fédération et de ne pas oublier et apprécier l'apport de nos prédécesseurs, il sera confronté dans le même journal à un compte-rendu du livre de Raymond Borde et de Freddy Buache « La crise des Cinémathèques ... et du monde », Editions L'Age d'Homme, Lausanne, Suisse. Ce livre critique et polémique sur la FIAF et sur notre profession nous interpelle sur l'importance de ne pas tomber dans la complaisance et la facilité !

Je vous remercie de l'excellence des rapports annuels que vous nous avez fait parvenir. 92 rapports ont pu être imprimés à temps. Dix autres supplémentaires ont été reçus. Les rapports seront étudiés par le Comité directeur et les commissions pour incorporer dans notre travail les préoccupations que vous soulevez tel que le syndrome du vinaigre.

Je vous informe que notre collègue Ricardo Munoz Suay de la Cinémathèque de Valencia est décédé cet été et nous lui rendons hommage ici ainsi que dans notre prochaine revue.

Notre Fédération reçoit régulièrement des appels à l'aide, c'était le cas en 1997 du Musée du Cinéma et de l'Institut du Documentaire « Black box » de Düsseldorf. A la suite d'un courrier de notre part aux autorités qui les subventionnent, nous avons appris que la menace de suppression qui pesaient sur ces deux organisations a été levée. Nous nous en réjouissons.

Je tiens à saluer chaleureusement la présence de Brigitte van der Elst à ce congrès ainsi que celles de Jan de Vaal, Enno Patalas, Tadeus Pacevicz et Einar Lauritzen. Einar a généreusement offert un lot de son ouvrage « The American Film Index » à la FIAF dont vous recevrez un exemplaire gracieux lors de ce congrès.

Nous souhaitons aussi la bienvenue à Sophie Quinet, l'assistante de l'administration du Secrétariat ainsi qu'à tous nos collègues que nous n'avons pas vu depuis de nombreuses années et qui sont ici présents.

A vous tous merci de votre présence et de votre écoute.

GENERAL ASSEMBLY, PRAHA - CZECH REPUBLIC
April 21 - 22, 1998

AGENDA

<u>FIRST SESSION</u>	<u>April 21, 9.00 a.m.</u>	<u>Page</u>
1.	Opening of the General Assembly of the 54 th FIAF Congress	13
2.	Confirmation of the status and voting rights of the members, Present or represented	13
3.	Adoption of the agenda	13
4.	Approval of the Minutes of the General Assembly in Cartagena de Indias	14
5.	Report of the President on behalf of the Executive Committee	14
6.	Report of the Secretary-General and Membership questions	14
	6.1. Reconfirmation of Members	17
	6.2. Change of Status	17
	6.3. New affiliates	17
	6.4. Other membership questions	18
7.	Relations with UNESCO and other international organisations	18
	7.1. Relations with UNESCO	18
	7.2. International Federation of Television Archives (FIAT)	18
	7.3. The South East Asia-Pacific Audio Visual Archive Association (SEAPAVAA)	19
	7.4. International Council of Archives (ICA)	19
	7.5. Regional Organisations	19
 <u>SECOND SESSION</u> <u>April 21, 2.30 p.m.</u>		
8.	Approval of the 1997 FIAF financial report.	19
9.	Financial report 1998, adoption of the 1999 budget	19
10.	Report on the work of the Commissions and other projects underway.	21
	10.1. Technical Commission	21
	10.2. Programming and Access to Collections Commission	21
	10.3. Documentation and Cataloguing Commission	22
	10.4. Projects underway	22
11.	Voting Session	23
	11.1. Admission of new Members	23
	11.2. Admission of a new Honorary Member	24
	11.3. Change to Statutes and Rules	25

THIRD SESSION

April 22, 9.00 a.m.

Page

12.	Future congresses : 1999 - 2000 and later	32
	12.1. Madrid, 1999	32
	12.2. London, 2000	32
	12.3. After 2000	33
13.	Future of FIAF, Code of Ethics and future of the Commissions	33
	13.1. Future of FIAF	33
	13.2. The Code of Ethics	33
	13.3. The Future of the Commissions	34
14.	Open Forum	35
15.	Closure of the General Assembly of the 54 th FIAF Congress	37

ASSEMBLÉE GÉNÉRALE, PRAHA - REPUBLIQUE TCHEQUE
21-22 avril 1998

ORDRE DU JOUR

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<u>PREMIERE SESSION</u>	<u>21 avril, 9.00 h.</u>	<u>Page</u>
1. Ouverture de l'Assemblée Générale du 54 ^{ème} Congrès de la FIAF		13
2. Confirmation du statut et du droit de vote des archives présents ou représentés		13
3. Adoption de l'ordre du jour		13
4. Approbation du procès-verbal de l'Assemblée générale de Cartagena de Indias		14
5. Rapport de la Présidente au nom du Comité Directeur		14
6. Rapport du Secrétaire Général et questions se rapportant aux affiliés		14
6.1. Reconfirmation de Membres		17
6.2. Changements de statut		17
6.3. Nouveaux affiliés		17
6.4. Autres questions relatives aux affiliés		18
7. Relations avec l'UNESCO et autres organisations internationales		18
7.1. Relations avec l'UNESCO		18
7.2. La Fédération Internationale des Archives de Télévision (FIAT)		18
7.3. The South East Asia-Pacific Audio Visual Archive Association (SEAPAVAA)		19
7.4. Le Conseil International des Archives (ICA)		19
7.5. Les organisations régionales		19
 <u>DEUXIEME SESSION</u> <u>21 avril, 14.30 h.</u>		
8. Approbation des Comptes 1997 de la FIAF		19
9. Rapport financier 1998, adoption du Budget 1999		19
10. Rapports sur le travail des Commissions et autres projets en cours		21
10.1. La Commission Technique		21
10.2. La Commission de Programmation et Accès aux Collections		21
10.3. La Commission de Documentation et de Catalogage		22
10.4. Les projets en cours		22
11. Votations		23
11.1. Admission de nouveaux Membres		23
11.2. Admission d'un nouveau Membre Honoraire		24
11.3. Changement des Statuts et Réglements		25

TROISIEME SESSION

22 avril, 9.00 h.

Page

- | | | |
|-----|---|----|
| 12. | Prochains Congrès : 1999 - 2000 et après | 32 |
| | 12.1. Madrid, 1999 | 32 |
| | 12.2. London 2000 | 32 |
| | 12.3. Après 2000 | 33 |
| 13. | L'avenir de la FIAF, le Code d'Ethique et l'avenir des Commissions | 33 |
| | 13.1. L'avenir de la FIAF | 33 |
| | 13.2. Le Code d'Ethique | 33 |
| | 13.3. L'avenir des Commissions | 34 |
| 14. | Open Forum | 35 |
| 15. | Clôture de l'Assemblée Générale du 54 ^{ème} Congrès de la FIAF | 37 |

MINUTES

GENERAL ASSEMBLY, PRAHA - CZECH REPUBLIC April 21 - 22, 1998

The official opening of the 54th Congress of the International Federation of Film Archives took place on April 21st at the City Hall, in the presence of Mr. Korontaly, Vice-Minister and representative of the Ministry of Culture, who welcomed all the participants.

FIRST SESSION

1. Opening of the General Assembly of the 54th FIAF Congress

Chair: Iván TRUJILLO BOLIO, Vice-President of FIAF.

Michelle AUBERT, President of the Federation, proceeds to the opening of the General Assembly of the 54th FIAF Congress. She expresses her personal gratitude in particular to Mr. Korontaly, Vice-Minister of Culture, and to Vladimir Opela and all his colleagues for their kind invitation to hold the 54th FIAF Congress in Prague.
(See full text in French on page 1 of this report)

2. Confirmation of the status and voting rights of the members, present or represented

Chair: Michelle AUBERT, President of FIAF, Roger SMITHER, Secretary-General of FIAF, assisted by Christian DIMITRIU, Senior Administrator of the Secretariat of Federation.

Roger SMITHER, Secretary-General, completes the list of the members of the Federation present and represented at the Congress. 54 members are represented in person and 1 absent member has given notification of arrangements for proxy voting.

As there are 55 members present or represented, the quorum required by article 13 of FIAF's Statutes is comfortably attained. The Secretary-General stresses that this is an exceptionally well attended congress.

The Secretary-General reviews the list of provisional members and associates present at the Congress. There are 18 in total as well as several subscribers. He also takes the opportunity to salute some distinguished visitors : Einar Lauritzen and Jan de Vaal, Honorary Members, and Brigitte van der Elst, former Executive Secretary.

3. Adoption of the agenda

The Secretary-General reviews the Agenda of the General Assembly:

With regard to point 11, he declares that this item is not restricted to members only and encourages all affiliates present in Prague to attend. Within the specific running order of item 11, there is no need of a vote on the reconfirmation of members. The point 11 is changed as follows :

- 11.a. Admission of new Members
- 11.b. Admission of a new Honorary Member
- 11.c. Change to Statutes and Rules

Point 13 will cover the Code of Ethics and its final text in English, French and Spanish languages.

Contributions are invited to the Open Forum (item 14).

The Secretary-General also announces two other meetings: the workshop on the relations between FIAF archives and FIAPF, as well as the presentation of the P.I.P. He finally mentions the meetings of regional groupings and other organisms, which will take place during the congress: ACE, CLAIM, CNAFA, the Scandinavian Archives and Eureka.

The agenda is formally adopted.

4. Approval of the Minutes of the General Assembly in Cartagena de Indias

The Secretary-General submits the Minutes of the General Assembly in Cartagena de Indias to the discussion. He points out that the format of the Minutes has changed slightly. The changes consist mainly in including the papers circulated in Cartagena and in numbering the pages. This document is now called a Congress Report.

The Secretary-General also mentions that there were some technical problems with the recording in Cartagena, and that two errors require correction:

1. On page 20, a missing item of information needs to be added: « the EC approved the change of status of the Münchner Filmmuseum to that of Provisional Member ».
2. On page 28, concerning the election of the Treasurer for 1997 - 1999: the record should state that « Mary Lea Bandy is the only candidate for Treasurer », and not « Michelle Aubert for President ».

The Minutes of the General Assembly of FIAF in Cartagena de Indias are formally approved.

5. Report of the President on behalf of the Executive Committee

Michelle AUBERT, on behalf of the Executive Committee, presents the Report of the President to the General Assembly. In this paper, the President makes a synthesis of our Federation's activities and the complexity of its life.

(see English text on page 3 and French text on page 6 of this report)

6. Report of the Secretary-General and Membership questions

Roger SMITHER reports that, with the Secretariat's assistance, he has finalised some documents as the « Guidelines to FIAF Members hosting Congresses or Executive Committee Meetings. » He furthermore reports on the major changes that have taken place at the Secretariat: he welcomes Sophie Quinet and Rutger Penne, the new P.I.P. editor. He also welcomes iMIS, the recently adopted association management programme.

The Secretary-General reports on the changes that have taken place regarding the production of certain administrative publications: a new format for the Minutes of the GA, and some changes in the editing procedures of the Annual Report.

Annual report:

The intention has been to produce a volume, which provided the information in a more compact and consistent form - as our Federation grows; the compilation of this volume becomes increasingly complex. Affiliates have been asked to observe a four-page limit. An attempt has also been made to use a higher level of mechanisation, with affiliates being invited to submit reports on diskette or by e-mail. Reports submitted on paper had been scanned at the Secretariat, but scanners also create errors. The Secretariat has also tried to individualise the reports by reproducing the logos of the archives. All these procedures will need to be reconsidered next year as none of them has worked as well as one could have hoped.

Statistics:

The statistical questionnaire circulated this year has been longer than in previous years. The intention is to create a format in which affiliates will only need to declare most information once. Thereafter it would only be necessary to give information about what has changed. The Secretariat will now seek to produce another « more user friendly » questionnaire.

The Directory:

Affiliates are encouraged to list all the names of key staff working in the archive. For the next issue, the Directory should be updated with all electronic information: e-mail addresses and websites. The Directory is the most used publication of the Federation. Archives should have as many copies as they need. More copies will be produced. Suggestions for further improvements are always welcome.

Karl GRIEP asks what happened to the statistical questionnaire, and suggests that the index by Countries be reinstated in the Directory. He proposes to send to archives as many copies as the number of staff listed in it.

Roger SMITHER replies that not all affiliates have returned the statistical questionnaires to the Secretariat. The Secretariat will go back to the archives as soon as there will be partial information available. As for questionnaires in general, he points out that the level of confidentiality in the information requested or supplied must always be mentioned. For the Directory, the EC proposes to combine all categories of members in a single listing ordered in alphabetical order of the cities where their institutions are located.

Roger SMITHER introduces the changes to the Statutes and Rules of the Federation proposed on behalf of the Executive Committee, which will be formally voted on under item 11.3 of this agenda.

The purpose of the modification is a simplification of the procedures for electing the Secretary General (SG) and the Treasurer (T) of the Federation. In association with this, there is also a proposal to reform the restrictions that are written into the Statutes & Rules (S&R) governing how long an individual person may serve consecutively on the Executive Committee (EC). These significant changes have been circulated in English before the Congress and, those for whom it is more helpful; a French translation has also been made available.

Under the present Statutes and Rules, elections take place every two years using a procedure by which the membership of the Federation directly elects the President, the SG and the T in 3 separate ballots and then elects the remaining 10 members of the EC. The EC feels that this procedure is less than perfectly democratic and in fact consumes a lot of time in election years to little purpose. In a survey of the history of the EC (which will be offered for publication in

the next issue of the JFP) it has been established that out of the last 10 elections the SG was elected without opposition 7 times, and the T was elected without opposition 8 times. This means not only that the balloting exercise seems something of a waste of time, but more significantly that this procedure is much less democratic than the election of the rest of the EC, where the membership is asked to express a preference among several names. While the direct election of the President is left untouched, the EC's proposal will have the effect of stopping direct election of the other 2 officers. It is proposed that the procedure in future be that members vote for 12 EC members and that the EC will itself then select from among its own members the 2 individuals who should serve as SG and as T.

The second issue to be addressed by the rule changes is the question of how long an individual may serve on the EC continuously. The present rules impose a limit of three 2-years-terms in any one capacity, meaning that it is theoretically possible for one person to stay on the EC almost indefinitely by serving 6 years as an ordinary EC member, 6 years as an officer, 6 years back as an ordinary EC member, and so on. It is a recurrent topic of discussion in FIAF that the introduction of new faces and new ideas by some form of rotation of office should be encouraged - although there is also a concern to balance the principle of rotation with the principle of continuity. The new proposals therefore suggest, in a spirit of compromise, that there should be a maximum of five consecutive terms in any capacity.

There are finally attached as a kind of appendix to the proposal for rule changes, 2 additional amendments which are merely continuing the work that begun last year in Cartagena to tidy up the S&R. One is simply the correction of a misprint and the other addresses the problem caused by the designation of the person who heads a specialist commission as « Président » in the French language text. This opens the way to uncertainty as to whether the term means just the President of a commission or the President of the whole Federation. It is therefore proposed to change the French term to « Chef » and to standardise the English term as « Head ».

Clyde JEAUVONS emphasises that the real democracy in the revised procedures still lies with the GA. The members will still have the right to elect or not to elect all or any of the candidates every two years, and this provides a safety net for any misgivings about prolongation of terms of office additional to that provided by the requirement that the EC itself appoint or does not appoint the two officers every two years.

Pierre CADARS asks whether, if these proposals are adopted, the terms already served by present members of the EC will be taken into account, or if the counters will be reset to zero.

Roger SMITHER replies that the intention would be that, if approved by the GA, the new procedures will be implemented in the elections in Madrid in 1999 and that the introduction of the five terms maximum will start to apply then as well.

Clyde JEAUVONS adds that there is also a proposal for discussion to take into account at least some of the period of time already served by EC members or officers who may stand for election under revised procedures. In case anyone has any fears that the proposal represents an attempt to prolong the existence of the present EC, he gives assurance that is not the case.

Membership questions:

Roger SMITHER repeats his apologies to our colleagues from München for the omission by which their change of status was not recorded in the Minutes of Cartagena.

6.1. Reconfirmation of Members

The General Assembly is informed about the decisions taken by the Executive Committee listed hereafter:

At its two recent meetings in Beijing and Prague, the EC examined and approved the reconfirmation application of the Cineteca del Comune di Bologna (Bologna), the Cinemateca de Cuba (La Habana), the Cinémathèque Suisse (Lausanne), the National Film Archive of D.P.R.K (Pyongyang) and the Cinemateca Portuguesa (Lisboa), Det Danske Filmmuseum (Kobenhavn), the National Film and Television Archive (London), the Cineteca Nacional (México) and the Filmoteca de la UNAM (México).

The reconfirmation of the Fundación Cinemateca Argentina (Buenos Aires) has been deferred because owing to the pressures associated with their moving to new premises they have not yet been able to return the reconfirmation form to the Secretariat. The reconfirmation of the National Center for Film and Video Preservation of the AFI (Los Angeles) has been debated at large and will be considered during the second EC meeting, after consultation with the North American Archives.

The Secretary-General furthermore recalls that the following archives will be considered for reconfirmation during the Executive Committee meeting in San Juan: the Cinemateca Uruguaya (Montevideo), the Department of Film and Video of the MoMA (New York), the Visual & Sound Archives of the National Archives of Canada (Ottawa), the George Eastman House (Rochester), the National Film Centre of the National Museum of Modern Art (Tokyo), the Museo Nazionale del Cinema (Torino), and the Fundación Cinemateca Argentina (Buenos Aires).

6.2. Change of Status

The Secretary-General reports that the following candidates are to be considered by the GA for change of status in the session reserved for voting: the Hong Kong Film Archive (Hong Kong), the Etablissement Cinématographique et Photographique des Armées (Ivry) and the Sound and Image Archive at the National Library, Rana (Mo i Rana). He mentions that the Slovenski Filmski Arhiv (Ljubljana) has also introduced a request for change of status but the GA can not vote before the official procedure of a visit by a member of the EC has been completed. Peter Konlechner has been appointed for this visit and the vote will take place in Madrid.

6.3. New affiliates

The General Assembly is informed about following decisions:

One completed application for Associate status has been received from the Slovenian Cinematheque (Ljubljana), but owing to an administrative mix-up for which he offers his profound apologies, the papers had not been distributed in time for consideration by the EC. The decision on this application will be made in San Juan. Peter Konlechner will also visit this potential associate.

Applications are also pending from two other potential affiliates, but these have not yet been completed: the Centre Georges Pompidou (Paris) and the Archivo Audiovisivo del Movimiento Operaio e Democratico (Roma). It is hoped that their applications will be available for consideration during the San Juan EC Meeting.

The formal reconfirmation of certain Provisional Members and Associates is also required in 1998. As major considerations in reconfirmation relate to whether the affiliates have sent their annual reports and paid their fees, this issue will be pursued between now and the San Juan Meeting.

Roger SMITHER furthermore adds that the EC has on its agenda consideration of some method for honouring people which have given devoted service to FIAF in addition to the established method of granting the status of Honorary Member.

6.4. Other membership questions

The Secretary-General opens the floor to other membership questions, and himself introduces the following point:

- **Sinematek Indonesia (Jakarta).**

Jakarta has pointed out the profound effect of the financial storm now affecting many Asian economies, and has asked FIAF to suspend their affiliation because of the inability to pay the subscription. The EC takes such problems seriously, and has a fund to address this issue. The EC is also committed to making a review of the structure of membership fees.

Alberto FARASSINO explains the constitutional changes of the Cineteca Nazionale (Roma). Before, it was a national institution and it becomes now a private Foundation.

No other points are raised.

7. Relations with UNESCO and other international organisations

Chair: Michelle AUBERT

7.1. Relations with UNESCO

Michelle AUBERT reports on the relations with UNESCO (see annexe 3) and announces that FIAF will normally not receive anymore UNESCO funds for the current biennium.

Upon request of Michelle AUBERT, Sarah HARB SAID announces that the Cinemateca del Caribe has presented last year a project to UNESCO that has been approved.

7.2. International Federation of Television Archives - FIAT/IFTA

Steven BRYANT, Keeper of Television at the NFTVA in London and current Secretary-General of the International Federation of Television Archives reports on FIAT/IFTA. President Tedd Johansen and he will end their terms of office in September. He expressed FIAT's firm conviction that it should be co-operating much more closely not only with FIAF but with other relevant organisations. He lists FIAT's activities for the year and notes that FIAT is considering the possibility of becoming involved in the P.I.P. project. He finally notes the possibility that FIAT's annual congress for the year 2000 will also be organised in London, so that people might attend both events (FIAF and FIAT congresses).

7.3. The South East Asia-Pacific Audio Visual Archive Association - SEAPAVAA

Michelle AUBERT mentions Ray Edmondson's request about SEAPAVAA being represented at the UNESCO Round-Table. She reports UNESCO policy by which only fully international NGOs recognised by UNESCO can be represented there.

Ann BAYLIS reads Ray Edmondson's letter and reports on SEAPAVAA which now numbers 24 full members, 3 Associates and 15 individual members.

7.4. International Council of Archives - ICA

Karl GRIEP, from the Bundesarchiv-Filmarchiv - Berlin, greets all participants at the 54th FIAF Congress and gives an explanation on the activities developed by the International Council of Archives (ICA). He also has the impression that international organisations should work together more closely and try to preserve the moving image heritage together.

7.5. Regional Organisations

Iván TRUJILLO BOLIO announces that the Council for North American Film Archive (CNAFA) which brings together FIAF Members from Canada, USA & Mexico will hold its meeting in Prague.

SECOND SESSION

Chair: Mary Lea BANDY, Treasurer of FIAF, and Clyde JEAVONS, Member of the Executive Committee.

8. Approval of the 1997 FIAF financial report

Mary Lea BANDY presents the 1997 FIAF financial report and announces that she is extremely happy to confirm that thanks to the excellent work of the Secretariat, FIAF has attained the goal that was defined several congresses ago: to achieve a balanced-budget, to remove our debt, and to build for the future. So, she says, we have reached a close to zero or break-even budget for 1997.

She stresses (and thanks the people who are involved in this procedure) that the merging of the P.I.P. and the Secretariat has been an important move, and that the administrative part (selling, marketing, distribution and collecting funds for the P.I.P.) of the P.I.P. is now handled by the Secretariat. That also means that there is a more stable financial situation.

No question or comments are raised. The Treasurer recommends the approval of the 1997 FIAF financial report.

The 1997 FIAF financial report is approved unanimously by the General Assembly.

9. Financial report 1998, adoption of the 1999 budget

The Treasurer introduces this topic to the General Assembly. She announces that the budget was prepared for a break-even for each of these years and explains that to achieve a balanced budget for 1999 it has been necessary to make a slight adjustment in fees to balance the cumulated effects of inflation over the last several years. Membership fees have remained

unchanged since 1991. The EC now proposes a small upward adjustment of membership fees from BEF 75.000 to BEF 80.000 and from BEF 37.500 to BEF 40.000. The most important expression of solidarity during these years has the tremendous effort that many archives have made through the voluntary contribution of additional fees each year. Almost 35 archives volunteered to increase their fees, and this has in large part offset the problems of archives which are having economic or political problems and whose fees are consequently delayed. Mary Lea BANDY thanks these archives, reading out a list of the 31 archives that paid the additional fee in 1997 and noting that 35 had pledged to pay it in 1998.

Other changes in the presentation of the present budget include isolation of the item « funds income » which now appears under « fund raising ». They are now separated because they are not general income but are reserved for special projects. Special grants total \$99000, comprising: UNESCO funds, the contribution from the John Paul Getty Jr. Trust to support speakers in Symposia (thanks to Clyde Jeavons) and the Agencia Española de Cooperación Iberoamericana (AECI) fund to help purchase equipment, subsidise travel and staying costs to congresses, to purchase films stock, etc. (thanks to Iván Trujillo Bolio).

Karl GRIEP asks for additional explanations about the use of two different currencies in the papers, and in particular the situation of having the income recorded in Belgian Francs and the balance in US Dollars.

Christian DIMITRIU replies that the dollar is currently “strong” against most European currencies and this means that archives counting in dollars or located in the dollar area have during the last year paid considerable lower dollar fees to achieve their Belgian Franc subscription. Such fluctuations do not greatly affect expenses at the Secretariat, which are consistently in BEF, but will affect other parts of the Federation’s activities, which are more international. While the accounts show that FIAF is in balance, they do not show in which proportion the changes of structure of our expenses have taken place. Globally what you see in the USD sheet is a balanced-budget, but the proportion of the income and expenses account is to a certain extent different as in the original BF budget.

Karl GRIEP notes that it is safer to have a reserve to cover these fluctuation problems.

Christian DIMITRIU replies that there is a reserve fund, though it is actually not meant to cover these kind of risks. It has been increased in order to compensate for exchange rate losses.

Mary Lea BANDY notes that FIAF has used part of the reserve fund to pay our debts. There are no debts any more, and the EC’s policy is now to balance the budget and rebuild the reserve fund.

Eva ORBANZ asks how much is in the reserve fund.

Christian DIMITRIU replies that there has traditionally been BEF 3.000.000 on this fund (which appears on the balance sheet). In fact, during 1997, this Reserve Fund has been augmented to 3.5 Million BEF.

Eva ORBANZ notes that two Commissions have been merged into one and asks whether this has any impact in the budget. She also asks what is foreseen with the money designated for projects for publications.

Mary Lea BANDY replies that the previous amount of the budget for both Commissions has been retained until it becomes clearer what will be the effect of merging them. For publications and promotion, the same level of money has been kept. The budget of the Commissions will remain unchanged unless the activities of the Commissions are redefined.

No other questions or comments are raised. The Treasurer recommends the approval the 1998 financial report and the 1999 budget.

The 1998 financial report and the 1999 budget are unanimously approved.

10. Report on the work of the Commissions and other projects underway

Chair: Clyde JEAUVONS, Member of the Executive Committee.

10.1. Technical Commission.

Henning SCHOU, President of the Technical Commission, reports on the current and special activities undertaken since last year.

(See Report of the Technical Commission to the General Assembly in annex 5.a.)

He raises the following points:

1. The book by Alfonso del Amo García will be reviewed by the TC in view of its publication in the *Journal of Film Preservation*.
2. Michael Friend has translated a part of Jean-Pierre Verscheure's book on film formats and soundtracks. This project is somewhat delayed, as a definitive original text is still not completed.
3. The « Preservation and restoration of moving images and sound », chapter of the *FIAF Handbook of Film Archives* needs to be updated. FIAF colleagues have been encouraged to contribute to this update. Target date is: fall 1998 for publication in December 1998.
4. Joint Technical Symposium : there is no JTS as such scheduled before Paris 2000, but Henning SCHOU is a member of the committee organising a conference on « Care of photographic, film & sound collections », which will take place in York on 20-24th July 1998.
5. « The Vinegar Syndrome »: a basic review is missing and such an article will be written for publication in the JFP.
6. In connection with Madrid 1999, the TC is assisting with Alfonso del Amo García's project: the compilation of a list of not only current film stocks but a complete list of what has existed in the past.

10.2. Programming and Access to Collections Commission.

Gabrielle CLAES, President of the Programming and Access to Collections Commission, reports on the current and special activities undertaken since last year (see Report of the Programming and Access to Collections Commission to the General Assembly in annex 5.b.).

She announces that Suresh Chabria has left his job at the National Film Archive of India in Pune and will probably also leave the Commission.

She raises the following points:

1. The « Manual of Access to Collections » has been published as a special issue of the *Journal of Film Preservation*.
2. The questionnaire on « Fees charged by Film Archives » has been circulated. The results of this survey will first of all be reviewed by the EC due to confidentiality and then it is hoped that its results will be published in the JFP.
3. The Commission will contribute to the project: « The last Nitrate Picture Show » during the Congress 2000 in London.

10.3. Documentation and Cataloguing Commission.

Ann BAYLIS, President of the Documentation and Cataloguing Commission, reports on the current and special activities undertaken since last year.
(See Report of the Documentation and Cataloguing Commission to the General Assembly in annex 5.c.)

She raises the following points:

1. The Commission is working on two surveys: one about the P.I.P. and a second one on computer software and kinds of access to information.
2. The Commission also functions as the editorial board of the P.I.P. - CD-ROM project.
3. The Commission would like to develop training programmes for indexers during congresses or symposia, and would like to develop the FIAF website.

Special mention is made of the work accomplished by Iván Trujillo Bolio and Nelly Cruz Rodríguez for the translation of the *Cataloguing Rules* into Spanish and to Vladimir Opela for all his years of service in the Cataloguing Commission.

Cynthia LIU has volunteered to translate the cataloguing rules into Chinese, if requested.

10.4. Projects underway

The FIAF website :

Steven RICCI reports that there had been many positive comments in Cartagena. A new layout is presented. This includes new sections: 1) *News from FIAF*: there are now only Congresses and EC Meetings announcements but the development of a « calendar of events » is foreseen, 2) The *List-serve* is now functioning, 3) *How to affiliate with FIAF*, 4) *Education*: focuses on educational initiatives, 5) *Directory*: archives who have a website are requested to communicate their addresses to the Secretariat.

Educational activities:

- Gabrielle CLAES presents the *Archimedia* programmes.
- Paolo CHERCHI USAI presents the *School of Film Preservation* and the *FIAF Summerschool* in Rochester
- Ann BAYLIS presents the programme developed by the University of New South Wales (Sydney) and the National Film and Sound Archive (Canberra)
- Steven RICCI reports on the UCLA graduate degree program initiated with UNESCO funds.

The Journal of Film Preservation:

The Editorial Board meetings have taken place upon request of the Editorial Committee, chaired by Hervé Dumont.

Robert DAUDELIN reports on the Journal.

He raises the following points:

1. Issue #56 is delayed due to technical and editorial problems.
2. He would like to keep 2 issues a year (one monographic, and another more general).
3. Issue #57 will be dedicated either to the papers of the Cartagena Symposium, or to more general subjects, depending on the availability of materials.
4. Issue #58 will be also of general interest with a section dedicated to the « Vinegar Syndrome ». Practical contributions on this topic are requested.
5. An important matter for consideration in the context of the JFP is the question of the balance. With the Internet, printed information is not necessarily as important as it was in the past. Information that has a short life interest might very well be circulated only electronically.
6. The Editorial Board wishes to adopt new standards the content of the JFP is concerned, concentrating on information that has a more permanent value and keeping at the core of editorial policy issues of preservation.
7. Published texts should meet high editorial standards because its Editorial Board wishes the JFP to be more than just an internal communication tool.
8. The only explicit condition imposed by the Executive Committee to the Editorial Board and the Publisher is the JFP's periodicity: twice a year.
9. An important goal is to plan the JFP 3 or 4 years in advance, in order to reach a balance in its content.

11. Voting Session

Chair: Clyde JEAVONS, Member of the Executive Committee and Roger SMITHER, Secretary-General.

11.1. Admission of new members

Chair: Roger SMITHER

The Chairman reports that, after having completed the formal procedures, including a visit to the candidate archives, the EC has resolved to recommend to the General Assembly to accept as new full Members of the Federation the following archives: the Hong Kong Film Archive (Hong Kong), the Etablissement Cinématographique et Photographique des Armées (Ivry) and the National Library, Rana - Sound and Image Archive (Mo i Rana).

Roger SMITHER recalls that procedures for the admission of new full members are governed by Rule 10 of the Statutes and Rules, which requires a decision to be made by secret vote, by a majority of members present or represented. In the present case, a vote in favour of at least 28 votes would constitute a majority.

The Chairman of the session nominates Catherine GAUTIER, Sophie QUINET and Rutger PENNE as scrutineers.

• Hong Kong Film Archive - Hong Kong

The General Assembly voted on the admission as a full Member of the Hong Kong Film Archive. Result of the scrutiny:

for:	53
against:	1
abstentions:	3

The Hong Kong Film Archive (Hong Kong) is therefore accepted as a full member of FIAF.

Cynthia LIU expresses her gratitude to the General Assembly for this decision.

• **Etablissement Cinématographique et Photographique des Armées - Ivry**

The General Assembly voted on the admission as a full Member of the Etablissement Cinématographique et Photographique des Armées. Result of the scrutiny:

for:	53
against:	2
abstentions:	2

The Etablissement Cinématographique et Photographique des Armées (Ivry) is therefore accepted as a full member of FIAF.

Henry AUSSAVY expresses his gratitude to the General Assembly for this decision.

• **National Library, Rana - Sound and Image Archive - Mo i Rana**

The General Assembly votes on the admission as a full Member of the National Library, Rana - Sound and Image Archive. Result of the scrutiny:

for:	50
against:	2
abstentions:	5

The National Library, Rana - Sound and Image Archive (Mo i Rana) is therefore accepted as a full member of FIAF.

Inger ASBJORN STRAUMFORS expresses his gratitude to the General Assembly for this decision.

11.2. Admission of a new Honorary Member

The Chairman informs that, the EC unanimously believes that it is time to recognise the life-long contribution to film archiving in France and internationally, and the long period of service to this Federation of Raymond Borde, of the Cinémathèque de Toulouse. Raymond has given a total of 23 years of service to the EC of FIAF (1966-1991), including one year as Secretary-General, 6 years as Treasurer and several terms as Vice-President.

Robert DAUDELIN expresses his satisfaction about this proposal.

The EC's recommendation is then put to vote.
Result of the scrutiny:

for:	54
against:	0
abstentions:	3

Mr. Raymond BORDE is therefore accepted as an Honorary Member of the Federation. He could not attend the Prague Congress in person and will therefore be informed by mail about the decision taken by the General Assembly.

11.3. Change to Statutes and Rules

Chair: Roger SMITHER

Chair of the session: Clyde JEAUVONS

Roger SMITHER introduces the paper «Modification to FIAF's Statutes and Rules: Proposals by the Executive Committee to be put to the General Assembly, Prague in April 1998 ». This paper includes, in particular:

1. change of the election procedures of the Secretary-General and the Treasurer
2. change of the rules controlling the maximum consecutive period that anyone individual may stay on the EC
3. correction of a misprint and adding of a clarification of terminology in the Rules.

First, he announces on behalf of the EC one formal amendment to the circulated proposals. As originally drafted, the proposals would have made it theoretically possible for a President to be elected for 5 consecutive terms, which is against the principle of rotation towards which FIAF has been moving towards. The EC therefore proposes a specific limit of three consecutive terms in the role of President (which may, however, be combined with service in other roles to conform to the new overall limit of five consecutive terms in any role).

With the addition of this amendment, this is the package that the EC recommends for changes to the Statutes and Rules. He asks for any question requests for clarification or amendments.

Karl GRIEP recalls that in his introduction of the topic in a previous session, the Secretary-General had indicated that the impulse behind the proposal for changes to the rules was to make procedures more effective and especially more democratic. In what sense is the proposal that the Treasurer and the Secretary General should be not voted by the GA but should be appointed by the EC actually more democratic? He confesses to special doubts about that.

Roger SMITHER replies that he has no wish to introduce a philosophical debate on the meaning of democracy, but that in his own understanding of democracy an important issue is that people who are voting should have a choice. As he had explained, over the last ten years the only choice that people have had on seven occasions in the case of the Secretary-General and on eight occasions in the case of the Treasurer has been to vote Yes or No. On both occasions when he had himself stood as Secretary-General, nobody stood against him and he received enough Yes votes to become Secretary-General. He did not feel that this had been a true test. In voting for the ordinary members of the EC, there have so far always been more candidates than places, so by drawing the Secretary-General and the Treasurer from among those people who are voted as ordinary EC members, he feels, there would at least then be a genuine democratic test of how many votes one candidate will receive as against another. A further issue is that if by delegating to the EC responsibility for choosing some of the officers, the GA will also effectively give a vote of confidence to the EC to determine how much importance they wish to give to such questions as experience of EC work, or prior association with particular projects and so on. It could theoretically happen that under the present system FIAF might end up with three new officers who had no previous knowledge of the work of the Federation at all. Maybe, they will institute a revolution and everything will become wonderful but... The EC has been trying to find a balance between democracy and effectiveness, between rotation and continuity. There are various models and this happens to be the model that the EC proposes.

Lia VAN LEER expresses her belief that the Secretary-General is the executive officer of the Federation and that he should be elected by the General Assembly. If it was considered a problem that there might be only one candidate, one could insist that there should be two or three candidates or, otherwise, one could elect the EC first and then from the members of the EC, the GA should nominate one, two or three candidates for election as officers. The Federation can afford to spend time on elections. She feels it is very important that the Secretary-General should be elected by the GA because it is a very important position.

Eva ORBANZ supports the remarks of the previous speaker. From her experience, and looking at the Statutes and Rules, the office of the Secretary-General is as important as that of the President. Also, she recalls that in Cartagena it had been difficult to find 10 people to become members of the EC. She therefore believes that it is more important to find a way to encourage the membership to stand for candidates (and this of course goes for the officers as well). On the other hand, she thinks that if you have a good Secretary-General why worry about having more than one candidate?

Clyde JEAVONS summarises the discussion so far: in the case of the Secretary-General, a proposal is emerging for an amendment which would maintain the present system of electing the SG as well as the President from the General Assembly either before the election of the Executive Committee, or as a result of the election of the EC itself.

Vittorio BOARINI attempts to explain that there are other issues than those the Secretary-General has raised. The issue is not only one of democracy, but also one of interpretation. There is no doubt of the importance of the roles of Secretary-General and Treasurer, and the proposal that the EC choose these two officers proceeds from institutional logic. The President has an institutional and diplomatic role as the representative of the Federation, and it is therefore proper that the General Assembly should choose the person who is the direct representative of the Federation. The Secretary-General and the Treasurer, however, are required rather to fulfil practical roles. They must be capable of running difficult financial and administrative affairs. It is therefore appropriate that the EC, in evaluating those tasks, should discuss and choose the correct people for such posts. The EC should be able to evaluate the context, the personalities and the workload and decide collectively who will be Secretary-General and Treasurer.

Karl GRIEP offers a practical example: there might be a very energetic personality, a bit chaotic, with bright ideas, whom he would like to see participating in the EC, but would never wish to have as either Treasurer or Secretary-General. There are now two different levels to the discussion. They should not be confused.

Chris HORAK disagrees with Vittorio and believes that the position of the Secretary-General is not a purely a technical one. The SG has a lot of administrative work, but there is also a matter of setting agendas, etc. which is also very political. He thinks the GA should decide who would be the SG, like the President.

Hoos BLOTKAMP thinks that if the election system is to remain unchanged, then we should really do something to have more candidates.

Clyde JEAVONS asks for a vote by show of hands - How many would prefer to maintain the present system of having the SG elected by the GA rather than being nominated or appointed by the EC?

Hoos BLOTKAMP thinks that this going very fast - she would like to vote yes but under certain conditions. What will be done if there is only one candidate?

Clyde JEAVONS agrees in principle but points out that it is very difficult to impose conditions on an election procedure. A candidate cannot be compelled to stand. He agrees that strategically that should be a continuous area for discussion in order to try to improve the situation. If anyone has suggestions, they will be most welcome.

Michelle AUBERT feels that colleagues should be clear about the scenarios that are proposed to them. Either we remain with the present situation and consider the procedures for the election of the various officers or we move to the situation proposed by Lia Van Leer, that is the election of the EC first followed by an election of the Secretary-General, or we have the new situation offered by the EC's proposal, which is that the Secretary-General and the Treasurer be chosen by the EC. In other words, there are not two scenarios but three. The situation is complex. It is therefore important that all members understand the considered scenarios.

Clyde JEAVONS agrees that the President has offered a correct assessment. At the moment, the discussion tends towards the establishment of three slightly different procedures. So far no objection has been raised to maintaining the status quo as far as the election of the Presidency is concerned or the term of office recommended for the Presidency. There seem not yet to be any particular objections to making the Treasuryship a nomination or an appointment from the EC once it has been elected - a position with which his own instincts agree - the role of Treasurer has over the years become much more of a busy functionary role, a servant of the organisation. However, there is clearly a feeling that the role of the Secretary-General carries more importance and that is why it is felt that this position should be subject to some form of election procedure either before or after the election of the regular EC members.

He therefore asks for a vote by show of hands as to whether or not the GA would prefer the SG to be directly elected by the membership in one way or another. After the vote is counted, he reports that about 26 people indicate their agreement with this question, which is not a clear majority by any means. He asks whether anyone wants to speak from the opposite point of view, to support the change proposed in the EC paper.

Gabrielle CLAES accepts that, like the rest of the EC, she has endorsed the EC's proposals, but adds that she is sensitive to some of the arguments advanced by previous speakers about the important role played by the Secretary-General. She thinks it would be worth developing the proposal advanced by Lia Van Leer, which she feels addresses both the themes of this debate - practicalities and political considerations. The point raised by Vittorio Boarini is also important: the issue is to choose competent officers, and perhaps EC members are better placed than ordinary delegates to identify suitable candidates. To speak personally, when Roger Smither was elected as Secretary-General, she had voted for him with absolutely no knowledge about him - he was the only candidate. It felt less like a democratic exercise than like a lottery: maybe the lottery had worked out well, but it was still a lottery. A selection based on competence is important, but one could still imagine a ratification procedure of the kind that Lia suggested, whereby the EC should propose one or more candidates for selection or confirmation by the General Assembly.

There are calls from the floor for a vote on this proposal.

Clyde JEAUVONS summarises: The suggestion is that the SG be elected after the election of the Committee Members, one or more candidates being proposed from among the twelve newly elected members of the Committee (the President having already been elected). He asks whether there are objections to that proposal, or if the Assembly should proceed towards voting for such an amendment.

There is one element which needs clarification: who does the nominating - the EC or the membership itself?

Roger SMITHER points out that under the proposed procedure future Congresses would have to be planned to allow time for the EC to make its nominations - perhaps there would need to be two separate voting sessions at a Congress with a meeting of the newly elected EC between the first and the second.

Gabrielle CLAES repeats that such problems are not difficult to solve, and that practicalities are not the important issue here.

Clyde JEAUVONS agrees that this is an important electoral moment and we should not be scared of spending time on it if that is how we get it right. But it is becoming confusing. He would himself feel uncomfortable on a newly elected committee, which had to set up a competition among its own members for another election. If that is the way we are moving, he would personally prefer to stay with the present system of simple election of the SG by the GA - even if there is no competition. Lack of competition itself says something about democracy, and who is willing to do the work. He would prefer a cleaner electoral vote at that stage rather than setting up an internal contest within the EC itself.

Eva ORBANZ perceives a slight problem with Lia Van Leer's suggestion. There is a lack of candidates for SG because some people know what it means to be a SG. Do we expect someone who stands as a candidate for the EC to change his or her mind and become happy to be SG? You either have this intention beforehand or not. She would like to explore Hoos Blotkamp's suggestion, to come up with ideas on how to find candidates. She reminds that it was a custom to ask the GA to nominate people for an office and to give reasons. Frequently, there were two, three or four candidates for officers. She can not remember why this has been stopped, but an idea of this kind is still necessary, otherwise there will be a lack of candidates anyway...

Roger SMITHER points out that it is still current practice to issue a reminder at the start of every GA at which there are elections, that nominations may continue to be made, although nominations are also invited in advance. We are trying to do it both ways and we are still getting only one candidate.

Clyde JEAUVONS adds that the other mechanism introduced in recent elections to try to reduce the 'lottery' syndrome, perhaps with limited success, is to ask that candidates provide a small biography which at least gives voting colleagues some chance of evaluating their qualifications.

Hoos BLOTKAMP says that the problem is not one to be solved only by having more candidates every two years. She feels that somehow, we do not succeed in involving the membership. The present Congress is a living demonstration of this. If we explore changes in a broader context than just talking about elections, the problem of one candidate for each function will also change but the overall problem is a much bigger one.

Vittorio BOARINI believes that an important topic has been submitted to the GA. Several interesting ideas have been formulated, and there is not enough time now to integrate all these ideas in a new proposal from the EC, on which the GA could vote. It would therefore be appropriate to think about these proposals and come up with a new formulation, for discussion at the next GA.

Michelle AUBERT stresses that this was not only a discussion about different possible election procedures, but also an important debate on how to choose a Secretary-General and a Treasurer who would have the experience required for their function. She suggests that it could be a requirement that officers should have at least 2-years prior experience in the EC.

Clyde JEAVONS thanks Michelle for this new potential amendment to be introduced: a qualification requirement if these posts are covered by direct election.

Bob ROSEN explains that one of his concerns, when he votes for members of the EC, is diversity: he votes because he is interested in seeing different parts of the world reflected, different perspectives, different approaches to the field... In contrast, when he votes for the SG, it is to choose someone to represent the organisation as a whole, not any one sector or perspective. The two processes are very different, and he favours direct election of the SG by the GA and does not see any compelling reason for change.

Ann BAYLIS fully supports Bob Rosen and disagrees with those who feel multiple candidates are necessary to the election of a competent Secretary-General or Treasurer. Therefore, she does not favour changing something that manifestly works. To her, the issue, which Hoos Blotkamp raises, seems a different issue of the one trying to get more people to put themselves forward in the first place.

Peter KONLECHNER observes that this issue has been discussed for a long time within the EC and that the feeling in the GA is now different compared to when it was started. He believes, as Ann Baylis and Prof. Rosen have pointed out, that there is no real necessity for such changes and that there are more urgent questions to be solved, such as our relations with the producers. There are many considerations in elections - some argue for diversity, others for the need to ensure that those elected can work well together; even the costs of travel to meetings from different parts of the world can be an issue. All this worked for 34 years... he therefore suggests that we stay where we are.

Clyde JEAVONS recognises the strength of these feelings and that virtually all the voices being raised at the moment are against the proposed changes. The logical - even if not an adventurous - conclusion is that we should postpone any decisions, take the issue back to the EC, and try to assess all the comments that have been made, ranging from rejecting the proposals altogether and maintaining the status quo to the drafting of some milder changes. This would probably mean that nothing will change for at least the next election period and the topic would be taken up maybe in Morocco in 2001. By then, there will be a new EC elected under the present rules to take it forward.

Roger SMITHER agrees that the development of new proposals will take some time. He also reminds the GA that there were two minor amendments at the end of the package of modifications which must be formally accepted to clear the way for the publication of a new corrected edition of the Statutes and Rules. A formal vote to make these two minor corrections is taken. A large majority accepts the proposal.

Clyde JEAUVONS invites a show of hands on whether the GA wishes to refer this question back to the EC for further consideration. He first invites everyone, particularly those who do not like to speak up at meetings, to let the EC have their opinions in any form of communication, which they wish to use.

Bob ROSEN points out that the EC's proposal for changes in procedure were a complex and extraordinarily thoughtful overall. Discussion in this session has so far been specifically about the election of the SG, and there seemed to be a lot of mixed feelings about that, but he would hate to see, because of that, the baby tossed out with the bathwater, which is the overall proposal. He feels that to suspend discussion of the whole proposal would be wrong and counterproductive.

Clyde JEAUVONS invites everybody to consider all these opinions and take them into account in a further stage of the discussion, but points out that the GA must formally finish this agenda item one way or another, if only temporarily. He invites for further comments.

José Manuel COSTA, in contradiction to the sceptical positions expressed before, believes the EC's proposal to be a very positive one. The choice of the SG has never been a democratic one. This issue has always been a prepared choice: because of the special role of the SG, the candidate to cover this position has always been prepared, and there have never been real alternative choices to this, in contrast to the President, who represents the Federation. If we wish to consider this problem clearly and honestly, we will actually never find two persons that would compete at the same time for the position of SG. If we face reality, we will admit that in future there will again be a single candidate for the elections, but that this candidate will be prepared for the position by the majority group within the EC. It would therefore be more honest and more transparent to formally defer the choice to the EC, as proposed by Roger Smither and Clyde Jeavons.

David FRANCIS returns to what was said by Eva Orbanz and Hoos Blotkamp, that rather than changing procedures, it would be better to look at the reasons why people do not feel happy to present themselves for the office of SG. He recalls discussions that had taken place a long time ago in the EC about trying to divide work more evenly so that the role of SG is not so heavy. He admits that this never really succeeded. There are also psychological barriers: nobody wants to oppose somebody who is doing a good job or perhaps to lose by a very heavy margin. He suggests that when an election is announced the actual number of votes should not be declared, but just who wins.

Gregory LUKOW agrees with the previous speaker. There are a lot of interesting issues here, some of which have not yet been opened, such as the question of term limits, the number of years one can serve on the EC. But, as Hoos Blotkamp suggested, a lot of this discussion needs to start further back upstream with this whole issue of choice, candidature, people willing to work for the Federation. He describes over the years of his own observations the elections process as a wonderful last-minute chaos with people positioning, discussing, and politicking. It is both a very chaotic and a very free and open situation. There is another model for handling elections in organisations - other organisations have elections' or nominations' committees. There ought to be a way in which the Federation can proactively have an entity that is responsible for drawing forth and recruiting candidates for service to the Federation.

Paolo CHERCHI USAI would like to bring this issue to what the EC understood as being the bottom line of the proposal, which is that the responsibility given to the members when they

elect the new EC is not only a political responsibility but also an organisational and managerial one. EC service is not only a privilege; it is becoming a job of big responsibility. The proposals mean this: in proposing and electing a member of the EC we want that person to represent our point of view in FIAF and also that we think they are good enough to work in a team and to be a potential Secretary-General or Treasurer. If we do not accept this responsibility, it means basically that we do not care whether or not the EC works well as a team, that we do not trust the candidates we are voting for as members of the EC, and ultimately we do not even care whether or not the SG is isolated or not from the rest of this team. If we want to continue to think that the officers are not people who are putting together a huge amount of hard work in a Federation that is much larger than it was 30, 40 years ago, then there is no point in continuing this discussion.

Gianni COMENCINI stresses that an important reflection process has been undertaken. It is, however, difficult at this stage to take a decision because of the division that is now apparent in the GA on this issue. He therefore suggests that the EC's proposal be studied further and that the conclusions be debated at the next GA. He also points out that there have been several excellent Secretary Generals during the 60 years of FIAF's history: Henri Langlois, Jacques Ledoux, Ernest Lindgren, Roger Smither, that have been elected by the GA. In other words, until now the system has been working, but it also might be changed... In any case, he proposes to continue the process and to present the results to the next GA.

Clyde JEAVONS asks for more contributions... He believes that the strength of feeling now in both camps will not allow us to reach a clear decision on this topic.

However, at least in recognition of the amount of work Roger Smither and himself have done on this, he feels reluctant to throw all the babies out with the bathwater. He would be very unhappy to have this work abandoned summarily, without the chance to take it back to the EC and to re-assess the points that have been made. He also feels that there is good material in this proposal and that we should not readily dismiss all of it. We are very clear about what the main issue is here and two more things that have been said - the problem of increasing workload, and the need to find ways to spread that workload. The officer functions on the EC have over the years become decreasingly political and increasingly administrative job. That is part of the spirit of the proposals. He therefore wishes to propose that we do not abandon the topic but that it is referred back to the EC with a clear picture of the issues and concerns which have been raised in this discussion. This will mean practically that in Madrid, we will retain the current election procedures and the current EC structure, because changes can only be made with the previous approval of the GA.

Vittorio BOARINI instantly asks FIAF colleagues to send their contribution to this discussion, which will certainly help the EC to achieve a reasonable and acceptable proposal. He also recalls that the lessons of history indicate that sometimes the decisions of large assemblies have not always been more democratic than the decisions taken by small committees. There have been moments in which general assemblies have degenerated in dictatorship, and that general elections with one single candidate or one single party have generated popular democracy.

Clyde JEAVONS asks, by a show of hands, who agrees with the proposal to take the issue (without abandoning it) back to the EC for further consideration, until further debate at Madrid's General Assembly. The voting shows a clear majority for this proposal (and 7 dissensions). Therefore, the EC will be bringing this subject back at the next General Assembly. He thanks the Assembly for a very calm and considerate debate on this.

THIRD SESSION

Chair: Clyde JEAUVONS, Member of the EC.

12. Future congresses: 1999 - 2000 and later

12.1. Madrid, 1999

José María PRADO presents the Congress 1999 which will take place in Madrid and will be organised together with the archives from Barcelona, Valencia and San Sebastian. He announces that the Newsletter #1 has been circulated to the delegates in Prague. (See end of the annexes)

He announces the schedule:

April 9-10-11:	EC Meeting
April 11:	Arrival of the delegates
April 12-13-14:	Symposium: "A century of cinema, a century in cinema"
April 14 (p.m.):	Regional groupings meetings
April 15:	Workshop: "The History of Motion Pictures Film Stocks"
April 16:	Excursion
April 17-18:	General Assembly
April 18:	Second EC Meeting

He raises some points:

1. The Congress will be organised downtown, near the Cinéma Doré and close to the new location of the Filmoteca
2. The General Assembly, the Symposium and the Workshop will be translated into English, Spanish and French
3. There will be showing of films everyday at the Cinéma Doré
4. Responsible for the symposium is Valeria Ciompi
5. Responsible for the workshop is Alfonso del Amo

Valeria CIOMPI reports on the organisation of the Symposium.

"A century of cinema, a century in cinema" will deal with relations of the cinema with other artistic disciplines. The Organisation Committee includes Mary Lea BANDY, Gabrielle CLAES, José Manuel COSTA, Robert DAUDELIN, Dominique PAÑI, Iván TRUJILLO BOLIO, José María PRADO and Valeria CIOMPI. A panel of experts has been invited. There will be eight different sessions and the Symposium will be open to the public as well.

12.2. London, 2000

Clyde JEAUVONS reports on the preparation of the London Congress and refers to the document distributed (See report on the 2000 FIAF Congress - London in annex 6.b.)

He raises following points :

1. The Congress will be hosted and organised by the NFTVA in collaboration with the IWM
2. The BFI will support the Congress
3. We propose to hold this Congress in June (no fixed dates) because it is more pleasant and less crowded in terms of other congresses.

4. We will try to recommend "lower prices" hotels.
5. Symposia: 1. "The Last Nitrate Picture Show": history of Nitrate films.
2. "The Archive of the Future": what will the archives look like in the next century?
6. The BFI would like to have a gala with "Napoleon" in colour.
7. Clyde would like to produce a film comparable to *Precious Images*: a compilation of great moments of the century in non-fiction moving pictures.
8. The organisers will try to programme a visit to Leeds.
9. The first Newsletter, with more precise details, will be distributed at the next Congress, at the latest.

Roger SMITHER gives more information on the "The Last Nitrate Picture Show" and on a related publication in celebration of the physical material, nitrate film, for which he asks for contributions. (See report on the 2000 FIAF Congress - London in annex 6.b.)

12.3. After 2000

The Secretary-General reports that there are no confirmed invitations for hosting FIAF congresses after the year 2000.

Abdallah BAYAHIA officially invites the GA to hold the Congress 2001 in Morocco, and presents two subjects for the Symposium: "La création et le développement des Cinémathèques" ("The creation and development of film archives") and "Le patrimoine filmique emprunté" ("The borrowed film heritage"). (See annex 6.c.)

Paulina FERNANDEZ JURADO proposes to organise a congress in Buenos Aires, after 2001. A formal proposal will follow.

13. Future of FIAF, Code of Ethics and future of the Commissions

Chair: Peter KONLECHNER, Member of the EC

13.1. Future of FIAF

Roger SMITHER reports on the Future of FIAF:

The item 'Future of FIAF' is very much present on the agenda of the EC though there are not formal proposals ready for presentation to the GA. In Jerusalem, the GA had shown their wish for the EC to present a more simplified structure of members. The EC is working on this and hopes to have such a proposal ready for Madrid.

13.2. The Code of Ethics

Roger SMITHER recalls that it was also agreed in connection of the "Future of FIAF" topic, to produce a *Code of Ethics*, which would become the doctrine of the Federation. In Cartagena, the draft *Code of Ethics* was presented and there was a lively debate. That text has now been rewritten and completed. The *Code of Ethics* has been formally endorsed by the EC and it now exists in English, French and Spanish languages. The changes that have been made to reflect the spirit of the comments in Cartagena de Indias are: 1. The language has been clarified and 2. Some sections have been removed. The *Code of Ethics* is now an official FIAF document endorsed by the EC and would be a more authoritative document if the GA also endorsed it.

Peter KONLECHNER submits the text to the vote. The *GA endorses the Code of Ethics* with a clear and important majority.

Roger SMITHER explains that the *Code of Ethics* underlies the EC's proposals for the development of a simpler membership structure. Now that the Federation has a formally endorsed *Code of Ethics*, it is proposed that there should be two strands of membership:

1. "Members" who have a collection of films, preserve it, and also fully accept the *Code of Ethics*
2. "Associates" (the name is not yet defined): to open the Federation to those who agree that the principles of the *Code of Ethics* are essential goals, who are active bodies in fields in some way linked to the goals of film archives, but are not directly responsible for a collection its archival preservation.

Both categories will be restricted to non-profit organisations. The main effects are:

1. The category of "Provisional Members" will become redundant.
2. The types of institutions applicable for the category of Associates may become wider.

He furthermore stresses that we are also looking into the question of the rights of the different levels of members, and that there is a strong feeling that Associates should have some representational rights within the Federation.

13.3. The Future of the Commissions

Steven RICCI reports on the Future of the Commissions.

He raises the following points:

1. There has been a call from the EC and from the Commissions themselves to find ways to improve or re-invent the work of the Commissions. The reason is the need to reflect the growth of the Federation itself and the growth of the field. Our job as archivists has become more complex.
2. There is a general feeling that the Commissions should move towards a much more project-based programme for their activities. Ron Maggliozi made this proposal originally when he was head of the Documentation Commission.
3. There is a call for increased involvement of the Commissions in congress activities and in publications.
4. FIAF needs to find a larger participation and to increase the pool of talent available for the Commissions. A practical suggestion is that when the call for nominations goes out for members of the EC there should simultaneously be sent out a call for nominations for the Commissions.
5. Usual correspondence could be increased by the use of e-mail.
6. Rotation of Commission Heads: the idea was to ask for 3 consecutive 2-years-terms as Head and then ask for rotation. The Head would remain a member of the Commission to guarantee continuity.

Gabrielle CLAES recalls a decision that Steven has forgotten to mention: the suppression of the presence of Commission Heads to the entire EC meetings. The enforcement of this change will require a change in the Statutes.

Roger SMITHER explains that at the moment, the rules say that the Heads of Commissions "must" attend the EC Meeting preceding a GA and "may" attend the other meeting. This is a little ambiguous, and there will be further discussion about the necessary extent of change.

Gregory LUKOW addresses a question to Roger regarding the new structure of membership. To propose two strands of membership retreats from what David Francis had originally proposed - to have one common strand of membership. Will the one strand approach be pursued?

Roger SMITHER recalls that the question of one strand was discussed in Jerusalem and attracted sentiments of support, but also a strong feeling that, in a body calling itself a federation of film archives, there is a qualitative difference between bodies that are indeed archives (which have collections and responsibility to preserve them) and bodies that are actively involved in the same field but lack that core of responsibility. That distinction is an important one. The EC was, however, also sensitive to fears that different categories of membership might imply different classes of membership, and create a pattern of "haves" and "have-nots". The levels of rights to be enjoyed by the different categories is also very much on the table.

Clyde JEAVONS considers it might be prudent to give a little more clarification about the issue of the double role of EC Member and Head of Commission. The implications of Heads of Commissions not being required to have full attendance at EC meetings also implies that a single person should not be permitted to perform the double role. The EC Meeting had agreed that such a "double act" should not be permitted in future.

Eva ORBANZ observed that even with e-mail, communication seems to function less than before. She asks if the discussion of the EC's next meeting could be communicated to the members so they are better prepared for discussion in Madrid. Improved communication could maybe be offered in a "newsletter" form."

Peter KONLECHNER suggests that there should be more use of e-mail because this does not cost anything. It is important to keep everybody informed.

Steven RICCI agrees the importance of information, but points out that not everybody has e-mail, so we must ask the Secretariat to make sure that everything which is sent by e-mail is also sent by regular mail. For the ongoing discussions of EC proposals, we can theoretically use our website. The list-serve is there for communication between members.

Eva ORBANZ formulates a suggestion to open up the category of Honorary Members: could the EC look into the possibility to ask people outside FIAF to become a FIAF Honorary Member when they might seem to be important to our work. The name of Martin Scorcese, for instance, comes to her mind.

Roger SMITHER agrees that the EC should have this under consideration as well. The EC has already opened discussion of broader kind of FIAF recognition for people within FIAF. We should certainly also explore some ways of expressing FIAF recognition outside FIAF.

14. Open Forum

Chair: Peter KONLECHNER

The Chair gives the floor to the Congress participants that have previously announced themselves as speakers in the Open Forum.

Chris HORAK confirms that he has resigned his position as Director of the Munich Filmmuseum and will be moving to Los Angeles to take a position as Director of a new archive in Universal Studios. This will be his last FIAF congress after 20 years of attending. He feels sad about that, but happy about his future prospects. He furthermore informs that the situation in Munich has become critical because the City of Munich, which operates the Münchner Filmmuseum, is at the present time not willing to make any definitive statement as to whether the Director will be replaced or not. This is an unfortunate situation, and he is working to convince people of influence in Munich to rectify the situation and to make some commitment to replace the Director through an open procedure. He hopes that the EC and individual members will be willing to send letters to the Land Mayor and maybe the Head of the Office of Cultural Affairs of the City to get them to understand how important the Filmmuseum is and how it needs a Head in order to function properly.

Peter KONLECHNER passes the microphone to Iván TRUJILLO BOLIO to speak on behalf of the Cinemateca de Cuba, which has been a committed member of FIAF during many years, has always paid their membership fees, and comes up with a request to ease their financial debt towards FIAF.

Iván TRUJILLO BOLIO reminds the GA that the Cinemateca de Cuba is one of the largest film archives in Latin-America and points out that they are in a very difficult situation. On request of Michelle AUBERT, he made a visit last year and had several meetings with Reynaldo González, the Director, to determine what was really the situation. Our FIAF member in La Habana already got some money from the AECI to reshape their facilities, to work in better conditions, and to preserve. He has learned from Ivo Fernandez (the colleague who is La Habana's representative in Prague) that the building for the cataloguing section is finished, and that they will start with the main facilities in the future with funds received from Spain. He pointed out to Reynaldo that from the list he has sent, there are some equipment that are very difficult to find, even in an archive which doesn't experience financial difficulties. He did not abandon the idea of receiving one of the bigger machines Mr González is asking for, but they need several of them... Some material has already been provided (with the money that we got from the AECI through FIAF). There will be a discussion with the Latin-American friends on the use of the remaining AECI funds and surely there will be some more money for Cuba. It is important to stress that they need to receive material - and not money - because there is a risk that the money will be used for other purposes if it goes through governmental bodies. He also asks Mary Lea Bandy if there is some FIAF money available to buy materials they need and give them to our Cuban colleagues during the CNAFA meeting. Mary Lea Bandy suggested that CNAFA every year invites people from non-North American countries. This year will be the occasion to invite Reynaldo González to the next meeting.

Peter KONLECHNER invites Vigdis Lian to report on the Nordic archives meeting.

Vigdis LIAN takes this opportunity to introduce herself, as she is quite new in this organisation. She started her position as Head of the department in September 1997. She warns those who believe the Nordic archives to be well equipped, well functioning and fairly rich, that they share the same problems as the rest of the archives family. Therefore in 1995, the Nordic archives decided to meet annually on informal basis. The first meeting was held in Stockholm, and this was to resume the co-operation between the Nordic countries started in the early 60's. The meetings since 1995 have been rather successful. They discuss restoration, digital restoration, the *Code of Ethics*, financial matters and funding. These

meetings will continue and the next one will be in Helsinki in late autumn this year. This is to say that the Nordic archives constitute a kind of regional grouping.

Peter KONLECHNER invites Greg LUKOW to speak about AMIA and their Conference, which will be held in Miami.

Greg LUKOW warmly invites all FIAF members, on behalf of the Board of Directors of the Association of Moving Images Archivists, to attend the Conference. The annual congress will be held this year in Miami from December 7th to 12th. He specially encourages our colleagues from Latin-America, South America and the Caribbean to join the Congress in Miami. He reports one area of activities which AMIA is expanding in: the development of an open scholarship program. Last year AMIA awarded a first scholarship of \$3.000. This scholarship is for students who are pursuing graduate degrees or advanced course study in moving image archiving. This year, the scholarship program will be joined by a second scholarship made available from Sony Pictures Entertainment (probably around \$3.000) and that part of the program from Sony is founded probably for 10 or 15 years into the future. More information is required upon request.

Peter KONLECHNER passes the microphone to Timo MUINONEN, who expands on the subject of the questionnaire on the archival fees.

Timo MUINONEN has calculated that he has worked two weeks per year (for the last 4 or 5 years) answering questionnaires, but that this one is the most useful he has ever answered to. Catherine GAUTIER's questionnaire seems to be very important. He hopes that everyone will answer to it honestly and openly.

Daniel SANDOVAL from Chile wishes to thank all FIAF colleagues who have helped the Archive of Chile, and especially Michelle Aubert and his colleagues from Latin-America, as well as Brigitte van der Elst,. Now the archive exists: it is small but fairly well equipped.

15. Closure of the General Assembly of the 54th FIAF Congress

Chair: Michelle AUBERT

Michelle AUBERT formally closes the General Assembly with the following words:

“Chers collègues,

Nous arrivons au terme de cette Assemblée Générale et je vous remercie pour votre active participation. Je souhaite à nos trois nouveaux membres qu'ils tirent profit de leur nouveau statut. Je remercie tous les membres du Comité Directeur pour leur contribution.

Nous ne pouvons pas nous quitter sans souhaiter à Chris Horak le meilleur des succès dans son nouveau poste. Je lui assure que le Comité Directeur et moi-même seront toujours disponibles pour défendre la cause de la Cinémathèque de Munich. Nous comptons sur lui pour plaider notre cause lorsqu'il sera en poste à Universal.

Merci à Einar Lauritzen pour son offre généreuse de l' "American Film Index".

Merci enfin à Vladimir Opela et à ses collègues pour leur accueil chaleureux à ce Congrès de Prague.

Merci aux traducteurs et aux techniciens qui nous ont soutenu tout au long de ce Congrès.”

Welcome to FIAF 54, 1998 !

A hundred years ago, in June 1898, Jan Křiženecký made first Czech documentary and live action films.

Sixty years ago Fédération Internationale des Archives du Film was founded in Paris.

Fifty-five years ago Jidřich Brichta founded a Film Archive in Praha.

The Film Archive organizes a FIAF Congress for the third time. The 14th Congress took place in 1958 in Praha, the 36th Congress in Karlovy Vary, and the 54th Congress is again held in Praha, a city declared a Historic World Heritage Monument by UNESCO.

To all of you, friends, colleagues, visitors and guests, a friendly welcome and our gratitude for being with us.

Vladimír Opěla
Director of NFA

April 20, Monday

Archival Cinema PONREPO, Bartolomějská 11, Praha 1

13,00 - 17,00 Registration of delegates

17,00 - 21,00 Welcome drink

General Assembly

City Hall, Mariánské náměstí 2, Praha 1

April 21, Tuesday

8,00 Registration of delegates

FIRST SESSION

9,00 - 11,00

1. Opening of the General Assembly of the 54th FIAF Congress
2. Confirmation of the status and voting rights of the members, present or represented
3. Adoption of the agenda
4. Approval of the Minutes of the General Assembly in Cartagena de Indias
5. Report of the President on behalf of the Executive Committee

11,00 - 11,30 *Coffee break*

11,30 - 13,30

6. Report of the Secretary General and Membership questions:
 - a. reconfirmation of members
 - b. change of status
 - c. new affiliates
 - d. other membership questions
7. Relations with UNESCO and other international organisations

13,30 - 14,30 *Lunch***SECOND SESSION**

14,30 - 15,30

8. Approval of the 1997 FIAF financial report
9. Financial report 1998, adoption of the 1999 budget
10. Report on the work of the Commissions, and other projects underway

15,30 - 15,45 *Coffee break*

15,45 - 17,00

11. Voting Session (open to the Members only)
 - a. Reconfirmation of members
 - b. Admission of new members
 - c. Change of statutes and rules

Screening

Archival Cinema PONREPO, Bartolomějská 11, Praha 1

20,00 - 22,00 Impressions

General Assembly
City Hall, Mariánské náměstí 2, Praha 1
April 22, Wednesday

THIRD SESSION

9,00 - 11,00

- 12. Future congresses : 1999 - 2000 and later
- 13. Future of FIAF and the Commissions

11,00 - 11,30 *Coffee Break*

11,30 - 13,30

- 14. Open Forum
- 15. Closure of the General Assembly of the 54th FIAF Congress

13,30 - 14,30 *Lunch*

14,30 - 16,00 *Workshop : Relations of FIAF archives with FIAPF*

16,00 - 16,15 *Coffee break*

Regional Meeting of ACE
City Hall, Mariánské náměstí 2, Praha 1

16,15 - 19,00 *General Assembly*
Election of new Executive Committee

Screening

Archival cinema PONREPO, Bartolomějská 11, Praha 1

20,30 - 22,00 *Impressions*

SYMPOSIUM

Restoration Works of Art as a Common Theme between Film Archives
and other Cultural Institutions

Ethical Problems of Restoration of Different Art Forms

Archival Cinema PONREPO, Bartolomějská 11, Praha 1

April 26, Sunday

Chair: Vittorio Boarini

9,30 – 11,00 *Photograph Restoration – a Question of Responsibility*
Klaus Pollmeier, Anhalt University of Applied Sciences, Dessau
Restoration : Critical Feat and Cross Disciplinarity
Ségolene Bergeon, Ministère de la Culture, Paris

11,00 – 11,30 *Coffee break*

11,30 – 12,15 *The Documentation of Cinematographic Restoration*
Gian Luca Farinelli, Cineteca del comune di Bologna

12,15 – 14,15 *Lunch*

Chair: Eva Orbanz

14,15 – 15,30 *Preserving of Evidence in Books*
Jiří Vnouček, National Library, Praha
Specificity of Film and the Effects of Digital Restoration
Michael Friend, Academy Film Archive, Beverly Hills

15,30 *Closing of Symposium and 54th Congress FIAF*

DELEGATES TO FIAF 54th GENERAL ASSEMBLY - PRAHA 1998

Key : voting delegates are underlined

MEMBERS

Amsterdam	Nederlands Filmmuseum	<u>Blotkamp, Hoos</u>
Amsterdam	Nederlands Filmmuseum	Roumen, Frank
Barcelona	Filmoteca de la Generalitat de Catalunya	<u>Molero, Natalia</u>
Barcelona	Filmoteca de la Generalitat de Catalunya	Rodon Bonet, Maite
Beijing	China Film Archive	<u>Chen Jingliang</u>
Beijing	China Film Archive	Liu Dong
Beograd	Jugoslovenska Kinoteka	<u>Tucakovic, Dinko</u>
Berlin	Bundesarchiv-Filmarchiv	<u>Griep, Karl</u>
Berlin	Stiftung Deutsche Kinemathek	Kirorsy, Christine
Berlin	Stiftung Deutsche Kinemathek	<u>Orbanz, Eva</u>
Berlin	Stiftung Deutsche Kinemathek	Sudendorf, Werner
Beverly Hills	Academy Film Archive, AMPAS	<u>Friend, Michael</u>
Bois d'Arcy	Archives du Film /CNC	Allaux, Gérard
Bois d'Arcy	Archives du Film /CNC	<u>Aubert, Michelle</u>
Bois d'Arcy	Archives du Film /CNC	Cot, Jean-Louis
Bois d'Arcy	Archives du Film /CNC	Le Roy, Eric
Bologna	Cineteca del Comune di Bologna	<u>Boarini, Vittorio</u>
Bologna	Cineteca del Comune di Bologna	Farinelli, Gian Luca
Bologna	Cineteca del Comune di Bologna	Mazzanti, Nicola
Bruxelles	Cinémathèque Royale de Belgique	<u>Claes, Gabrielle</u>
Bucuresti	Arhiva Nationala de Filme	<u>Mitran, Anca</u>
Bucuresti	Arhiva Nationala de Filme	Tutui, Marian
Budapest	Magyar Filmintezet	<u>Gyurey, Vera</u>
Buenos Aires	Fundación Cinemateca Argentina	<u>Fernández-Jurado, Paulina</u>
Canberra	National Film & Sound Archive	<u>Baylis, Ann</u>
Frankfurt	Deutsches Institut für Filmkunde	<u>Dillman, Claudia</u>
Habana	Cinemateca de Cuba	<u>Fernandez Sarria, Ivo Danilo</u>
Helsinki	Suomen Elokuva-Arkisto	Holma, Lasse
Helsinki	Suomen Elokuva-Arkisto	Kuski, Mari
Helsinki	Suomen Elokuva-Arkisto	<u>Lukkarila, Matti</u>
Helsinki	Suomen Elokuva-Arkisto	Matoniemi, Timo
Helsinki	Suomen Elokuva-Arkisto	Muinonen, Kristin
Helsinki	Suomen Elokuva-Arkisto	Muinonen, Timo
Helsinki	Suomen Elokuva-Arkisto	Nieminen, Virpi
Helsinki	Suomen Elokuva-Arkisto	Palmu, Leena
Helsinki	Suomen Elokuva-Arkisto	Simil, Olavi
Helsinki	Suomen Elokuva-Arkisto	Soderman, Tuija
Helsinki	Suomen Elokuva-Arkisto	Tykkylainen, Lauri
Jerusalem	Israel Film Archive-Jerusalem Cinematheque	<u>van Leer, Lia</u>
Kobenhavn	Det Danske Filmmuseum	<u>Nissen, Dan</u>
Koblenz	Bundesarchiv-Filmarchiv	<u>Brandes, Harald</u>
Lausanne	Cinémathèque Suisse	<u>Dumont, Hervé</u>
Lisboa	Cinemateca Portuguesa	<u>Bénard da Costa, João</u>
Lisboa	Cinemateca Portuguesa	Costa, José Manuel
London	NFTVA /BFI	Bryant, Steve
London	NFTVA /BFI	<u>Fleming, Anne</u>
London	NFTVA /BFI	Jeavons, Clyde
London	NFTVA /BFI	Schou, Henning
London	NFTVA /BFI	Stewart, Heather
London	NFTVA /BFI	Terris, Olwen
London	Imperial War Museum/Film & Video Archive	<u>Smither, Roger</u>

51

Los Angeles	American Film Institute/NCFVP	<u>Lukow, Gregory</u>
Los Angeles	UCLA Film and TV Archive	<u>Rosen, Robert</u>
Los Angeles	UCLA Film and TV Archive	Ricci, Steven
Luxembourg	Cinémathèque Municipale de Luxembourg	<u>Bertemes, Claude</u>
Madrid	Filmoteca Española	Ciampi, Valeria
Madrid	Filmoteca Española	del Amo, Alfonso
Madrid	Filmoteca Española	Gautier, Catherine
Madrid	Filmoteca Española	<u>Prado García, José María</u>
México	Cineteca Nacional de México	<u>Osorio Alarcón, Fernando</u>
México	Cineteca Nacional de México	Zuckermann, Alberto
México	Filmoteca de la UNAM	<u>Trujillo Bolio, Iván</u>
Milano	Cineteca Italiana	<u>Comencini, Gianni</u>
Milano	Cineteca Italiana	Comencini, Luisa
Montevideo	Cinemateca Uruguaya	<u>Ferrari, Cristina</u>
Montréal	Cinémathèque Québécoise	Beauclair, René
Montréal	Cinémathèque Québécoise	<u>Daudelin, Robert</u>
Moskva	Gosfilmofond of Russia	Botchkov, Oleg
Moskva	Gosfilmofond of Russia	<u>Dmitriev, Vladimir</u>
Moskva	Gosfilmofond of Russia	Malyshev, Vladimir
New York	MoMA/ Dept of Film & Video	<u>Bandy, Mary Lea</u>
New York	MoMA/ Dept of Film & Video	Higgins, Steven
Oslo	Norsk Filminstitutt	Dale, Erling
Osló	Norsk Filminstitutt	Joergensen, Arild
Oslo	Norsk Filminstitutt	<u>Lian, Vigdis</u>
Ottawa	NAC - Audio-visual Sector	Carey, Brian
Ottawa	NAC - Audio-visual Sector	Morisset, Micheline
Ottawa	NAC - Audio-visual Sector	<u>Turner, D.J.</u>
Paris	Cinémathèque Française	Kaufman, Claudine
Paris	Cinémathèque Française	<u>Païni, Dominique</u>
Praha	Narodni Filmovy Archiv	<u>Opela, Vladimir</u>
Pyongyang	National Film Archive of D.P.R.K.	<u>Kim Kang Ho</u>
Pyongyang	National Film Archive of D.P.R.K.	Kim
Rio de Janeiro	Cinemateca do Museu de Arte Moderna	<u>Moreira, Francisco Sergio</u>
Rochester	George Eastman House /MPD	<u>Cherchi Usai, Paolo</u>
Roma	C.S.C. - Cineteca Nazionale	Farassino, Alberto
Roma	C.S.C. - Cineteca Nazionale	<u>Libertini, Angelo</u>
Sań Juan	Archivo de Imágenes en Movimiento	<u>Cruz Rodríguez, Nelly V.</u>
Sao Paulo	Cinemateca Brasileira	Savietto, Tania
Sao Paulo	Cinemateca Brasileira	<u>Farkas, Thomaz</u>
Seoul	Korean Film Archive	<u>Hong Taek Chung</u>
Seoul	Korean Film Archive	Bong Young Kim
Skopje	Kinoteka na Makedonija	<u>Maslovaric, Vesna</u>
Sofia	Bulgarska Nacionalna Filmoteka	<u>Terziev, S.</u>
Stockholm	Cinemateket /Svenska Filminstitutet	<u>Billinger, Jan Erik</u>
Stockholm	Cinemateket /Svenska Filminstitutet	Helge, Elisabeth
Stockholm	Cinemateket /Svenska Filminstitutet	Lindfors, Rolf
Taipei	Chinese Taipei Film Archive	<u>Wong, Edmond K.Y.</u>
Tehran	National Film Archive of Iran	<u>Khameneipour, Fereydoun</u>
Tehran	National Film Archive of Iran	Koshnevis, Mohamed
Tirana	Arkivit Shteteror Qëndror i Filmit	Engyellushe, Dedja Stafa
Tirana	Arkivit Shteteror Qëndror i Filmit	<u>Lako, Natasha</u>
Tokyo	NMoMA - National Film Center	<u>Ohba, Masatoshi</u>
Tokyo	NMoMA - National Film Center	Okajima, Hisashi
Torino	Museo Nazionale del Cinema	Bertetto, Paolo
Torino	Museo Nazionale del Cinema	<u>Toffetti, Sergio</u>
Toulouse	Cinémathèque de Toulouse	<u>Cadars, Pierre</u>
Toulouse	Cinémathèque de Toulouse	Gorce, Jean-Paul



Valencia	Filmoteca de la Generalitat Valenciana	<u>Hurtado, José Antonio</u>
València	Filmoteca de la Generalitat Valenciana	Trull, Immaculada
Vaticano	Filmoteca Vaticana	<u>Planas, Enrique</u>
Warszawa	Filmoteca Narodowa	<u>Piatek, Waldemar</u>
Warszawa	Filmoteca Narodowa	Slodowski, Jan
Washington	MPBRS /Library of Congress	<u>Francis, David J.</u>
Washington	American Film Institute	Sinobad, Zoran
Wellington	The New Zealand Film Archive	<u>Stark, Frank</u>
Wien	Oesterreichisches Filmmuseum	<u>Konlechner, Peter</u>
Wien	Fimarchiv Austria	Kieniger, Ernst
Wien	Fimarchiv Austria	Meier, Herman
Wien	Fimarchiv Austria	Pflügl, Helmut
Wien	Fimarchiv Austria	<u>Schuchnig, Josef</u>

PROVISIONAL MEMBERS

Aberystwyth	Wales Film & TV Archive	Baines, Iola
Barranquilla	Fundación Cinemateca del Caribe	Harb Said, Sara
Dublin	Irish Film Archive	Dodd, Luke
Gemona	Cineteca del Friuli	Patat, Piera
Gemona	Cineteca del Friuli	Jacob, Livio
Glasgow	Scottish Film Archive	Mc Bain, Janet
Hanoi	Vietnam Film Institute	Tran, Luan Kim
Hanoi	Vietnam Film Institute	Thang, Nguyen
Hong Kong	Hong Kong Film Archive	Liu, Cynthia
Ivry	ECPA	Aussavy, Henri
Ivry	ECPA	Lebouc, Karine
Ivry	ECPA	Montesinos, Richard
Ljubljana	Arhiv Republike Slovenije - SFA	Suncic, Vladimir
Ljubljana	Arhiv Republike Slovenije - SFA	Tersan, Alojzij
Luanda	Cinemateca Nacional de Angola	Arcanjo, Manuela
Manchester	North West Film Archive	Bodner, Mark
Mo I Rana	National Library, Sound and Image Archive	Asbjorn Straumfors, Inge
Mo I Rana	National Library, Sound and Image Archive	Gaustad, Lars
Montevideo	SODRE	Mugni Parrondo, Juan José
München	Filmmuseum /Muencher Stadtmuseum	Horak, Jan-Christopher
München	Filmmuseum /Muencher Stadtmuseum	Ullmann, Gerhard
München	Filmmuseum /Muencher Stadtmuseum	Volkmer, Klaus
Rabat	Cinémathèque Marocaine	Bayahia, Abdallah
Reykjavik	Kvikmyndasafn Islands	Pétursson, Bödvar Bjarki
Sarajevo	Kinoteka Bosne i Hercegovine	Kadic, Vejsil
Sarajevo	Kinoteka Bosne i Hercegovine	Filipovic, Detleva
Washington D.C.	National Archives and Records Administr.	Murphy, William T.
Zagreb	HDA - Hrvatska Kinoteka	Kukuljica, Mato

ASSOCIATES

Berkeley	Pacific Film Archive	Goldman, Nancy
Jerusalem	S. Spielberg Jewish Film Archive	Koolik, Marilyn
Paris	Vidéotheque de Paris	Thomas, Jean-Marie
Paris	Musée d'Orsay	Kherroubi, Aïcha
Porto Vecchio	La Corse et le Cinéma	Mattei, Jean-Pierre
Porto Vecchio	La Corse et le Cinéma	Mattei, Juana
Riga	International Centre of Cinema	Laima, Freimane
Santiago	Fundación Chilena de las Imág. en Mov.	Ommidvar Farhadi, Abdullah
Santiago	Fundación Chilena de las Imág. en Mov.	Rosas de O., Luisa
Santiago	Fundación Chilena de las Imág. en Mov.	Sandoval Costas, Daniel

FIAF SUBSCRIBERS

London	The Cinema Museum	Humphries, Martin
London	The Cinema Museum	Grant, Roland
Paris	Bibliothèque Nationale de France	Join-Lambert, Véronique
Paris	Centre Georges Pompidou	Passek, Jean-Loup
Paris		Bruckmann, Denis

VISITORS

Córdoba	Cinemateca de Andalucía	Fonseca Aguilar, Victoria
Helsinki	Finlap OY	Pietilainen, Veijo
Kjev		Trunbach, Sergij
Ljubljana	Slovenska Kinoteka	Furlan, Silvan
Salvador de Bahia	Universidad de Bahia	Araujo, Guido

FIAF SECRETARIAT/STAFF

Bruxelles	Secrétariat de la FIAF	Dimitriu, Christian
Bruxelles	Secrétariat de la FIAF	Penne, Rutger
Bruxelles	Secrétariat de la FIAF	Quinet, Sophie

LECTURERS

Berlin		Geschke, Alexander
Bologna		Mazzanti, Nicola
Bratislava		Hanus, Jozef
Graz		Plaschzug, Walter
Haarlem		Ex, Nicole
Mulheim		Pollmeier, Klaus
München		Patalas, Enno
Paris		Bergeon, Simone
Praha		Psohlavec, Stanislav
Praha		Siegl, Petr
Praha		Vnoucek, Jiri

GUESTS

Bruxelles	FIAF Guest	van der Elst, Brigitte
Bratislava		Forrayova, Marianna
Culemborg	Honorary Member - NFA Guest	de Vaal, Jan
Stockholm	Honorary Member - NFA Guest	Lauritzen, Einar
Venice		Porazzini, Anna Maria
Venice		Tesser, Claudio
Warszawa	NFA Guest	Pacewicz, Tadeusz

31

FIAF REPORT on UNESCO 1997
by Michelle Aubert, President

1 - RELATIONSHIP WITH DIVISION OF ARTS AND CULTURAL ACTIVITIES.

Director : Madeleine Gobeil - Contact : Teresa Wagner

Teresa Wagner, our contact through 1993 to 1997 on the Centenary Celebration's activities has officially confirmed that her special assignment with this project has ceased and that she will no longer be in touch with FIAF except for advice and exchange of information. We wish to thank Teresa formally for the help she has provided some FIAF members throughout this period and for highlighting the work FIAF in the context of UNESCO policies.

2 - RELATIONSHIP WITH THE DIVISION OF INFORMATION AND INFORMATICS (EX PGI). *Director : Philippe Quéau - Contact : Joie Springer.*

FIAF is officially attached to this division together with FIAT, ICA, IASA and IFLA. All these federations are grouped within the ROUND TABLE which meet once or twice a year to exchange information and organize the JOINT TECHNICAL SYMPOSIUM (Berlin 1987 ; Ottawa 1990 ; London 1995 ; Paris Jan-Feb 2000).

In 1997, the group meet in Paris at the Bibliothèque Nationale de France. Communication between members was improved with the circulation of annual directories, handouts and Journals and other printed projects. It is clear that regular contacts between Presidents of the federation help them to keep in touch with developments in other audiovisual fields and with the performances of each federation in terms of activities, membership, etc.... Competition is no longer on the agenda !

Tedd Johanssen, President of FIAT, highly praised the Symposium on Amateur Film organized at Cartagena during 53rd FIAF Congress.

He voiced much criticism about the Technical Coordinating Committee (TCC) charged to organise the JTS. During a further meeting in March of 1998, this TCC Committee was officially disbanded. At same meeting, it was decided that at least two members for each Federation should be nominated at the ROUND TABLE including as least the President or the Secretary General of each federation.

Decision was approved to have the next JTS in Jan-Feb 2000 in Paris at the Bibliothèque Nationale de France (co-organisers of the project : CNC (FIAF representative) - INA (FIAT representative) - BNF (IASA - IFLA representative).

At that same meeting, attended by Michelle Aubert and Roger Smither, FIAF became the official coordinator for the ROUND TABLE, 1998-99.

Projets underway :

- UNESCO world Survey of endangered carriers. *Contact : George Boston (IASA)*
- UNESCO world Survey of legal deposit for audiovisual material. *Contact : Catherine Pinion. IFLA and IASA with help from FIAF (contact : Archives du film - CNC)*
- AV Philosophy paper. *Contact : Ray Edmondson.*

Joie Springer informed every one that UNESCO will not be granting any finances for audiovisual projects in the Participating Programme 1998-99 of member states. Her division is now totally involved with electronic communication and in particular Internet. The field of interests of the Division are :

- Memory of the Word
- Public Domain On-line
- Virtual laboratories
- Virtual learning communities
- Governance in the information age
- Training of Information specialists
- Libraries and Archives as gateways to the Information Highways.

In this context, it is vital that FIAF and its members as well as the other federations learn to use this new field area to their best advantage.

It should however be mentioned that in 1997, UNESCO financed the assignment and the training of two persons from Cameroun for 3 weeks and officially hosted by the Archives du film of CNC (Bois d'Arcy).

UNESCO - RAPPORT 1997
Par Michelle Aubert, Présidente

1 - RELATIONS AVEC LA DIVISION DES ARTS ET DE LA CULTURE

Directrice : Madeleine Gobeil - Contact : Teresa Wagner.

Teresa Wagner, notre contact entre 1993-97 pour les célébrations du Centenaire du Cinéma, nous a officiellement confirmé que cette mission spéciale était terminée. Elle ne sera donc plus en contact avec la FIAF, excepté pour des conseils ou pour des informations générales. Nous souhaitons remercier officiellement Teresa Wagner pour l'aide qu'elle a apporté à plusieurs de nos membres pour leurs projets du Centenaire et pour la promotion des activités de la FIAF durant cette période au sein de l'UNESCO.

2 - RELATIONS AVEC LA DIVISION DE L'INFORMATION ET DE L'INFORMATIQUE (EX PGI). *Directeur : Philippe Quéau - Contact : Joie Springer*

La FIAF est officiellement rattachée à cette division avec la FIAT, ICA, IASA et IFLA. Toutes ces fédérations sont groupées au sein d'une TABLE RONDE qui se réunit 1 à 2 fois par an pour échanger des informations et organiser les : **JOINT TECHNICAL SYMPOSIUM** (Berlin 1987 ; Ottawa 1990 ; London 1995 ; Paris Janvier-Février 2000).

En 1997, le groupe s'est réuni à Paris à la Bibliothèque Nationale de France. Une meilleure communication entre les membres s'est dégagée suite à la circulation des annuaires des fédérations, plaquettes, journaux et présentation de divers projets.

Il est important de souligner que des contacts réguliers entre les Présidents de ces fédérations les aident à se familiariser avec les activités de chacun, leurs performances, leur membrariat, etc... L'idée qu'il puisse exister des compétitions entre ces fédérations est désormais oubliée.

Tedd Johanssen, Président de la FIAT, a complimenté la FIAF pour l'organisation de son 53ème Congrès à Cartagena, et, en particulier, pour le choix du Symposium qui a remporté un vif succès. Il a fortement critiqué le Technical Coordinating Committee (TCC) de la TABLE RONDE pour son manque de transparence. Durant une autre réunion de la TABLE RONDE à Londres en mars 1998, le TCC a été officiellement annulé.

A cette même réunion, il a été décidé qu'au moins 2 membres (y compris les Présidents ou les Secrétaires généraux) des fédérations devaient être présents à ces réunions. Il a été officiellement accepté que le prochain :

JOINT TECHNICAL SYMPOSIUM prendra place à Paris, en janvier-février 2000

(les organisateurs du JTS sont la B.N.F., l'I.N.A., le C.N.C.).

A cette même réunion, où étaient présents Michelle Aubert et Roger Smither, la FIAF est devenue le coordinateur officiel de la TABLE RONDE pour 1998-99.

Projets en cours :

- Etude mondiale sur la dégradation des supports. *Contact : George Boston, IASA*
- Etude mondiale sur le dépôt légal de l'audiovisuel. *Contact : Catherine Pinion. IFLA et IASA avec l'aide de la FIAF (contact : Archives du film du CNC)*

- Document philosophique de l'archivage audiovisuel. *Contact : Ray Edmondson*
Joie Springer a officiellement confirmé qu'aucun projet audiovisuel ne sera financé dans le Programme de Participation des états-membres, 1998-99. Sa division est désormais totalement impliquée dans les projets de communication électronique et en particulier Internet. Les points d'intérêt de la Division sont désormais :

- Mémoire du Monde,
- Domaine Public en ligne,
- Les laboratoires virtuels,
- L'enseignement virtuel pour les communautés,
- La formation des spécialistes de l'Information,
- Les bibliothèques et archives comme plateformes de communications informatisées.

Dans le contexte actuel de l'UNESCO, il est très important que la FIAF et ses membres ainsi que les autres fédérations de la TABLE RONDE apprennent à utiliser à leurs avantages les nouvelles priorités émises par la Division de l'Information et de l'Informatique de l'UNESCO.

Il doit être souligné qu'en 1997, l'UNESCO a financé une mission au Cameroun et a financé le déplacement de deux Camerounais en France qui ont été accueillis par les Archives du film du CNC (Bois d'Arcy).

FIAF
Balance sheet
As of December 31 1997
(in BEF)

	<u>1996</u>	<u>1997</u>
<u>ASSETS</u>		
<u>Current assets</u>		
Cash & banks	2,426,194	1,403,785
Short term deposits	622,951	1,638,239
<u>Total cash and banks</u>	<u>3,049,145</u>	<u>3,042,024</u>
<u>Receivables</u>		
Subscriptions	1,632,184	1,535,278
Provision for unpaid subscriptions	(1,000,000)	(1,132,000)
Net suscriptions	632,184	403,278
Other Debtors PIP	1011652	1,426,473
Prepaid	629,970	50,400
<u>Total Receivables</u>	<u>2,273,806</u>	<u>1,880,151</u>
<u>Total current assets</u>	<u>5,322,951</u>	<u>4,922,175</u>
<u>Long Term Assets</u>		
Guarantee deposits	91,549	0
Investments	3,500,000	3,500,000
<u>Total</u>	<u>3,591,549</u>	<u>3,500,000</u>
TOTAL ASSETS	8,914,500	8,422,175
<u>LIABILITIES</u>		
<u>Creditors</u>		
Suppliers	1,233,410	702,254
Social accruals	149,582	290,285
Projects carried forward	1,932,390	1,657,096
Other	0	75,318
<u>Total Creditors</u>	<u>3,315,382</u>	<u>2,724,953</u>
NET SURPLUS (DEFICIT)	5,599,118	5,697,222
<u>REPRESENTED BY:</u>		
<u>Accumulated Fund Balance</u>		
Beginning balance	5,338,244	5,599,118
Year's result	260,874	0
Reserve Fund	0	98,104
<u>Ending balance</u>	<u>5,599,118</u>	<u>5,697,222</u>

F I A F
INCOME AND EXPENSE - SUMMARY
AS OF DECEMBER 31 1997
Combined FIAF - PIP
(in 000 \$)

	Actual 1996	Rev. Budget 1997	Actual 1997
<u>INCOME</u>			
<i>FIAF</i>	244	245	216
% last year		100.4%	88.4%
<i>PIP</i>	115	129	112
% last year		112.2%	97.4%
% Total income	32.0%	34.5%	34.2%
TOTAL INCOME COMBINED	359	374	328
% last year		104.2%	91.3%
<u>EXPENSE</u>			
<i>FIAF</i>			
Personnel and external services	(102)	(95)	(90)
% last year		93.1%	88.6%
Other current expense	(43)	(45)	(29)
% last year		104.7%	68.5%
Meetings - Congress - Missions	(41)	(53)	(46)
% last year		129.3%	86.2%
Projects-Special Activities	(36)	(51)	(35)
% last year		141.7%	96.2%
Equipments - Furnitures	(7)	(6)	(7)
Contingency/Other	(8)	(6)	(6)
Total expense FIAF	(237)	(256)	(213)
% last year		108.0%	89.8%
<i>PIP</i>			
Salaries and fees	(63)	(80)	(73)
% last year		127.0%	115.2%
Other Current expense	(24)	(20)	(15)
% last year		83.3%	60.9%
Projects - Special Activities	(30)	(25)	(25)
% last year		83.3%	82.6%
Equipment-furnitures - Provisions	0	(4)	0
Total expense PIP	(118)	(130)	(112)
% last year		110.2%	94.9%
TOTAL EXPENSE COMBINED FIAF - PIP	(355)	(384)	(325)
% last year		108.2%	91.5%
<u>SURPLUS (DEFICIT)</u>			
<i>FIAF</i>			
Provision for Reserve Fund	7	(9)	3
Total FIAF	7	(9)	0
<i>PIP</i>			
Total PIP	(3)	(1)	0
TOTAL COMBINED FIAF - PIP	4	(10)	0

F I A F
DETAIL OF INCOME
AS OF END OF DECEMBER 31 1997

Combinated FIAF-PIP (in 000 \$) - Budget=1\$=32BEF - Actual= 1\$=37BEF

		Actual 1996	Rev. Budget 1997	Actual 1997
MEMBERS AND SUBSCRIBERS				
<i>Members</i>	<i>Nbr</i>	63	63	66
75000 BEF (2,027\$)		148	148	13
<i>Provisional</i>	<i>Nbr</i>	33	36	34
37500 BEF (1,014\$)		39	42	
<i>Associates</i>	<i>Nbr</i>	17	20	17
37500 BEF (1,014\$)		20	23	
<i>Institutional Subscribers</i>	<i>Nbr</i>	18	40	31
9800 BEF (265\$)		6	12	
<i>Individual Subscribers</i>	<i>Nbr</i>	4	10	5
7200 BEF (195\$)		1	2	
<i>Special membership Fund</i>		11	10	
<i>Provision for unpaid subscriptions</i>		(11)	(11)	
Total Members and subscribers		213	229	19
<i>% last year</i>			107.5%	92.8
<i>% total income</i>		59.3%	61.2%	60.4
PUBLICATIONS				
<i>Journal subscriptions</i>	<i>Nbr</i>	74	80	55
1350 BEF (36\$)		3	3	
<i>Journal other</i>	<i>Nbr</i>	44	60	0
360 BEF (10\$)		1	1	
<i>Other publications</i>	<i>Nbr</i>	150	120	160
1000 BEF (27\$)		5	4	
<i>PIP CD ROM</i>	(*) <i>Nbr</i>	138	200	172
17700 BEF (295£)		63	74	8
<i>PIP - Film Volume</i>	(*) <i>Nbr</i>	301	385	297
6229 BEF (101£)		36	42	5
<i>PIP Other</i>	(*)	16	13	
<i>Provision for unpaid sales of publications</i>		0	0	(30)
<i>Advertising income</i>		2	4	
TOTAL PUBLICATIONS		126	141	12
<i>% last year</i>			111.9%	99.1%
<i>% total Income</i>		35.1%	37.7%	38.1
FUNDRAISING				
<i>Funds received</i>		0	0	9
<i>Funds distributed</i>		0	0	(40)
<i>Funds available</i>		0	0	(53)
TOTAL FUNDRAISING NET		11	0	
<i>% last year</i>			0.0%	0.0%
<i>% Total income</i>		3.1%	0.0%	0.0
INTEREST REVENUES				
		9	4	
TOTAL INCOME				
	FIAF	244	245	21
	PIP	115	129	11
TOTAL COMBINED FIAF - PIP		359	374	32

F I A F
DETAIL OF EXPENSE - NET RESULT
AS OF END OF DECEMBER 31 1997
(in 000 \$) - Budget=1\$=32BEF - Actual= 1\$=37BEF

Actual 1997		Actual 1996	Rev. Budget 1997	Actual 1997
	Secretariat			
	<i>Personnel and external Services</i>			
	Senior Administrator	(45)	(46)	(42)
13	Secretary (BT)	0	0	(9)
	Assistant (SQ)	(18)	(31)	(30)
3	Publishing & Subscriber Services Fees	(20)	(9)	(5)
	Backup Secretary	(12)	0	0
1	Actg & taxes	(5)	(5)	(4)
	Special assistance finance	(2)	(4)	0
	Total Personnel and external services	(102)	(95)	(90)
	% last year		93.1%	88.6%
	% to total income	-41.8%	-38.8%	-41.9%
	<i>Other current expense</i>			
1	Telephone/fax	(10)	(16)	(7)
19	Office supplies/Postage	(11)	(10)	(9)
92.8%	Maintenance	(5)	(3)	(1)
60.4%	Rent and charges, insurance	(15)	(13)	(11)
	Bank costs	(2)	(3)	(1)
	Total Other current expense	(43)	(45)	(29)
	% last year		104.7%	68.5%
	Total Secretariat expenses	(145)	(140)	(120)
	% last year		96.6%	82.6%
	Meetings/Congress/Missions			
4	Committee meetings	0	(4)	(4)
	Commissions	(11)	(19)	(14)
88	Congress	(26)	(25)	(23)
	Special missions	(4)	(5)	(5)
	Total Meetings/Congress/Missions	(41)	(53)	(46)
50	% last year		129.3%	111.4%
	Projects - Activities			
(30)	Promotion of FIAF-PIP	(8)	(7)	(6)
125	Journal, lay-out and printing	(11)	(14)	(8)
99.1%	Special publications	(5)	(5)	(3)
38.1%	Administrative publications	(6)	(6)	(7)
	Training, summer school	(6)	(10)	(10)
	Development Fund (ex Calandar)	0	(9)	0
99	Total Projects - Activities	(36)	(51)	(35)
(46)	% last year		141.7%	96.2%
(53)	Equipments/software/upgrades	(7)	(6)	(7)
0	Contingency/Other	(8)	(5)	(6)
0.0%	TOTAL EXPENSE FIAF	(237)	(256)	(213)
0.0%	% last year		108.0%	89.2%
5	% to total income	-97.1%	-104.5%	-98.1%
216	TOTAL INCOME FIAF	244	245	216
112	OPERATING RESULT	7	(9)	3
328	Provision for Reserve Fund	0	0	(3)
	NET RESULT	7	(9)	0

PIP
OPERATING STATEMENT
AS OF END OF DECEMBER 31 1997

(in 000 \$) - Budget=1\$=32BEF - Actual=1\$=37BEF

	Actual 1996	Rev. Budget 1997	Actual 1997
<u>Income</u>			
Microfiches	0	0	
CD Rom	63	74	
Support	11	11	
Annual film volume	37	42	
FIAF Jobs	0	0	
Other	0	2	
Provision unpaid	4	0	
TOTAL INCOME	115	129	
<i>% last year</i>		112.2%	97.4%
<u>Expense</u>			
<u>Secretariat current expense</u>			
Salaries and charges	(62)	(79)	
Fees	(1)	(1)	
Salaries and fees (subtotal)	(63)	(80)	
Telephone, fax	(2)	(2)	
Postage	(4)	0	
Office supplies	(1)	(2)	
Travel/accomodation	(2)	(4)	
Documentation - subscriptions	(1)	0	
Promotion - Publicity	0	0	
Rent and charges	(14)	(12)	
Bank charges	0	0	
Other current expense	(24)	(20)	
Total Secretariat expense	(87)	(99)	
<i>% last year</i>		113.8%	100.2%
<u>Projects</u>			
Extra staff	0	0	
CD Rom (Open Univ, Nimbus)	(9)	(12)	
Keyboarding 72-82 volumes	(8)	0	
Annual film volume	(11)	(12)	
Printing Directory	0	0	
Microfiches production	(2)	0	
Other Printing costs (headings)	(1)	0	
Equipments	0	(1)	
Total Projects expense	(31)	(25)	
Provisions	0	(5)	
TOTAL EXPENSE	(118)	(130)	
<i>% last year</i>		110.2%	94.4%
OPERATING RESULT	(3)	(1)	
<i>% last year</i>		33.3%	0.0%
Assistance from FIAF	0	0	
NET RESULT	(3)	(1)	
<i>% Incggn</i>	-2.6%	-0.8%	0.0%

FIAF 1997 RESULTS & 1998/1999 BUDGETS

COMMENTS

For the first time, the FIAF financial statement and the budgets are presented together in the same document, in order to allow for comparison.

FINANCIAL STATEMENT 1997

Following factors affect sensibly the 1997 FIAF - P.I.P. results :

1. Important changes of exchange rates of the Belgian franc against the US\$ and the GB£, which affect the «Members and Subscribers» line .
2. Drop in the volume of sales of publications compared to the revised 1997 budget, but relative stability compared to the 1996 results.
3. The « Total results of fundraising » equals zero in the « Actual 1997 » column, in order to avoid an artificial surplus. These figures are displayed in this manner for the first time in the 1997 column.

Other sections are reasonably in line with the budget.

BUDGET 1998/1999

Further to the decisions taken by the Executive Committee in Beijing, the proposed 1999 Budget intends, as does the 1998 Budget, to balance FIAF's financial situation after the unification with the P.I.P. section, and to adapt the expenses to the current income of the Federation. The principle of a balanced budget (zero surplus - zero deficit) has been respected, according to the policy proposed by the Treasurer and adopted by the Executive Committee.

The Fundraising section has been re-organized according to the Treasurer's instructions. The budget presented by the Senior Administrator proposes following treatment: 1) the first line includes all funds received by FIAF from external donors; 2) the second line includes the distributed funds; 3) the third line includes the amount of unused funds that are still available for the projects ; 4) the Total line equals zero. This permits to have an overlook on the received funds, and at the same time to avoid to show an artificial influence on the FIAF results.

The exchange rates taken into consideration for the previous budget (1997 and 1998) were 32 BEF to 1 US\$ and 52 BEF to 1 GB£. The exchange rate taken into account for the 1997 financial statement is 1 US\$ to 37 BEF. The exchange rates taken into consideration for the 1998 and 1999 Budgets is 38 BEF to 1 US\$ and 60 BEF to 1 GB£.

INCOME 1999

The total income of membership fees (including subscribers fees) increases by 3.1% in 1999. This progression is based on a conservative forecast of the Federation's membership development, but considers a modest adjustment of the membership fees to the inflation rate in Belgium. This adjustment will only intervene in 1999.

The figures of the « provision for unpaid subscriptions » is partially covered by the Special Membership Fund that is expected to remain stable (30 payers in 1998, and 1999).

The publications global income rises slightly (2.1 %) in 1999, mainly due to higher FIAF *International FilmArchive CD-ROM* and *Film Volume* sales expectations. The *Journal* and **other publications** sales have to make a new start in 1998. It would be premature to make an optimistic forecast at the beginning of the year.

Publicity income from the *Journal* remains stable.

Bank interests: 1998 and 1999 will stabilize at a sensibly lower level than in 1997 because of the low interest rates situation and the fluctuating exchange rates conditions prevailing on the markets.

EXPENSES 1999

Current expenses

Expenditures have been forecasted taking into account a modest inflation rate in Belgium and the strict control of expenses decided by the Executive Committee.

FIAF's accounts allow for the restructuring of the salary and honorary fees figures, according to the new situation foreseen at the Brussels FIAF-P.I.P. office.

The contingency line includes unforeseen expenses related to the installation of the FIAF - P.I.P. office equipment's (3'000 \$ p.a. in 1998 and 1999).

A sensible reduction of the rent & charges had been obtained in 1997. An increase is foreseen in 1999 as a reserve for unexpected raises.

The product development line for the CD-ROM and the improvement of the *Journal* foreseen (not used) in 1997 have been maintained for the next two years (7'000 \$ in 1998 and 7'000 \$ in 1999)

An amount for general promotion has been foreseen to cover expenses and support to the selling of both FIAF and P.I.P. products (6'000 \$ in 1998 and 6'000\$ in 1999). This action will consist of a new leaflet for the FIAF publications (in particular the *Journal*) and the CD ROM, and be disseminated in form of new combined mailing campaign. Common FIAF and P.I.P. product development and promotion expenses are displayed in one single expenses line.

Development Fund. The sum of 10.000 US\$ for the FIAF Summerschool that will take place in Rochester in summer 1998, has been budgeted again in 1999 for similar special projects.

Other figures are in accordance with the usual forecasts corresponding to current activities of the Federation.

CD
February 1998

RAPPORT FINANCIER FIAF 1997 ET BUDGETS FIAF 1998 et 1999

COMMENTAIRES

Pour la première fois, le rapport financier et les budgets sont présentés dans le même document dans le but d'en faciliter la comparaison.

RAPPORT FINANCIER 1997

Les résultats FIAF- P.I.P. 1997 ont été affectés sensiblement par les facteurs suivants :

1. Les importantes modifications des taux de change du franc Belge par rapport au US\$ et à la GB£, survenues en cours d'exercice et qui affectent la ligne « Membres et Souscripteurs »
2. La diminution du volume des ventes des publications par rapport au budget 1997 révisé, mais relative stabilité par rapport aux résultats enregistrés en 1996.
3. Le « résultat total de recherche de fonds » égale zéro dans la colonne des résultats 1997. Cette présentation a été introduite dans le but d'éviter des résultats positifs artificiels.

Les autres rubriques correspondent raisonnablement au budget.

BUDGETS 1998/1999

Conformément à la décision prise par le Comité Directeur à Beijing, le projet de Budget 1999 tente, à l'instar de celui de 1998, d'équilibrer les finances de la FIAF suite à l'unification avec la section du P.I.P., et d'adapter les dépenses courantes de la Fédération à ses revenus. Le principe d'un budget équilibré (zéro surplus - zéro déficit) a été respecté, conformément à la politique proposée par la Trésorière et adoptée par le Comité Directeur.

La section de « Recherche de fonds » a été réaménagée suivant les instructions de la Trésorière. Le budget présenté par l'Administrateur Principal propose le traitement suivant : 1) la première ligne indique tous les fonds reçus de la FIAF de donateurs extérieurs ; 2) la seconde indique le montant des fonds distribués ; 3) la troisième montre les fonds non utilisés disponibles pour de nouveaux projets ; 4) le total est égal zéro. Cette présentation permet à la fois d'avoir une vue d'ensemble des fonds reçus et d'éviter de majorer artificiellement les résultats de la FIAF.

Les taux de change considérés pour les budgets précédents (1997 et 1998) étaient de 32 BEF pour 1 US\$ et de 52 BEF pour 1 GB£. Le taux pris en compte pour les résultats 1997 est de 37 BEF pour 1 US\$. Les taux de change pris en considération pour les budgets 1998 et 1999 sont de 38 BEF pour 1 US\$ et de 60 BEF pour 1 GB£.

RECETTES 1999

Les recettes globales provenant des cotisations des affiliés (et de celles des souscripteurs) augmentent de 3.1% en 1998. Cette progression est fondée sur un développement modéré de la Fédération, et se basent sur des prévisions de croissance prudentes, mais en considérant une adaptation modeste au taux d'inflation que connaît la Belgique. Cet ajustement n'interviendra qu'en 1999.

Les chiffres de la provision pour cotisations non payées sont partiellement couverts par le Fonds spécial des membres qui, lui, devrait rester stable (30 en 1998 et 99).

Le revenu global des Publications augmente légèrement (2.1 %) en 1999, principalement à cause d'une légère hausse des ventes du *International FilmArchive CD-ROM* et du *Film Volume*. Le *Journal* et autres **publications** feront l'objet d'un nouvel effort de ventes en 1998. Il est prématuré de faire des prévisions optimistes en ce début d'année.

Les recettes de publicité dans le *Journal* restent stables.

Les revenus des placements financiers de 1998 et 1999 seront inférieurs à ceux de 1997, ceci étant dû à la situation des marchés financiers et aux fluctuations des taux de change.

DEPENSES 1999

Dépenses courantes

Les frais ont été calculés en tenant compte des taux d'inflation modérés que connaît la Belgique et le contrôle des dépenses décidé par le Comité Directeur.

Les comptes de la FIAF permettent la restructuration des salaires et honoraires, conformément à la nouvelle structure FIAF - P.I.P.

La ligne contingences comprend des dépenses imprévues pour l'aménagement des bureaux de la FIAF et du P.I.P. (3.000 \$ en 1998 et 3.000 \$ en 1999).

Une diminution des loyers et charges locatives avait été obtenue en 1997. Une légère augmentation est prévue pour 1999 pour d'éventuelles hausses.

La ligne développement de produits en faveur du **CD-ROM** et de l'amélioration du *Journal* (non utilisé en 1997) a été maintenue pour les deux années (7.000 \$ en 1998 et 7.000 en 1999).

Un montant pour la promotion générale a été prévu (6.000\$ en 1998 et 6.000 \$ en 1998) pour couvrir les frais de commercialisation des produits FIAF (en particulier le *Journal*) et du P.I.P. La promotion conjointe des publications de la FIAF et du CD-ROM sous forme d'un mailing sont prévus. Les frais de développement et de promotion conjoints FIAF - P.I.P. figurent dans la même ligne.

Fonds de développement. Le montant de 10.000 \$ par an prévu pour la Summerschool qui aura lieu à Rochester en 1998, a été budgétisé également en 1999 pour des projets similaires.

Les autres montants figurant au Budget correspondent aux activités habituelles de la Fédération.

CD
Février 1998

FIAF-PIP

INCOME AND EXPENSE - SUMMARY 1998-1999

Combined FIAF - PIP (in 000 \$)

	Actual 1997	Budget 1998	Budget 1999
CURRENT INCOME			
<i>FIAF</i>	216	231	239
% last year		107,0%	103,3%
<i>PIP</i>	112	130	132
% last year		116,1%	101,6%
% Total income	34,2%	36,0%	35,6%
TOTAL INCOME COMBINED	328	361	371
% last year		110,1%	102,7%
EXPENSE			
<i>FIAF</i>			
Personnel and external services	-90	-89	-91
% last year		99,3%	101,9%
Other current expenses	-30	-37	-40
% last year		123,7%	107,8%
Meetings - Congress - Missions	-46	-47	-47
% last year		102,4%	100,0%
Projects-Activities	-34	-46	-46
% last year		136,2%	100,0%
Equipments - Furnitures	-7	-3	-3
Contingency reserve	-6	-3	-3
Total expense FIAF	-213	-226	-230
% last year		106,1%	101,7%
<i>PIP</i>			
Salaries and fees	-73	-71	-74
% last year		97,3%	103,7%
Other Current expenses	-14	-24	-24
% last year		169,2%	100,0%
Projects - Activities	-25	-32	-34
% last year		126,3%	108,3%
Equipment-furnitures	0	-6	-7
Total expense PIP	-112	-133	-138
% last year		118,8%	103,9%
TOTAL EXPENSE COMBINED FIAF - PIP	-325	-359	-368
% last year		110,4%	102,5%
CURRENT SURPLUS (DEFICIT)			
<i>FIAF</i>	3	5	9
<i>Provision for Reserve Fund</i>	-3	-2	-2
Total FIAF	-0	3	7
<i>PIP</i>	0	-3	-6
TOTAL COMBINED FIAF - PIP	-0	-0	0

FIAF-PIP

DETAIL OF INCOME 1998-1999

Combined FIAF - PIP (in 000 \$)

MEMBERS AND SUBSCRIBERS		Actual	Budget	Budget
		1997	1998	1999
Members	<i>Nbr</i>	66	66	68
80000 BEF (2.105\$)	000 \$	134	139	143
Provisional	<i>Nbr</i>	34	37	35
40000 BEF (1.053\$)	000 \$	34	39	37
Associates	<i>Nbr</i>	17	20	22
40000 BEF (1.053\$)	000 \$	17	21	23
Institutional Subscribers	<i>Nbr</i>	31	40	40
12600 BEF (332\$)	000 \$	8	13	13
Individual Subscribers	<i>Nbr</i>	5	12	12
10650 BEF (280\$)	000 \$	1	3	3
Special membership Fund	000 \$	13	10	10
Provision for unpaid subscriptions		-9	-8	-5
Total Members and subscribers	000 \$	198	218	225
% last year			109,9%	103,1%
% total income			60,3%	60,6%
PUBLICATIONS				
Journal subscriptions	<i>Nbr</i>	55	90	90
1750 BEF (46\$)	000 \$	3	4	4
Journal other (3)	<i>Nbr</i>	0	70	80
360 BEF (9\$)	000 \$	0	1	1
Other publications	<i>Nbr</i>	160	120	120
1000 BEF (26\$)	000 \$	4	3	3
FIAF CD ROM (*)	<i>Nbr</i>	172	150	160
17700 BEF (295£)	000 \$	88	70	75
PIP - Film Volume (*)	<i>Nbr</i>	297	340	340
5700 BEF (95£)	000 \$	50	51	51
PIP Other (*)	000 \$	4	9	9
Provision for unpaid sales of publications		-30	0	-3
Advertising income	000 \$	6	3	3
TOTAL PUBLICATIONS	000 \$	125	141	144
% last year			112,8%	102,1%
% total income			39,0%	38,7%
FUNDRAISING (1)				
Funds received		99	13	13
Funds distributed		-46	-8	-8
Funds available for new activities		-53	-5	-5
TOTAL FUNDRAISING-CONTRACTS		0	0	0
% last year			0,0%	0,0%
% Total income				
INTEREST REVENUES				
TOTAL INCOME	<i>FIAF</i>	216	231	239
	<i>PIP</i>	0	130	132
TOTAL COMBINED FIAF - PIP		328	361	371

FIAF-PIP
DETAIL OF EXPENSE 1998-1999
(in 000 \$)

Secretariat	Actual 1997	Budget 1998	Budget 1999
<i>Personnel and external Services</i>			
Senior Administrator	(42)	(42)	-42
Executive Secretary	-9	0	0
Assistant	-30	-38	-39
Publishing & Subscriber Services Fees	-5	0	0
Backup Personnel	0	-3	-3
Actg, taxes, personnel	-4	-3	-3
Regular audit and special assistance	0	-3	-3
Total Personnel and external services	-90	-89	-91
% last year		99,3%	101,9%
% to total income	-41,7%	-38,7%	-38,2%
<i>Other current expense</i>			
Telephone/fax	-7	-12	-12
Office supplies	-9	-9	-11
Maintenance	-1	-3	-3
Rent and charges, insurance	-11	-11	-13
Bank costs and exchange difference	-2	-3	-3
Total Other current expense	-30	-37	-40
% last year		123,7%	107,8%
Total Secretariat expenses	-120	-126	-131
% last year		105,4%	103,6%
Meetings/Congress/Missions			
EC Committee meetings (attendance, transl.)	-4	-7	-7
Commissions	-14	-16	-16
Congress	-23	-21	-21
Special missions	-5	-4	-4
Total Meetings/Congress/Missions	-46	-47	-47
% last year		102,4%	100,0%
Projects - Activities			
CD Rom & other Prod. development	0	-7	-7
General promotion of FIAF & PIP products	-6	-6	-6
Journal, lay-out and printing	-8	-13	-13
Special publications	-3	-4	-4
Administrative publications	-7	-7	-7
Development Fund (Summerschool-GEH, other)	-10	-10	-10
Total Projects - Activities	-34	-46	-46
% last year		136,2%	100,0%
Equipments/software/upgrades	-7	-3	-3
Contingency reserve	-6	-3	-3
TOTAL EXPENSE FIAF	-213	-226	-230
% last year		106,1%	101,7%
% to total income		-97,8%	-96,3%
TOTAL INCOME FIAF	216	231	239
OPERATING RESULT	3	5	9
Provision for Reserve Fund	-3	-2	-2
NET RESULT	0	3	7

PIP
OPERATING STATEMENT 1998-1999
(in 000 \$)

	Actual 1997	Budget 1998	Budget 1999
Income			
Extra funds	0	0	0
CD Rom	88	75	78
Support	0	0	0
Annual film volume	50	46	48
Other	3	9	7
Provision unpaid invoices	-30	0	0
TOTAL INCOME	112	130	132
% last year		116,1%	101,6%
Expense			
Secretariat current expense			
Editor (full-time salary)	-44	-45	-46
Assistant (part-time salary + fees)	-29	-26	-28
Salaries and fees (subtotal)	-73	-71	-74
Telephone, fax	-2	-3	-3
Postage	-1	-1	-1
Office supplies	-1	-3	-3
Travel/accomodation	-1	-3	-3
Documentation - subscriptions	0	-1	-1
Promotion - Publicity	-1	-4	-4
Rent and charges (1)	-8	-8	-8
Bank charges	0	-1	-1
Other current expense	-14	-24	-24
Total Secretariat expense	-87	-95	-97
% last year		108,9%	102,8%
Projects			
Extra editorial support	0	-5	-8
CD Rom production	-12	-14	-14
Keyboarding back issues	-1	-3	-3
Annual film volume	-11	-6	-6
Printing Directory	0	0	0
Microfiches production	0	0	0
Other Printing costs (headings)	-1	-3	-3
Commission expense	0	0	0
Total Projects expense	-25	-32	-34
Equipments/software/hardware	0	-6	-7
TOTAL EXPENSE	-112	-133	-138
% last year		118,8%	103,9%
OPERATING RESULT	0	-3	-6
% last year			207,2%
Assistance from FIAF	0	0	0
NET RESULT	0	-3	-6
% Income	0,0%	-2,2%	-4,6%

(1) 40% of FIAF office rent

(2) Incl. Spec. fees for extra work in 96 and 97.



(tech091a.sam)

REPORT FROM THE
FIAF TECHNICAL COMMISSION
TO THE FIAF GENERAL ASSEMBLY
PRAHA 21 - 22 APRIL 1998

MEMBERSHIP

Main Commission:

Dr Henning Schou, Head (National Film & Television Archive [NFTVA], UK)
Mr Robert Gitt, Deputy Head; Chairman, North-American Technical Subcommission
(UCLA Film and Television Archive, Los Angeles)
Mr Harald Brandes, (Bundesarchiv-Filmarchiv, Germany)
Mr Noël Desmet, Kaleidoscope/FORCE/GAMMA Group
(Cinémathèque Royal, Brussels)
Mr Francisco Gaytan (Filmoteca de la UNAM, Mexico D.F.)
Mr Brian Jenkinson, Chairman, Magnetic and New Media Subcommission.

North-American Technical Subcommission, Honorary Members:

Mr Michael Friend, Academy of Motion Picture Arts and Sciences, Los Angeles
Mr Edward Stratmann,
International Museum of Photography at George Eastman House, Rochester
Mr Kenneth Weissman,
The Library of Congress Motion Picture Conservation Center, Dayton, Ohio,
Chairman of the AMIA Preservation Committee
Mr Peter Williamson, Department of Film, Museum of Modern Art, New York.

Honorary Consultants:

Mr Harold Brown, Honorary Member of FIAF
Mr Tony Cook, Aylesbury, UK
Mr João Sócrates de Oliveira, London, UK
Mr Jean-Pierre Verscheure, Mons, Belgium
Dr A Tulsi Ram, Eastman Kodak Research Laboratories, Rochester, USA.

Corresponding Members: 36.

Reconfirmation of Members

The Commission Head and the Members of the Main Commission were confirmed for a two-year term during the meeting of the Executive Committee in Madrid, November 1996.

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MEETINGS

The last meeting of Members of the Main Commission (Henning Schou, Robert Gitt, Noël Desmet and Consultants Jean-Pierre Verscheure, João Sócrates de Oliveira and Harold Brown) took place on 9-11 January 1997 at the NFTVA-UK's Conservation Centre in Berkhamsted. Further communication has been through electronic mail and telephone calls.

North-American Technical Subcommittee (NATS)

NATS met on 19 November 1997 during the Annual Congress of the Association of Moving Image Archivists (AMIA) in Bethesda. The full report by the Chairman, Robert Gitt, is at Attachment B.

João Sócrates de Oliveira and Francisco Gaytan met in Barranquilla, Colombia, 23-27 March to review Alfonso del Amo Garcia's film preservation book in Spanish, among other activities; (see page 5).

PROJECTS : WORK IN PROGRESS

Professional Motion Picture Films : Picture, Aspect Ratio and Soundtrack : A Guide to the Identification of Film Formats

Consultant Jean-Pierre Verscheure has researched, compiled and written the above text. However, for private reasons, Verscheure has not yet been able to deliver a final First Edition of his book for translation by Michael Friend.

Michael has translated the chapter about anamorphic processes with a view to improve the clarity of the technical terms and descriptions in the English translation, but has decided not to carry out any further work until the final text is available.

International Survey of Printing Machines

Plea: This report, which is still available from the Secretariat, contains all the information received from the 13 responding archives which have printers. It is described as an "interim" report in the hope that further information might be forthcoming from other archives. This has still not yet been the case; however, the AMIA Preservation Committee has agreed to assist with the data gathering process which will also form part of their *Directory of Archival Laboratory Services*.

Directory of Laboratory Services

Henning Schou obtained from Kodak UK a list of the names of 92 film laboratories, mainly European, and their capabilities. Former AMIA Preservation Committee Chairman William O'Farrell will work with the new Chair, Ken Weissman, on the American part of a laboratory survey.

Survey of Film Stocks

Henning Schou met with Kodak top management: David Wells (Regional Business General Manager & Vice President; Professional Motion Imaging in European, African & Middle Eastern Region), John Parsons-Smith (Director & General Manager, UK), among others to discuss a survey of prices and needs for black-and-white film stocks. Kodak is currently sponsoring Consultant John Croft to prepare a report based on fixed terms of reference. Again, Members of the Commission felt that such a survey ought to be a collaborative project with the FIAF Fund Raising Committee.

Preservation and Restoration of Moving Images and Sound : Revision and Update

Members are re-reading the existing text by Henning Schou *et al* and are sending him suggestions for additions and improvements, particularly in the area of new techniques. Individual Members, Corresponding Members and Consultants are selecting a topic or section which they feel they are particularly well informed about and able to write at greater length on for inclusion in future editions.

Preservation of Moving Images Through Duplication (Section 7.6) has been carefully examined by Ken Weissman who has added considerable information and made suggestions for improved wording. Further work will be undertaken by Ed Stratmann (*Definitions*), Peter Williamson and Ed Stratmann (*Archive Materials and Their Stability*), Jim Lindner (*Magnetic Tape*), all NAPS Members (*Preservation in Relation to Other Archive Functions*), Ken Weissman (*The Preservation System : Collection Control*; and *: Storage*; and *: Film-Specific Practices and Procedures*), Robert Gitt (*Preservation and Restoration of Soundtracks*), Michael Friend (*Digital Preservation and Restoration*; new section), Ed Stratmann (*Transportation*) and Jim Lindner et al (*Safety Precautions*; new section). See pages B1-3 for further details.

Basic Film Handling

Harold Brown is still working on an updated version which will contain photographs reproduced by desktop publishing

Film Storage Tests

Another Plea: The procedure described by Harald Brandes is available in German, English and French. The Commission invites members of FIAF to participate by contacting the FIAF Secretariat.

Methods of Copying Tinted, Toned and Stencil-Coloured Films for Preservation and Presentation

The Commission is still compiling information relating to old finishing processes; that is, tinting and toning of black-and-white film. We are currently focusing on formulas used for tinting through dye absorption, and will follow up this research with methods for toning. A draft Discussion Paper written by João Oliveira is available from the FIAF Secretariat.

Noël Desmet (with Paul Read of Soho Images, London) has provided information about simulated tints and tones created using modern colour stocks. This was published in the October issue of *Image Technology*; (Attachment C).

COLLABORATION WITH OTHER ORGANISATIONS

FIAF/FIAT/IASA/ICA Technical Coordinating Committee (TCC)

Proceedings of the Fourth Joint Technical Symposium (JTS 95)

As mentioned in the previous report, the FIAF/FIAT/IASA/ICA Joint Technical Symposium took place at the National Film Theatre in London from 27-29 January 1995. It was a great success with 216 people from 28 countries attending. The event was organised by the FIAF/F/I/I Technical Coordinating Committee.

32 Technical papers were presented followed by a panel discussion. However, despite several reminders and requests, some speakers have failed to submit papers, but we still hope to be able to produce the proceedings in the not too distant future

"JTS 1998" by The Society of Archivists & The Institute of Paper Conservation

Henning Schou is a member of the Organising Committee planning a Conference entitled *Care of Photographic, Film and Sound Collections* which will take place in York UK, 20-24 July 1998 (the Arts Council Year of Photography and the Electronic Image). The programme is available upon request.

FORCE / Kaleidoscope / Leonardo / GAMMA Group

Leonardo is an open learning project in the form of questioning and tutoring from which all archives should benefit. It is a 3-year project. Kaleidoscope will gather and disseminate information about *"All Colours of the World"*, especially colour in film. This will include the theory of colour, invention of colour systems; dye destruction, and pros and cons of various colour restoration methods. The web site "Film Archives On Line" (AOL) will be demonstrated at the Conference.

AMIA Preservation Committee

The FIAF North-American Technical Subcommittee is working very closely with the AMIA Preservation Committee; (see the NATS Report at Attachment B).

Manchester Metropolitan University

Joan Harthan (formerly Whitehead) has completed her PhD thesis entitled *The Development and Evaluation of Sensors to Detect the Processes of Degradation in Cellulose Triacetate Photographic Film* based on research sponsored by the NFTVA-UK. The test is similar to the accelerated ageing test for cellulose nitrate film, the only difference being the use of another indicator dye.

Dancan International: DanCheck

The above company has produced paper strips impregnated with the indicator described in Ms Harthan's thesis. Further information about this product is available from the Commission Head upon request.

British Kinematograph Film and Television Society (BKSTS)

Henning Schou continued his collaboration with the Society and was awarded a Fellowship on October 1997 at the British Academy of Film and Television Arts (BAFTA).

PROJECTS : PROPOSED WORK PROGRAMS

FIAF Archives in general and Corresponding Members in particular may wish to add to, offer information about or request further work upon the following program.

The main topics include:

- a) *New attitudes and approaches to film preservation and restoration*
- b) *Review of new and changing moving image technology*
- c) *Technical survey of colour intermediate stocks and sensitometry*
- d) *Photographic Documentation of Physical Film Defects*
with descriptions of the problem(s) each image illustrates.
Similar publications dealing with sound and video defects.
- e) *Preservation of electronically generated and magnetically recorded images and sound*
- f) *Review of, and recommendations about, projection standards*
- g) *How to advise the many new archives which are created all over the world (consultancy, training etc.).*

See Attachment A for further details.

ASSISTANCE TO FILM ARCHIVES

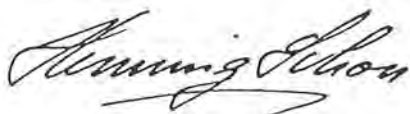
Henning Schou continues to work as a technical consultant to the Hong Kong Film Archive.

Harald Brandes has undertaken several missions to developing archives.

João Sócrates de Oliveira lectured in Barranquilla, Colombia at the *Simposio de Archivistas del Caribe*. The main topic was structures of audio-visual archives for the Caribbean. João also advised on the design of Fundacion Cinemateca del Caribe's Conservation Centre.

FUTURE MEETINGS

The Main Commission plans to meet with NAPS during the latter half of the year and stay in touch by electronic and voice mail.



Dr Henning Schou
Head, FIAF Technical Commission

PROPOSED WORK PROGRAMS
Further details

Life Expectancy and Storage Conditions

- a) Assessment of the life expectancies of cellulose triacetate and polyester bases (comparable to the alizarin red test for nitrate base).
- b) Further studies of the relative life expectancies of photographic and magnetic records, and the different hazards which may threaten them, as distinct from properties of the acetate or polyester bases upon which they are coated.
- c) Assessment of long-term stability of tape coating formulations and the magnetic pigments used.
- d) Authoritative advice on all aspects of life expectancy and storage of magnetic, optical and magneto-optical recordings of video and audio signals.
- e) Review of storage conditions for various materials stored in FIAF Archives.
- f) Methods of storage in countries with hot and humid climates; ie, simple, inexpensive measures.
- g) Storage of safety films : Sealing versus ventilation .

Dye Fading

- h) Review of dye fading and the various methods of restoration; such as, colour separations.

New Technology and Restoration

- i) Information about new technologies and their potential use in film and video archives.

Educational Materials

- j) Production of educational videotapes; (some aspects of film Preservation techniques would be better demonstrated than described).

Film Presentation

- k) Address the problems associated with presentation of films which have been created in formats and dimensions which are no longer in current use and which require special means for proper presentation to a present-day audience.

FULL REPORT FROM
THE NORTH-AMERICAN TECHNICAL SUBCOMMISSION
by Robert Gitt, Chairman, NATS

I. MEETING

Members of the Subcommission met on November 19 in Bethesda (near Washington, D.C.) during the *Association of Moving Archivists' (AMIA's)* Annual Conference. Attending were Chairman Robert Gitt (UCLA), Michael Friend (AMPAS), Ed Stratmann (GEH), Ken Weissman (LOC) and Peter Williamson (MOMA), along with invited guest Jim Lindner (Vidipax/Anthology Film Archives, NY). Nicola Mazzanti (Immagine Ritrovata, Bologna) was invited to participate in the final portion of the meeting.

II. TOPICS UNDER DISCUSSION

Revisions and updates of *Preservation of Moving Images and Sound*

The original basic manual by Henning Schou is still excellent; however, after the passage of almost a decade much new information has emerged regarding acetate deterioration, the need for proper storage conditions, and new technologies, such as digital picture and sound restoration. Robert Gitt reiterated his feeling that a revised manual will be useful not only to the FIAF Technical Commission and FIAF Members, but also to Members of the AMIA Preservation Committee and eventually to the entire membership of AMIA. He suggested that the Subcommission continue along the pathway established by Ken Weissman for his excellent revisions and additions to Section 7.6 of the manual, *Preservation of images through duplication*. More revisions were distributed at the meeting. Ken has italicized and underlined all of his contributions, and it was suggested that the Subcommission members use this same technique for their assigned sections as well. The plan is to distribute the first draft of the manual with the underlined/italized sections left in, and with individual contributors identified. This will allow each author to include some of his own opinions and observations, without worrying at this stage about final approval of the exact wording by the committees involved in the project. Ultimately, it may be desirable to produce an officially sanctioned version of the manual after final rewriting by the FIAF Technical Commission, however, an informal, practical approach seems more appropriate at the start.

Each section of the manual is to have one member in charge of additions and revisions, though everyone will read each other's rough drafts and make suggestions for improvements. At the meeting, the following members agreed to be responsible for particular sections, as follows:

- | | |
|---|---|
| 1. INTRODUCTION | |
| 2. DEFINITIONS | Ed Stratmann |
| 3. ARCHIVE MATERIALS
AND THEIR STABILITY | Ed Stratmann and Peter Williamson |
| 3.6 to 3.10 Magnetic Tape | Jim Lindner |
| 4. PRESERVATION IN RELATION
TO OTHER ARCHIVE
FUNCTIONS | All Members |
| 5. THE PRESERVATION SYSTEM
I. COLLECTION CONTROL | Ken Weissman |
| 6. THE PRESERVATION SYSTEM
II. STORAGE | Ken Weissman |
| 7. THE PRESERVATION SYSTEM
III. FILM-SPECIFIC PRACTICES
AND PROCEDURES | Ken Weissman |
| 8. PRESERVATION AND RESTORATION
OF SOUNDTRACKS
(new section) | Robert Gitt |
| 9. DIGITAL PRESERVATION AND
RESTORATION
(new section) | Michael Friend |
| 10. THE PRESERVATION SYSTEM
IV. VIDEO-SPECIFIC PRACTICES
AND PROCEDURES
(formerly Section 8) | to be determined;
(see discussion below) |
| 11. PRESERVATION OF FILM AND
TELEVISION RELATED
MATERIALS (photographs,
paper, wood)
(formerly Section 9) | no one expressed interest
in revising this section |
| 12. TRANSPORTATION
(formerly Section 10) | Ed Stratmann |
| 13. SAFETY PRECAUTIONS
(new chapter) | Jim Lindner and others |

Because Jim Wheeler of the AMIA Preservation Committee has already produced a twenty page draft entitled *Videotape Care and Handling: A basic guide for the archivist*, and because of the close association of the NATS Members with AMIA, everyone felt it would be awkward and counterproductive for us to produce a rival work. Ken Weissman, who serves as Chairman of the AMIA Preservation Committee, agreed to discuss a couple of possibilities with Jim Wheeler: (a) obtaining his permission to incorporate his material into our video chapter, with the understanding that NATS members would be able to make suggestions for changes; or, (b) our making only the necessary minimal changes to the chapter as it exists, and directing the reader to consult other publications for more details, including Jim Wheeler's manual.

Robert Gitt suggested that more references to the care and handling of 16mm film and possibly 70mm film should be included throughout the manual, since many archives have these materials to deal with as well as 35mm. Jim Lindner expressed concern that our manual be coordinated with SMPTE, ANSI and other recognized standards organizations. All agreed, but felt we should not be afraid to state our own points of view when experience may have indicated a different set of conclusions, provided that our opinions are clearly identified. Everyone felt that safety and health recommendations for technicians handling film, chemicals and other hazardous materials deserves a separate, full chapter. Peter Williamson pointed out that there are not only international health and safety standards, but also national and local standards which archives must abide by. The manual could discuss some of the differences in these standards around the world, but should also provide important, basic information to help archival managers ensure the health and safety of their workers as well as their collections.

A target date of August 1998 was suggested for completion of the initial writing by the individual authors, who would be asked to send their first drafts to Ken Weissman for assembly and dissemination to the other Committee Members for comments and suggestions. The rewritten chapters would be submitted to Ken later in 1998, and copies of the complete revised manual would be printed in time to distribute to all members of the AMIA Preservation Committee at the December meeting in Miami and to Members of the main FIAF Technical Commission for their comments. If approved, the final version of the manual could be more widely disseminated in 1999.

Archival laboratory and storage developments

The David and Lucile Packard Foundation is working with the Library of Congress to improve their storage and laboratory capabilities at an expanded facility near Washington, D.C. As more details become available, Ken Weissman will report these to us. David W Packard has also indicated a willingness to provide substantial support to UCLA Film and Television Archive for building improved nitrate storage vaults and laboratory facilities in the Los Angeles area. As a start towards this goal, he has equipped an optical printing laboratory on the floor above UCLA's Hollywood facilities, manned by Tony Munroe (formerly with Cinetech lab). This lab will be used mainly to make 16mm to 35mm blowup duplicate negatives of rare 16mm silent prints in David Packard's collection, but is also being made available for some optical 35mm to 35mm UCLA projects. Local commercial laboratories are often too busy to take on archival projects quickly, or to take the time to develop special techniques, and this new facility will be very helpful in these regards. One special feature of

the new optical laboratory is the ability, by means of a special VistaVision gate in the camera, to make duplicate negatives with adjustable frame line positioning. This allows new material (re-discovered footage, restored title cards) to be incorporated into previously existing step-contact-printed negatives with non-standard frame lines caused by shrinkage. Though adjusting the position of the film in the projector part of an optical printer is often done, the camera in most optical printers has a fixed standard frame line position (centered between two perforations), often making it difficult to intercut new optical dupe negatives with older step-contact dupe negatives made from shrunken original material. The result, when projected, would be an image with the frame line becoming visible at the bottom or top of the image and changing position from section to section of the film. Having a camera which can be adjusted to produce any frame line position ("high", "normal" or "low") allows us to match the frame lines of any previously made piece of film.

Technology Council of the Motion Picture Industry

Michael Friend reported that the Council was not as active as expected during the past year, because of the exceedingly busy schedules of most of the members. Aside from the useful nitrate storage negotiations with the National Fire Protection Association (reported on in last year's Technical Commission Report), Rob Hummel's eagerly anticipated film formats demonstration has had to be put on hold, and the *Electronic Cinema Study Group* has accomplished very little to date. A bright spot was the establishment of a *Film Product Committee* which did extensive testing in cooperation with Eastman Kodak and Cineon on a multitude of film stocks to determine their response to different levels of exposure and to determine their suitability for various blue-screen and green-screen applications. It is expected that a report will be published (and a CD-ROM may be made) during 1998 which will serve as a standard reference in the field as to how to use all of the currently available film stocks under a variety of conditions, especially with regard to the manufacture of various kinds of matte composite elements.

Current usage of polyester stocks for preservation pre-print and projection prints by North American archives

The trend towards using polyester film continues at all of the institutions, though acetate stock for pre-print is still preferred by archives such as MOMA when they need to do extensive editing and assembly (eg, their restoration work on early Edison and Biograph films which exist in fragmented form). There is still a reluctance to rely upon commercially available polyester splicers, which do not cut the film with the necessary precision to avoid a visual "jump" on the screen when the splice is projected. UCLA, following the example of YCM laboratories, is planning to use standard Bell and Howell foot splicers to cut the polyester film, utilizing the Estar splicing equipment only to weld the film together. This seems to result in a smooth splice, but the separate cutting and welding operation takes longer and slows down the restoration work. A very encouraging development has been the recent announcement by Kodak that their superior grey base fine grain stock, SO-399, is now available on Estar (polyester) base.

Reintroduction of the Technicolor dye transfer printing process

At the AMIA convention, Frank Ricotta and Dr Richard Goldberg discussed the inherent technical qualities of the dye transfer process which distinguish it from current tri-pack color stocks, and projected reels of GONE WITH THE WIND (GWTW) and BATMAN AND ROBIN printed with the latest dye transfer technique. The matrices for GWTW were made from an Eastmancolor internegative by way of an Eastmancolor interpositive printed from the nitrate original three-strip camera negatives. The matrices for BATMAN were made directly from the original camera negative. The images, especially for the latter film, were exceedingly sharp, free of grain, and exhibited rich blacks with excellent shadow detail. Technicolor continues to make experimental print runs on a small printing machine, and plans to introduce high-speed, high-volume printing some time in 1998. One planned upcoming release in dye transfer will be the reissue of Alfred Hitchcock's REAR WINDOW.

Proposed cooperation and exchange of information between North American archives and European archives and organizations

Nicola Mazzanti from the Immagine Ritrovato Laboratory in Bologna sat in on the last part of the meeting to discuss the history of the GAMMA Group and their efforts to train archival and laboratory technicians. He expressed a particular interest in sharing information with the AMIA Preservation Committee, which, like the GAMMA group, consists of both Members of FIAF Archives and commercial members.

Future Meetings

The members of NATS agreed to meet formally again in the latter half of 1998 and at the AMIA Conference in Miami in December.

The Desmetcolor Method for Restoring Tinted and Toned Films

Noel Desmet, Cinematheque Royale des Belgique
Paul Read, Soho Images, London

1. EARLY COLOURED FILM

Restoration of coloured monochrome films was, until the 1960's, carried out almost exclusively by conventional black and white duplication and the colours were simply recorded in writing. Little attempt was made to reproduce the original colours for archival storage or for display. During the 1960s, and up to today, a colour internegative made on the current Eastman Colour Intemegative Film was and still is, the most frequent means of copying the coloured images. The earliest attempts were usually poor and of too high a contrast but today a closer visual match to the archive original can be achieved. Some laboratories use camera negative films for some purposes, especially for stencilled prints, for the more faithful rendition of pastel colours, especially reds and pinks. The resulting colour print represents the colours left in the film today after whatever fading has occurred, and for many years archivists have had reservations about recording these images in their faded state, rather than seeking to reproduce the pristine image. In many cases the original print is too high in contrast to be printed onto Colour Intemegative without some reduction of contrast by "flashing". The technique used has become a standard for the reduction of contrast.

The limitations of Colour Intemegative are therefore as follows:

1.1 Fixed contrast, and only alterable by flashing, within

certain limits

1.2 The image recorded is a record of the present faded condition, rather than a restoration of the pristine print

1.3 Subtractive dyes are restricted in the saturations achievable, some of the old tint and tone dyes are outside the range.

1.4 Colour Intemegative is a costly film stock

1.5 Colour films have less archival permanence than a black and white record

2. DUPLICATION OF HAND COLOURED AND STENCILLED FILMS

In stencilled films and other systems in which discrete patches of colour are applied, the use of colour internegatives is really the only photographic method possible, and achieving a better representation of the original in it's pristine form can only be done by using enhancement of video signals and retransferring back to film.

The procedure for reproducing a copy of a coloured print is exactly the same as for any print duplication using an integral tripack such as Eastman Colour Intemegative Film, and setting up needs the rigorous application of the LAD system for optimum results.

3. DUPLICATION OF TINTED AND TONED FILMS

Other coloured films are less discrete in their colour and either the entire frame is suffused with one colour [tinting], or the image is coloured a single colour [toning], or a combination of the two tech-

niques was used. In the cases a wider range of techniques for restoration exist.

3.1. Copying the original onto Eastman Colour Intemegative, and the resulting colour negative is printed onto a modern colour print stock.

3.2. Digital film-tape-film transfer, so far largely unused.

3.3. Using the original tinting or toning technique on modern print stock, as described in the other paper in this issue.

3.4. Printing a black and white duplicate negative onto colour print stock. The single pass method is widely used, but this paper describes the double pass method, which is capable of a wide range of effects.

4. SINGLE PASS PRINTING

Any black and white duplicate negative can be printed on conventional modern colour print film to achieve an image of almost any colour [achieved by varying the grading with filters or light valve settings] from a neutral black or grey, to any saturated primary. This does make it possible to achieve quite good matches with many of the tone colours that were available.

However by this "single pass" method it is not possible to copy satisfactorily tinted films or double toned or and toned films. If the image is printed somewhat dark the effect is not unlike tinting or toning, but the image is not as good as that achieved but the image has much of it's aesthetic value. The overexposure has the effect of producing hazy

monochromes and the results obtained from this method are simply not of high enough contrast and the high densities are not black but simply a lenser colour. Occasionally good results are obtained but the effect is best with blues and day-for-night shots, and other colours are very difficult to achieve.

There is no doubt that in certain circumstances where a film is entirely toned in a variety of strong colours especially if the colours were produced by colour development or by mordanting this simple and inexpensive method is very effective. The negative can be graded visually using a colour analyser [Debie, Colour Master, or [unclear]] without difficulty.

DOUBLE PASS OR "DESMETCOLOR"

This system devised by Noel Desmet of the Royal Belgian Film Archive has been used since the 1970's to try to restore some of the strong colours and dramatic effects

of early tinted and toned prints, without the cost of using a colour intermediate film. It is not intended to precisely match the colours of a particular print but provide an extensive palette from which to choose colours in the same way that producers chose the effects they wanted originally. Many early coloured films were duplicated to make a normal black and white duplicate negative and notes kept of the original colour before the decaying nitrate print was destroyed. Noel Desmet's method enables these colours to be put back as tints or tones or as a combination using the archive duplicate negatives as a starting point. Although the colours were not intended to specifically yield a match with the originals, if enough trial and error time is spent quite close matches are possible. The overall dramatic effect is probably very close to that of the original. A number of laboratories use this method today.

Working independently

Dominic Case [SMPTE, 1987] in Australia has used a similar system but making the monochrome duplicate negative on Eastman Colour Internegative. The choice of material was probably influenced by the idea that a masked negative material would make a more stable starting point than a black and white negative and make grading and analysing reasonably straightforward. Comparisons of the two methods suggest that the results are very similar but the use of a black and white negative material results in finer grain on the final print, and the Desmetcolor is considerably lower in cost.

6. THE DESMETCOLOR PROCESS

Noel Desmet commenced his work to find an alternative procedure to using a modern colour negative partly to reduce the cost of colour internegative and also to restore early coloured films that had faded. Colour negatives could only copy the

existing faded result. The procedure is as follows:

6.1. Making a duplicate negative

Starting with an original tinted, toned or combination nitrate print a black and white negative is produced on a panchromatic emulsion such as Eastman Fine Grain Duplicating Panchromatic Negative Film 5234 set up to achieve a contrast [gamma] of about 0.50. This gamma seems to be a good starting point but a higher contrast is preferred for some eventual colours.

6.2. Selecting the colours or tone or tint.

A series of colour tests are made by printing a piece of film base of the material used for the negative onto a colour print film [such as Eastman Colour Print] at various printer light settings on a rotary contact additive lamp house printer [such as a Bell and Howell Model C]. A good method of establishing a starting point for the range of colours is to put the test film base onto a video colour

analyser and vary the exposure settings to see the effect of a flashing exposure.

It will be found that many of the best effects are achieved by setting one printer light valve to zero [ie using the zero close facility] and varying the other two relative to each other. Strong colours can be obtained and they are quite repeatable.

The colours selected can be selected for two different purposes - to create a coloured image simulating a toned image, and to create an overall tint that simulates the tint colours.

6.3. Printing the duplicate negative

6.3.1 Toned prints only

On the same rotary printer the duplicate negative is printed onto the colour print film at a setting of the light valves needed to produce the tone colour required. Generally little or no scene to scene grading is required if the original was a graded print and the duplicate negative procedure was well set up and was exposed at a single light setting [ie was a one-light duplicate]. Some trial and error may be needed to achieve this or the negative can be scanned in a video analyser. If scene to scene grading is required then the ratio of the R, G and B setting must remain the same throughout the sequence. Even so grading by this technique is not advised as the colour does change slightly from scene to scene.

On processing the image will be a monochrome of the colour selected with the unexposed areas remaining white.

6.3.2 Tinted prints

On the same rotary printer the black and white duplicate negative is printed to a neutral grey image on colour print film [this, too, can be established on a video analyser] in the first pass through the printer. The print film is then passed back through the printer [ie a second pass] and exposed to an overall flash exposure [in much the same way as pre-flashing to reduce contrast] at printer light valve settings chosen for the colour of the tint produced.

On processing the image will be monochrome black and white suffused with a tint over the entire frame area. The black image areas will be black and the unexposed highlight areas coloured.

6.3.3 Tinted and toned combinations

Starting from the black and white duplicate negative a colour image is printed in one pass through the printer onto colour print film, followed by a second pass of the print film alone to produce the tint colour background.

The effects of this combination effect are not entirely predictable but certainly do give subtle results very similar to the early combination prints.

6.3.4 Both the Desmet and the Case methods are capable of refinement for production purposes to produce multiple prints or to introduce conventional intertitles by operating the two passes as an A and B roll printing system. Nor is it difficult to produce in just the two passes needed, different language versions, or different intertitle versions. The duplicate negative constitutes the A roll and is exposed to generate the neutral or coloured [toned] image. Black spacing is cut in where any titles are to be printed from the B roll. Another roll of clear film [with intertitles cut in if necessary] would constitute the B roll and be used to create the background tints, with the intertitles inserted at the A roll black spacing positions.

If different language intertitle versions are needed a new B roll can be prepared.

With a modern printer using FCC or punchtape the A roll could be exposed in one direction and the B roll in the reverse direction, avoiding any rewinding of stock in the dark, with its associated risks.

7 CONCLUSION

7.1. The benefits of this procedure are in both cost and the easily achieved control of contrast. The pricing of the service by a laboratory is similar to that of a fully graded colour print from a colour negative with an "A and B" surcharge.

7.2. As more investigation carried out into the original dyes it seems that it may be possible to estimate the degree of fading that has occurred. This method provides the only mechanism reproducing controlled colours.

7.3. Desmetcolor has drawbacks, not least because colour film is still used for print. However the resulting image may be no less stable than the original dyes.

7.4. One aspect being investigated now is the Desmetcolor ability to produce the strong saturated colours of some of the dyes used in the early years of the cinema, but which have faded over the years. Already Noel Desmet reported success in reproducing the colour of vivid "fixed" Iron B as produced by Soho Image using the original Eastman procedure of 1922.

7.5. Inevitably, due to the limitations of cyan, magenta and yellow as primaries not all hues and saturations are going to be possible, but certainly more of the saturated colours are possible by Desmetcolor than by any other colour print film technique.

References

Dominic Case, Producing Tints and Tones in Monochrome Films Using Modern Color Techniques, SMPTE Journal, Vol 96, No 2, Feb 1987



BKSTS Awards

The extremely well-attended 1997 Fellows Lunch was held at BAFTA on Tuesday 28th October. Following an excellent lunch and much deep conversation of the sort that only that happens when long-standing friends meet each other on occasions such as this, Minister for Film, the Rt.Hon. Tom Clarke CBE MP provided an amusing and thought-provoking speech which showed that both he and the government well understand the importance of the British Film Industry. After giving his Presidential address, BKSTS President Paul Collard made the many awards presentations. The citations were ably read by the 'old firm' of Dennis Kimbley and Tony Iles.

Jim Slater



*Rt. Hon. Tom Clarke MP,
Minister for Film*

Fellowships and Awards Citations

Fellowship

Dr Henning Schou OAM

From 1981 to 1992 Henning Schou was responsible for film and sound preservation at the National Archive in Canberra, Australia. In 1992 he came to England to take up the post of Head of Conservation at the National Film and Television Archive (a division of the BFI) at Berkhamsted.

He is President of the International Federation of Film Archives' Technical Commission which carries out research and publishes guidelines and recommendations of all aspects of motion picture preservation. He is also a founder member of the UNESCO sponsored Technical Co-ordinating Committee involving four umbrella archiving federations. He has written and edited numerous patents, technical texts and papers, which he has presented at international conferences.

Henning recently attended Buckingham Palace, where Her Majesty the Queen presented him with the OAM (Australia) for services to the conservation and presentation of moving images and sound.

For his outstanding contributions to our industry, Henning Schou is awarded a Fellowship of the Society.



Dr Henning Schou OAM

**Report from the Commission
for Programming & Access to the Collections**

Prague FIAF congress - April 1998

Members

Suresh Chabria, Gabrielle Claes (Chairman), João Bénard da Costa (Vice-Chairman), Catherine Gautier, Edith Kramer, Dominique Païni

I. Paris Meeting (15 & 16 December 1997)

All members attended this meeting except for Suresh Chabria, who was not able to travel and was forced to postpone a journey to Europe he had planned for December.

II. Manual for Access to the Collections

This Manual, originally presented as a 'work in progress' at the 1995 FIAF congress in L.A., was finally published in January as a monographic issue of the *Journal of Film Preservation*. In so doing, the editorial board of the *Journal* and the Commission members hope that this manual will not only come to be a part of the reference works present in the relevant archive departments, but that it will circulate amongst students, researchers and professionals who regularly apply for access to archive collections as well.

III. A programme for the Prague symposium

Since Vladimir Opěla has asked us to prepare a programme to accompany his conference on *Cinema and the other arts*, we devoted part of our meeting to discussing this issue. First and foremost, I can assure that it is not out of laziness that we finally abandoned the idea of designing such a programme, but rather because we were unanimously of the opinion that the best option for Vladimir would be to present a number of 'highlights' from his own marvellous collection. The chairman therefore wrote a long letter to Vladimir explaining the Commission's point of view and offering him an outsider's opinion on which choices an audience such as the congress participants would expect to find in such showings. The suggested categories were the following: original nitrate prints, unique films from the Prague collection, rare Czech films, examples of restorations by means of the original processes of tinting and toning, and films which no longer exist in their country of origin or which could only be retrieved thanks to material supplied by the Czech archive.

IV. Questionnaire on archive fees (prepared by Catherine Gautier)

Catherine Gautier drew up a draft questionnaire on archive fees for this meeting, which was examined and approved by all attending Commission members. In the meantime (i.e. in January), this questionnaire was sent to all FIAF members. At the time of writing, about half of these have already submitted a reply (cf. list enclosed). We would like to urge the remaining members to send in their data before June 15th, in order to enable Catherine to start summarizing these informations, which will come to be a precious tool indeed for FIAF as a whole.

V. What will the future bring?

One of the main concerns at the FIAF meeting was actually the future of our Commission itself. The chairman informed the members of the Commission of the proposals elaborated at the Beijing EC meeting and the changes in structure and rotation of functions which were taken into consideration. Our Commission is of the opinion that it should be renewed; we actually received quite a few propositions, either by FIAF members themselves or through the FIAF President, but the overall sentiment was of course that the time was inappropriate to accept new members without knowing exactly how the Commissions and their activities will be organized in the future. Therefore, the call for Commission candidates was postponed until the Prague congress.

VI. Festival of nitrate films

You will probably remember that the Assembly in Cartagena reacted with mixed feelings to the proposal of the Commission to organize a festival of nitrate films. However, Dinko Tucaković, programming director of the Jugoslovenska Kinoteka, reacted very enthusiastically to this project and offered to organize it in Beograd.

The issue was raised again at our Paris meeting, where we decided that the objectives of such an event need to be defined more closely. To this end, João Bénard da Costa, on behalf of the Commission, contacted Dinko to evoke a number of propositions, which we hope to discuss in further detail in the course of the present congress.

VII. ARCHIMEDIA - Lisbon

A professional seminar entitled *Film history in the cinema programme or programming as film history* was held in Lisbon last March, within the framework of the European training programme ARCHIMEDIA. All Commission members (with the exception of Suresh Chabria) once more attended this session, together with some 50 programmers from film archives, festivals, repertory cinemas, universities, ...

QUESTIONNAIRE ON ARCHIVE FEES

REPLIES RECEIVED UNTIL 15 APRIL 1998

31 Members (Total: 66)

Athinai	TAINIOTHIKI TIS ELLADOS
Barcelona	FILMOTECA DE LA GENERALITAT DE CATALUNYA
Berlín	STIFTUNG DEUTSCHE KINEMATHEK
Berlín	BUNDESARCHIV-FILMARCHIV
Bois d'Arcy	ARCHIVES DU FILM DU C.N.C
Bruxelles	CINEMATHEQUE ROYALE DE BELGIQUE.
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITÜSÜ
Jerusalem	ISRAEL FILM ARCHIVE /JERUSALEM CINEMATHEQUE
Lisboa	CINEMATECA PORTUGUESA
London	IMPERIAL WAR MUSEUM
Madrid	FILMOTECA ESPAÑOLA
México	CINETECA NACIONAL
México	FILMOTECA DE LA UNAM
Ottawa	AUDIO-VISUAL SECTOR/VISUAL & SOUND ARCHIVES
Paris	CINEMATHEQUE FRANÇAISE
Pyongyang	NATIONAL FILM ARCHIVE OF D.P.R.K.
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA
Rochester	GEORGE EASTMAN HOUSE/Motion Picture Department
San Juan	ARCHIVO GENERAL DE PUERTO RICO
Seoul	KOREAN FILM ARCHIVE
Skopje	KINOTECA NA MAKEDONIJA
Stockholm	CINEMATEKET/SVENSKA FILMINSTITUTET
Tehran	NATIONAL FILM ARCHIVE OF IRAN
Tirana	ARKIVI SHTETEROR QËNDROR I FILMIT I R. SE SHQIPERISE
Tokyo	NATIONAL FILM CENTER
Vaticano	FILMOTECA VATICANA
Washington	LIBRARY OF CONGRESS/M.B.R.S. DIVISION
Wellington	THE NEW ZEALAND FILM ARCHIVE
Wien	FILMARCHIV AUSTRIA

17 Provisional members(34)

Aberystwyth	WALES FILM AND TELEVISION ARCHIVE
Cairo	NATIONAL FILM ARCHIVE
Glasgow	SCOTTISH FILM AND TELEVISION ARCHIVE
Hanoi	VIETNAM FILM INSTITUTE
Hong Kong	HONG KONG FILM ARCHIVE
Ivry	ETABLISSEMENT CINEM. DES ARMEES
Ljubljana	SLOVENSKI FILMSKI ARHIV
Manchester	NORTH WEST FILM ARCHIVE
Mo	RANA SOUND AND IMAGE ARCHIVE
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN-SODRE
München	FILMMUSEUM
New York	ANTHOLOGY FILM ARCHIVES
Pretoria	NATIONAL FILM,VIDEO AND SOUND ARCHIVES
Rabat	CINEMATHEQUE MAROCAINE
Washington	MOTION PICTURE, SOUND AND VIDEO BRANCH
Washington	HUMAN STUDIES FILM ARCHIVES
Zagreb	CROATIAN CINEMATEC

4 Associates(Total 18)

Berkeley	PACIFIC FILM ARCHIVE
Boulogne	MUSEE DEPARTEMENTAL ALBERT KAHN
Brest	CINEMATHEQUE DE BRETAGNE
Jerusalem	STEVEN SPIELBERG JEWISH FILM ARCHIVE

Total replies: 52

Total Affiliates: 118

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY PRAGUE, APRIL 1998

Membership

Ann Baylis, National Film and Sound Archive, Australia
 Rene Beauclair, Cinematheque Quebecoise, Canada
 Carlos Roberto de Souza, Cinemateca Brasileira, Brasil
 Nancy Goldman, Pacific Film Archive, USA
 Vladimir Opela, Narodni Filmovy Archiv, Czech Republic
 Olwen Terris, National Film and Television Archive, UK
 Teresa Toledo, Filmoteca Espanola, Spain

The previous Cataloguing and Documentation Commissions were combined at the 1997 Congress to form a focus for film and television documentation and cataloguing issues. The former Head of the Documentation Commission, Ron Magliozzi, resigned after a very productive period in which the Commission issued the FIAF CD-ROM, and continued to support the work of the PIP project. Ron's hard work, enthusiasm and commitment are sorely missed in the Commission. The formal records of the Documentation Commission will be retained at the Museum of Modern Art.

Vladimir Opela is resigning from the Commission at the Prague Congress and we wish to acknowledge his past contributions to the work of the Cataloguing Commission.

The Commission would like to welcome Rutger Penne as the new manager of the PIP project. We would also like to take this opportunity to record our appreciation of the hard work and long term commitment of Michael Moulds, who resigned from this position in 1997.

Members of the Commission met in Brussels in May 1997 to discuss work on the FIAF CD-ROM and PIP projects that had been the responsibility of the Documentation Commission. The Commission has been discussing the future of the CD-ROM and will be looking at its contents and usefulness to FIAF archives and others.

The new Commission is doing most of its work through fax and e-mail. Corresponding members are most welcome.

COMMISSION PROJECTS

The Commission is very grateful to Senor Ivan Trujillo Bolio, Mexico, who is coordinating the translation of the **FIAF Cataloguing Rules** into Spanish.

Rene Beauclair updated the 1996 edition of the **FIAF Members' Bibliography** for the CD-ROM, and contributed to the PIP project.

Nancy Goldman revised the CD-ROM edition of the **International Directory of Documentation Collections**, adding three new entries and updating contact and holdings information for 75 others. Anthony Blampied and Nancy rewrote the text for the CD-ROM brochure, which was then designed and printed with the help of Pacific Film Archive's design staff, and mailed to Brussels for distribution. Nancy also reviewed the prototype Windows interface for the CD-ROM, and reported her findings and suggestions for improvements. She indexed four journals for the P.I.P., and will present a demonstration of PFA's image database project at the Prague Congress.

Olwen Terris's paper on the **Case for Shotlisting** of certain films was submitted for publication in the *Journal of Film Preservation*. This paper is also to be circulated to member archives along with Olwen's previous paper, **A Film With No Name: Cataloguing of Early Untitled Films**.

Vladimir Opela is to finalise the **Illustrated List of Film Logos** for the Prague Congress. Rolf Lindfors is working to complete the **Bibliography of Filmographies** for the CD-ROM. Teresa Toledo has provided the following information regarding the Latin American Film Data Bank she is working on.

LATINO : Latin American Film Data Bank

LATINO is a project in progress. It involves a data bank of Latin American and Caribbean film integrating various databases referred to in the following subject areas : Movies, bio-filmographies, bibliography (books and periodical publications).

GOALS

LATINO proposes to create various computerized catalogues containing basic documentary material so as to better undertake studies related to filmmaking in Latin America.

BIBLIOGRAPHY

The key purpose of the Biblio database (including books and magazines) is to provide an exhaustive foundation regarding Latin America and Caribbean film from its origins to today. All the bibliographical documents published in Latin America will be considered, together with the texts written about this part of the world by non-Latin American historians and critics. The LATINO databases will cover the history of film, theory, aesthetics, production distribution, exhibition, legislation, censorship, film schools, movies, personalities, etc.

In order to draw up bibliographic registries, the following will be analyzed:

For books:

- a) All the books on Latin American film published in Latin America
- b) All the books on Latin American film not published in Latin America
- c) This database currently has 1247 book registries and 21 fields

For magazines:

- a) The analytical processing of information regarding Latin American cinema that has appeared in periodic publications in Latin America.
- b) In a second phase, it is proposed to undertake the same process regarding information published in non-Latin American magazines that have dedicated major space to the study of film in the region.
- c) This database currently has 825 periodical records and 22 fields.

A major percentage (1095 books) of the book database has been converted to CD-ROM format as a part of the FIAF CD-ROM Project

CONTENT - DATABASE

FILMS

The purpose of this database is to register all the cinematographic production (in any category, genre, format or visual vehicle) undertaken since its origins in Latin America and in the Caribbean. It also includes works by the Latin community in the United States, as well as non-Latin American films on Latin America. Currently, this database is made up of 3326 films produced between 1955 and 1998. The database includes 58 fields.

BIOFILMOGRAPHIES

The main purpose of this database is to compile the film careers of all Latin American film-makers, regardless of whether they live in their countries of birth, with the most updated and complete information possible. It includes a detailed biography, an exhaustive filmography and the national and international prizes awarded to the film-makers and to their work. This database is currently made up of 945 registries and has 12 fields.

Ann Baylis
Head, FIAF Cataloguing and Documentation Commission
April 1998

e-mail: abaylis@nfsa.gov.au

FUTURE CONGRESSES

FIAF2000

Draft plans for the FIAF Annual Congress to be held in LONDON in 2000, hosted and organized by the National Film and Television Archive in collaboration with the Film and Video Archive of the Imperial War Museum

British Film Institute

The BFI has made a commitment in principle, through its new Director, John Woodward, to support and help host the FIAF2000 Annual Congress. It is expected that the BFI will organize at least one welcoming event and make its many facilities (the National Film Theatre, the Museum of the Moving Image, the Library and Information Services) freely accessible to FIAF members attending the Congress.

Dates

The chosen month is June 2000. The overall precise dates, and those for the Executive Committee Meetings, General Assembly and Symposia, etc, will be fixed in Prague on the advice of the EC and GA (avoiding, if possible, conflicts with other FIAF-oriented events, festivals, etc.). June is generally a more pleasant month in London than the UK's unpredictable spring. It is also less busy in terms of conferences and similar hotel-filling events.

Accommodation

The cheapest way to stay in London is in private accommodation with friends or as "house-sitters", and this is strongly recommended for those who prefer and can make such arrangements. For the majority of delegates, however, we have provisionally block-booked the St Giles Hotel in Bedford Avenue WC1 (a favourite already with some FIAF visitors). This hotel is bang in the centre of London, adjacent to Oxford Street and Charing Cross Road, with public transport and taxis galore and everything you might need in the way of shops, bars, pubs, restaurants, cinemas and theatres within walking distance. Even the BFI is only round the corner.

The St Giles has 700 rooms, but feels quite friendly and intimate, and is undergoing extensive renovation and modernisation. It has two restaurants, one serving breakfast, and its own bar (though there is no shortage of such places in the surrounding area). There are business facilities, a planned casino and - a major bonus - free access immediately beneath the hotel to one of Central London's largest health and leisure centres, with gym and sports facilities and a half Olympic-size heated swimming pool. The one possible drawback is that the rooms (even the doubles and suites) are extremely "compact" (ie small!) and not really for lounging around in (though in busy London this shouldn't matter too much). They are, however, fully modernised and have everything you expect from a hotel room these days: en-suite shower rooms, coffee-making facilities, digital room safes, remote-control TV and

radio, voice-messaging, automated alarm calls, telephones with international direct-dialling, door peepholes, deadlocks, computerised room keys, double-glazing (very noisy, London)...and hairdryers. For those foolish enough to bring a car into Central London, there is a (pricey) National Car Park under the hotel. There is also an airbus service to and from the hotel.

We are negotiating a fixed "friendly" room rate for FIAF delegates (friendly for London, that is) which we expect to be in the range of £85.00 (approx. US\$135) for single occupancy to £139.00 (US\$220.00) for a 'mini-suite' [excluding breakfast] - not cheap, but nothing is in London. All the same, we shall be seeking some smaller, "budget" hotels which we can recommend on an individual-booking basis (room rate approx. £50 to £70, but usually including breakfast): we have some in mind. There are also one or two cheaper tourist hotels in the centre of London we can name, large and convenient, but normally not very pleasant. And for those who may prefer the standard central-London hotels with bigger rooms, there are many, such as Berners, the Strand Palace, the Grafton, etc, etc.

* It will be useful, if not essential, to get an idea from all FIAF delegates planning to attend the FIAF2000 Congress, what their hotel preferences are likely to be, so that we can confirm the St Giles at the earliest possible moment.

Venues

There is a chance - but only an outside chance - that the BFI's planned new National Cinema Centre (to replace the NFT) will be constructed in Central London by the year 2000 and can be used for both the General Assembly and as a symposium and screening venue. However, this begins to look unlikely to happen in time, so the probability will be for the General Assembly to be held in a Conference Centre (yet to be chosen) in Central London and the symposia and screenings and any workshops to take place at the National Film Theatre on the South Bank (close to Waterloo Station): the latter is only 20-minutes' walk from the Centre or a short Underground ride. The NFT has a decent bar and restaurant on-site. There is a small but adequate Conference Room in the St Giles Hotel for the EC Meetings; the BFI's boardroom (very close by) is another option (but awkward for translation facilities if required), and the NFTVA's Conservation Centre is another, but involves daily commuting.

Symposia and Events

The two main symposia proposed are:

- 'The Last Nitrate Picture Show' (1 1/2 or 2 days)
- 'The Archive of the Future' (1 day)

The first of these will be a 'celebration' of nitrate cellulose in all its aspects: its history, its technology, its chemistry, its archaeology, its restoration, its place in the cinema's industrial history, its impact on the art of cinema ("the glory of nitrate") and - most important of all - the role it has played and the influence it has had on film conservation and archives. There will be presentations on all these topics and screenings of nitrate films (the NFT is licensed to project nitrate!), some of them comparative (can you tell a nitrate original from a 'safety' restoration?). There will

be expert guest speakers (such as Kevin Brownlow) and probably some collector-fanatics. There will also be a book (and we mean a book, not an electronic publication), shamelessly coffee-table but with serious content, telling the story of nitrate, including all the experiences, anecdotes and disasters relating to nitrate film, complete with full filmography and bibliography. The principal editor of the book

(working title: The Silver Lining) is Roger Smither, who will be circulating in Prague a full outline proposal for the publication together with an appeal for ideas and contributions from all FIAF delegates. At the same time, we shall be asking everyone to suggest titles of nitrate prints (features, shorts, extracts - anything showable on nitrate) which can be loaned for the screenings in London: needless to say, there will be a tricky logistical and storage problem attached to the transportation of such materials and plans must be laid well in advance.

The second symposium will, by deliberate contrast, look at the 'Archive of the Future' - what moving-image archives will become and look like in the 21st Century: their technological basis, their content, their preservation and restoration techniques, their cataloguing and retrieval methods, their distribution and access outlets, even the copyright environment...not forgetting that many archives will remain active museums and repositories of the 20th Century: Will they change? How will they change? How will the new motion picture technologies affect or be applied to the long-established film archives? [NB No pre-judgments and no answers offered at the present time!]

We shall hope also for at least one workshop to be jointly organised by FIAF's specialist/regional archives, but this is subject to discussion with those most interested and concerned - perhaps Prague will be a pragmatic starting-point for ideas, topics and participants/organisers to be identified.

In all cases above, the full co-operation and expert guidance of all three FIAF Commissions will naturally be called upon, and again it is suggested that Prague might be an opportune moment to create an ad hoc working group for the Millennium Congress.

Other ambitions include the following:

- A gala public screening of NAPOLEON, possibly open-air. The BFI is very keen to create and show a tinted-and-toned (according to Gance) restored print of NAPOLEON based on the latest reconstructed version. This is, of course, dependent on substantial funds being raised, but the possibility is being explored.
- Great Iconic Moments of the 20th Century: A 'Precious Images'-style film/video of the most familiar and dramatic filmed moments captured by the newsreel or amateur camera in the first 100 years of moving pictures (Kennedy, Hitler, the Hindenberg, the first atom bomb, Mao's swim, Chamberlain's telegram, napalm, Armstrong on the Moon, etc, etc, etc): five to ten minutes of fast-cut, non-fiction images with a complementary soundtrack summing up our century in the most vivid way possible. This is wholly dependent on sufficient sponsorship being raised and copyright problems being overcome, but we would like to repeat our request in Cartagena (where we had some good responses) for contributions of two kinds: suggestions of qualifying historic moments/images from any source that you can think of or remember; at least one appropriate image from every archive/country in FIAF.

- Book on British Cinema: There is still no good or comprehensive, illustrated history of British cinema which is both chronological and critical, and yet programmers from around the world are constantly asking for such a work. FIAF2000 might give us the moment, the opportunity and the spur to fulfil this need, and a suitable publisher is being sought.

Visits

We hope to have the time and the opportunity to organise visits at least to the NFTVA's John Paul Getty Conservation Centre in Berkhamsted, hopefully with some al fresco hospitality laid on, and to the Imperial War Museum. There will no doubt be invitations also from the FIAF-member UK regional archives to visit their premises, but these will need to be arranged outside the schedule of the FIAF Congress on an individual basis as they all entail travelling some distance from London.

Travel

Getting to London is not a problem: there are five London airports (Heathrow, Gatwick, Stansted, Luton and City), the Eurostar train service from Paris and Brussels, and various ferries from Europe. Getting from the airports to Central London is often trickier: they are all quite distant from London (apart from the City Airport) and involve various options and/or combinations of trains, buses and taxis. We shall in a later bulletin give comprehensive advice on all aspects of travelling to London and methods to avoid (for instance, NEVER take a black cab to or from an airport other than the City: they are frighteningly expensive; we can recommend cars and minicabs at less than half the cost and will do so).

Contacts

For the time being, the main contacts for help, advice and information on any aspect of FIAF2000 are Clyde Jeavons, Anne Fleming and Roger Smither. We are all listed in the FIAF Directory and we shall all be in Prague.

CLYDE JEAVONS
Consultant Curator, NFTVA
15.4.98

FIAF CONGRESS, LONDON - 2000 AD
THE LAST NITRATE PICTURE SHOW

Dear Colleagues, Dear Friends of Film History,

As a parallel activity to the proposed Symposium *The Last Nitrate Picture Show*, the organisers of the FIAF Congress to be held in London in the year 2000 have agreed to revive the idea of a publication to honour and commemorate cellulose nitrate - the material that made cinema possible. Some of you will remember that I proposed such a publication as part of the 'Centenary of Cinema' celebrations of the mid-1990s, and several of you offered help with the project at that stage. We were not able to complete the nitrate tribute then, but we have another and better chance now. Please try to help this dream become reality.

To make such a publication worthwhile - to make it truly international, and truly representative of film and cinema culture in the broadest sense - it needs the widest possible participation. Please act on this appeal yourselves, but please also show it to all the colleagues who work in your institution, to film historians or enthusiasts, to veterans of film production, processing, distribution and projection in your country, and to anyone you think might be able to help. In short, please make known the existence of this project as widely as possible, and please encourage anybody with ideas to contact the address given below.

A proposed outline for the book, with some examples of what might be suitable contributions, is given on the following pages. What is particularly necessary at the moment are suggestions for the anthology and miscellany chapters: stories about nitrate disasters, stories about working with nitrate, nitrate-related anecdotes and folklore, and nominations for the proposed bibliography and filmography. Please do not assume that any candidate anecdote, book or film is "so obvious" that you do not need to mention it - it is much better to have the same idea nominated a dozen times than to risk losing it altogether!

The publication also needs pictorial material: remember to nominate photographs, cartoons, line-drawings, etc. as well as text.

Please send a photocopy or transcript of each suggestion (a reference alone is not enough) and remember to include a clear indication of its source. If it is a published anecdote, then the full details of the publication should be supplied, as copyright issues will have to be cleared. If you are supplying a memory of your own, then please add a note saying that you are willing to have the story published, and saying how you wish to be cited. If the story concerned is one given to you by a third party in a letter or taped interview, or found by you in a paper or sound archive, then it will be necessary to know that the originator or custodian of the story will also agree to its publication.

The publication will probably be an English language one, but suggestions may also be made in French, German or Spanish. If your source is in a language other than these four, please try to supply a translation.

Suggestions should ideally be in our hands by the end of 1998: it will be essential to have by then at least an idea of how well the project is going, so that we can finalise plans for the publication. Until we establish a formal editorial committee, I am representing the Congress organisers in this matter, so the name, address, and other contact points are

Name	Roger Smither		
Address	Film and Video Archive, Imperial War Museum Lambeth Road, London SE1 6HZ, UK		
Telephone	(National) 0171 416 5290	(International)	+44 171 416 5290
Fax	(National) 0171 416 5379	(International)	+44 171 416 5379
E-mail	RSmither@iwm.org.uk		

Please give this project your support, and please bring it to the attention of other potential supporters. We can make it happen, but only with your help. Thank you in advance.

Sincerely



FIAF NITRATE CELEBRATION BOOK: DRAFT OUTLINE

1. THE "WHY ?" AND "WHY NOT ?" OF NITRATE

A section of five chapters exploring:

- a. Where cellulose nitrate came from, its structure and characteristics
- b. What made cellulose nitrate the "right stuff" for early cinematographers
- c. The shortcomings of nitrate as a working and archival medium
- d. Nitrate in contexts other than film and cinema
- e. A chapter pointing out the shortcomings of the successor materials

2. WORKING WITH NITRATE

A compilation - derived from oral history interviews and written accounts where available - of personal reminiscences from laboratory staff, cameramen, projectionists, production crews, etc. about life in the film industry in the nitrate era. This could be continued with anecdotes about people working with nitrate in archives ...

Sample entries:

Visits by the fire marshals were frequent and sometimes unpleasant. March of Time cutters operated at high speed and under great stress and were not always as cautious in handling the film as they should have been. On occasion, a \$10 or \$20 bill was passed to a fire inspector along with a blood oath to clean up the mess at once. Sometimes it worked, sometimes it didn't. By law, smoking was absolutely forbidden in the presence of nitrate; yet some workers smoked. Jack Glenn recalled turning around a corner on the second floor one day to find a city fire inspector giving a fierce tongue lashing to Roy Larsen, then publisher of Life magazine and a principal officer of the world's greatest publishing empire. Larsen had been caught, cigarette in his mouth, working in the midst of several thousand feet of nitrate. "I wouldn't give a God-damn if you were editor of the Saturday Evening Post," screamed the inspector, and Glenn didn't stay around to hear more.

(The March of Time 1935-1951 by Raymond Fielding (Oxford University Press, New York, 1978), p 213)

There was Jack Cotter, for instance, who was with Pathe before coming over to Movietone. Detailed to cover the total eclipse of the sun in 1927, Cotter's task was hampered by the fact that the average lens available at the time was a two-inch one. (Shooting from the Victoria Memorial, this would give a distant view of three quarters of Buckingham Palace. To-day's sixty-inch lens, used from the same position, would give a close-up of the Queen's head and shoulders as she stood on the balcony.) Jack searched around for a more powerful lens, hit upon the idea of borrowing a twenty-inch one from Greenwich Observatory, and went to Greenwich to shoot some test pictures of the sun with it. The lens was fine - except that it acted as a burning glass, and his £120 wooden camera, filled with highly inflammable film, burst into flames.

(Useless if Delayed by Paul Wyand (George G Harrap, London, 1959), p 42)

3. THE AESTHETICS OF NITRATE

A collection of essays from FIAF members (and others ?) about the intensity of their pleasure in viewing nitrate material. There could also be scope for anyone brave enough to write a "revisionist" view - saying perhaps that nitrate is more trouble than it is worth, or that the claims for its visual superiority are overstated.

4. THE COST OF NITRATE

A calendar of nitrate film fires - in theatres, laboratories, archives and elsewhere. This chapter would build on work already done by colleagues at the Filmoteca Generalitat Valenciana to list major film fires for the exhibition LA IMAGEN RESCATADA in 1992. There could now be added details of smaller-scale fires, as well as extracts from contemporary press coverage or official reports of the various major tragedies.

5. NITRATE FINDS AND LOSSES

A collection of stories from FIAF members about their "LAST FILM SEARCH" operations, "NITRATE WON'T WAIT" campaigns etc., with examples of successes - and failures. Stories could range from the Dawson City find all the way to stories about single cans of film

Sample entry:

In 1936 and again in 1937, Gaumont British News presented special commemorative copies of their newsreels of the Funeral of King George V and Coronation of George VI to every Royal Burgh in Scotland (about 10). Each set of newsreels was welded into a special shiny can with commemorative centre plaque, and was accompanied with a deed of gift which trumpeted that this was a gift in perpetuity, to the citizens of X Burgh, and that the cans were not to be opened until 2036. One such can of decomposing nitrate stored in the Manuscript room of the Burgh archives, was found wrapped in brown paper with the pencilled instructions "Not to be opened for 100 years!"

(Letter from Janet McBain, Scottish Film and Television Archive, Glasgow)

6. A NITRATE MISCELLANY

a. A collection of nitrate facts and legends - ranging from stories of the use of old nitrate film in special effects to legends and folklore (e.g. the use of shredded nitrate film as a substitute for gunpowder by bandits in India). A special category - which might be worth a separate sub-section, perhaps called NITRATE AUTEUR? - could anthologise stories of episodes where studio or laboratory fires are supposed to have had a temporary or permanent effect on film history

Sample entries:

The classic anecdote about "For the Term of his Natural Life" (1927) is an apocryphal story which holds that, when Australasian films - and Director Norman Dawn - required shots of a ship at sea engulfed in flames, they procured a hulk and filled it liberally with waste oil and large amounts of nitrate film. In the dead of night, before the scene was shot and the ship was still (presumably) moored close to shore, an unidentified collector rowed out to the hulk and helped himself to unspecified quantities of film, bringing them back to shore and to who knows what hiding place before daybreak. The producers would, of course, be none the wiser. Next day the ship was towed out to sea, set alight, and made a spectacular sight for the cameras.

(letter from Ray Edmondson, National Film and Sound Archive, Canberra)

i. *Working first in Vienna, shooting twenty hours a day in three shifts, then at Isleworth, then Shepperton, and despite a fire in the cutting room which damaged some footage, Reed brought the film [The Third Man] in on time in March 1949.*

(The Man Between: a Biography of Carol Reed by Nicholas Wapshott (Chatto & Windus, London, 1990), p 232)

ii. *Just out of H.M. Forces 1948 and back to my old job as sound assistant in a sound studio in Wardour Street, one of our picture editors asked me if I'd like some extra money. The job was working nights at Shepperton Studios assembling seven reels of "THE THIRD MAN" lost in a cutting room fire. I would work on a sequence printed from the negative trying to match a frame of the sequence from the many takes reprinted. Not an easy job when 4,000 slates were taken and usually 3 or 4 takes on that slate number. After about three hours I was then taken off assembling, and given sequences from other editors who had managed to match takes with scenes. I was the only one on the shift who could use the "BELL & HOWELL" hot foot splicer. Sir Carol Reed would come along about 4AM and view in the theatre the night's work - the editor OSSIE HOFFENRICHTER would then take over on day shift and carry on with the final edit.*

(letter from Martin McLean of Ealing, West London)

b. A nitrate bibliography: a list of books in which nitrate is relevant to the subject matter. The bibliography would not be restricted to technical manuals, but should also include (for example) novels in which nitrate film has an important role in the plot

Sample entries:

THE CINEMATOGRAPH BOOK: a Complete Practical Guide to the Taking and Projecting of Cinematograph Pictures edited by Bernard E. Jones (Cassell, London etc., Revised Edition 1919 after first publication in 1915)

From Chapter XIII: What to do if the Film Fires

The switching on of the auditorium lights gives the pianist the cue to continue playing, and so keeps the attention of the audience while the operator looks after their interests, although they would and should know nothing about it. Having put out the flame, which should be a mere nothing in a properly-constructed and well-cared-for machine, switch off the arc, and see that the film trap is clear. Then proceed, without losing a second of time, to thread in the remaining film, just as if nothing had happened, and go on with the show exactly as before the accident. (page 170)

THE SHATTERED HELMET by Franklin W. Dixon (Grosset & Dunlap, New York, 1973)

One of the 'Hardy Boys Mystery Stories' series. The plot revolves around an ancient Greek helmet, lent many years ago as a prop for a silent movie and subsequently lost. In the course of the action, the Boys track down a copy of the film and the bad guys start a nitrate fire to try to destroy it.

Buster had just started to examine the third reel when the house was shaken by a muffled roar. He put down the film and they all raced outside.

Black smoke billowed from the garage. An instant later the frame structure was engulfed in red flames.

"Good heavens, the film's blown up!" Buckles cried out. "Run for your lives!" His warning was hardly necessary, because the heat forced all of them back to a respectful distance. (page 114)

(suggested by Yvette Hackett, National Archives of Canada, Ottawa)

c. A nitrate filmography: like the bibliography, a list of films in which the special characteristics of nitrate film play an important part in the story or argument of the film - for example, burning nitrate plays an important part at key moments in the plots of *Cinema Paradiso* (1988) and *Prague* (1992), though of course fire is not essential to the depiction of "film" from the nitrate era.

Sample entry:

LYRISCH NITRAAT (LYRICAL NITRATE) (Netherlands, 1990)

Colour; 1450 m (50 mins); comopt;
sound : (music and effects); titles : Dutch;
intertitles : Dutch

production : YUCA Film
writer and director : Peter Delpout
producer : Suzanne van Voorst

A compilation of film fragments dating from the years 1905-1915, seeking to glorify this ancient material. Constructed like a musical composition, the film uses feature and documentary footage from the collection of Jean Desmet, the first Dutch film collector, which is currently being preserved by the Nederlands Filmmuseum. Access : copyright YUCA Film; world sales Jane Balfour Films Ltd, Burghley House, 35 Fortress Road, London NW5 1AD, England.



الخزانة السينمائية المغربية*
CINEMATHEQUE MAROCAINE*

PATRIMOINE CINÉMATOGRAPHIQUE. MÉMOIRE VIVANTE DE L'HUMANITÉ التراث السينمائي، ذاكرة حية للإنسانية

5798 / A. D.

1. 1. 1998

MADAME MICHELLE AUBERT
PRÉSIDENTE DE LA FÉDÉRATION INTERNATIONALE
DES ARCHIVES DU FILM
1, RUE DEFACQZ - B. 1000 - BRUXELLES -
BELGIQUE

Objet: 57^{ème} Congrès de la FIAF en 2001 au Maroc

Suite à mon intervention lors du 54^{ème} Congrès de la FIAF à Prague, j'ai l'honneur de vous confirmer l'invitation de la Cinémathèque Marocaine pour organiser les assises du 57^{ème} Congrès au Maroc en 2001.

Outre l'Assemblée Générale ordinaire, le 57^{ème} Congrès comprendra la tenue de deux symposiums dont les thèmes ont été annoncés également lors de mon intervention citée ci-dessus et dont les textes de présentation vous ont été soumis à Prague (ci-jointes de nouvelles copies).

D'après les premières impressions que j'ai recueillies à Prague même, il semble que ces sujets intéressent beaucoup de membres.

Comme vous le savez, l'idée d'un Congrès au Maroc avait déjà germé à Cartagène, et avant de l'annoncer à Prague, j'avais reçu les soutiens spontanés de tous les responsables marocains concernés (ci-joint le Fax envoyé par l'Ambassadeur du Maroc à Prague au lendemain de l'annonce).

Les applaudissements des congressistes après mon intervention m'ont confirmé dans les quelques arguments que j'avais avancés :

- Bien que de création récente, la Cinémathèque Marocaine a démontré sa crédibilité et son ambition à jouer pleinement le rôle qui lui est dévolu, aussi bien au Maroc qu'à l'étranger. Depuis qu'elle a été admise à la FIAF en 1996, elle a fait preuve de son sens des responsabilités (rapport annuel, cotisation, participation aux congrès, etc...).
- Le Maroc a une longue tradition d'hospitalité et d'accueil, sans omettre ses atouts naturels et climatiques ainsi que les infrastructures nécessaires. On y organise régulièrement toutes sortes de rencontres internationales, aussi bien sur les questions économiques, politiques, culturelles, etc..., sans compter les prix compétitifs qui y sont pratiqués (Hébergement, restauration, services divers).
- La tenue d'un congrès au Maroc, démontrerait que la FIAF est bien une organisation internationale, concernée par tout le patrimoine cinématographique, quelque soit son origine et sa destinée. Les régions et les pays qui ne sont pas encore membres de la FIAF ou qui sont très peu actifs (le monde arabo-africain par exemple) se sentiraient plus concernés et viendraient renforcer les rangs de la Fédération.

Par ailleurs, je vous confirme également notre souhait de vous voir ici au Maroc, accompagnée par un ou deux autres membres du Bureau Directeur et du Secrétariat, afin de faire un premier tour d'horizon sur les modalités d'organisation de ce 57^{ème} Congrès.

En attendant de vous lire, je vous prie, Madame la Présidente, d'agréer l'expression de mes salutations les meilleures.

L'Association des Cinéastes
du Maroc



Signé : Abdellatif BOUAFIA

P.J. : * Textes de présentation des projets de symposiums
* Fax Ambassade du Maroc à Prague.



CRÉATION ET DÉVELOPPEMENT DES CINÉMATHÈQUES

(thème proposé pour un symposium de la FIAF)

Introduction :

L'aide apportée à la création de nouvelles cinémathèques dans les pays et les régions qui en sont dépourvues d'une part, ainsi que le soutien au développement des cinémathèques naissantes d'autre part, font partie des objectifs majeurs de la F.I.A.F.

Ces actions ont pour but en particulier d'enrichir et de diversifier le capital mondial du patrimoine cinématographique.

Les cinémathèques étant les plus proches des cinématographies nationales, les aider à se créer et à se développer, revient à apporter un soutien à ces mêmes cinématographies qui trouveront auprès des cinémathèques leur point d'appui, susceptible de conserver les copies des films nationaux, de procéder à la diffusion de la culture par le film et de créer un véritable forum de rencontres autour des thèmes se rapportant au cinéma.

L'émergence de nouvelles cinématographies appelle donc un soutien continu, en particulier de la part de la F.I.A.F., riche d'une expérience de 60 ans, en matière de conservation et de sauvegarde du patrimoine cinématographique en général.

Recommandation de l'UNESCO :

La résolution de Janvier 1975, adoptée à l'unanimité par l'Assemblée Générale de l'UNESCO, recommandait aux pays membres d'entreprendre sans tarder des démarches d'ordre juridique et technique, de redoubler les efforts pour préserver et conserver les films. Les membres de l'Assemblée Générale soutenaient que le film s'impose de lui même, en particulier à l'avenir, comme agent de diffusion des connaissances culturelles, esthétiques, scientifiques, sociales et historiques.

La diffusion de la culture cinématographique :

La création de nouvelles cinémathèques et le développement de celles qui viennent de naître aide à la diffusion de la culture cinématographique, ce qui constitue l'une de leurs missions. Par le biais des films projetés et les débats qui les accompagnent, le public est amené à fructifier une culture du film et à mieux connaître l'art du cinéma.

Puisant dans le cinéma national et international, tout être cultivé doit avoir une connaissance élémentaire du 7^{ème} Art et de son évolution depuis plus d'un siècle, à l'instar de ses connaissances en littérature, musique et d'autres beaux arts.

L'existence d'une cinémathèque dans un pays donné profite également aux professionnels du cinéma, appelés à côtoyer les chefs-d'oeuvre du cinéma international. La présentation de films de qualité, forme également les spectateurs de ce pays et les familiarise avec l'art cinématographique. La rencontre du public et des films est donc l'un des buts majeurs à atteindre.

La cinémathèque comme musée :

Les critiques, les théoriciens et les historiens prennent la défense, depuis longtemps déjà, du cinéma comme art et cette défense se confond aujourd'hui avec celle des cinémathèques comme musées du film. Le musée du cinéma, fondé sur l'exhibition, la projection de films, l'exposition d'appareils anciens, photos et affiches,... maintient le prolongement du plaisir et permet aux différentes générations de côtoyer les anciennes oeuvres et de mieux évaluer leurs réalisations.

La programmation pédagogique :

La sauvegarde matérielle n'est pas suffisante et doit nécessairement être accompagnée d'une conservation spirituelle qui passe par la programmation. Programmer, c'est montrer, et la cinémathèque ne se limite

pas à l'accumulation de copies, d'objets, de photos et de documents divers, elle œuvre également à initier et perpétuer des relations esthétiques entre les films par le biais de la programmation par thème, par cycle sous forme d'hommage, etc... Par ce biais, elle familiarise son public avec la culture du film et l'aide à développer sa réflexion et à dégager les spécificités de ces liens.

La cinémathèque nationale :

La cinémathèque est l'institution qui participe également au développement de la cinémathographie nationale. Par ses diverses activités : la sauvegarde des films d'abord nationaux, d'objets muséologiques, de photos et d'affiches, elle tient régulièrement l'inventaire de la production nationale et procède à la diffusion de ces informations à travers les canaux aussi bien locaux qu'à l'échelle internationale, notamment à travers la F.I.A.F., ce qui contribue inévitablement à l'enrichissement de la filmographie internationale. Plus il y a de cinémathèques dans le monde, plus cette filmographie s'enrichit et se développe.

Bibliothèque spécialisée :

L'existence d'une bibliothèque spécialisée dans le cinéma, mission qui incombe également aux cinémathèques, contribue aussi à la diffusion de la culture cinématographique. Cette bibliothèque permet :

- ◆ De regrouper dans un même endroit tout document se rapportant au cinéma ;
- ◆ De faciliter le travail des chercheurs, universitaires et étudiants en matière de ressourcement documentaire ;
- ◆ D'aider à l'élaboration et à l'enrichissement d'études et de mémoires sur le cinéma, qu'il soit national ou international.

Les générations comme cibles privilégiées :

Nul n'ignore aujourd'hui l'impact des cinémathèques dans la formation du goût au profit des générations présentes et futures. La cinémathèque se doit de préserver la passion du cinéma en diffusant des œuvres diverses au jeune public. Elle représente l'endroit idéal, et parfois unique, pour le développement et le raffinement de ce goût.

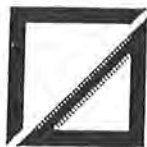
Dès leur plus jeune âge, les enfants doivent côtoyer les cinémathèques et se familiariser avec leurs diverses activités. D'autres part, la cinémathèque doit tenir compte, lors de sa programmation, de l'existence de ce public potentiel.

Objet du symposium :

La F.I.A.F. veille à la sauvegarde du patrimoine filmique international. Elle peut donc apporter son soutien aux pays dépourvus de cinémathèques ou ayant des cinémathèques naissantes, en les aidant à en créer et à développer leur fonctionnement, en matière de dépôt, de restauration, de catalogage, de diffusion, ...

La tenue d'un symposium traitant de la création et du développement de nouvelles cinémathèques à travers le monde, devient de plus en plus d'actualité. Cette action vise de multiples objectifs et interpelle la F.I.A.F. à mieux assurer son véritable rôle fédérateur, dont notamment :

- ◇ Inciter les pays demandeurs à organiser leurs archives et à mieux structurer leur patrimoine. De ce fait, de nombreux films se trouvent sauvés de la destruction et intègrent le patrimoine international pour l'enrichir et le diversifier,
- ◇ Prendre connaissance des richesses de chaque pays en matière d'archives et en même temps s'intéresser davantage aux cinématographies nationales, les cinémathèques étant des lieux d'épanouissement de jeunes talents si désireux de faire connaître leurs réalisations,
- ◇ Aider à la formation d'un public cinéphile, en particulier auprès des enfants susceptibles de préserver la passion du 7^{ème} Art, en même temps aider le public à se familiariser avec son propre cinéma,
- ◇ Porter à la connaissance de l'ensemble de la communauté internationale l'intérêt de l'archivage et la sauvegarde du patrimoine en sensibilisant les différents pays aux normes et réglementations que la F.I.A.F. met en application depuis des décennies,
- ◇ Mettre à contribution le capital de relations et de coopération déjà existant entre certains pays d'une part, et les mécanismes mis en place par des organisations internationales, en particulier l'UNESCO, d'autre part.



الخزانة السينمائية المغربية*
CINEMATHEQUE MAROCAINE*

PATRIMOINE CINEMATOGRAPHIQUE. MEMOIRE VIVANTE DE L'HUMANITE التراث السينمائي. ذاكرة حية للإنسانية

LE PATRIMOINE FILMIQUE EMPRUNTÉ
(cinéma colonial)
(thème proposé pour un symposium de la FIAF)

INTRODUCTION :

On appelle « Cinéma Colonial », des films réalisés par les cinéastes étrangers (français, espagnols, américains, allemands, anglais, ...) depuis le début du cinéma et jusqu'à la fin de la période coloniale. Et si le Maroc n'a jamais été une colonie mais un protectorat, le cinéma colonial lui, comme la presse et la littérature d'ailleurs, n'a jamais fait la différence. En effet, l'imaginaire dans les films coloniaux tournés au Maroc ne diffère guère de celui des films de même genre tournés ailleurs.

Les premières images sur le Maghreb apparaissent dès le siècle dernier et sont d'abord documentaires. Côté fiction, les premiers films ont été tournés avant 1910. Depuis, le mouvement est allé en s'accéléralant et le nombre de films réalisés n'a cessé d'augmenter et de se diversifier. Au total, près de la moitié des films réalisés au Maghreb l'ont été au Maroc, devenu une sorte de studio à ciel ouvert, un rapport spécifique avec ce genre de cinéma.

L'IMPORTANCE DES CINEMATHEQUES ET DES ARCHIVES :

Quand on explore les productions européennes conservées dans certaines cinémathèques et archives, on se rend compte que l'histoire du Maghreb et de l'Afrique est longuement abordée à travers des vues, des documents et des reportages. On peut donc interpeller l'histoire par le biais du cinéma et donner

à voir des documents parfois inédits, et plus souvent enfouis dans l'oubli. Les quelques décennies qui nous séparent de la fin de la période coloniale nous ont permis d'aborder cet héritage avec un regard neuf.

Au-delà d'un discours colonialiste qui frise le surréalisme et aujourd'hui dépassé, les décors, les visages, les paysages..., représentés en particulier dans les films documentaires, sont réels, même s'ils ont été choisis, sélectionnés. Ces images ont des traces précieuses, inestimables et d'un intérêt historique évident.

SAUVEGARDER LA MEMOIRE VISUELLE :

Le Cinéma Colonial constitue une mémoire visuelle potentielle pour le Maroc, bien sûr, et pour de nombreux pays ayant vécu des situations similaires notamment en Afrique et en Asie. Il est d'autant plus important de se préoccuper de ce patrimoine, produit un peu partout dans le monde, et qui a caractérisé la production cinématographique mondiale durant toute la première moitié du siècle. Réalisée sur support nitrates, une substance instable qui se dégrade facilement et se décompose avec le temps, une grande partie de cette production, notamment celle du début du cinéma, est entrain de disparaître. Raison de plus pour restaurer d'urgence celle qui reste. C'est un travail d'incitation pour les cinémathèques de veiller particulièrement à la sauvegarde de ce patrimoine, de procéder régulièrement à sa diffusion et de le mettre à la disposition des historiens et chercheurs pour un enrichissement mutuel.

UN IMAGINAIRE COLLECTIF :

A travers des centaines de films documentaires, de fiction et d'actualités, des réalisateurs français, espagnols, américains, anglais, allemands et autres, ont raconté chacun à sa façon, l'imaginaire sur le Maroc et d'autres parties du monde. Plus encore, ils ont activement participé à la diffusion des thèmes de la propagande et de la mythologie coloniale sur l'Afrique, l'Asie et même ailleurs. Bref, les colonies ont été la toile de fond sur laquelle les pays colonisateurs ont projeté leurs rêves, leurs espoirs, leurs désirs, leurs angoisses et leurs peurs.

En réalité, au-delà d'un travail de propagande intentionnelle, les films coloniaux reflètent un imaginaire déjà en place dans la littérature, la presse et dans les mentalités et ce bien avant la naissance du cinéma. Le 7^{ème} Art a su l'illustrer et le diffuser de manière beaucoup plus massive et percutante. Et c'est là que se trouve la source de l'essentiel de ce qui compose, aujourd'hui, ces images en leur donnant un visage peu enviable. Ces images sont désormais les nôtres et on ne peut continuer à les réfuter, à les nier.

OBJECTIF DU SYMPOSIUM :

Admettant que le cinéma colonial constitue une partie de notre mémoire cinématographique, il convient de le sauvegarder de différentes manières, notamment :

- ♦ Sensibiliser les cinémathèques membres de la F.I.A.F. à inventorier les films de cette époque, établir des listes, des fiches techniques et rapporter toutes les informations les concernant,
- ♦ Organiser des cycles « Spécial Cinéma Colonial » sous forme de festivals tournants organisés dans les pays ayant une affinité avec ce cinéma,
- ♦ Procéder à la restauration de ces films et recenser toute la production s'y rattachant, disponible ou pas, dans toute sa diversité et sous toutes ses formes : fiction et documentaire, réalisés aussi bien par des professionnels que par des amateurs...
- ♦ Etablir un échange vaste et fructueux, entre les cinémathèques et les archives intéressées, membres de la F.I.A.F., d'informations concernant ce cinéma et procéder à des prospections minutieuses pour en trouver les traces,
- ♦ Solliciter le concours d'organismes internationaux, en particulier l'UNESCO, pour instituer de nouvelles recommandations visant à sauvegarder ce patrimoine filmique, et contribuer à la réalisation de cette noble action,
- ♦ Encourager les études et recherches à caractère social, économique, politique, idéologique et cinématographique ayant pour objet le cinéma colonial sous tous ses aspects,
- ♦ Permettre aux cinémathèques et archives concernées d'accéder à ce patrimoine.

Fédération Internationale des Archives du Film

CODE OF ETHICS

PREAMBLE:

Film archives and film archivists are the guardians of the world's moving image heritage. It is their responsibility to protect that heritage and to pass it on to posterity in the best possible condition and as the truest possible representation of the work of its creators.

Film archives owe a duty of respect to the original materials in their care for as long as those materials remain viable. When circumstances require that new materials be substituted for the originals, archives retain a duty of respect to the format of those originals.

Film archives recognise that their primary commitment is to preserve the materials in their care, and - provided always that such activity will not compromise this commitment - to make them permanently available for research, study and public screening.

The following are specific statements of these general principles:

1. THE RIGHTS OF COLLECTIONS:
 - 1.1. Archives will respect and safeguard the integrity of the material in their care and protect it from any forms of manipulation, mutilation, falsification or censorship.
 - 1.2. Archives will not sacrifice the long-term survival of material in their care in the interests of short-term exploitation. They will deny access rather than expose unique or master material to the risks of projection or viewing if the material is thereby endangered.
 - 1.3. Archives will store material, especially original or preservation master material, in the best conditions available to them. If those conditions fall short of the optimum, archives will strive to secure better facilities.
 - 1.4. When copying material for preservation purposes, archives do not edit or distort the nature of the work being copied. Within the technical possibilities available, new preservation copies shall be an accurate replica of the source material. The processes involved in generating the copies, and the technical and aesthetic choices which have been taken, will be faithfully and fully documented.
 - 1.5. When restoring material, archives endeavour only to complete what is incomplete and to remove the accretions of time, wear and misinformation. They will not seek to change or distort the nature of the original material or the intentions of its creators.
 - 1.6. When providing access to material by programming, projection or other means, archives will seek to achieve the closest possible approximation to the original viewing experience, paying particular attention (for example) to the appropriate speed and the correct aspect ratio.
 - 1.7. The nature and rationale of any debatable decision relating to restoration or presentation of archive materials will be recorded and made available to any audience or researcher.

- 1.8. Archives will not unnecessarily destroy material even when it has been preserved or protected by copying. Where it is legally and administratively possible and safe to do so, they will continue to offer researchers access to nitrate viewing prints when asked to do so for as long as the nitrate remains viable.

2. THE RIGHTS OF FUTURE GENERATIONS:

- 2.1. Mindful of their responsibility to preserve materials in perpetuity, archives will resist pressure to remove or to destroy material already in their collections, or to refuse or accept material on offer to their collections, for any reason outside their institution's declared preservation or selection policy.

3. EXPLOITATION RIGHTS:

- 3.1. Archives recognise that the materials in their care represent commercial as well as artistic property, and fully respect the owners of copyright and other commercial interests. Archives will not themselves engage in activities which violate or diminish those rights and will try to prevent others from doing so.
- 3.2. Unless and until such commercial rights in that item shall have expired or been either legally annulled or formally vested in their institution, archives will not exploit any item from their collection for profit.
- 3.3. To accord with these principles, archives screening material from their own collections will respect the following conditions:
- screenings will have a cultural or educational framework;
 - screenings will not knowingly conflict with concurrent or imminent commercial exploitation of the same material;
 - screenings will take place within venues controlled or recognised by the archive's institution and directed to the principles set out in this code;
 - screenings will be non-profit making (which is not to say that screenings will necessarily be free, but that where an entry fee is charged the income deriving from such fees will be demonstrably linked to the preservation and cultural mission of an archive, and not devoted to the commercial reward of any individual, group or organisation).
- 3.4. Archives will not intentionally be party to transactions (whether relating to screenings, to acquisitions or of any kind) which infringe the rights of others or which compromise the reputation and integrity of themselves, their institution or the film archive movement in general.

4. RIGHTS OF COLLEAGUES:

- 4.1. Archives believe in the free sharing of knowledge and experience to aid the development and enlightenment of others and the development of the archival ideal. Their staff will act in a spirit of collaboration, not competition, with fellow archivists in their own and kindred institutions. Archivists will not knowingly be party to the dissemination of false or misleading information, and will not deliberately withhold

information (except where the confidentiality of a third party is involved), relating to their collections or areas of expertise.

[Examples of co-operation between archives and archivists may include the provision of information or materials to assist in programming, in the cataloguing of collection material or in the compilation of filmographies; the provision of information on holdings relevant to a colleague's collecting policy, or to help with the formulation of decisions on preservation or restoration work; the release of material to assist in an active preservation or restoration project; the sharing of documentation to assist in works of scholarship, etc.]

- 4.2. Archives will not abuse information or materials supplied to them in the spirit of co-operation just described. Unauthorised copying of another archive's material, unattributed or unacknowledged use of the results of another archive's work or expertise, and breaches of confidentiality are deemed to be serious violations of professional standards.
- 4.3. Archives whose collections contain material which originated in the collections of another archive will refer to the first archive all questions relating to further use or exploitation of such material, unless otherwise agreed by the two parties. This courtesy should be extended to a colleague archive whether such material was acquired by direct transaction between the two archives, or has arrived by way of a third party, and whether the material is held in its original form or embedded in a new usage (for example as film included in a compilation programme).
- 4.4. Archives will not, without the permission of a relevant colleague or colleagues, attempt actively to pursue or to solicit for films or collections held in another member's country, either privately or institutionally, nor deal in any other way in the archival affairs of that country.

5. PERSONAL BEHAVIOUR:

- 5.1. Archives will ensure that their staff do not indulge in activities which may compete or conflict with those of their institution or confuse outsiders as to the nature of their involvement in a given issue. For example, an archivist will not **without authorisation**:
 - build up a private collection of materials in areas overlapping with those collected by the institution;
 - accept engagements as a speaker or author on behalf of their institution which are likely to result in personal profit;
 - accept a financial interest in an organisation supplying goods or services to the institution (or buying services from it - for example, a production company);
 - align with or join a group the aims or activities of which may compete or conflict with those of the institution or the Federation.
- 5.2. When an archivist has the authorisation of the institution to engage in such activities, it must always be made clear to outsiders whether at any moment an action is being taken in a private or official capacity.

- 5.3. Archivists will not appropriate for personal purposes items or services from their institution except insofar as the internal rules of that institution permit.
- 5.4. Archives and archivists will be vigilant on behalf of the archival movement to ensure that the standards set out in this code are rigorously followed and the good name of the movement is preserved. When they have evidence of violations of this code, they will bring such evidence forward through the appropriate procedures as set out in FIAF's *Statutes and Rules*.
- 5.5. While observation of the principles listed in this document may make it impossible always to provide full access to all materials and other resources, archives and their staff acknowledge that the public has the right to ask for such access, and is entitled to be treated with courtesy even when such access cannot be allowed.
- 5.6. Archives and their staff will respect the restrictions imposed on any information made available to them which carries a stipulation of confidentiality by someone from outside their institution.

Acknowledgements:

For its original inspiration, this document owes much to David Francis of the Library of Congress, Washington, who in 1993 first suggested for the agenda of the Working Group on the Future of FIAF the ideas that the Federation should produce a Code of Ethics and that membership of the Federation should be determined by adherence to such a code rather than by conformity to formal definitions incorporated in the published *Statutes and Rules*. For many of its practical precepts, this document is equally indebted to Ray Edmondson of the National Film and Sound Archive, Canberra, who throughout the 1990s has carried forward the project of the development of a Philosophy of Audio-Visual Archiving. Although neither was directly involved in writing this text, the influence of these two colleagues has been essential and is gratefully acknowledged.

The FIAF Code of Ethics was first drafted and has subsequently been edited by Roger Smither of the Imperial War Museum Film and Video Archive, London, in his role as Secretary-General of FIAF. It has been refined through consultation with an ever-widening circle of FIAF colleagues. First, in 1995/96, the text was discussed with Hoos Blotkamp of the Nederlands Filmmuseum, Amsterdam, who was then head of the Working Group on the Future of FIAF, and with Gabrielle Claes of the Cinémathèque Royale, Brussels. Subsequently, in April 1997, the code was considered in a »brain-storming« session by the whole Executive Committee of FIAF, and after presentation to the General Assembly in Cartagena, Colombia, suggestions for changes were received orally and in writing from the whole membership. The final text reflecting all these suggestions has been produced in partnership with Clyde Jeavons of the National Film and Television Archive, London.

Fédération Internationale des Archives du Film

CODE D'ETHIQUE

PREAMBULE:

Les archives du film et les archivistes du film sont les gardiens du patrimoine mondial des images en mouvement. Il est de leur responsabilité de protéger cet héritage et de le transmettre à la postérité dans les meilleures conditions possibles et dans la forme la plus proche de l'oeuvre de ses créateurs.

Les archives du film ont un devoir de respect à l'égard des originaux qu'ils conservent, aussi longtemps que ces matériaux restent viables. Lorsque les circonstances requièrent le remplacement des originaux par des nouveaux matériaux, les archives ont un devoir de respect à l'égard du format de ces originaux.

Les archives du film reconnaissent que leur devoir premier est de conserver le matériel dont ils ont la charge, et - à condition de ne pas compromettre cet engagement - de le tenir en permanence à disposition pour la recherche, l'étude et la projection publique.

Les principes généraux énoncés ci-dessus sont complétés par les préceptes particuliers suivants:

1. LES DROITS DES COLLECTIONS:
 - 1.1. Les archives respecteront et sauvegarderont l'intégrité du matériel qu'ils conservent et le protégeront de toute forme de manipulation, mutilation, falsification et censure.
 - 1.2. Les archives ne sacrifieront pas la survie à long terme du matériel qu'elles conservent aux intérêts à court terme de l'exploitation. Elles refuseront l'accès à du matériel unique ou original, dont la projection ou le visionnement en menaceraient la survie.
 - 1.3. Les archives entreposeront le matériel, surtout s'il s'agit de matériel original ou de matrices de conservation, dans les meilleures conditions possibles. Si ces conditions ne sont pas optimales, les archives tenteront de les améliorer.
 - 1.4. Lorsqu'elles copient du matériel à des fins de conservation, les archives ne remontent ni ne déforment l'oeuvre. Dans les limites des possibilités techniques disponibles, les nouvelles copies de conservation devraient être une réplique fidèle du matériel qui a servi de source. Les procédés utilisés pour générer les copies, ainsi que les choix techniques et esthétiques opérés, seront documentés de manière exacte et exhaustive.
 - 1.5. Lorsqu'elles restaurent le matériel, les archives s'efforcent exclusivement de compléter ce qui est incomplet et de supprimer les effets du temps, de l'usure et les erreurs. Elles ne chercheront en aucun cas à modifier ou à déformer la nature du matériel d'origine ou les intentions de ses créateurs.
 - 1.6. Lorsqu'elles facilitent l'accès au matériel par la programmation, la projection ou d'autres moyens, les archives chercheront à se rapprocher autant que possible de l'expérience de vision originelle, prêtant une attention toute particulière (par exemple) à la vitesse de projection et au format d'image appropriés.
 - 1.7. La nature et justification de toute décision controversée au sujet d'une restauration ou d'une présentation de matériel d'archives seront enregistrées et tenues à la disposition du public ou des chercheurs.

- 1.8. Les archives ne détruiront pas inutilement du matériel, même si celui-ci a été restauré ou sauvegardé. Lorsqu'il est légalement et administrativement possible, et que les conditions de sécurité sont réunies, les archives continueront de faciliter l'accès aux copies nitrates de visionnement tant que celles-ci survivent.

2. LES DROITS DES GENERATIONS FUTURES:

- 2.1. Attentives à leur responsabilité de conserver les matériels à perpétuité, les archives s'opposent à la sortie définitive au bénéfice du déposant ou à la destruction de matériel qui leur a été confié, et à refuser ou accepter du matériel pour toute raison qui soit étrangère à la politique déclarée de conservation ou d'acquisition de leur institution.

3. LES DROITS D'EXPLOITATION:

- 3.1. Les archives reconnaissent que le matériel qu'elles conservent représente une valeur aussi bien commerciale qu'artistique, et respectent pleinement les intérêts des ayants-droits et autres intérêts commerciaux. Les archives n'entreprendront pas d'activités qui pourraient violer ou porter atteinte à ces droits, et tenteront d'empêcher d'autres de le faire.

- 3.2. A moins et jusqu'à ce que les droits commerciaux sur ce document soient arrivés à échéance, ou aient été annulés légalement, ou reversés au compte de leur institution, les archives s'abstiendront d'exploiter quelque document que ce soit de leur collection en vue de réaliser un profit.

- 3.3. Pour être en accord avec ces principes, le matériel de projection de leurs collections se conformera aux conditions suivantes :

- les projections se dérouleront dans le cadre de manifestations strictement culturelles et éducatives ;
- les projections n'entreront pas en conflit avec une exploitation commerciale concurrente ou imminente du même matériel ;
- les projections auront lieu dans des lieux contrôlés ou reconnus par l'institution et régis par les principes établis dans le présent code;
- les projections seront sans but lucratif (ce qui ne veut pas dire quelles seront nécessairement gratuites, mais que lorsqu'un prix d'entrée est perçu, le revenu résultant de ce prix d'entrée sera lié de manière démontrable à la mission culturelle et de conservation de l'archive, et non pas destiné à rémunérer l'activité commerciale d'un individu, d'un groupe, ou d'une organisation).

- 3.4. Les archives ne participeront pas intentionnellement à des transactions (qu'elles soient liées à des projections ou à des acquisitions de quelque nature que ce soit) qui enfreignent le droit de tiers ou qui compromettent leur propre réputation et intégrité, celles de son institution ou celles du mouvement des archives en général.

4. LES DROITS DES COLLEGUES:

- 4.1. Les archives professent le libre partage de leurs connaissances et expériences pour aider au développement et aux connaissances d'autres archives et au développement des principes des archives. Leur personnel agira dans un esprit de collaboration - et non pas de compétition - avec ces institutions homologues et apparentées. Les archivistes ne participeront pas sciemment à la propagation d'informations erronées ou trompeuses, et ne cacheront pas délibérément des informations concernant leurs collections ou leurs domaines de spécialisation (excepté lorsque la confidentialité d'un tiers est en jeu).

[A titre d'exemple de coopération entre archives, on peut mentionner la mise à disposition de matériel ou d'information pour la programmation, le catalogage de matériel de collection ou de

compilation filmographique ; la mise à disposition d'informations sur du matériel important pour la politique d'acquisition d'un collègue, ou l'assistance dans les décisions à prendre pour la conservation et la restauration de l'oeuvre ; la mise à disposition de matériel susceptible d'être intégré dans un projet de conservation active ou de restauration ; la communication de documentation en vue d'aider des travaux de recherche, etc.]

- 4.2. Les archives ne feront pas un usage abusif de l'information ou du matériel qui leur ont été fournis dans l'esprit de coopération décrit précédemment. Le tirage non autorisé de matériel d'une autre archive, l'usage non attribué ou non reconnu de résultats des travaux ou de l'expérience d'autres archives, et la non observance du devoir de confidentialité sont jugés comme des violations graves des normes professionnelles.
- 4.3. Les archives conservant du matériel provenant de collections d'une autre archive informeront celle-ci sur tout nouvel usage ou exploitation de ce matériel envisagés ultérieurement, à moins que d'autres conditions aient été stipulées entre les deux parties. Cette courtoisie devrait être dévolue à toute archive, que ce soit dans le cas où ce matériel a été acquis lors d'une transaction directe entre les deux archives, ou que ce matériel a été reçu d'une tierce personne ; de même lorsque le matériel est conservé dans sa forme originale ou lorsqu'il est intégré dans un nouvel objet (par exemple dans un programme de compilation).
- 4.4. Les archives s'abstiendront de tenter activement de rechercher ou de solliciter des films ou des collections conservés dans le pays d'une autre archive membre, à titre privé ou institutionnel, ou d'intervenir d'une quelconque manière dans les activités d'archivage de ce pays sans l'autorisation d'un ou de collègues représentant ce pays.

5. LE COMPORTEMENT DU PERSONNEL:

- 5.1. Les archives veilleront à ce que leur personnel ne s'abandonne pas à des activités qui entreraient en concurrence ou en conflit avec celles de leur institution ou qui vers l'extérieur prêteraient à confusion quant à la nature de leur engagement par rapport à des questions données. Par exemple, un archiviste s'abstiendra, sans en être dûment autorisé, de :
 - constituer une collection privée d'objets dans les domaines qui se superposent avec ceux conservés par l'institution ;
 - accepter des engagements comme intervenant ou comme auteur à travers l'institution dont il tirerait un profit individuel ;
 - accepter tout avantage financier venant d'un organisme fournissant des biens et des services à l'institution (ou qui en achèterait des services - tels que, par exemple, une maison de production) ;
 - s'aligner ou s'intégrer à un groupe dont les buts ou les activités pourraient entrer en concurrence ou en conflit avec celles de l'institution faisant partie de la Fédération.
- 5.2. Lorsque un archiviste est autorisé par son institution à entreprendre de telles activités, il devra clairement et à tout moment être indiqué vers l'extérieur si une telle activité est exercée à titre privé ou officiel.
- 5.3. Les archivistes n'utiliseront pas à des fins privées des objets ou des services de leur institution à moins que le règlement de l'institution l'y autorise.
- 5.4. Les archives et les archivistes veilleront, au nom du mouvement archivistique, à ce que les normes définies dans ce code soient rigoureusement respectées et que le renom du mouvement soit préservé. Lorsque l'évidence de la violation de ce code est établie, ceux-là la produiront suivant les procédures appropriées définies dans les Statuts et le Règlement interne de la FIAF.
- 5.5. Alors que l'observation des principes énoncés dans ce document ne permettent pas toujours de donner accès à tous les matériaux et autres sources, les archives et leur personnel reconnaissent au public le droit de solliciter cet accès, et est en droit d'exiger d'être traité avec courtoisie, même lorsque l'accès ne peut pas être garanti.

- 5.6. Les archives et leur personnel respecteront les restrictions imposées au sujet de toute information qui leur aurait été communiquée et faisant l'objet d'une clause de confidentialité stipulée avec une personne extérieure à l'institution.
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Remerciements:

Dans son inspiration originelle, ce document doit beaucoup à David Francis (Library of Congress, Washington) qui suggéra en 1993 au Groupe de travail sur l'avenir de la FIAF d'inclure l'idée selon laquelle la qualité de membre devrait être déterminée en fonction de l'adhésion à un code d'éthique produit par la Fédération, plutôt que de se conformer aux seules définitions formelles contenues dans les Statuts et Règlements.

Pour de nombreux préceptes, ce document doit aussi beaucoup à Ray Edmondson (National Film and Sound Archive, Canberra) qui, dans les années 1990 a travaillé au concept d'une Philosophie de l'archivage de l'audiovisuel. Aucun de ces deux collègues n'a participé activement dans la rédaction du présent document, mais il faut néanmoins les remercier de l'influence décisive qu'ils ont eue pour son élaboration.

Le Code d'éthique de la FIAF a été d'abord esquissé, puis rédigé par Roger Smither (Imperial War Museum Film and Video Archive, Londres) en tant que Secrétaire Général de la FIAF. Il a été affiné par consultation avec un cercle de plus en plus large de collègues de la FIAF. En 1995/96, le texte a été revu par Hoos Blotkamp (Netherlands Filmmuseum, Amsterdam) qui dirigeait alors le Groupe de travail sur l'avenir de la FIAF, et par Gabrielle Claes (Cinémathèque Royale, Bruxelles). Ultérieurement, en avril 1997, le code fit l'objet d'une séance de brainstorming réunissant la totalité du Comité Directeur et, après la présentation à l'Assemblée Générale de Cartagena, Colombie, des modifications provenant de tous les membres, sous forme écrite et orale, ont été enregistrées. Le texte final tenant compte de ces suggestions a été produit en collaboration avec Clyde Jeavons (National Film and Television Archive, Londres).

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Federación Internacional de Archivos Fílmicos CÓDIGO DE ÉTICA DE LA FIAF

PREÁMBULO

Los archivos fílmicos y sus empleados son los guardianes del patrimonio de imágenes en movimiento del mundo. Es su responsabilidad proteger ese patrimonio y transmitirlo a la posteridad en las mejores condiciones posibles y como la representación más fiel posible del trabajo de sus creadores.

Los archivos fílmicos deben respetar los materiales originales bajo su cuidado durante todo el tiempo que permanezcan en condiciones viables. Cuando las circunstancias requieran la sustitución de los materiales originales por otros nuevos, los archivos deben respetar el formato de dichos materiales originales.

Los archivos fílmicos reconocen que su compromiso primordial es el de preservar los materiales bajo su cuidado y -siempre que esta actividad no entrañe un riesgo para este compromiso- tenerlos permanentemente disponibles para investigación, estudio y proyección pública.

A continuación se concretan estos principios generales:

1 LOS DERECHOS DE LAS COLECCIONES:

1.1 Los archivos respetarán y protegerán la integridad del material bajo su cuidado y evitarán cualquier forma de manipulación, mutilación, falsificación o censura.

1.2 Los archivos no sacrificarán la supervivencia a largo plazo de los materiales bajo su cuidado a los intereses de su explotación a corto plazo. Antes que exponer un material único u original a los riesgos de una proyección o visionado, si ello pusiera en peligro el material, denegarán el acceso a éste.

1.3 Los archivos almacenarán los materiales, especialmente los originales o los *masters* de conservación, en las mejores condiciones a su disposición. Si esas condiciones no son las óptimas, los archivos procurarán conseguir mejores instalaciones.

1.4 Al reproducir un material con fines de preservación, los archivos no editan ni distorsionan la naturaleza de la obra copiada. Cuando las posibilidades técnicas lo permitan, las nuevas copias de preservación serán una réplica exacta de la fuente. Los procesos involucrados en la generación de las copias y las decisiones técnicas y estéticas que se adopten se documentarán fielmente en su totalidad.

1.5 Cuando restauran un material, los archivos sólo procuran completar lo incompleto y eliminar los estragos del tiempo, el uso y la desinformación. No intentarán modificar ni distorsionar la naturaleza del material original ni la intención de sus creadores.

1.6 Cuando concedan acceso a un material mediante su programación o proyección, o a través de otros medios, los archivos procurarán ofrecer una aproximación lo más parecida posible a la experiencia de su visión original, prestando especial atención (por ejemplo) a la velocidad y el formato adecuados.

1.7 Se registrarán y se pondrán a disposición del público y los investigadores los fundamentos y las razones que hayan llevado a la adopción de una decisión discutible relativa a la restauración o la presentación de materiales de archivo.

1.8 Los archivos no destruirán innecesariamente materiales, aunque hayan sido preservados o protegidos mediante su reproducción. Siempre que sea legal y administrativamente posible y no se planteen problemas de seguridad, continuará permitiéndose el acceso de los investigadores a las copias en nitrato cuando así lo soliciten y mientras el nitrato permanezca en condiciones viables.

2 LOS DERECHOS DE LAS GENERACIONES FUTURAS

2.1 Conscientes de su responsabilidad de preservar los materiales a perpetuidad, los archivos resistirán las presiones, tanto externas como debidas a cualquier otra razón ajena a la política de colección o selección de materiales del archivo, para retirar materiales de sus fondos o destruirlos, o para admitir o rechazar materiales ofrecidos a sus fondos.

3 DERECHOS DE EXPLOTACIÓN:

3.1 Los archivos reconocen que los materiales bajo su custodia constituyen una propiedad tanto comercial como artística, y respetan plenamente los derechos de los dueños y otros intereses comerciales. Los archivos no tomarán parte en actividades que violen o limiten tales derechos y procurarán impedir que otros lo hagan.

3.2 Los archivos no explotarán con ánimo de lucro ningún elemento de sus colecciones, salvo que los derechos comerciales sobre éste hayan expirado, hayan sido anulados legalmente, o hayan sido cedidos oficialmente a la institución.

3.3 De acuerdo con estos principios, cuando los archivos proyecten materiales de sus fondos, respetarán las condiciones siguientes:

- las proyecciones tendrán lugar en un marco cultural o educativo;
- las proyecciones no entrarán deliberadamente en conflicto con la explotación comercial concurrente o inminente de un material determinado;
- las proyecciones se realizarán en centros controlados o reconocidos por la institución y que se atengan a los principios estipulados en este código;
- las proyecciones no se efectuarán con ánimo de lucro (lo que no quiere decir que tengan necesariamente que ser gratuitas, sino que, cuando se cobre la entrada, pueda demostrarse la vinculación de estos ingresos con la misión de preservación y el carácter cultural de un archivo, y que no irán destinados a remunerar comercialmente a ninguna persona, grupo u organización).

3.4 Los archivos no tomarán parte intencionadamente en transacciones (ya sean relativas a proyecciones, adquisiciones o a actividades de otra índole) que infrinjan los derechos de terceros o que puedan comprometer su reputación e integridad, las de la institución a la que pertenecen o las del movimiento de archivos filmicos en general.

4 DERECHOS DE OTROS ARCHIVOS:

4.1 Los archivos creen que han de compartirse libremente los conocimientos y experiencias que contribuyan al desarrollo y a la formación de otros y a la expansión del ideal archivista. Sus empleados actuarán con un espíritu de colaboración, y no de competencia, con sus compañeros del propio archivo y los miembros de instituciones afines. Los empleados de los archivos no colaborarán a sabiendas en la difusión de información falsa o equívoca, ni ocultarán deliberadamente información sobre sus fondos o conocimientos (salvo en los casos en que la información tenga carácter confidencial al estar involucrado un tercero).

[Entre los ejemplos de cooperación entre los archivos y los empleados de éstos podemos citar el suministro de información o materiales para colaborar en la programación, la catalogación de

materiales o la compilación de filmografías; el suministro de información sobre materiales relevantes para la política de colección de un colega o que sea de utilidad para la adopción de decisiones sobre preservación o restauración; el suministro de materiales para colaborar en un proyecto de preservación o restauración; la aportación de documentación para colaborar en trabajos de investigación, etc.]

4.2 Los archivos no abusarán de la información ni de los materiales que reciban en el espíritu de colaboración anteriormente descrito. La realización de copias no autorizadas de los materiales de otro archivo, la utilización del fruto del trabajo o de los conocimientos de otro archivo sin acreditar a éste y la divulgación de información confidencial se considerarán infracciones graves de la ética profesional.

4.3 Los archivos en cuyos fondos figuren materiales que tengan su origen en los fondos de otro archivo remitirán a éste todas las cuestiones relativas al uso o explotación posteriores de estos materiales, salvo cuando las partes lo hayan acordado de otro modo. Se guardará esta cortesía con otro archivo tanto cuando un material haya sido adquirido mediante transacción directa entre ambos archivos como cuando se haya recibido a través de un tercero, y aunque no se conserve en su forma original sino como parte de una nueva utilización (por ejemplo, cuando una película se incluya en un programa recopilatorio).

4.4 Los archivos no intentarán, ni de forma privada ni institucional, negociar la adquisición de películas o colecciones del país de otro archivo, ni tampoco intervenir en los asuntos de dicho archivo, sin el permiso del archivo pertinente.

5 COMPORTAMIENTO DEL PERSONAL:

5.1 Los archivos se asegurarán de que sus empleados no tomen parte en actividades que puedan entrar en competencia o en conflicto con las del archivo, ni que puedan confundir a personas ajenas a él en cuanto a la naturaleza de su participación en un asunto determinado. Por ejemplo, los empleados de un archivo no podrán, sin autorización:

- reunir una colección privada de materiales de alguna esfera de actividad coincidente, aunque sea parcialmente, con las colecciones de la institución;
- aceptar, en nombre de la institución, compromisos como conferenciante o autor por los que vaya a percibir una remuneración personal;
- aceptar compensación económica alguna de una organización que suministre bienes o servicios a la institución (o que contrate sus servicios, por ejemplo, una empresa productora);
- pertenecer o apoyar a un grupo cuyos objetivos o actividades puedan entrar en competencia o en conflicto con los de su institución o los de la Federación.

5.2 Cuando un empleado de un archivo reciba autorización de su institución para tomar parte en actividades de esa índole, debe quedar claro en todo momento para las personas ajenas a ella si dicha actividad tiene un carácter oficial o privado.

5.3 Los empleados de un archivo no se apropiarán, para su uso personal, de obras de su institución, ni se aprovecharán de sus servicios, excepto dentro de los límites permitidos por los estatutos internos de la institución.

5.4 Los archivos y sus empleados velarán, en nombre del movimiento archivista, para que se acaten rigurosamente las normas estipuladas en el presente documento y se mantenga el buen nombre del movimiento. Cuando tengan pruebas de infracciones a este código, las presentarán a través de los procedimientos pertinentes estipulados en los Estatutos y Reglamento de la FIAF.

5.5 Aunque cabe la posibilidad de que la observancia de los principios recogidos en este documento impida el acceso pleno en todo momento a la totalidad de los materiales y a otras fuentes, los archivos y sus empleados reconocen que el público tiene derecho a solicitarlo y a recibir un trato cortés incluso en los casos en que deba denegarse.

5.6 Los archivos y sus empleados respetarán las restricciones impuestas a cualquier información que les haya sido suministrada con carácter confidencial por cualquier persona ajena a la institución.

Agradecimientos

Este documento debe gran parte de su inspiración original a David Francis, de la Biblioteca del Congreso, Washington, quien, en 1993, introdujo por primera vez en el orden del día del Grupo de Trabajo sobre el Futuro de la FIAF la idea de que la Federación elaborara un Código de Ética y que la pertenencia a la Federación fuese determinada por la adherencia a dicho código en lugar de por la conformidad con las definiciones formales recogidas y publicadas en los *Estatutos y Reglamento Interno*. Muchos preceptos prácticos del documento se deben a Ray Edmonson, del National Film and Sound Archive, Canberra, quien ha llevado adelante durante los años noventa el desarrollo de una Filosofía de los Archivos Audiovisuales. Si bien ninguno participó directamente en la redacción de este texto, su influencia ha sido fundamental, y les estamos por ello muy agradecidos.

Roger Smither, del Imperial War Museum Film and Video Archive, Londres, en calidad de secretario general de la FIAF, redactó el primer borrador del Código de Ética de la FIAF, e introdujo en él posteriores modificaciones. Las consultas a un círculo cada vez más amplio de miembros de la FIAF han permitido pulirlo. En primer lugar, el texto de 1995/96 se discutió con Hoos Blotkamp, del Nederlands Filmmuseum, Amsterdam, quien dirigía entonces el Grupo de Trabajo sobre el Futuro de la FIAF, y con Gabrielle Claes, de la Cinémathèque Royale, Bruselas. Posteriormente, el Comité Ejecutivo de la FIAF llevó a cabo, en abril de 1997, una sesión de "tormenta de ideas" y, tras presentar el texto ante la Asamblea General de Cartagena, Colombia, la totalidad de los miembros efectuaron, tanto verbalmente como por escrito, sugerencias de cambios. El texto definitivo que recoge todas las sugerencias se ha elaborado en colaboración con Clyde Jeavons, del National Film and Television Archive, Londres.

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NEWSLETTER 1



55 Congreso Internacional de la Federación Internacional de Archivos del Film

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Madrid, abril 1998

Estimados Colegas,

La Filmoteca Española tiene el honor de asumir la organización del 55 Congreso de la Fiaf en Madrid, en abril de 1999. Para la ocasión, se ha estimado conveniente que los diversos eventos - Asamblea General, reuniones del Comité Ejecutivo, workshop y simposio - tengan lugar en el centro de la ciudad, así como que los hoteles y los locales previstos para almuerzos y recepciones estén situados a la menor distancia posible para permitir incluso el desplazamiento a pie. El **simposio y workshop** se desarrollarán en el Cine Doré, las **reuniones de las asociaciones regionales** en la Casa de América (Palacio de Linares) y la **Asamblea General** en el Círculo de Bellas Artes.

Todos estos emplazamientos se encuentran muy próximos unos a otros y en la zona en que están situados gran parte de los monumentos, museos y lugares de interés histórico y artístico de la ciudad, en lo que se ha dado en llamar el "triángulo de oro", constituido por el Museo del Prado, el Museo Nacional Centro de Arte Reina Sofía y el Museo Thyssen.

En abril de 1999 esperamos, además, que hayan concluido las obras de reforma de las nuevas instalaciones de la Filmoteca Española en el Palacio de Perales, en la Calle Magdalena, muy próximo al Cine Doré.

Para las actividades y eventos del Congreso, la Filmoteca Española cuenta con el apoyo de la Filmoteca de la Generalitat de Catalunya, la Filmoteca de la Generalitat Valenciana, la Filmoteca Vasca y la Casa de América.

MADRID

Madrid, situada en el centro geográfico del país, es una ciudad viva y acogedora. Capital de España desde 1561 cuenta con una población de 4,5 millones de habitantes (7 millones contando con los alrededores), y está considerada como una las capitales más dinámicas y con futuro de Europa.

EL SIMPOSIO Y WORKSHOP

El simposio titulado **El siglo del cine / Un siglo en el cine** contará con la presencia de un nutrido grupo de expertos internacionales de todos los campos, cuyo cometido será analizar las influencias recíprocas entre el cine y las otras áreas del conocimiento humano. No sólo una reflexión sobre cómo el cine ha incorporado el legado técnico y cultural del siglo, sino, más aún, de qué manera ha llegado a influir en las otras artes (literatura, artes plásticas, música, teatro, etc.) así como en las restantes disciplinas del saber humano (física, biología, medicina, etc.) y en la propia percepción de la realidad (filosofía, historia).

El workshop, o simposio técnico, titulado **Historia de la fabricación de película virgen para cinematografía** es un ambicioso plan para recopilar y analizar información sobre este material fundamental utilizado para rodar, copiar y comercializar las películas.

Este workshop aspira a fomentar su estudio, mejorar la coordinación de los trabajos que ya se estuvieran realizando de forma independiente y a estimular el desarrollo de nuevas investigaciones así como el intercambio de información y experiencias.

De este modo, determinando el origen y la fecha de fabricación del material virgen, así como sus características técnicas y de uso, se podrá establecer una base científica para los trabajos de conservación y restauración llevados a cabo por los archivos.

FECHAS

Las actividades del Congreso de 1999 tendrán lugar entre el 9 y el 18 de abril (de viernes a domingo). El Simposio, reuniones de las asociaciones regionales, Workshop y Asamblea General tendrán lugar entre el 12 y el 18 de abril (de lunes a domingo), de acuerdo con el siguiente calendario.

CALENDARIO DEL CONGRESO

Abril 1999

9, 10 y 11	Reunión Comité Ejecutivo
11 (tarde)	Llegada de los delegados. Recepción inaugural
12, 13 y 14	Simposio <i>El siglo del cine / Un siglo en el cine</i>
14 (tarde)	Reuniones asociaciones regionales
15	Workshop <i>Historia de la fabricación de película virgen para cinematografía</i>
16	Excursión
17 y 18	Asamblea General
18 (tarde)	Reunión Comité Ejecutivo

VISADOS Y AYUDAS DE VIAJE

Lista de países cuyos nacionales precisan visado para su entrada en España:

PAÍSES	REPRESENTACIÓN DIPLOMÁTICA PARA LA EXPEDICIÓN DE VISADOS
Albania	Embajada de Francia
Angola	Embajada de España
Argelia	Embajada de España
Australia	Embajada de España
Bangladesh	Embajada de Francia
Bosnia-Herzegovina	Embajada de España en Austria
Bulgaria	Embajada de España
Burkina Faso	Embajada de Francia
China	Embajada de España
Cuba	Embajada de España
Egipto	Embajada de España
India	Embajada de España
Indonesia	Embajada de España
Irán	Embajada de España
Macedonia	Embajada de Francia
Marruecos	Embajada de España
Perú	Embajada de España
Rumania	Embajada de España
Rusia	Embajada de España
Sudáfrica	Embajada de España
Tailandia	Embajada de España
Turquía	Embajada de España
Vietnam	Embajada de Francia

Lista vigente en marzo de 1998

Se están negociando ayudas de viaje para un reducido número de delegados. Próximamente enviaremos información sobre el resultado de estas gestiones.

HOTELES

Se está realizando una selección de hoteles en las proximidades de los lugares de celebración de las distintas actividades del Congreso. A comienzos del próximo otoño estaremos en condiciones de ofrecer una lista de hoteles recomendados de diferentes categorías y precios.

ACTIVIDADES EXTRAORDINARIAS

A lo largo de todo el Congreso se realizarán proyecciones especiales en nuestras salas del Cine Doré.

Coincidiendo con las fechas del Congreso, se organizará una exposición con la colaboración del Ayuntamiento de Madrid.

La Casa de América también organizará una exposición y ofrecerá una recepción a los congresistas en su sede del Palacio de Linares.

El destino de la excursión se anunciará próximamente.

TRADUCCIONES

Durante el Simposio, Workshop y Asamblea General está prevista la traducción a los idiomas español, inglés y francés.