

MINUTES

MEETING OF THE CATALOGUING COMMISSION OF FIAF HELD IN PRAGUE, THE CZECH REPUBLIC ON SEPTEMBER 15 - 18, 1993

Participants: Harriet Harrison, Jon Gartenberg, Wolfgang Klaue, Rolf Lindfors, Vladimir Opěla, Roger Smither, Olwen Terris, Ani Velchevska

Agenda: The Draft Agenda was revised to add new topics and to change the sequence of existing topics. A copy of the revised agenda appears in Attachment A.

Item 1: Approval of Minutes for the 1992 Meetings.

The minutes of the São Paulo meetings were approved without amendment.

Item 2: Mo i Rana Congress Report.

Executive Committee: This year there was a major change in Executive Committee membership. The Executive Committee is now composed of the following persons:

Robert DAUDELIN	President
Eva ORBANZ	Secretary General
Clyde JEAUVONS	Treasurer

Members

Hoos BLOTKAMP
José Manuel COSTA
Jan-Christopher HORAK
Jorge NIETO
Vladimir OPÉLA
José Maria PRADO
Guy-Claude ROCHEMONT
Stephen RICCI
Roger SMITHER
Ivan TRUJILLO BOLIO

New Honorary Members were Wolfgang KLAUE and Harold BROWN.

The new Executive Committee has decided to engage in a re-evaluation of FIAF and has asked all the members to write thought papers on the question "Whither FIAF." These will be discussed at the next Executive Committee meeting which will take place in Paris in November. Each Commission, in the name of its President, was asked to prepare such a paper. Everyone agreed to add time for a free-ranging discussion on this topic to our Agenda.

Activities of the Commissions

Preservation Commission: The Commission has published two technical papers, one on the properties of acetate and polyester, and the other on methods of copying tinted, toned and stencil-colored films. Additional studies include: splices, matting & polishing, newsreel preservation, a film printer survey, the history of sound recording, and film preservation in tropical countries. A copy of the full report appears in Attachment B.

Commission for Programming and Access to the Collections: The Commission has prepared a report on the results of a survey it undertook for the purpose of studying the access policies and programming activities of FIAF archives. They distributed this report along with their activities report, both of which appear in Attachment C. In addition they are planning two manuals, one for technical standards and guidelines for projection, and one for research and access to collections. As a part of their proposals for the centennial celebrations, the Commission has prepared a list of five categories of ways in which to approach film: film history, film and the other arts, film and reality, an archival viewpoint, and national production. These will be sent out to FIAF archives requesting them to nominate clusters of films from each category. These films could then be incorporated into program planning for the Centennial celebrations.

Documentation Commission: The Commission has published a collection of the papers from the 1990 Havana Technical Symposium on Documentation. As their contribution to the Newsreel Symposium, they prepared a bibliography of over 150 citations on the newsreel internationally. They have also finished work on their International Directory of Film and TV Documentation Collections, and are making plans to publish it. Susan Dalton is working on a database of short silent films from FIAF archives which will incorporate and expand Ron Magliozzi's earlier "Treasures" project.

The Commission continues overseeing the work of the International Index to Film Periodicals and compiling the bibliography of FIAF member publications, which appears as an addendum to the Index. They are planning to issue the Index on CD-ROM and would like to include other FIAF publications, for example, our Glossary, and in the future, perhaps, our Bibliography of National Filmographies. Harriet Harrison attended a session of their meetings in Mo i Rana to discuss issues relating to the preparation of filmographies. A copy of the Documentation Commission report appears in Attachment D.

Item 3: Other News.

Unesco AV-Glossary: Harriet Harrison received a letter from FIAF's Secretary General, Eva Orbanz, asking about the status of the AV-Glossary. As of July, many terms were still missing from the draft in the French, German, and Spanish languages. Ms. Harrison agreed to send copies of her correspondence on this issue to each Commission member.

Projecto Lumière: The Lumière project was formed as a way of channeling European Community money towards the work of film archives in member countries. So far, they have sponsored several film restoration projects, as well as a project to search for and identify lost films. They are also the sponsors of the European Filmography which will be discussed later in our agenda. Roger Smither reported that Projecto Lumière attempts to help restoration projects which involve more than one country. They will not fund lab costs but can pay for associated costs such as post and travel. Olwen Terris noted that the NFA and the CNC have a joint project to identify and restore the Will Day Collection of early British films. Projecto Lumière is paying for travel costs between London and Bois d'Arcy. Vladimir Opěla observed that Projecto Lumière should be more careful about funding restoration projects, as some of them duplicate already preserved works while others are proceeding with inferior quality materials when the originals exist, but in archives from non-EC countries. Ms. Harrison will send copies of the Projecto Lumière paper to Commission members.

MAP-TV: Ms. Terris reported on a different project which is sometimes confused with Projecto Lumière but ought not to be. MAP-TV is an information network that one can join for 1000 ecu a year. On it one can float an idea for a program or a series that he/she would like to do. Producers with partners from more than one country can apply for loans from the EC to preserve materials. Projects so far have been based primarily on amateur film. As yet, no archives have been persuaded to join. The NFA response has been one of extreme caution.

MAP-TV also has EC funding to prepare a directory of European moving image collections, including information about contacts, catalogs and access. The purpose of the directory is to serve as a guide for film research.

Resolution on the Safeguarding of European Film: Rolf Lindfors reported on a meeting he and Clyde Jeavons had attended in Strasbourg to draft a resolution on the safeguarding of European film production. The resolution states that film should be preserved on film and that the original negative cannot be destroyed but should be preserved in a film archive. Archives' responsibilities to make preservation copies of older prints are likewise emphasized. The resolution also supported the idea of a European filmography.

Cataloging Activities at Commission member archives:

NFA: Ms. Terris reported that work is underway on catalogs of (1) archival holdings of Shakespeare performances, and (2) the first 40 years of television. The BFI is planning to publish a CD-ROM of all feature films on the database produced between 1930 and 1989. This list will be updated every year and will be titled the "Film International Index". Searches will be available by titles, credits and cast, and records for individual titles will include lists of journal articles specifically related to each title. At present there is no search by production company, and an attempt to create

searches by genre was not entirely successful owing to a lack of standards. The cost for the CD-ROM will be ~~£~~ 420.

CFA: Mr. Opěla announced plans for the CFA to publish a new filmography of silent feature films produced between 1898 and 1917. They want to include all existing stills, as well as photos of posters, scenarios and whatever original documentation still exists. In addition there will be subject access and bibliographies for each film. The staff have finished the research for the Czech Republic on all holdings connected with film and have now a very interesting and good collection of materials which is extremely important from an historical point of view. The next step is a systematic organization of the materials collected.

SFA: Mr. Lindfors reported that their new database running on a UNIX computer with ORACLE software has now, after two years, been approved for delivery. The database is relational and has a one-year warranty. All staff are now using it and like it, reporting that it works well. The filmography book for 1992 was produced from the database. They have already created a users' handbook and are now creating an input manual which will include cataloging rules. They hope to have the input manual finished by Christmas time.

Item 4: Corresponding Members.

Ms. Harrison reported that she now has a network of names of staff members from FIAF archives who have agreed to become corresponding members. She has sent letters to each offering opportunities to participate in projects and has lists of volunteers for each of our projects. Some corresponding members have already contributed to our work, and this is a bonus. Another main goal of the corresponding membership system is to serve as a means of broadening our lines of communication. She has used the list in mailing our Occasional Papers, and Mr. Lindfors has used it in sending out papers for the bibliography.

Item 5: Projects.

a. Bibliography of National Filmographies.

Mr. Lindfors reported that he had received many responses since the Congress in Mo i Rana. What remains now is to proof the entire list and make corrections to the names of countries. He will write an introduction which explains that such a publication is continuously in need of updating and will also keep the introduction to the first edition. A discussion concerning the details of publishing followed. We agreed that we would request publication in photo-offset (as in the first edition) and in a run of about 1000 copies. Ms. Harrison will ask about the amount of money available in the publications fund. The Documentation Commission would also like to put our publication on their CD-ROM.

b. Early Production Companies and Logos.

Mr. Opěla reported that work is complete on this project for the Czech Republic, and he has put it on his list for next year's publications by the Czech Film Archive. Ms. Terris reported that the NFA is also working on this project and endeavoring to compile company histories. Commission members commented that the publication of a fine volume would perhaps encourage archives in other countries. The work is complicated and time-consuming. Mr. Opěla reported that it required five years for him to complete the Czech part.

c. Glossary.

Jon Gartenberg reported that Volume 1 had received UNESCO funding and that Volume 2 had received funds from the European Year of Film and Television. He had begun initial work on preparing a third volume when he changed positions. Yugoslavia and Finland had submitted language versions, and Poland and Rumania had expressed interest in collaborating. At Lausanne we had discussed the possibility of adding non-Roman alphabet languages.

Mr. Gartenberg noted the difficulties in finding equivalencies in countries whose systems of production differ owing to their various socio-economic and political structures. The level of editorial commitment must be high before anyone should agree to undertake the project. The next volume should address the issue of adding new terms in all languages and of making corrections to the existing volumes as well. There will also be difficulties in finding people to do the work; what we are offered may not always be what we most need. Possible additional languages include: Japanese, Polish, Danish, Chinese, Arabic, Hebrew, and Finnish. A suggestion was made that perhaps Ann Baylis could be enlisted to help out with Asian languages, since Australian foreign policy at the moment is to stress Asian involvement. We should also investigate the level of commitment for funding to publish. The Documentation Commission is interested in having the Glossary for their CD-ROM and could be encouraged to publish our next edition. Ms. Harrison will ask Brigitte van der Elst whether the manuscript for Volume 2 is in machine-readable form.

d. Occasional Papers.

To date we have issued four papers:

Formats, Formats, Formats
On the Problem of Non-Alphabetic Characters in Film Titles
Dealing with the Unacceptable
The Ways of Cataloging in the Cinémathèque of Macedonia

Possibilities for additional topics were discussed:

more on ethical issues, e.g., our responsibility to catalog,
an additional computer systems paper,
the difficulties of cataloging from secondary sources (Olwen Terris),

more issues related to the cataloging rules, e.g., Martha Yee's paper on multiple versions,
the relationship between cataloging music, particularly western art music, and cataloging film.

The last topic generated the most interest. Mr. Smither noted three major categories of film music: (1) music as the central interest, (2) music as an essential part of action, and (3) music as incidental. Mr. Lindfors highlighted the problem of uniform titles for classical music, and explained that a Swedish language uniform title list is currently in preparation. Mr. Opěla added that the Czech people place a major emphasis upon the musical aspects of films, including information about performers, orchestras, voices and particular performances. He noted that there is a group in France which tries to collect information about all music on film and seeks to raise funds to have famous people compose and perform music for silent films. Mr. Smither asked if the Library of Congress authority list goes to the level of individual arias, and Ms. Harrison agreed to check. [It does.]

e. Rules for Filmographies.

The Commission members discussed issues relating to our joint project with the Documentation Commission to create rules for filmographies. We were concerned about its relationship to the Projecto Lumière's European Filmography, as well as to the Documentation Commission's Treasures Database. After studying the differences between film cataloging and the preparation of filmographies, we came to the conclusion that there was not enough difference to warrant creating an additional set of rules. We are not clear that a filmography needs to be different from a subset of a cataloging record. We also agreed to mention our concerns at the Executive Committee, and perhaps to write an article for the FIAF Journal.

f. Film Genres.

The Commission members discussed possibilities for continuing work on our genres project. Günter Schulz has the lists which have been received to date and will forward them to us. Two possibilities exist for continuing the work: (a) we can attempt to achieve a list incorporating definitions which could be used as a standard, or (b) we can create a compendium of practices which includes example lists and definitions, but is non-prescriptive. We decided to take the latter approach, and Ms. Terris agreed to take over responsibility for the project with this understanding.

g. Computer Formats.

Carlos Roberto de Souza reported via letter to the Commission that the responses from FIAF members concerning formats show that the pattern of coherence and consistency which we had anticipated, did not in fact exist. He suggested that we might continue the project with a test of a few basic elements. The Commission members also suggested that Mr. de Souza write a second Occasional Paper, explaining again the essential differences between internal formats and communication formats, emphasizing the point that simply because catalog records are in machine readable form does not mean that they are readily exchangeable. He might also elaborate

some of the complexities involved, issues dealing with quality, definition of data and organization and location of data, spelling out in elementary form what the disparity between systems actually means, i.e., if Archive A sends machine-readable data for insertion into Archive B's database, it will not fit.

h. Selection Criteria.

Although selection activities do not actually form a part of the cataloging process, the Commission members agreed that choosing materials is one of the most important of all archival functions, with major implications for other activities. Intimately related to major ethical issues, such as censorship and the responsibility (or not?) to maintain a balance between resources and collecting activities, the issues involved need to be handled carefully. Legal deposit -- the topic of an upcoming symposium for Bologna -- directly impacts selections policy issues. **Decisions:** The Commission will conduct a survey of members' collections policies, which may be combined with papers from Günter Schulz and Vladimír Opěla. We will also contact Clyde Jeavons to see if we can help him in any way with the legal deposit symposium.

Item 6: New Projects.

The Commission members brainstormed for additional study projects. Possibilities include:

- (1) To establish a "question and answer" cataloging column in the FIAF Bulletin.
- (2) To conduct a study/survey on intellectual access to collections. The purpose of the study will be to define archive methods, practices, needs, and problems in the area of subject analysis, and to serve as a basis for establishing future Commission projects in this area.
- (3) To foster FIAF member interest groups, e.g., members of regional networks, software information exchange, MicroISIS users, etc.
- (4) A Cataloguing Commission contribution to the 1995 symposium "100 Years Back & 100 Years Forward".

Members of the Commission agreed that intellectual access is the next most important cataloging issue facing us. Olwen Terris reported that the NFA has conducted internal surveys of inquiries and discovered that fully 65 - 70 % of questions which were received needed to be answered by subject access. There has been a feeling that feature films do not require subject analysis, and as a result, staff has great difficulty in answering questions relating to topics in feature films. An additional issue involves the ethics of stock shot indexing. How specific should archive cataloging be?

Cost factors loom large over all issues related to subject access. Archives charge money for use, sometimes also for viewing, and most always for copying -- but the costs of cataloging are not usually factored into these charges, even though researchers and users would not have access without catalogs. How should we charge? To look at the film? To look at the indexes? Or only for copying? How do we recoup cataloging money in these days when national policy often dictates that government activities should pay for themselves?

Decisions: (1) As our contribution for the Centennial, it would be good if we could have the next edition of the Bibliography of National Filmographies ready for publication. (2) One suggestion for our contribution to "100 Years Forward": science fiction research in the year 2095. We will also ask Martha Yee if she wants to work with us on any cataloging presentations. (3) We decided to delay embarking on our subject access projects until we can complete some of our current work.

Item 7: Next Commission Meetings.

The members decided to meet again in the autumn of 1994. Possible locations for the meetings include: Pordenone, Stockholm, and Belgium.

Item 8: Mo i Rana Newsreel Symposium.

Wolfgang Klaue and Roger Smither organized this symposium, which was very well received. Mr. Smither observed that the symposium was difficult to organize owing to a lack of responses from proposed speakers; also this is a type of film material that FIAF does not normally study. On the other hand, the symposium offered the possibility to look at a wide range of archival activities from a common theme. It also made it possible to bring to center stage archivists whose work is less well known, for example, Janet McBain from Glasgow and Sunniva O'Flynn from Dublin.

The format for the cataloging contribution was the presentation by several archives of cataloging for the same newsreel. To accomplish this, Mr. Smither chose an example from the IWM's collections and had videocassettes made which could be sent to the participant archives. During the symposium, we first showed the newsreel and then had the presentations. Two contributors, Carlos Roberto de Souza and Olwen Terris, were unable to be there in person, and their papers were read by the other participants: Roger Smither, Ann Baylis and Harriet Harrison. After the symposium, two heads of archives approached Mr. Smither and said they finally understood why cataloging takes such a very long time.

Mr. Smither and Mr. Klaue shared some lessons learned for planning future symposia:

- Choose themes carefully; one should have a topic which interests a great part of the members, which touches on the problems people experience, and which gives archives an opportunity to participate by speaking about their own experiences.
- Themes should be thought of well in advance. One year is too short a time for preparation if participation from outside FIAF is a component.
- Computer demonstrations must have appropriate equipment so that the CRT screen may be projected on a screen large enough for the audience to be able to read and follow exactly what is happening. Demonstrations should also be straightforward and designed to illustrate particular points, rather than being tutorial, i.e., how to use a particular system. Mr. Smither's demonstration was successful because people could understand the implications of what was being presented.

One positive outcome of the symposium would be the compilation of information about newsreel collections world-wide. The Bundesarchiv had wanted to undertake this project, but they never gave a binding commitment. The work will require funding and therefore the participation of those institutions who are able to support it. Mr. Klaue suggested that perhaps the Bundesarchiv might be encouraged to undertake this as a joint project with another archive.

Item 8: Directory of Audio-Visual Archives.

Wolfgang Klaue reported that the UNESCO-sponsored project to compile a world directory of audio-visual archives is now finished, and FIAF will receive an amount of copies free of charge. Mr. Klaue is critical of the directory for two reasons. First, it is incomplete--based strictly on survey returns. Only 577 institutions participated, and, in most cases, they did not succeed in attracting archives existing outside the international organizations to participate, with some minor exceptions, e.g., Britain, Australia. Second, there needs to be a more clear definition of what is meant by "audio-visual", and what types of activities are required for an institution to be considered an archive. For example, does "a-v" encompass teaching materials for the blind, or are they out-of-scope? Do collections of video and sound study materials constitute archives for the purposes of the directory, or must archives also be keeping originals and performing preservation activities? The entire document should be revised and a second edition published which overcomes these difficulties.

Item 9: The Future of FIAF.

Discussions on the question of "Whither FIAF" included the following ideas/suggestions:

- FIAF should change its views on membership to become more inclusive. It should be encouraging additional archival collections to join the Federation and expanding beyond the classic cinémathèque approach.

- A second problem is reaching down through the hierarchy of the organization to demonstrate its value. Communication through the work of the Commissions is the most important thing that FIAF does. FIAF should study how to maximize this.

- A question has arisen as to how to make the work of the Commissions more productive so that we can achieve quicker results. Certainly the lack of money is a problem for Commission work. Perhaps we should ask for more money.

- Are Commissions always in agreement with the interests of the membership? Sometimes there is very little resonance. Sometimes we get the impression that we serve not the membership but ourselves.

- It is extremely important to make careful and correct choices of Commission members.

- Someone from the Secretariat should take care of Commission minutes.

- Extension of Commission membership possibilities include corresponding membership and regional sub-groupings. If there were a large enough interest in regional subgroups, Commissions could meet regionally and globally in alternate years.

- Members' transportation costs need to be covered by FIAF in order to take full advantage of expertise from archives with limited funding.

- On the issue of limited membership: Each Commission should be allowed five permanent members; another group of three members should be appointed for limited periods to work on specific projects.

- The FIAF membership expects quick results because people do not understand that Commission work is essentially additional unpaid work. If the members are looking for better progress they should hire consultants. That Commission work is unpaid is most unusual. Normally one cannot get this kind of help without paying for it.

- In general, there is less enthusiasm for the additional work of the Federation. This is primarily owing to the growing amount of internal work that is everywhere being required. The current climate that requires you to "add value" to what you do makes it more difficult to do "charitable work."

- One way to complete projects is to change the nature of the projects and to undertake short-term projects which provide definitions of questions rather than answers.

Cataloguing Commission Minutes, Prague, 1993, p. 11.

- Commission members could be responsible only for compiling information, and then a professional consultant could be hired to organize, write, and see the project through to publication.
- As FIAF changes, perhaps what is expected of Commissions has to change, too. The Executive Committee should be asked to understand and explain this to the membership.
- Most Commission progress is actually made by individuals who can spend a major portion of their time on FIAF work.

Following the discussion, the meetings were formally adjourned.

Harriet Harrison
President
FIAF Cataloguing Commission

ATTACHMENT A

A G E N D A

Meeting of the FIAF Cataloguing Commission

Prague, September 15 - 18, 1993

- 1. Approval of Minutes for 1992 Meeting**
- 2. Mo i Rana Annual Congress Reports**
- 3. Other News**
- 4. Corresponding Members**
- 5. Projects**
 - a. Bibliography of National Filmographies**
 - b. Early Production Companies and Logos**
 - c. Glossary**
 - d. Occasional Papers**
 - e. Rules for Filmographies**
 - f. Film Genres**
 - g. Computer Formats**
 - h. Guidelines for Selection Criteria**
- 6. New Projects**
- 7. Next Commission Meetings**
- 8. Mo i Rana Newsreel Symposium**
- 9. Directory of Audio Visual Archives**
- 10. The Future of FIAF**



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**REPORT FROM THE PRESERVATION COMMISSION
TO THE FIAF GENERAL ASSEMBLY
MO I RANA 28-30 MAY 1993**

The Preservation Commission held its 12th meeting at the Cinemateca Brasileira in São Paulo, 28-29 April 1992. The meeting was attended by João Sòcrates de Oliveira, Harald Brandes and Henning Schou. The 13th meeting was held at the National Film and Television Archive's Conservation Centre in Berkhamsted, 20-21 May 1992. Harald Brandes was unable to attend, whereas consultants Paul de Burgh and Jack Household participated in the discussion of various technical papers.

PUBLICATIONS

The main purpose of the above meetings was to add final editorial touches to the following publications:

Basic Principles of Preserving Colour Films Produced in Processes Which Used Colour Separations on Nitrate Film

Film Joins (Splices) : Comments on Cement and Tape Splices

The Matting and Polishing of Motion Picture Film

Basic Film Handling (revised edition) and

Handling, Preservation and Storage of Nitrate Film (revised edition).

Comments and amendments have now been compiled and the first two papers are ready for distribution.

Acetate or Polyester?

Mechanical Properties and Indicators for Film Stability

This paper by João Sòcrates de Oliveira was published in Bulletin FIAF 46, April 1993.

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

This discussion paper prepared by Harold Brown is available upon request.

IFLA : FIAF/FIAT/IASA/ICA Fourth Joint Technical Symposium

The International Federation of Library Associations (IFLA) will host the Fourth Joint Technical Symposium which will take place in Barcelona, 18-20 August 1993. It is organised by the FIAF/FIAT/IASA/ICA Technical Coordinating Committee (TCC). For further details, see Attachment B.

TCC

The proceedings, Archiving the Audio-Visual Heritage : Third Joint Technical Symposium (Ottawa, May 1990) edited by George Boston, are now available.

ICMU

Members of the Preservation Commission and their colleagues on the Technical Coordinating Committee (TCC) are collaborating with the International Council of Multimedia Users (ICMU). The Council, which has a narrower brief than the TCC, deals in computer technology and its use in information management and the exchange of data through computer networks. One of the aims of ICMU is to try to prevent the development of many different multimedia standards and to encourage the development of non-exclusive systems. Remote access via computer to multimedia data will also be one of the subjects for discussion during the session about new technologies at the Joint Technical Symposium. For further details, see Attachment C.

Programme Media 92

Tony Cook is involved in the FORCE Project. Closely connected with the Lumière Project, FORCE is financed by Programme Media 92 and organised in connection with ACCE (French acronym for the Association of European Community Cinematheques). In March 1993, the EEC approved funding for the second and final year of the Project.

The aim of FORCE is to produce training tools which can be used to assist in the training of technical as well as non-technical archive staff.

The first year was spent in identifying the type of training tools, the levels of training, the targets for the training and the methods of producing the training tools. The second year will be spent on producing the tools. Several working groups have been formed, each with the remit to produce the materials for one of many subjects, such as cleaning, grading and printing. The groups are working in association with experts drawn from the industry and will be producing training modules which will incorporate videos, written text, graphics, diagrams, etc. and self-evaluation tests.

NEWS ITEMS

The Effects of Storage Containers on Motion Picture Film

Reviewing the results produced by various research institutions, the Commission finds it very difficult, if not impossible, to draw conclusions about the effects of various storage containers on motion picture film. This is because the results obtained by researchers through various (eg, acidity and viscosity) tests not only vary significantly within each test but also lead to different conclusions. For example, some stabilised plastic cans are much better than metal cans according to a number of acidity tests whereas some viscosity measurements indicate that metal is superior.

The Chairman, a former research chemist, believes that as long as the Preservation Commission's recommended storage conditions are adhered to, the type of material (such as polymers and metal) used for storage containers hardly matters.

PLEASE NOTE that the Commission is concerned about the biased (and therefore inaccurate) reporting adopted by a particular film can manufacturer who understandably wishes to present his products in the best possible light.

Stability of Cellulose Nitrate Film

The Image Permanence Institute (IPI) under the Rochester Institute of Technology has conducted additional accelerated ageing tests on cellulose nitrate film. These resulted in a fire in their oven, and the evacuation of the facility. The IPI now considers the material to be "unstable", which is a major change from their statement that nitrate has the same life expectancy as triacetate.

New Eastman Kodak Colour Duplicating Stock

Peter Williamson, Chairman of the North-American Preservation Subcommittee, attended the Society of Motion Picture and Television Engineers' Section Meeting in New York in March 1993, where Eastman Kodak presented details of their new colour intermediate material (5244). This product utilises new sensitisers and coloured couplers to achieve exceptionally fine grain and colour reproduction in the duplicating positives and negatives. Printing and processing techniques are slightly modified from the previous material, and this has caused some trouble during the change-over to the new product. Kodak is aware of the problems, and modifications are being made to the product.

IMPRESSIONS FROM FILM ARCHIVES IN TROPICAL COUNTRIES

Harald Brandes

The natural climatic conditions in tropical countries are mostly unsuitable for the storage of film materials. During the summer months, the temperature rises to up to 48 degrees Celsius with a moisture level of 90% relative humidity. These are natural conditions that can also be used for tests on the ageing process of film materials.

In several countries people try to reach better climatic values with air-conditioning. In many cases this just means controlling the temperature within the storage rooms without any effect on the moisture level. During the last few years, we have found that the moisture level influences the stability of the stored materials much more than the temperature. In many tropical countries, the electrical power supply is inadequate; power failures of several hours a day are frequent preventing any serious air-conditioning. Under these circumstances air-conditioning leads to enormous fluctuations of the climatic values, thereby speeding up the process of deterioration.

What can be done to improve these bad storage conditions? First of all it is important to note that fresh air which is not polluted by film deterioration products should be exchanged regularly with the air in the storage area to increase the stability of the film records. If possible, the fresh air should be free of the enormous pollution that is common for many big cities in hot and humid countries. To achieve this, film archives should be moved to rural regions, or at least the precious negatives or comparable originals. Release prints for access can stay in the cities where they are used.

A second step is a theoretical one: how should storage buildings for audio-visual materials be designed in a tropical country? What techniques can be used to achieve acceptable climatic values even without air-conditioning machinery? As a minimum, I suggest buildings that are shaded from the sun for the construction of stores; furthermore the temperatures in the building can be lowered for minimal costs by using alternative construction techniques, such as greened roofs or walls; e.g., special plants growing on the surface of the building evaporate so much water that the temperature inside is considerably lower than before. Many other techniques are possible to influence the climate in the stores in a positive way, but it is not possible to list them all here.

Fourth Joint Technical Symposium

A Technical Symposium organised by
the Technical Co-ordinating Committee for the
International Audio, Film and Television Archive Federations
in conjunction

with the IFLA 58th General Conference.

Barcelona, 18-20 August 1993

«Technology and Our Cultural Heritage»

Technology's Role in Preserving and Accessing the
Memory of the World

The Fourth Joint Technical Symposium covering the technical problems facing technicians, archivists and librarians responsible for collections of sounds, moving images and still images stored on film, magnetic tape, records and CDs is to be held at the historic Conservatori Superior Municipal de Música building in the centre of Barcelona (Spain) on 18-20 August 1993.

The Symposium will have a full programme of activities. In addition to sessions presenting the latest research into the chemistry of the breakdown of polymers, methods of restoration of sound and image signals and carriers and the ethical considerations of preservation, a session to discuss specific problems raised by delegates to the Symposium is also to be held. Outside the Symposium hall, a programme of workshops has been arranged to demonstrate some of the ideas discussed in the sessions. Professional visits to local institutions working with audio-visual materials also form part of the Symposium programme.

The Technical Co-ordinating Committee consists of members of FIAF, FIAT, IASA and ICA

Melted cellulose triacetate film found in



Cinemateca Brasileira in 1985

Further details can be obtained from Catherine Pinion,
Chair of the IFLA RoundTable on AV Media,
32 Alexandra Road, St Albans AL1 3AZ, United Kingdom.
Telephone / Fax +44 (727) 833 556

Archival Update

A report by Grant Lobban

The National Film Archive's Conservation Centre at Berkhamsted was again the venue for the third in a series of BKSTS Image Preservation Seminars, sponsored by Security Archives and organised by the BKSTS Laboratory Committee.

The event was introduced by Jack Houshold, who confirmed that the work of preserving moving images and sound, was growing into worldwide industry, not just saving part of a nation's heritage, but creating collections of great commercial value. The International Federation of Film Archives (FIAF), the body set up to exchange relevant information and publish guidelines and recommendations, now has members from 60 different countries.

The duty to posterity, as well as managing a profitable asset, was covered by the first speaker, Tony Rowlands, who described Thames Television's approach to preserving the results of over 25 years of programme making. Much of this material is now to be seen again on UK Gold, Europe's first truly "archival" satellite TV channel, which is jointly operated by Thames and the BBC, who will both plunder their film and videotape libraries to provide the programmes.

Since 1968, Thames has originated its programmes on either film, or using various videotape recording formats, ranging from 2" through 1", 3/4" Hi-band U-matic to 1/2" MII and Beta SP. Early in 1992, Thames commenced a 5 year project to transfer their entire archive to the D3 composite digital tape format. Why D3? Tony explained that a decision had to be made and the job started without delay. D3 may not be the best archival choice, but it is now a well established, everyday working format and already chosen by many broadcasters, including the BBC. The system is also compatible with the component D5 format, due to be introduced in 1994. Like all projects of this kind, the priorities were set to reap the maximum benefit in the shortest possible time. These being, first, to transfer damaged or fading film prints, together with old 2" quad video tapes, particularly those shedding oxide. Then programmes planned, or likely, to be shown in the foreseeable future, its "Classics" and finally the rest of the archive.

The collection includes over 21,500 2" tapes, a format now obsolete and no longer supported by the manufacturers who originally made the equipment. It is possible that within the 5 years, the remaining machines may become unserviceable due to the lack of spare parts, or even the loss of technical expertise needed to operate them. Fortunately, the tapes, many now 25 years old, have been stored in very stable conditions (as recommended by FIAF) in an underground tunnel complex, situated 40 meters below the Tottenham Court Road in the heart of London. Once Eisenhower's wartime HQ, the complex is now owned by Security Archives who use it to store valuable records of all kinds. When retrieved, only 1 in 20 of the tapes showed any signs of oxide shedding. To reduce the chance of clogging during the transfers, only video heads in good condition are used, these being replaced after only 110 to 120 hours, far short of the recommended expected life of 300 hours. The heads are then returned to the USA for refurbishment. On the rare occasions when clogging is a problem, with the resulting break up of the picture or sound, an MII sub-master is created by transferring the programme in several repeated short sections. As

the clog rarely occurs twice in the same place, it is only necessary to use simple edits to construct the new D3 master.

The transfer of film dramas and series is mostly done using the film originals, rather than the various tape copies which were also made. The complexity of the task ranged from simply making new prints on modern stock of THE SWEENEY, to using the original 25 year old transmission prints of THE WORLD AT WAR. The latter required a significant degree of restoration work, but this was considered preferable, as a new fine grain print from the original negative, with much of its archival footage needing special correction work during the printing, would cost up to £50,000 per episode. These corrections, including speed changes, frame line position and image size alterations, were all executed during the transfer. This took up to 14 hours per 52 minute programme and involved up to 3,500 event changes programmed into the Digigrade processor. (An entire 120 minute scope feature, with all its pan and scan movements is usually done with less than 2,000 events.)

When all this work is completed, the original 2" tapes will go to The National Film Archive. However, Thames will retain all of its original film material, as it is still the ideal High Definition medium for future conversion into HDTV systems.

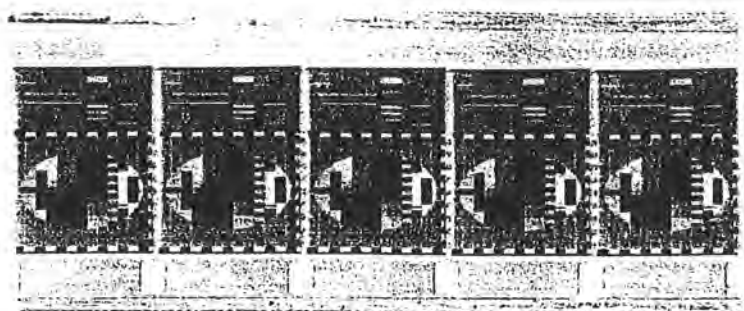
Despite Thames Television's commitment to D3, they are still developing the Cinemac format, working with their partners in the project, Colour Film Services. First proposed in 1987, it is a true archival system for storing colour video tape images on film. John Emmett described the Cinemac process of component analogue encoding, which has much in common with the "MAC" system. The major luminance (monochrome) part of the image and the two lesser colour difference signals are placed side by side, time compressed (squeezed) and then telerecorded onto black and white 16mm film. Colour programmes kept in this form have the proven advantages of black and white film separations, together with being independent of TV line standards. The "retrieval decoder", when fitted to any high resolution telecine, will allow coding back to any composite TV system. New timing markers and time code frame identification has now been included and digital audio sound tracks are also under development, together with a 35mm version for HDTV.

Karl Brems and Paul Yanson presented Agfa's paper on the preservation aspects of film stocks. Again polyester was recommended as the ideal base material, with a predicted life of at least 5

times that of normal safety film. Paul reviewed the current work on predicting the onset of the "vinegar syndrome" and its treatment. No actual details were given, but one proprietary procedure available in America claims to cure 70% of the cases and so help remove this grave threat of decomposition to safety film. Karl then described a way of predicting another problem, that of the image carrying emulsion coming away from its base. This condition can affect films of all types and ages, with some of the first polyester based films being particularly vulnerable. Agfa have developed an acoustic high frequency test to indicate how well the emulsion is adhering to the base.

Another threat to the emulsion is the infestation of bacteria, fungus and other creepy-crawlies, which find its largely organic structure an ideal source of food. Henning Schou, from the National Film Archive, gave details of how to deal with the problem, which is often the result of storing the film in conditions of high temperature and humidity, or it having suffered from previous disasters, such as floods. With the aid of slides, Henning showed that the growth of mould is sensitive to pressure and on tightly wound film its effect can be seen mostly in the thinnest part of the image, such as white titles and light sky areas. Before removal, the unwanted guests or growths must be killed off to prevent the contamination of the subsequent treatment or washing solutions. For large numbers of infected reels, the possibility exists of using commercial irradiation plants, normally used to sterilize foodstuffs. Tests have confirmed that the bombardment of gamma rays does not damage the film's structure. Less radical, is the treatment with fungicide or a mild acid solution. Indeed, it was suggested that in some cases the onset of the dreaded "vinegar syndrome", with its release of acid fumes from the base, can help prevent the added risk of attack. The stains and spots caused by the visitor's waste products can be removed by hand using swabs of pure alcohol and the tracks left in the emulsion dealt with in much the same way as scratches, with wet gate printing for negatives and re-washing for prints.

The restoration of old film material relies heavily on cleaning processes and the solvents used for this purpose, with their high emissions of CFC's, are still the film industry's greatest contribution to the destruction of the ozone layer. With the legislative timetable for their destruction being constantly reduced, Paul Collard, from Metrocolor, reviewed the race to find alternatives. These could be a switch to purely mechanical



Cinemac clip 16mm (courtesy Thames Television).

painting on a fluid containing a suspension of fine iron particles. The pattern formed by the magnetic flux can then be compared with known examples in the same way as fingerprints. This idea of "exposing" the magnetic signals was employed in the early days of video editing, when the tape was physically cut and spliced.

The change of formats, with the continuing reduction of tape speed and track width, has drastically reduced tape consumption. For comparison, in the 1950s, the BBC's "VERA" (Vision Electronic Recording Apparatus) used a 21" diameter reel of 1/2" tape, which lasted for just 15 minutes. If the same volume of tape was employed using today's recording techniques, it would run non-stop for 10 1/2 days! One advantage of the early formats is that, if the tapes become physically distorted, their wide tracks and guard bands are easier to replay than their current counterparts, with their high density track pattern.

An interesting restoration project, was the recovery of nine "lost" STEPTOE AND SON episodes. Although recorded in 1963 on 2" video tapes, these were wiped for re-use and the film telerecordings, which normally save the day, were also junked. Today, this decision would not only be considered a case of poor judgement, but grounds for dismissal. However, back in the 1960s, television was much more of an ephemeral medium and the cost of the tape, at present value, was £1500 per episode. Fortunately, the writers Galton and Simpson had their own copies, recorded using an early non-broadcast (Shibaden) system. Although only required to record a 405 line B&W picture, its narrow bandwidth allowed only alternate fields to be captured. These were repeated during playback, creating a picture with only 200 lines resolution. The tapes and a broken machine were recovered from a wine cellar and after repairs and tape lubrication, the episodes were successfully transferred. An excerpt was shown and although lacking some technical quality was still high in entertainment value. Brian finished by appealing for any old video equipment, working or not, which may help save other programmes only available on lost formats.

Sound archiving was not neglected, with Peter Copeland, from the National Sound Archive, giving an update on their work to eliminate background noise from early recordings, particularly those made on discs and other grooved media. The arrival of digital processing now makes it possible to subject the original "noisy" programme to many more levels of filtering, without the loss of any of the wanted signal. Sometimes the process can take up to 10 times real time and the computer is often left to get on with the job overnight. The first level, as far as discs are concerned, uses the now well known technique of exploiting the fact that grooves have two walls. The processor can be made to switch between them to avoid most of the disturbances which cause the transient clicks and plops. It was suggested that this idea could be adapted to improve certain types of mono optical film soundtracks. These could be played into the processor using a modern stereo optical sound head, with the divided signal from the two channels being treated in the same way. Peter could see no reason why this should not work, provided any marks or abrasions did not extend across the full width of the track. Any constant background noise would still have to be reduced by other means. Henning Schou came forward with the news that this idea had indeed been tried with success in Australia. Peter concluded his talk with his plans to use digital matching techniques to synchronise different copies of the same recording, with the processor choosing, at any point in time, the best parts in terms of noise from each version. This may be particularly useful as discs cut or pressed on different materials show different noise characteristics.

David Wain, representing the Imperial War Museum Film Archive, told the story of how, since 1917, they have preserved Britain's official war films.

The initial task given to Foxen Cooper, then the governments cinematography adviser, was the preservation of some 250,000 feet of film shot during the 1st World War. He turned to Ufa, Pathe and Kodak for advice. The recommendations from Kodak, for the most part, would still form the basis of a conservation policy today. They suggested that all film received should be refixed, thoroughly washed and stored in a cool place. They went on to say that the films should be rewound and examined annually, but also pointed out the sad fact that, even if kept in a vacuum(!), the film would eventually decompose.

For added protection it was intended to make master positives of all the original negatives (then an unheard of concept) but the estimated cost of £6250, equal to £312,500 today, was only partially met, so selection became necessary. This was taken on by the Trustees, the lady members given the job of assessing the films which related to the women's forces and women war workers. It is not clear if the ladies were allowed to be involved with the other films! Only parts of many films were to be saved in the form of master positives and one loss was the inter-titles, a risk to a valuable aid to identification in the future. Of course, all the original material was also kept and most of it was reinstated during the 1930s, when the authorities provided further funds to allow other printing programmes. Again the Museum led the way with another new concept, that of choosing to print their new masters on safety film, which as before was carefully processed and stored for maximum permanence. David had brought along a roll of this early safety film and like the rest in the collection, was as good as new, with no sign of significant shrinkage or the "vinegar syndrome". Unfortunately, Kodak's prediction proved to be true, as only 50 or so of the original 1000 nitrate based films still survive, the rest decomposing during the 1950s and 1960s.

Over the years the collection has grown to include all kinds of film from the 2nd World War and other conflicts which involved British and Commonwealth forces since 1914. Also held is a large body of foreign films, notably German 2nd World War material. Included too, are large amounts of unedited footage from the Army, RAF and Navy Film Units. Its ironic, that when received, much of the Navy's film was found to be water damaged! Some of the more recent footage contains colour material, which is now stored vacuum packed in standard commercial freezers.

Like all Archives, the IWM is involved in restorations, examples shown at the seminar illustrated their work on THE BATTLE OF THE SOMME (1916) and the later LONDON CAN TAKE IT (1940) documentaries. Both films illustrate the law that the more important and popular a film, the more appalling the condition of the existing masters. In the case of LONDON CAN TAKE IT, it was also an example of a situation common to other costly and time consuming restoration projects, that of creating the best possible print from less than ideal originals, only to be presented, after the event, with a newly found release print master negative in better condition. In this case it was initially overlooked because it was labelled as being "unsuitable for further printing" but this was the judgement made for its use making further multiple copies, but it was far superior to the museum's originals.

Before embarking on restorations, the archives and libraries are wise to spend some of the budget spreading the news of any project through FIAF and among private collectors in the search for the best possible originals. Many private collectors and enthusiasts around the world have extensive collections of 16mm and 35mm films. Once, well

known to each other, they kept a low profile officially, with doubts about their rights of ownership and fear of repossession by the copyright holders. In recent years, however, their value is now recognised. Many now co-operate with the archives and film companies in the search for "lost" films. Indeed, such is the appreciation, that the film companies are prepared to return the originals, or copies of the films, to the collectors own archive, providing they are not commercially exploited.

The Imperial War Museum Film Archive prides itself on the accessibility of its films, this dating from the early days, when selected subjects were adapted for showing in Mutoscope, "What the Butler Saw", viewing machines. Access to national and commercial collections was also covered by Anne Fleming, from the National Film Archive and Pam Turner, from Visnews. Anne pointed out that the public gains access to archives every day through television, for example, almost all the British features shown on Channel 4 in the afternoons are NFA prints. They both stressed the importance of an accurate cataloguing system, which provides a full description of the subject matter. This is particularly so for factual and news material, if its full potential is to be realised. Visnews was chosen to administer the Gaumont British News collection, recognising its skill at exploiting this kind of material. Despite the recession, Visnews has around 200 customers a month, with programme and film makers paying about £4 a second for material used. For independent producers, on a tight budget and intending to use a considerable amount of library footage, Visnews is willing to consider some form of co-production agreement. To save wear and tear on the film, most research is now done using VHS copies, which is becoming the universal method for content viewing. Half of the viewings at the NFA are now done using VHS. This proportion is likely to grow, as the NFA now records the entire output of the BBC on Super VHS. The National Film Archive sometimes has to say no to requests for access if the material is still awaiting preservation work. However, like other aspects of life, if the customer is willing to help pay the cost, then the film may jump the queue for treatment.

Video topics dominated the final discussion period. The suitability of metal video tape (and DAT) as an archival medium was questioned, with its risk of oxidization (rusting). Although the particles are encapsulated to prevent this happening, it was suggested that this "eggshell" coating could break down after repeated runs. Tony Rowlands said that Thames made three D3 copies of its programmes and the one stored off-site is regarded as the preservation copy and is never likely to be run, except for occasional rewinding.

Among the pleasures of attending this event, is learning from the other delegates about their recent discoveries and restoration projects. Some of this news is sad, with the loss of priceless nitrate films, as they finally crumble to dust, this often despite the fact that they were stored in the best available conditions. Much of this material may have been previously copied onto safety film, but the loss of the original is still regrettable, as its quality is seldom matched.

The dangers to safety film from the "vinegar syndrome" is now becoming apparent and beginning to take its toll on many collections. An example, is the fate of many early 35mm Dufaycolor films, which although dating from the 1930s, were often printed on a safety base. This was possibly due to the fact that this material was also available to amateurs in the form of 16mm. Dufaycolor was an additive colour process, with its black and white separation images formed behind a minute mosaic of regular red, green and blue coloured dots on the base of the film, which when projected back through the base produced a full colour image on the screen. Although only

ATTACHMENT C

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

Since our last written Report, presented in Montevideo at the last Congress, the Commission held three meetings:

- 1) in Montevideo on 24 and 27 April, during the Congress
- 2) in Munich on 3 and 4 July, hosted by Enno Patalas
- 3) in New York, on 31 October and 1 November, hosted by the Museum of Modern Art, just before the last EC meeting

The meeting in Montevideo was attended by João Bénard da Costa (Chairman), Paolo Cherchi Usai, Catherine Gautier, Steven Ricci and (only on 24th) Manuel Martínez Carril. Unfortunately, Gabrielle Claes and Enno Patalas were unable to go to Montevideo. The meeting was also attended by our permanent consultant, Clyde Jeavons.

The meeting in Munich was attended by all the members, with the only exception of Manuel Martínez Carril, who was unable to travel to Europe.

All the members attended the meeting in New York, with the exception of Manuel Martínez Carril, who was, again, unable to leave Montevideo.

The main reason for meeting three times in six months was the urge to make significant progress in the projects under way, mainly the survey on programming and access, the centennial projects, the manual for technical standards and guidelines for projection, the manual for research and access to the collections and the final constitution of the Working Group on Archives and Film Education.

I - ACTIVITIES AND RELATED PROJECTS UNDER DISCUSSION

1- MONTEVIDEO SYMPOSIUM

While waiting for the publication of the minutes of the Montevideo Symposium held on 25 and 26 April after the last FIAF Congress, under the responsibility of the Commission, we consider the Symposium quite satisfying, as it was a very good opportunity to underline the following issues:

- the specificities of Programming in Film Archives and the dangers of a routine Programming leading to a fall of Archive attendance
- the close connection between Programming and Access, focused in João Bénard da Costa's paper
- the legal aspects related to programming activities, developed in Wolfgang Klau's excellent and comprehensive paper
- the importance of technical standards for projection and presentation of moving images, brilliantly emphasized by Jean-Pierre Verscheure in a magnificent paper acclaimed by the audience
- the proposal on Access Guidelines for Cultural Uses, comprehensively and clearly drafted by Paolo Cherchi Usai.

The general interest raised by these papers and by other main interventions by Robert Daudelin, Robert Rosen, Peter Konlechner, Clyde Jeavons, Ann Fleming, Manuel Martínez Carril, Carlos Augusto Calil, David Francis, Henning Schou and Masatoshi Ohba, was confirmed by the audience response.

Also very successful was the Workshop, led by Steven Ricci, on the relationship between Film Archives and Film Schools, attended by a large group of participants. This meeting led to the creation of the above mentioned Working Group.

In other respects, the analysis of the Latin American situation on Programming conducted under Manuel Martínez Carril's expertise, was also a high point of the Symposium and gave all participants an excellent occasion to go more deeply into the specificity of Latin American archives and to explore new ways of mutual understanding rapprochements.

We regard this Symposium as the expression and the complement to the general concern raised during the 1989 former Symposium on Programmation in Lisbon. Less theoretical and more concerned with practical aspects, the Montevideo Symposium reflected the progress achieved in this field by FIAF since Lisbon and the creation of our Commission in 1991.

2 - THE NEW NAMING OF THE COMMISSION

In Montevideo, João Bénard da Costa proposed a change of the name of the Commission. Instead of the former designation of "Commission for Programming and Cultural Uses" (designation approved at the Havana Congress, in 1990) he proposed to rename into "Commission on Programming and Access to the Collections / Commission de Programmation et d'Accès aux Collections".

The proposal was unanimously accepted by the General Assembly.

3 - SURVEY ON PROGRAMMING AND ACCESS IN FILM ARCHIVES

In the letter mailed with the questionnaire prepared by the Commission to all FIAF Archives (in February 1992) we asked for a reply before the Montevideo Symposium. Nevertheless, as we had only received 30 replies then, we decided to wait a little longer and, at the Munich meeting, Catherine Gautier took charge of preparing a first draft of the Survey results to be presented to the Commission in New York.

We have received 68 answers by now, out of 92 questionnaires sent, which represents about 75% of the total. The Commission asked Catherine Gautier to prepare the Survey not only in

form of statistics but also with comments on the major issues raising from the analyses of these statistics. Moreover, the Survey must point out some problems and situations, like, for instance:

- a) Archives that have no programming activity and the reason for that;
- b) Archives programming out of his own collection;
- c) Archives with a very large collection, but showing only a minor percentage out of their collection;
- d) Archives complaining about the drastic fall of attendance during the last years. (Why it happens and what could be done in order to reverse this situation)
- e) The "unusual" activities instead of the "average" activities.

The results of this survey are distributed with this Report. All the Archives are kindly requested to study them and send to the Commission more specific information which could be highlighted and discussed in the future.

The fact that some Archives have no programming activities, at all, should become a main issue in FIAF.

4 - CENTENNIAL COMMEMORATIONS

At our Montevideo meeting, Clyde Jeavons proposed that the Commission (following the example of the most successful N.F.A. project "360 CLASSIC FILMS") should prepare a similar list - based on the Commission's choice - for the Centennial and send it to all Archives, in order to mount a program out of it. Clyde Jeavons suggestion was unanimously accepted by the present members of the Commission, with a slight change: instead of 360 titles, 364, i.e. the days of a year but one. The one missing would represent the missing films and our looking for them.

Nevertheless, at our Munich meeting, Gabrielle Claes and Enno Patalas (who were not present in Montevideo) were strongly against such a proposition, arguing that it would reiterate narrowly and ethnocentric defined canons. After a long discussion, the Commission decided by majority to withdraw the Montevideo decision and accepted a proposal made by Gabrielle Claes: instead of a list of titles, the Commission could recommend a list of types of films to program in celebration of the Centenary. Such categories could eventually lead to lists of specific titles and to create new ideas about programming. Afterwards, all the members of the Commission sent to Gabrielle Claes a classification of films by categories to be discussed off during our New York meeting. Six main categories were retained and are the object of a document distributed with this Report. All the Archives are kindly requested to study that document and send their suggestions to the Commission.

5 - MANUAL FOR TECHNICAL STANDARDS AND GUIDELINES FOR PROJECTION

The general approach and aims of this reference manual were discussed and defined at Montevideo meeting, in presence of Jean-Pierre Verscheure entrusted with the writing of this Manual.

The manual will be divided in two main sections:

1) Historical and Technical Information

Summary of the history of ratios, formats and soundtracks into a digestive and selective form.

Evolution of systems and optimum practical applications to our collections and present day viewing facilities.

Index with cross references for families of systems.

2) Set of FIAF standards for Presentation and Projection and Practical Recommendations

Parameters acceptable within the reality of FIAF circumstances.

Flexible options and alternatives for minimum standards (the use of 16mm, b/w version of color films, tinting and toning, a.s.o.)
Separate chapter or appendix including access to film images on electronic or digital media.

Clyde Jeavons volunteered for working on the 2nd section of the manual, with the expertise of Dr. Henning Schou and Harold Brown.

During the year, the Commission was informed by Gabrielle Claes about Jean-Pierre Verscheure's working progress. Some chapters of the manual will be distributed among the members of the Commission at Mo i Rana.

The dealing for the presentation of the manuscript is the end of 1993, in order to present it at the 1994 Congress in Bologna.

6 - MANUAL FOR RESEARCH AND ACCESS TO COLLECTIONS

After his presentation of the Manual general approach at the Montevideo Symposium, Paolo Cherchi Usai - who will be the responsible for this manual - proposed to undertake the project with Anne Fleming as his joint editor. They would work together on a draft index which would be submitted to the Commission.

Paolo Cherchi Usai would have presented an updated report concerning the Manual in Mo i Rana, but his move from Rochester to Brussels at the beginning of 1993 affected his working schedule. By now, Paolo Cherchi Usai is unable to give a detailed timeline for the manual completion. But he is still very much committed to the project and he promises to give new details very shortly.

7 - WORKING GROUP ON ARCHIVES AND FILM EDUCATION

The fruitful results of the Workshop moderated by Steve Ricci in Montevideo proved to be a real starting point for the formation of a permanent Working Group.

Steve Ricci wrote a report for the FIAF Bulletin and, after a long discussion on this matter at our Munich meeting, invited Thomas Elsaesser, Geoffrey Nowell Smith, Robert Rosen, Yuri Tsivian and Ivan Trujillo to join the group. They all accepted as well as Clyde Jeavons who will act as an external consultant.

In the interim, Steve Ricci is working on the main topics and on the specific issues to be developed within the Group. Steve Ricci proposes trying to establish a closer relationship between FIAF and CILECT.

II - INTERNAL PRINCIPLES AND INTERNAL PROBLEMS OF THE COMMISSION

1 - After Catherine Gautier's acceptance of the responsibility of being Secretary of the Commission during the year of 1992, communication among members was much improved as well as the Commission internal work.

The Commission agreed, in principle, to accept the proposition of Harriet Harrison to a common work with the Cataloguing Commission on a set of guidelines for selection criteria.

The Commission accepted an invitation made by Wolfgang Klaue to participate in the Mo i Rana Symposium on the programming of newsreels and mandated Enno Patalas to deal with this topic.

2 - After our last meeting, in New York, the Commission had to face two unexpected resignations.

On January 7th, Paolo Cherchi Usai announced the Chairman his decision of leaving our group. As Paolo Cherchi Usai joined the staff of the Cinémathèque Royale in Brussels, and

considering the fact that Gabrielle Claes is also a member of the Commission, his decision was taken according to FIAF recommendations in order to guarantee the necessary pluralism.

Considering the situation, the Chairman accepted Paolo Cherchi Usai resignation and informed all the other members and the EC.

On February 23rd, Enno Patalas also announced the Chairman his resignation. The financial situation of the Munchen Filmmuseum and the lack of staff, obliges him to concentrate all his working time and ability on the museum work, forcing him to leave any other occupations and to stop travelling completely.

Under the circumstances, the Chairman also accepted this resignation and informed the other members and the EC.

That means that the Commission is now reduced to five members (practically to four, since Manuel Martínez Carril only took part in one of the Commission's meetings and in the Montevideo Symposium).

That new - and unexpected - situation will be discussed by the remaining members in Mo i Rana in order to make replacements propositions to the EC. Until now, and considering that the Commission could not meet since these two resignations, no formal proposal could be made or voted.

III - TASKS FOR THE FUTURE

At the Munich Meeting, Gabrielle Claes presented a paper in which she raised a serie of important questions about the work of the Commission. She felt that is was important that we concentrate not only on technical issues but also philosophical ones such as:

- programming from archival collection (differences between the programming policy and the acquisition policy)
- selection criteria (the major portion of what Archives are collecting and preserving is never shown)
- criteria of programmer's selection

Gabrielle Claes was puzzled by the lack of specificity between programming and collection identity. She also pointed out the fact that the Commission had not, till now, discussed the statute of film as art compared to other art forms and the consequent specific challenges to programming films.

That very motivating intervention was followed by an interesting discussion where the majority of the Commission members joined Gabrielle Claes' preoccupations. The Chair made a proposition, seconded by Steven Ricci, that a full discussion about that questions will be placed on the agenda for our meeting in New York.

In New York, the Chairman read a paper around these issues and many others not yet discussed.

This document has just been distributed (in French) to all the members of the Commission and will be discussed in one of our next meetings.

The next meeting of the Commission will take place in Mo i Rana.

May 1993

THE CHAIRMAN



(João Bénard da Costa)

FIAF COMMISSION FOR PROGRAMMING AND ACCESS TO THE COLLECTIONS

Survey on Programming and Access in FIAF Archives. 1992-1993
(Based on the 1992 Questionnaire sent to 92 FIAF members and FIAF Annual Reports)

Index

- 1.- Regular Public Screenings per year and Average Attendance per screening. Number of theatres (same building) or locations (in the same city or country). Financing of the screenings. (51 archives)
- 2.- FIAF Archives which have no On site Regular Public Screenings. (17 archives)
- 3.- % Silent films per year and Music accompaniment. (51 archives)
- 4.- % Origins of the copies (Regular Public Screenings): Own collection, Other archives, Cultural organisms, Distribution/Production. (51 archives)
- 5.- Technical facilities for Viewing: Room, Table, Video and Nitrate. (68 archives) (2 pages)
- 6.- Financial conditions for access to researchers: Fee (for viewings), Research work (fee for preliminary work) and number of Films and Researchers per year. (68 archives) (2 pages)
- 7.- Relations with copyright owners: General agreement, Screening permission and FIAF loans permission. (68 archives) (2 pages)
- 8.- Archives which have not yet replied. Some information and figures about their programming and access activities. (24 archives)

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

Regular Public Screenings/year	Average Attendance
Amsterdam	35
Athinaí	35
Bangkok	84
Barcelona	75
Beograd	65
Berkeley	90
Bologna	70 **
Bogota FP	100 **
Bruxelles	89
Budapest	60 *
Buenos Aires	72 ***
Gemona	70
Habana	200 *
Helsinki	65
Istanbul	50
Kobenhavn	35
La Paz	87 ***
Lausanne	40
Lima	130 **
Lisboa	90
London IWM	35 free admission
L.A. UCLA	125
Luxembourg	35
Madrid	90
México	160 occasionally free
Montevideo CU	60 ***
Montevideo SO	90 *
Montreal	70
München	65
NY MOMA	200 Museum admission
Oslo	45
Paris CF	60
Praha	---
Quito	170 *
Rio Janeiro	100 **
Rochester	30
São Paulo	40 *
Sofia	75
Stockholm	62
Tokyo	100
Torino	50
Toulouse	100 *
Valencia	50
Warszawa	--- ***
Wash AFI	95
Wash LOC	55 free admission
Wash NA	130 free admission
Wellington	100
Wien FA	---
Wien FM	65
Wiesbaden	65

*** source of revenue
 ** small source of revenue
 * balance

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

FIAF Archives which have no On Site Regular Public Screenings

Berlin	Organizes 120 screenings per year for the Berlin Festival Retro and other events.
B. d'Arcy	Promotes and supports 60 screenings in other institutions.
Camberra	No programming activities. Participates in events outside the archive.
Den Haag	No programming activities.
Glasgow	Occasional screenings in Regional Theatres.
Harare	Organizes screenings in other institutions. On site programming in project.
Koblenz	No programming activities.
London NFA	Presents 200 archive prints at NFT and MOMI per year: British and classic features.
Madison	Screening restricted to students.
Ottawa	No programming activities. Participates in events outside the archive.
Perth	No programming activities. Occasional video showings.
Reykjavik	Stopped programming in 1991.
Roma	Promotes and co-organize public screenings since 1991 with the Municipality and supports many other events.
Skopje	Promotes public screenings in other institutions. of the Republic.
Tehran	Occasional screenings restricted to film students.
Vaticano	Occasional screenings restricted to visitors.
Wash HSFA	Occasional screenings restricted to the Museum and external events.

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

	Silent films per year	%	Musical accompaniment		
			Yes	Some	No
Amsterdam		35	X		
Athinai		10		X	
Bangkok		1	X		
Barcelona		7		X	
Beograd		5			X
Berkeley		25			X
Bologna		15		50%	
Bogota FP		10		X	
Bruxelles		40	X		
Budapest		10			X
Buenos Aires		10			X
Gemona		20		X	
Habana		6			X
Helsinki		7		X	
Istanbul		10			X
Kobenhavn		20			X
La Paz		7		X	
Lausanne		10			X
Lima		10			X
Lisboa		10		X	
London IWM		5	X		
L.A. UCLA		10	X		
Luxembourg		15			X
Madrid		12		40%	
MéxicoUNAM		15		X	
MontevideoCU		7		rarely	
MontevideoSO		35	X		
Montreal		10		X	
München		10		X	
NY MOMA		17		60%	
Oslo		5		exceptional	
Paris CF		20		X	
Praha		5			X
Quito		--			
Rio Janeiro		20	X		
Rochester		10	X		
São Paulo		10		X	
Sofia		8	X		
Stockholm		5		X	
Tokyo		25			X
Torino		18		X	
Toulouse		18		X	
Valencia		25		X	
Warszawa		10		X	
Wash AFI		1			X
Wash LOC		23			X
Wash NA		1	X		
Wellington		80 (20 films)	X		
Wien FA		60	X		
Wien FM		--			never
Wiesbaden		20	always		

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

Origin of the copies (Regular Public Screenings)

	% Own collection	Other archives	Cultural org.	Dist./Prod.
Amsterdam	40	15	5	40
Athinaï	75	5	5	15
Bangkok	20	0	10	70
Barcelona	3	50	10	47
Beograd	75	10	10	5
Berkeley	5	15	30	50
Bologna	20	20	10	50
BogotaFP	1	10	30	59
Bruxelles	75	5	5	20
Budapest	40	10	25	25
B.Aires	20	5	15	60
Gemona	30	5	5	60
Habana	67	0	20	13
Helsinki	50	25	10	15
Istanbul	Most	Some	Some	Some
Kobenhavn	80	5	5	10
La Paz	10	10	25	55
Lausanne	Most	Some	Some	Some
Lima	20	5	60	20
Lisboa	25	35	10	30
LondonIWM	90	5	0	5
L.A. UCLA	25	20	35	20
Luxembourg	95	3	2	0
Madrid	20	30	20	35
MéxicoUNAM	25	10	20	45
Montev.CU	85	5	7	3
Montev.SO	10	50 (C.U)	0	40
Montreal	50	10	10	30
München	20	30	10	40
NY MOMA	30	15	15	40
Oslo	40	40	10	10
Paris CF	60	15	10	15
Praha	95	2	2	0
Quito	Yes	Yes	Yes	0
R.Janeiro	80	10	10	2
Rochester	35	10	10	45
São Paulo	10	30	30	30
Sofia	40	40	10	10
Stockholm	65	10	10	15
Tokyo	99	1	0	0
Torino	20	15	25	40
Toulouse	60	20	15	5
Valencia	1	34	45	20
Warszawa	90	2	3	5
Wash AFI	1	1	10	88
Wash LOC	96	2	1	1
Wash NA	35	5	10	50
Wellington	95	5	0	5
Wien FA	90	10	0	0
Wien FM	25	60	5	10
Wiesbaden	40	20	20	20

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

Technical Facilities For Viewing

	Room	Table	Video	Nitrate
Amsterdam	X	X	students	X
Athinaí	X	X	--	--
Bangkok	X	X	X	X
Barcelona	---	X	X	---
Beograd	X	X	X	X
Berkeley	X	X	X	---
Berlin	X	X	X	---
Bogotá FP	X	X	X	---
Bois d'Arcy	X	X	X	X
Bologna	---	X	X	X
Bruxelles	X some	X	---	X some
Budapest	X	X	X	X
Buenos Aires	X	X	X	---
Camberra	---	X	X most	---
Den Haag	---	X some	X	---
Gemona	X	X	X	---
Glasgow	X	X	X	---
Habana	X	X	---	---
Harare	---	X	X	---
Helsinki	---	X	X	---
Istanbul	X	X	X cinema	---
Kobenhavn	X	X some	X	X in cinema
Koblenz	---	X	X	---
La Paz	X some	X	X	X
Lausanne	X	X	X	---
Lima	X	---	---	---
Lisboa	X most	X	X some	---
London IWM	X	X	X	X supervised
London NFA	X	X	X	X
L.A. UCLA	X	X	X	X
Luxembourg	X	X	---	---
Madison	---	X	X	---
Madrid	X	X	X	X supervised
México UNAM	X	X	X	---
Montevideo CU	X	X	---	---
Montevideo SO	X	X	---	X
Montreal	X	X most	X some	---
München	X	---	X	X in cinema
NY MOMA	X	X	---	---
Oslo	X	X	X	X
Ottawa	---	---	X	---
Paris CF	X	X	---	X in cinema
Perth	X	X	X	---
Praha	X	X	X	X
Quito	---	----	X	---
Reykjavik	---	X	X	---
Rio Janeiro	X	X	---	---
Rochester	X	X	---	---
Roma	---	X	---	---
São Paulo	---	X	X most	X rarely
Skopje	---	X	X	---

	Room	Table	Video	Nitrate
Sofia	X	---	X	---
Stockholm	X	---	X	---
Tehran	X	X	X	---
Tokyo	X	---	---	---
Torino	---	X	X	X supervised
Toulouse	---	X	X	---
Valencia	---	X	X	---
Vaticano	X	---	X	---
Warszawa	X	X	---	X
Wash AFI	Access at LOC premises and other US archives			
Wash LOC	X	X	X	---
Wash NA	---	X	X	---
Wellington	X	X	X	---
Wien FA	---	X	---	---
Wien FM	X	X	X	X
Wiesbaden	---	X	X	---
Wash HSFA	---	X	X	---

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVE

Financial conditions for access to researchers

	Fee	Research work	Films/Researchers (Number per year)
Amsterdam	\$25 to \$50/hour	Free	250/125
Athinai	Variable	Free	25/65
Bangkok	Charge/Free	Free	120/70
Barna	----	----	-----
Beograd	Generally free	Free	50/20
Berkeley	Scale fee	----	900/779
Berlin	Free for students/charge	Charge commercial	97/33
BogotáFP	Small charge/50% students	Free	1000/500
B.d'Arcy	Charge/Free	Charge/Free	239 hours/year
Bologna	Charge/50% students	Free	750/400
Bruxelles	Charge/Discounts/Free	Free	250/---
Budapest	Generally free	Generally free	500/170
B. Aires	Charge/Discounts	Free	250/1200
Camberra	Charge	Free	200/50
Den Haag	Charge re-use/Free	----	-----
Gemona	Free	Free	50/40
Glasgow	Charge commercial/Free	Free/charge	550/150
Habana	Charge except ICAIC	Free	---/40
Harare	Under consideration	----	---/200
Helsinki	Charge/Discounts	Generally charge	3000/800
Istanbul	Charge re-use/Free	Charge re-use	100/65
Kobenhavn	Charge/Free	Free	6000/1600
Koblenz	15DM-hour/Free students	30DM hour	5000 reels/380
La Paz	Charge	Charge	---/15
Lausanne	Charge	Free	---/50
Lima	Free national researchers	Free	-----
Lisboa	Free	Free	64/30
LondonIWM	Charge except students	Generally free	6000reels/1500
LondonNFA	Charge/50% students	Free/Charge re-use	5000/750
L.A. UCLA	Charge flatbeds view./Free	----	3100/2200
Luxembourg	Free	Free	150/20
Madison	Free	Free	2500/1500
Madrid	Free	Free	600/120
MéxicoUNAM	Free	Free	210/190
MontevCU	Variable fee	Free	50/30
MontevSO	Free/Charge	----	30/7
Montreal	Free/Variable charge	----	150/50
München	Free	Free	30/10
NY MOMA	Small charge/Free	Free	1500/--
Oslo	Charge/Discounts	Free	100/20
Ottawa	Free	----	1125 hours/900
PariCF	Free/Charge under study	----	70/20
Perth	Free	Free	500/200
Praha	Variable charge	Variable charge	300/200
Quito	Free	Free	Small number
Reykjavik	Free	Free	---/25
R. Janeiro	Free	Free	40/20
Rochester	Free/\$5-\$15 for commercial	Free (titles lists)	400/120
Roma	Charge/Discounts	Free	400/100
S. Paulo	Charge/Discounts	Free	470/90

	Fee	Research work	Films/Researchers (Number per year)
Skopje	Free	Free	---/18
Sofia	Free	Free	120/58
Stockholm	Free	Free	400/100
Tehran	Free	Free	600/200
Tokyo	Charge/Discounts	Free	40/20
Torino	Discounts/Free	Free	---/15
Toulouse	Charge/Exceptionally	---	---/25
Valencia	Free	Free	---/4
Vaticano	Free	Free	20/15
Warszawa	Free/Discounts	Free	-----
WashAFI	-Access at LOC premises and other US Archives-		
WashHSFA	Free	Free	---/50
WashLOC	Free	Free	13500/1700
WashNA	Free	Free	---/6000
Wellington	Charge commercial	Free	200/50
WienFA	Free	Free	- - -/65
WienFM	Discounts/Free	Charge	400/200
Wiesbaden	Charge/Discounts	Charge	---/100

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

Relations with copyright owners

	General agreement	Screening permission	FIAF loans permission
Amsterdam	Sometimes	Some	by borrower
Athina	No	Some	Some
Bangkok	No	All	No
Barna.	No	All	---
Beograd	Yes	---	No
Berkeley	No	All	Yes
Berlin	No	All	Yes
Bogotá FP	Some (Deposits)	---	Included by deposits
B. d'Arcy	No	All (exceptions)	Yes
Bologna	No	Some	Some
Bruxelles	Tacit consent	None	Some
Budapest	No	---	No
B. Aires	No	Some	Yes
Camberra	On site only	Yes	Yes
Den Haag	---	---	---
Gemona	No	None	No
Glasgow	No	Some	Some
Habana	No	All	No
Harare	No	---	Yes
Helsinki	No	Almost all	Yes
Istanbul	Some (Deposits)	Some	Some
Kobenhavn	No	Some	Yes
Koblentz	---	---	Yes
La Paz	Yes	---	Yes
Lausanne	Tacit consent	Some	Yes
Lima	No	Some (rentals)	Never been asked
Lisboa	Some (Deposits)	Some	Some
LondonIWM	Sometimes	Some	Yes
LondonNFA	No	All	Yes
L.A. UCLA	No	All	Yes
Luxembourg	Yes	---	By borrower
Madison	No	All	Yes
Madrid	Some/Tacit	When necessary	When necessary
MéxicoUNAM	No	All	Yes
Montev.CU	Tacit	Some	Yes
Montev.SO	No	Some (Distribution)	No (most pub.domain)
Montreal	Tacit consent	Some	When necessary
München	Sometimes	Some	Yes
NY MOMA	No	---	Yes
Oslo	Deposits	Some	Yes
Ottawa	No	Yes	Yes
Paris CF	No	Almost all	When necessary
Perth	Under negotiation	All	Never been asked
Praha	No	None	For national prod.
Quito	No	---	No
Reykjavik	---	---	Never been asked
R. Janeiro	Yes (Prod.Assoc.)	---	When necessary
Rochester	No/except own col.	Some	Yes
Roma	Yes (by law)	If necessary	When necessary
São Paulo	No/except own col	Some	Some

	General agreement	Screening permission	FIAF loans permission
Skopje	Yes	None	Recent production
Sofia	Under project	Some	In project
Stockholm	No	Some	Yes
Tehran	Yes	---	Except national prod
Tokyo	Yes	---	Yes
Torino	No	Some	When necessary
Toulouse	Under project	Some	By borrower
Valencia	No	All	No/rarely been asked
Vaticano	No	---	---
Warszawa	Yes	---	No
Wash AFI	No	All	See LOC/US archives
WashHSFA	No	Some	Never been asked
WashLOC	No	All	Yes
WashNA	No	All except pub.domain	Yes
Wellington	No	All	Yes
WienFA	No	Some	Yes
WienFM	No	All	Yes
Wiesbaden	No	All	Yes

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

24 Archives which have not yet replied:

BEIJING	Occasional screenings restricted to film professionals.
BUCURESTI	Stopped programming activities in 1991
CAIRO	26 occasional screenings in Cultural Center of cinema.
CARACAS AA	24 occasional screenings
DHAKA	Programs for other institutions -Own auditorium in project.
DUBLIN	25 occasional screenings
FRANKFURT FM	1200 regular public screenings.Average audience:42
HANOI	Regular public screenings(+300.000 spectators)
JAKARTA	Organizes screenings and events outside the archive
JER IFA	1500 Regular public screenings
JER SPIELBERG	No programming activities
LUANDA	No programming activities
LYON	Organizes events outside the archive
MANAGUA	Regular screenings
MEXICO CN	About 5000 regular public screenings per year in various locations.
MILANO	Occasional public screenings
MOSKVA	Regular public screenings
NY ANTHOLOGY	100 regular public screenings
PARIS CU	Occasional screenings restricted to film students
POONA	350 circulating program in 8 Indian cities. Own auditorium in project.
PYONGYANG	400 regular public screenings.Average audience:105
SAN JUAN	
SEOUL	400 regular public screenings
TIRANA	No programming activities

To our colleagues in charge of programming

As the Centennial is approaching --

Dear Colleagues:

In view of the programs to be held within the context of the Centennial, the Programming Commission invites you to join us a game we have conceived for this occasion. We are submitting to your attention five main categories which, in our opinion, correspond to five different ways to approach the history of film. What we are asking you to do is to fill each category with some titles of films of your own choice.

There is no limit to the total amount of titles you are allowed to mention. The only important rule to be followed is that an equal proportion must be kept between each category and the others. (In other words, we are expecting from you to point out the same number of films in all categories involved. For example, if you decide to mention one hundred films altogether, each category will include twenty films.) You may object that such condition is an arbitrary constraint, yet this is a crucial mechanism in order to establish a consistent main list, which may prove as being a useful working tool for designing a film program for the Centennial.

You may also object that it might have been more useful to provide ourselves a plain and simple list of the most important films in the history of cinema, an overview on a century of motion pictures at its best. We didn't follow this option, as we were afraid that a certain standardization of the outcome would occur in this case. Instead, we thought that a plurality of approaches (especially within the categories called «An archival viewpoint» and «National production») may well lead us towards more unpredictable results, reflecting both the universal nature of the medium and the identity of our collections. For this very reason, it is important that each title you select is mentioned in one category only.

We also thought that separate categories could be conceived for other aspects of film production, such as silents or shorts, yet it seemed to us that these criteria could be (and, actually, should be) taken into account within each category. So please don't forget them while making your choice.

Other interesting categories could have been selected, though. You are welcome to create a sixth one, together with the corresponding film titles.

1. Film history (20 %)

This category should include the films you consider as being the most meaningful in the history of film, ranging from the best movies of all time to those whose influence is related to their power of innovation or impact on society.

2. Film and the other arts (20 %)

Your favorite choice of films reflecting an influence or affinity in relation to the other arts. Although this category is not designed for films on painting, literature or music, you may mention them as well, if you wish.

3. Film and reality (20 %)

Documentary and anthropology on film, of course, but also fiction films reflecting any kind of social, historical, political reality, and/or expressing a point of view on it.

4. An archival viewpoint

The identity of every archive is linked to its own film collection. The titles mentioned here should be meant as representative samples of the archive's holdings and restoration work.

5. National production (20 %)

Landmarks in the film production of your country. You may as well include foreign films whose pivotal role in the film culture of your nation is generally recognized.

6. Open category (not mandatory)

REPORT FROM THE DOCUMENTATION COMMISSION
TO THE FIAF EXECUTIVE COMMITTEE
NORWAY, MAY 1993

1. MEMBERSHIP

1.1 Current members:

René Beauclair, Cinémathèque Québécoise
Nancy Goldman, Pacific Film Archive
Ronald S. Magliozzi, Museum of Modern Art
Teresa Toledo, Filmoteca Espanola
Michael Moulds, editor PIP, London

1.2 New members:

Rui Brito, Cinemateca Portuguesa. Subject to the approval of the Executive Committee, we would like to accept Mr. Brito as a full member of the Documentation Commission. Mr. Brito is the head of the documentation department at his archive.

Hans-Peter Reichmann, Deutsches Filmmuseum. Mr. Reichmann will be attending the Documentation Commission meeting in Mo i Rana as a guest of the commission. This will serve as our final review of his nomination. Subject to the approval of the Executive Committee, we hope to accept him as full commission member at this time. Mr. Reichmann handles special collections, especially equipment and other film-related realia, and we expect to benefit from his experience with exhibitions of such documentation.

- 1.3 As has been the case in the past few years, the work of the commission in 1992-93 has been performed by its North American members and Michael Moulds. With the addition of two new members however, we look forward to sharing commission work with a full body of members.

2. MEETINGS

The last Documentation Commission meeting was held in Montréal in October 1992. Minutes of this meeting were circulated to the Executive Committee in New York in November 1992.

The Commission's next meeting is scheduled in Mo i Rana from 31 May to June 2.

3. PROJECTS AND PUBLICATIONS

3.1 Papers from the Technical Symposium on Documentation, FIAF Congress, 1990

This 65 page volume was published and circulated to FIAF archives in March 1993. The publication cost of \$366 US dollars was paid from the commission budget. Mailing costs were shared by Cinémathèque Québécoise, Pacific Film Archive and the Museum of Modern Art. The publication was edited by Nancy Goldman.

3.2 Bibliography: FIAF Members' Publications

The 1991-1992 edition was published and circulated to FIAF archive in March 1993. The cost for the 40 page volume was \$320 Canadian dollars and was paid from the commission budget. It was edited by René Beauclair.

3.3 A Bibliography on the Newsreel

This bibliography was prepared for distribution at the Newsreel Symposium in Mo i Rana, June 1993. It was compiled by Nancy Goldman, René Beauclair and Ron Magliozzi, and edited by Ron Magliozzi. Publication costs were covered by the Musuem of Modern Art.

3.4 International Directory of Film and TV Documentation Collections

The task of collecting and editing data for entries in this reference book has been completed. Proofreading is also nearly complete. In June we will generate the indexes, and the finished manuscript will be ready for publication in July 1993.

This new edition is twice the size of the last edition which was 140 pages. It is bi-lingual, English-French. The entries are more detailed and the indexes greatly improved over earlier editions.

We plan to discuss publication during our commission meeting in Mo i Rana. As this volume is potentially very profitable, we still hope to publish it ourselves using the facilities and

distribution network of the Periodical Indexing Project in London. Profits from its sale will be used to support the PIP.

Project coordinator-editor is René Beauclair, with editorial assistance from Nancy Goldman and Michael Moulds.

3.5 International Index to Film and Television Periodicals
Please see Editor's Report

3.6 FIAF Handbook on Film Documentation

There has been no progress on this project since November 1992 due to the demands on our time made by the publications described above. As these other projects have now been completed we hope to make the Handbook a priority.

Ronald S. Magliozzi
Documentation Commission
4 May 1993

TO ALL FIAF ARCHIVES:

RE: FIAF TREASURES DATABASE

August 1993

Dear Colleagues,

The FIAF Documentation Commission chaired by Ronald Magliozzi is pleased to announce that with the cooperation of Susan Dalton of the National Center for Film and Video Preservation in Washington, D.C. the

FIAF TREASURES DATABASE

has been created through the transfer of information contained in the published volume:

TREASURES FROM THE FILM ARCHIVES: A CATALOG OF SHORT SILENT

FICTION FILMS HELD BY FIAF ARCHIVES. Scarecrow 1988.

Every FIAF archive received a copy of this book when it was first published.

GOALS

With the cooperation of FIAF archives, it is our intention to update and expand this database, and to provide access to the information we gather.

Thirty-three FIAF archives contributed to the published volume. A list of these contributors is attached. We now invite all FIAF archives to contribute new or updated information to this database.

The database contains well over 9,000 records. Our immediate goal is to update the database with new or corrected information on each archive's holdings of short, silent, fiction films, both national and foreign productions. In the near future, we plan to add non-fiction and features as well.

HOW THIS MAY BENEFIT FIAF ARCHIVES

The TREASURES project was conceived as an aid to identifying and cataloguing films. With this information in a word-searchable database, the possibilities for assisting in identification are greatly enhanced. In fact, a number of previously "lost" films have been discovered merely by identifying them with the help of the database.

Archives who contributed to the original project - as well as those archives who now contribute lists of holdings - may request specific printouts from the information contained in the database. Since the database is word-searchable, these printouts can meet very specific search requests - from a list of Eclair films held in the archives to a list of films with the word "dog" in the title.

DEFINITIONS

SHORT - a short film is defined as any film of 4 reels or less (approximately 4000 feet or 1200 meters in 35mm.)

SILENT - any film produced or released without sound.

INFORMATION REQUIRED

Whenever possible we require the following information for each film:

ORIGINAL TITLE
ALTERNATE TITLE
SERIES TITLE
COUNTRY OF PRODUCTION
YEAR OF RELEASE
DIRECTOR
PERFORMERS

In the case of unidentified films, translations of the titles into English and/or very short summaries would be most useful.

FORM IN WHICH THE INFORMATION MAY BE SENT

Information may be provided in the form of lists, photocopies of catalog cards, publications or computer printouts. In some cases, diskettes or data tapes can be accepted. If you would like to provide information in this last form, please contact Susan Dalton first.

WHEN TO SEND INFORMATION

We have already begun accepting information and have added many new records listing holdings for the Library of Congress and the Museum of Modern Art.

Please send your contributions as soon as possible! We will be very pleased to accept even partial lists of holdings, and we hope to have your comments and corrections on the information as it appeared in the published volume.

WHO TO CONTACT

Please send information on your holdings to:

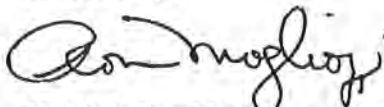
Susan E. Dalton
National Center for Film & Video Preservation
The American Film Institute
John F. Kennedy Center
Washington, D.C. 20566
U.S.A.

If you have questions about the project or about editorial matters you may also contact:

Ronald S. Magliozzi
Film Study Center
Museum of Modern Art
11 West 53 Street
New York, NY 10019
U.S.A.

This project can only reach its goal with the cooperation of all FIAF archives. We look forward to receiving information from each of you. Thank you.

Sincerely,



Ronald Magliozzi and Susan Dalton
Editors

ARCHIVES WHICH CONTRIBUTED TO THE 1988 PUBLISHED EDITION

Amsterdam - Nederlands Filmmuseum
Buenos Aires - Fundacion Cinemateca Argentina
Beijing - Zhongguo Dianying Ziliaoguan
Berlin - Stiftung Deutsche Kinemathek
Berlin - Staatliches Filmarchiv der DDR
Bucarest - Archiv Nationala de Filme
Budapest - Magyar Filmintezet/Filmarchivum
Canberra - National Film and Sound Arvhice
Habana - Cinemateca de Cuba
Helsinki - Suomen Elokuva-Arkisto
Jerusalem - Archion Israeli Leseratim
Kobenhavn - Det Danske Filmmuseum
Los Angeles - UCLA Film and Television Archive
London - National Film Archive
Madrid - Filmoteca Espanola
Milano - Cineteca Italiana
Montevideo - Archivo Nacional de la Imagen
Moscow - Gosfilmofond
Montreal - La Cinémathèque Québécoise
München - Filmmuseum/Münchner Stadtmuseum
New York - Department of Film Museum of Modern Art
Oslo - Norsk Filminstitut
Ottawa - National Film, Television and Sound Archives
Poona - National Film Archive of India
Rochester - Film Department, George Eastman House
Sofia - Bulgarska Nacionalna Filmoteka
Stockholm - Cinemateket/Svenska Filminstitutet
Torino - Museo Nazionale del Cinema
Washington - Library of Congress
Wellington - The New Zealand Film Archive
Wien - Öesterreichisches Filmmuseum
Wiesbaden - Deutsches Institut für Finmkunde