



THE UNIVERSITY OF CAMBRIDGE
 THE FACULTY OF DIVINITY
 THE DEPARTMENT OF THE HISTORY OF ARTS

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 THE DEPARTMENT OF THE HISTORY OF ARTS

PROGRAMME

Day	Time	Activity
Tuesday June 24		Arrival at Cambridge, Hotel booking
Wednesday June 25	9.00 - 10.00	Breakfast
	10.00 - 11.00	Registration
	11.00 - 12.00	Orientation of new arrivals, tour of "College" buildings
	12.00 - 1.00	Lunch
	1.00 - 2.00	First meeting
	2.00 - 3.00	Address of the Master of the College
Thursday June 26	9.00	Departure for a day walk at West Wood
Friday June 27	9.00 - 10.00	Breakfast
	10.00	Lunch
	10.00 - 11.00	First meeting
	11.00	Departure
Saturday June 28	9.00 - 10.00	Breakfast / Registration
	10.00	Lunch
	10.00 - 11.00	Second meeting / Registration
	11.00	Address of the Master of the College "College" buildings
Sunday June 29	9.00	Departure for a day walk at West Wood (Lunch included)
	11.00	Meeting at the College
Monday June 30		Departure of the students



XXIX КОНГРЕСС МЕЖДУНАРОДНОЙ ФЕДЕРАЦИИ КИНОАРХИВОВ

XXIX CONGRESS OF THE INTERNATIONAL FEDERATION OF FILM ARCHIVES

XXIX CONGRÈS DE LA FÉDÉRATION INTERNATIONALE DES ARCHIVES DU FILM

МОСКВА, Ж-240
Котельническая набережная, 1/15
Кинотеатр „ИЛЛЮЗИОН“
Секретариат Конгресса ФИАФ

MOSCOW
Kotelnicheskaya naberejnaya, 1/15
Kinoteatr „ILLUSION“
Secretariat of the FIAF Congress

PROGRAMME

Wednesday June 6th		Arrival of the delegates / Hotel Rossia
Thursday June 7th	11.00 - 12.00 13.00 15.00 - 18.00 18.00	Official opening Lunch First session Showing of new Soviet films at "Illusion" Film theatre
Friday June 8th	9.30 - 13.00 13.00 15.00 - 18.00 19.00	Second session Lunch Third session Ballet at the Palace of Congresses
Saturday June 9th	9.00	Departure for a day visit at Gosfilmofond
Sunday June 10th	9.30 - 13.00 13.00 15.00 - 18.00 19.00	Fourth session Lunch Fifth session Puppet theatre
Monday June 11th	9.30 - 13.00 13.00 15.00 - 17.30 17.30	Sixth session / Symposium Lunch Seventh session / Symposium Showing of new Soviet films at "Illusion" film theatre.
Tuesday June 12th	9.00 19.30	Sight-seeing tour of Moscow (lunch included) Reception at the Film Center
Wednesday June 13th		Departure of the delegates

REPORT AND GENERAL PRINCIPLES OF THE

LIST OF PARTICIPANTS

- 1. Mr. J. H. ...
- 2. Mr. ...
- 3. Mr. ...
- 4. Mr. ...
- 5. Mr. ...
- 6. Mr. ...
- 7. Mr. ...
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- 96. Mr. ...
- 97. Mr. ...
- 98. Mr. ...
- 99. Mr. ...
- 100. Mr. ...

MOSCOW XXIX GENERAL MEETING OF FIAF

LIST OF PARTICIPANTS

AARON, Chloe, Observer, National Council on the Arts, Washington
ACIMOVIC, Filip, Jugoslovenska Kinoteka, Beograd
AL-HADARY, Ahmad, Al-Archive Al-Kawmy Lil-Film, Cairo
ALVES NETO, Cosme, Observer, Cinemateca do Museo de Arte Moderna, Rio de Janeiro
ARONEN, Irmeli, Suomen Elokuva-Arkisto, Helsinki
BEN CHEDLI, Annie, Observer, SATPEC, Tunis
BOISSAY, René, Cinémathèque Québécoise, Montréal
BORDE, Colette, Cinémathèque de Toulouse, Toulouse
BORDE, Raymond, Cinémathèque de Toulouse, Toulouse
BOROV, Christo, Bulgarska Nacionalna Filmoteka, Sofia
BOWSER, Eileen, Department of Film/Museum of Modern Art, New York
BREITENBACH, Edgar, Motion Picture Section/Library of Congress, Washington
BUACHE, Freddy, Cinémathèque Suisse, Lausanne
CALUM, Per, Danske Filmmuseum, København
COULTASS, Clive, Imperial War Museum, London
DASHDONDOG, Chogsomzhav, Observer, Kinophotophonoarchive, Ulan-Bator
DAUDELIN, Robert, Cinémathèque Québécoise, Montréal
DE VAAL, Jan, Nederlands Filmmuseum, Amsterdam
FERNANDEZ JURADO, Paulina, Cinemateca Argentina, Buenos Aires
FERNOAGA, Dumitru, Arhiva Nationala de Filme, Bucuresti
GAFFARY, Farrokh, Filmkhaneh Melli Iran, Teheran
GANDERT, Gero, Deutsche Kinemathek, West Berlin
GEBAUER, Dorothea, Deutsches Institut für Filmkunde, Wiesbaden
GENARD, Paul, Musée du Cinema de Lyon, Lyon
GESEK, Ludwig, Oesterreichisches Filmarchiv, Wien
GOUGH-YATES, Kevin, National Film Archive, London
GREGOR, Ulrich, Observer, Freunde der Deutschen Kinemathek, West Berlin
HACKL, Alfons, Oesterreichisches Filmarchiv, Wien
JONES, Karen, Danske Filmmuseum, København
KIM YONG BONG, Choson Yengwa Moen Heunko Ton Min, Pyong Yang
KLAUE, Wolfgang, Staatliches Filmarchiv der DDR, Berlin
KONLECHNER, Peter, Oesterreichisches Filmmuseum, Wien
KUIPER, John, Motion Picture Section/Library of Congress, Washington
KULA, Sam, American Film Institute Archives, Washington
LATTUADA, Alberto, Cineteca Italiana, Milano
LAURITZEN, Einar, Honorary Member, Stockholm
LEDoux, Jacques, Cinémathèque Royale de Belgique, Bruxelles
LEHR, Alfred, Oesterreichisches Filmarchiv, Wien
LICHTENSTEIN, Manfred, Staatliches Filmarchiv der DDR, Berlin
MICHALEWICZ, Kazimierz, Filmoteka Polska, Warszawa
MIKHEEV, Yourii, Observer, Gosfilmofond, Moskva
MOLNAR, Istvan, Magyar Filmtudományi Intézet és Filmarchivum, Budapest
MORRIS, Peter, Canadian Film Archives, Ottawa
PAPP, Sandor, Magyar Filmtudományi Intézet és Filmarchivum, Budapest
PATALAS, Enno, Observer, Münchner Photo und Filmmuseum, München
POGACIC, Vladimir, Jugoslovenska Kinoteka, Beograd
POPOV, Ivan, Observer, Conseil International des Archives, Moskva

PÖSCHKE, Ulrich, Deutsches Institut für Filmkunde, Wiesbaden
PRIVATO, Victor, Gosfilmofond, Moskva
PURAN, Aurelia, Arhiva Nationala de Filme, Bucuresti
RATHSACK, Heinz, Deutsche Kinemathek, West Berlin
ROADS, C.H., Imperial War Museum, London
SEKEROGLU, Duygu, Turk Film Arsivi, Istanbul
SEKEROGLU, Sami, Turk Film Arsivi, Istanbul
SORIA, Florentino, Filmoteca Nacional de España, Madrid
STENKLEV, Jon, Norsk Filminstitut, Oslo
STOJANDV-BIGOR, Gueorgui, Bulgarska Nacionalna Filmoteka, Sofia
SUBER, Howard, U.C.L.A. Film Archive, Los Angeles
SUMAVSKY, Jan, Czechoslovak Film Archives, Praha
SUOMELA, Helena, Suomen Elokuva-Arkisto, Helsinki
SZILAGY, Gabor, Magyar Filmtudományi Intézet és Filmarchivum, Budapest
TSOY DUN DOK, Choson Yenghwa Moen Heunko Ton Min, Pyong Yang
VAN LEER, Lia, Archion Israëli Leseratim, Haifa
VELLACOTT, Edward, Filmdivision/National Library of Australia, Canberra
VIMR, Vladimir, Czechoslovak Film Archives, Praha
VOLKMANN, Herbert, Staatliches Filmarchiv der DDR, Berlin
WIBOM, Anna-Lena, Cinemateket/Svenska Filminstitutet, Stockholm
YAKOUBOVITCH, Odissei, Gosfilmofond, Moskva
YELIN, Saul, Cinemateca de Cuba, Habana
ZEICU, Nicolae, Arhiva Nationala de Filme, Bucuresti

VAN DER ELST, Brigitte, Secrétaire exécutive, Bruxelles

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MOSCOW XXIXth GENERAL MEETING

DRAFT AGENDAFIRST SESSIONThursday 7th June, 3.00 pm - 6.00 pm

1. Confirmation of the status and voting rights of the members present or represented.
2. Adoption of the agenda.
3. Approval of the minutes of the preceding General Meeting.
4. Report of the President.
5. Report of the Secretary-general.
6. Report of the Treasurer.
7. Report of the Auditors.
8. Approval of the accounts for 1972 and discharge of the administration of the outgoing Executive Committee.

SECOND SESSIONFriday 8th June, 9.30 am - 1.00 pm

9. Discussion on the President's report.
10. Report of the Preservation commission.
11. Report of the Cataloguing commission.
12. Report of the Documentation commission.
13. Report of the Legal and copyright commission.
14. Projects and publications under way.

THIRD SESSIONFriday 8th June, 3.00 pm - 6.00 pm

15. Status of members. Admission of new members. Renewal of the membership of provisional members and correspondents (Reserved to full members).

FOURTH SESSIONSunday 10th June, 9.30 am - 1.00 pm

16. Report of the director of Gosfilmofond on the occasion of the archive's 25th anniversary and discussion on this report.
17. Activities reports of young archives.
18. Relations between FIAF and other international organisations.

FIFTH SESSIONSunday 10th June, 3.00 pm - 6.00 pm

19. Election of the new Executive Committee and auditors.
20. New projects.
21. Date and place of the next General Meeting.

SIXTH AND SEVENTH SESSIONSMonday 11th June, 9.30 am - 6.00 pm

22. Symposium on Sergei M. Eisenstein (75th anniversary) and Vsevolod I. Poudovkine (80th anniversary).

EIGHTH SESSIONTuesday 12th June, 9.30 am -

23. Points on the agenda of which the discussion is not closed and any other business.

MOSCOU XXIXe ASSEMBLEE GENERALE

PROJET D'ORDRE DU JOUR

PREMIERE SESSION

Jeudi 7 juin, 15 - 18 h.

1. Confirmation du statut et du droit de vote des membres présents ou représentés.
2. Adoption de l'ordre du jour.
3. Approbation du procès-verbal de l'Assemblée Générale précédente.
4. Rapport du Président.
5. Rapport du Secrétaire général.
6. Rapport du Trésorier.
7. Rapport des Commissaires aux comptes.
8. Approbation des comptes de l'année 1972 et décharge de gestion au Comité directeur sortant.

DEUXIEME SESSION

Vendredi 8 juin, 9.30 - 13.00 h.

9. Discussion sur le rapport du Président.
10. Rapport de la Commission de préservation
11. Rapport de la Commission de catalogage.
12. Rapport de la Commission de documentation.
13. Rapport de la Commission légale et du droit d'auteur.
14. Projets et publications en cours.

TROISIEME SESSION

Vendredi 8 juin, 15.00 - 18.00 h.

15. Statut des membres. Admission de nouveaux membres. Renouvellement de la qualité de membre provisoire et correspondant (Réservé aux membres effectifs)

QUATRIEME SESSION

Dimanche, 10 juin, 9.30 - 13.00 h.

16. Rapport du directeur de Gosfilmofond à l'occasion du 25e anniversaire de l'archive et discussion sur ce rapport.
17. Rapports d'activités de jeunes archives.
18. Relations entre la FIAF et d'autres organisations internationales.

CINQUIEME SESSION

Dimanche 10 juin, 15.00 - 18.00 h.

19. Election du nouveau Comité directeur et des Commissaires aux comptes.
20. Projets à l'étude.
21. Dates et lieu de la prochaine Assemblée Générale.

SIXIEME ET SEPTIEME SESSIONS

Lundi 11 juin, 9.30 - 18.00 h.

22. Symposium sur Sergei M. Eisenstein (75e anniversaire) et Vsevolod I. Poudovkine (80e anniversaire) .

HUITIEME SESSION

Mardi 12 juin, 9.30 - ...

23. Problèmes à l'ordre du jour dont la discussion n'est pas terminée et questions diverses.

FOR ENGLISH TEXT, PLEASE TURN OVER

FINANCIAL REPORT

1971-1972

TOTAL FUNDS OF FCAF

per December 31, 1972

Internal account in Geneva	SF	122,000
Internal account in Zurich		
SUBS - SF 6,107,242, plus SF		
exchange per 21.12.1972		
SF 1000 --- SF 12,712,200	SF	18,819,442
Reserve fund		
UNMS - SF 60,210, plus SF		
exchange 21.12.1972	SF	1,200,000
Cash at the secretariate	SF	3,200
		<hr/>
	SF	20,022,642

Subscriptions to be received

1974	SF	100,000	SF	1,000,000
1975	SF	1,000,000	SF	10,000,000
1976	SF	12,000,000	SF	120,000,000
		<hr/>		<hr/>
	SF	13,100,000	SF	131,000,000

FINANCIAL REPORT

1/1 - 31/12 1972

1.

TOTAL FUNDS OF FIAF

per December 31, 1972

Current account in Brussels	BF	523.898.--
Interest account in Zurich (UBS - SF 6.107.24, rate of exchange per 31.12.1972 SF 1000.-- = BF 11.718.--)	BF	71.565.--
Reserve Fund (UBS - SF 80.210.--, rate of exchange 31.12.1972)	BF	939.900.--
Cash at the secretariate	BF	3.302.--
		<hr/>
	BF	1,538.665.--
		=====

Subscriptions to be received:

for 1970	SF	560.45	BF	6.567.--
1971	SF	3.050.--	BF	35.740.--
1972	SF	11.610.--	BF	136.046.--
		<hr/>		
	SF	15.220.45	BF	178.353.--
				=====

Main AccountSociété Générale de Banque, Brussels1/1 - 31/12 1972RECEIPTS:

Subscriptions	1969	BF	2.568.--
	1970	BF	6.346.--
	1971	BF	81.305.--
	1972	BF	663.989.--

		BF	754.208.--
Receipts of the sale of FIAF publications		BF	1.662.--
Balance forward of current account per January 1, 1972		BF	310.853.--
Bank interests 1/1 - 31/12 1971		BF	1.262.--
Balance forward of cash at the secretariate per January 1, 1972		BF	632.50

Periodical Indexing:		BF	1,068.617.50
Subscriptions	1972	BF	45.078.--
	1973	BF	33.660.--
		BF	78.738.--

Transfer of the Museum of Modern Art to Det Danske Filmmuseum (Advance of Bowker)		BF	22.010.--
Reimbursement from Det Danske Filmmuseum (second transfer by error of the bank)		BF	21.881.--

BF 1,191.246.50

EXPENSES:

I. Current expenses	BF	391.102.--
II. Special expenses	BF	162.543.50
III. Extraordin. expens.	BF	49.589.--
Transfer of the Museum of Modern Art to Period. Indexing (by error of the bank paid twice)	BF	44.112.--
Transfer from Suomen Elkuva Arkisto to Periodical Indexing	BF	11.700.--
Mr. A. Neto Hotel bill of Bucharest	BF	5.000.--
Cash at the secretariate	BF	3.302.--

- BF 667.348.50

Current account per December 31, 1972 BF 523.898.--

Interest Account

Union Bank of Switzerland, Zurich

1/1 - 31/12 1972

RECEIPTS:

Subscriptions	1972	SF	2.261.--
	1973	SF	28.05

SF 2.289.05

Balance forward of interest account
per January 1, 1972

SF 3.267.54

Interests from January 1 - December 31,
1972, from deposit account

SF 560.--

SF 6.116.59

Postage and charges
1/1 - 31/12 1972

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SF 9.35

SF 6.107.24

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BF 71.565.--

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Reserve Fund

Union Bank of Switzerland, Zurich

1/1 - 31/12 1972

RECEIPTS:

Balance forward of Reserve Fund
per January 1, 1972

SF 80.000.--

Bank interests, 1/1 - 31/12 1972

SF 770.--

SF 80.770.--

EXPENSES:

Transfer to interest account, UBS

- SF 560.--

SF 80.210.--

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BF 939.900.--

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INCOME 1/1 - 31/12 1972

Subscriptions 1972	BF		689.829.--
Subscriptions 1973, 1971, 1970 and 1969	BF		90.548.--
Publications 1972	BF		887.--
Publications 1971	BF		775.--
Interests (Union Bank of Switzerland)	BF		8.203.--
Carried forward of cash at the secretariate per January 1, 1972	BF		632.50
			790.874.50

EXPENDITURES 1/1 - 31/12 1972

Current expenses:

Cost of staff	BF		168.307.--
Secretariate costs	BF		222.905.--
			391.212.--

Special expenses:

Congress	BF		30.024.--
Executive Committee	BF		30.446.--
Commissions	BF		48.689.--
Special missions	BF		3.862.--
Administrative publications	BF		49.522.50
Miscellaneous	BF		5.000.--
			167.543.50

Extraordinary expenses:

Special publications	BF		24.293.--
Office equipment	BF		25.296.--
			49.589.--

Reserve Fund:

	BF		---
			608.344.50

DEBTORS PER DECEMBER 31, 1972

Subscriptions 1972	BF	136,046.--
Subscriptions 1970 and 1971	BF	42,307.--
Bank interests (Société Générale de Banque)	BF	1,372.--
Hampton Books, 20.11.72	BF	200.--
La Librairie Encyclopedique, 15.3.71	BF	167.--
International Publication Service, 21.9.72	BF	200.--
Loan to Mr. Alvez Neto	BF	5,000.--
		<hr/>
	BF	185,292.--
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CREDITORS PER DECEMBER 31, 1972

Commitments of 1972
(Unpaid invoices by 31/12 1972)

Nettoibel S. A., 20.12.72	BF	418.--
Scaldia Papier, 21.12.72	BF	1,259.--
Ahrend S. A., 13.12.72	BF	2,166.--
Etablissements Dry, 18.12.72	BF	378.--
General Reproduktion, 29.12.72	BF	155.--
L'Immobilière Electrobél, 23.8.72	BF	17,394.--
Roneo, 29.12.72	BF	579.--
Ageropa, 29.12.72	BF	2,309.--
Services Sociaux et Fiscaux, 11.12.72	BF	679.--
British Film Institute, 31.12.72	BF	14,191.--
Mail - Société Générale de Banque, 31.12.72	BF	481.--
Stichting Nederlands Filmmuseum, 31.12.72	BF	15,730.--
Mouson S.P.R.L., 4.12.72 (Printing machine)	BF	105,020.--
Mrs. B. van der Elst, December 1972	BF	8,650.--
L'Immobilière Electrobél, 4 th quarter 1972	BF	6,108.--
Telephone October, November 1972	BF	3,267.--
Miss Josseline Duvivier, Minutes Bucharest	BF	780.--
Imprimerie Wellens Pay, Minutes Bucharest	BF	5,782.--
		<hr/>
	BF	185,346.--
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Income 1972	+ BF	790.874.50
Expenditures 1972	- BF	608.344.50
		<hr/>
	+ BF	182.530.--
Debtors per 31/12 1972	+ BF	185.292.--
Creditors per 31/12 1972	- BF	185.346.--
		<hr/>
Surplus 1972	+ BF	182.476.--
		<hr style="border-top: 1px dashed black;"/>

BUDGET COMPARISON 1/1 - 31/12 1972

Budget 1972 Expenses 1972

CHAPTER I: Current expenses

A: Cost of staff

Staff salaries	BF	115.000.--	BF	104.972.--
Social security expenses	BF	34.000.--	BF	7.418.--
Auditors expenditures	BF	5.500.--	BF	---
External work fees	BF	34.000.--	BF	48.228.--
Commitments of 1972 (Unpaid invoices by 31.12.72)	BF	---	BF	9.329.--
	BF	188.500.--	BF	169.947.--

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B: Secretariate costs

Office rent and charges	BF	96.000.--	BF	71.548.--
Transport of material	BF	2.500.--	BF	1.458.--
Representation, local travelling	BF	5.500.--	BF	6.133.--
Office supplies, printing and publication	BF	79.000.--	BF	32.352.80
Telephone, telex, telegrammes	BF	64.500.--	BF	24.700.70
Mail	BF	56.500.--	BF	45.438.50
Bank charges	BF	1.700.--	BF	1.319.--
Miscellaneous	BF	1.350.--	BF	6.369.--
Commitments 1972 (Unpaid invoices by 31.12.72)	BF	---	BF	32.205.--
	BF	307.050.--	BF	221.524.--

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Budget 1972	Expenses 1972
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CHAPTER II: Speceal expensesA: Congress

Travel costs, hotels
 Transport of material
 Printing and publication

BF	---	BF	19,828.--
BF	---	BF	5,865.--
BF	---	BF	4,331.--
BF	56,500.--	BF	30,024.--

Congress Minutes
 Commitments 1972

BF	39,550.--	BF	7,707.50
BF	---	BF	8,871.--
BF	39,550.--	BF	16,578.50

B: Executive Committee

Travel costs, hotels
 Transport of material
 Telephone, telegraph
 Miscellaneous

BF	---	BF	28,472.--
BF	---	BF	1,534.--
BF	---	BF	40.--
BF	---	BF	400.--
BF	45,200.--	BF	30,446.--

Executive Committee Minutes

BF	11,300.--	BF	7,429.--
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C: Commissions

Copyright Commission
 Documentation Commission
 Preservation Commission
 Commitments 1972

BF	---	BF	28,557.--
BF	---	BF	9,132.--
BF	---	BF	6,000.--
BF	---	BF	14,191.--
BF	67,800.--	BF	57,880.--

Budget 1972	Expenses 1972
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D: Special missions

BF 22.600.--	BF 3.862.--
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E: Administrative publications

Book of Archives Report
Organigrammes

BF 16.950.--	BF 8.268.--
BF ---	BF 4.217.--
=====	
BF 16.950.--	BF 12.485.--
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CHAPTER III: Extraordinary expenses

Special publications
Commitments 1972

BF 56.500.--	BF 17.373.--
BF ---	BF 15.730.--
=====	
BF 56.500.--	BF 33.103.--
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Office equipment
Commitments 1972
(Printing machine)

BF 18.000.--	BF 25.296.--
BF ---	BF 105.020.--
=====	
BF 18.000.--	BF 130.316.--
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CHAPTER IV:

Reserve fund

BF 34.250.--	BF ---
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TOTAL

BF 864.200.--	BF 713.594.50
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SUBSCRIPTIONS RECEIVED FROM JANUARY 1 to DECEMBER 31, 1972

	1969	1970	1971	1972	1973
1) Nederlands Filmmuseum				2.000.--/30. 5.	
2) Staatliches Filmarchiv der DDR				2.000.--/13.11.	
3) Deutsche Kinemathek				700.--/15. 5.	
4) Jugoslovenska Kinoteka				2.000.--/23. 5.	
5) Cinémathèque Royale de Belgique				2.000.--/ 7. 7.	
6) Arhiva Nacionala de Filme				2.000.--/14. 4.	
7) Magyar Filmtudományi Intézet es Filmarchivum				2.000.--/ 7. 6.	
8) Cinemateca Argentina				300.--/24. 5.	
9) Al Archive El Kwamy Lilfilm		57.90/10. 5.	700.--/10. 5.	700.--/10. 5.	
10) National Library of Australia				2.000.--/ 8. 6.	
11) Cinemateca de Cuba			450.--/16. 5.	1.550.--/16. 5.	
12) Archion Israeli Leseratim				2.000.--/ 7. 6.	
13) Suomen Elokuva-Arkisto			2.000.--/27. 4.		
14) Türk Film Arsivi				700.--/ 4. 7.	
16) Det Danske Filmmuseum				2.000.--/26. 4.	
17) Cinémathèque de Suisse				700.--/ 5. 6.	
18) Cinemateca Universitaria del Peru		200.--/26. 4.	300.--/26. 4.	2.000.--/18. 7.	
19) Cinemateca Nacional				1.000.--/20. 6.	
20) Imperial War Museum			300.--/ 6.11.	300.--/ 6.11.	
22) U. C. L. A.					
23) Comité de Fondation du Musée du Cinema de Lyon			300.--/23. 5.	300.--/27.12.	
25) Cinemateca Mexicana				300.--/25. 5.	
27) Cine Arte del S. O. D. R. E.				261.--/ 9. 5.	28.05/ 9. 5.
29) Cinémathèque Quebecoise				2.000.--/28. 9.	
Continued		257.90	4.050.--	28.811.--	28.05

Carried forward	SF	257.90	SF	4.050.--	SF	28.811.--	SF	28.05
30) Gosfilmofond								
31) Museum of Modern Art								
32) Norsk Filminstitut				94.--/28.	4.			5.
33) Canadian Film Archive								4.
34) National Film Archive of India								5.
35) The Czechoslovak Film Archive								5.
36) Korean Federation of Film Archives								14.12.
								11. 7.
37) Cineteca Nazionale				225.--/18. 1.	300.--/18. 1.			300.--/23. 8.
39) Svenska Filminstitutet								2.000.--/ 7. 6.
40) Filmarshiva e Republikes								2.000.--/ 2. 6.
Popullore te Shqiperise								
42) Cinémathèque de Toulouse								2.000.--/ 1. 6.
43) Filмотека Polska					2.000.--/31. 3.			2.000.--/20.12.
44) American Film Institute								2.000.--/16. 3.
45) Library of Congress					700.--/15. 2.			960.--/15. 5.
46) Österreichisches Filmmuseum								2.000.--/29. 6.
47) Österreichisches Filmmuseum								2.000.--/20.12.
48) Deutsches Institut für Filmkunde								2.000.--/ 9. 5.
								2.000.--/31. 5.

SF	225.--	SF	557.90	SF	7.144.--	SF	60.071.--	SF	28.05
BF	2.568.--	BF	6.346.--	BF	81.305.--	BF	711.710.--	BF	329.--
=====									

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1972

	1970	1971	1972
9) Al Archive El Kawmy Lilfilm			260.--
11) Cinemateca de Cuba			450.--
13) Suomen Elokuva - Arkisto			2.000.--
15) Türk Sinematek Derneği		300.--	300.--
18) Cinemateca Universitaria del Peru			300.--
21) National Film Archive, London			2.000.--
24) Filmoteca Nacional de Espana		450.--	2.000.--
26) Cineteca Italiana	560.40	2.000.--	2.000.--
28) Cinemateca Uruguaya		300.--	300.--
38) Bulgarska Nacionalna Filmoteca			2.000.--
41) Museo Nazionale del Cinema			2.000.--
	SF 560.40	SF 3.050.--	SF 11.610.--
	BF 6.567.--	BF 35.740.--	BF 136.046.--
	=====	=====	=====

BUDGET ESTIMATE FOR 1974

Item	1973 Actual	1974 Budget	1974 Proposed
Salaries	11,200,000	11,200,000	11,200,000
Grants	5,000,000	5,000,000	5,000,000
Operating expenses	1,000,000	1,000,000	1,000,000
Capital expenditures	1,000,000	1,000,000	1,000,000
Total	18,200,000	18,200,000	18,200,000

Item	1973 Actual	1974 Budget	1974 Proposed
Office rent and services	15,000,000	15,000,000	15,000,000
Transportation	2,000,000	2,000,000	2,000,000
Representation	1,000,000	1,000,000	1,000,000
Office supplies, printing and publications	10,000,000	10,000,000	10,000,000
Telephone, telegrams	10,000,000	10,000,000	10,000,000
Mail	10,000,000	10,000,000	10,000,000
Bank charges	1,000,000	1,000,000	1,000,000
Miscellaneous	1,000,000	1,000,000	1,000,000
Total	51,000,000	51,000,000	51,000,000

BUDGET PROPOSAL FOR 1974

	Expenses 1972 for 1972	Budget 1973	Budget proposal 1974
CURRENT EXPENSES			
A: <u>Cost of staff</u>			
Staff salaries	BF 113,622.--	BF 140,000.--	BF 140,000.--
Social security expenses	BF 8,097.--	BF 15,000.--	BF 10,000.--
Auditors expenditures	BF - - -	BF 5,500.--	BF 4,500.--
External work fees	BF 48,228.--	BF 34,000.--	BF 40,000.--
	BF 169,947.--	BF 194,500.--	BF 194,500.--
	=====		
B: <u>Secretariate costs</u>			
Office rent and charges	BF 95,468.--	BF 115,000.--	BF 115,000.--
Transport of material	BF 1,458.--	BF 3,000.--	BF 3,000.--
Representation, local travelling	BF 6,133.--	BF 7,000.--	BF 8,000.--
Office supplies, printing and publications	BF 36,889.80	BF 60,000.--	BF 60,000.--
Telephone, telex, telegrammes	BF 27,967.70	BF 39,000.--	BF 39,000.--
Mail	BF 45,919.50	BF 56,500.--	BF 56,500.--
Bank charges	BF 1,319.--	BF 2,000.--	BF 2,000.--
Miscellaneous	BF 6,369.--	BF 1,500.--	BF 2,000.--
	BF 221,524.--	BF 284,000.--	BF 285,500.--
	=====		

	Expenses 1972 for 1972	Budget 1973	Budget proposal 1974
<u>SPECIAL OPERATIONS</u>			
Congress	BF 30,024.--	BF 60,000.--	BF 60,000.--
Congress Minutes	BF 16,578.50	BF 38,500.--	BF 38,500.--
Executive Committee	BF 30,446.--	BF 55,000.--	BF 55,000.--
Executive Committee Minutes	BF 7,429.--	BF 11,000.--	BF 11,000.--
Commissions	BF 57,880.--	BF 80,000.--	BF 80,000.--
Special missions	BF 3,862.--	BF 22,500.--	BF 22,500.--
Administrative publications:			
Book of Archives Report	BF 8,268.--	BF 16,500.--	BF 16,500.--
Organigrammes	BF 4,217.--	BF 5,500.--	BF 6,000.--
Special publications	BF 17,373.--	BF 55,000.--	BF 55,000.--
F.I.A.F. Bulletin	BF 15,730.--	BF 30,000.--	BF 30,000.--
Office equipment	BF 130,316.--	BF 40,000.--	BF 40,000.--
Reserve fund	BF ---	BF 18,110.--	BF 6,770.--
	BF 322,123.50	BF 432,110.--	BF 421,270.--
	=====		
TOTAL	BF 713,594.50	BF 910,610.--	BF 901,270.--
	=====		

EXPECTED RECEIPTS 1974

33 Full members	SF	66,000.--	BF	773,388.--
1 Associated member	SF	1,000.--	BF	11,718.--
5 Provisional members	SF	6,360.--	BF	74,526.--
9 Correspondents	SF	2,700.--	BF	31,638.--
<hr/>				
	SF	76,060.--	BF	891,270.--
=====				
Publications			BF	1,200.--
=====				
Interests			BF	8,800.--
=====				
TOTAL			BF	901,270.--
=====				

INTERNATIONAL CONFERENCE ON THE
SOCIETY OF THE FUTURE

REPORT

on the activities of the Commission on the General
Council in 1973

During the course of the Commission's activities
in its final discussion on the organization of the future

members and experts met in December last year in
London for a meeting, on which the Commission's
PIAP said in 1973. The only point on the agenda was to take
definitive resolutions on the chapters already formulated
for the planned publication.

Unfortunately we could not discuss Chapter 1,
"Characteristics of the Society of the Future", as
the Commission's report on Chapter 1 and 2 - could not be
completed by 1973. This created some difficulties because
the other chapters had to be completed from this time.
By 1973 we had then only to write Chapter 1, and not
able to finish it in the very short time. It was
discussed in the meeting of 1973.

Under these circumstances, Chapter 1, "Characteristics
of the Society of the Future" developed as a result of
the work of the Commission in 1973.

I n t e r n a t i o n a l P r e s e r v a t i o n
C o m m i s s i o n o f F I A F

R e p o r t

on the activities of the commission after the General Meeting in Bucharest, May 1972.

During these months the Preservation Commission had its final discussion on the preservation of colourfilms.

Members and experts met in December last year in London for a meeting, to which National Film Archive and FIAF acted as host. The only point on the Agenda was to take definitive resolutions about the chapters already formulated for the planned publication.

Unfortunately we could not discuss Chapter 1. "Characteristics of Colourfilms". Dr. Fridman - Moscow - who was responsible for Chapter 1 and 2 - could not work because of illness. This created some difficulties because the other chapters had to be conclusions from this first. Dr. Pietrzok who was then ready to write Chapter 1., was not able to finish it in the very short time. He sent it to the chairman end of January 1973.

Under these circumstances, Chapter 2. "Preservation of original colours in developed cinefilms" was written by Herbert Volkman - GDR.

The commission deeply deplored the sudden death of Jean Vivié - Paris, who intended to write Chapter 3. "Conservation of colour films in form of colour extractions on black - and - white films", but could not finish it. Dumitru Moruzan - Rumania declared himself ready to write it and presented it in London.

Chapter 4. "Conservation of colourfilms with the help of electronic technics" was written by Alexandru Marin - Rumania, who until then had not shared the commission work.

Chapter 5. "Restauration and regeneration of colours in original colourfilms" was presented as planned by Dumitru Moruzan - Rumania.

Chapter 6. "Structure of a Technical Department in a big film archive and qualification of the members of its staff" was common work of Mr. Krogh - Denmark, Mr. Micheew - USSR and Mr. Volkmann - GDR.

Members and experts from Belgium, Denmark, England, GDR, Holland and Rumania participated in this final discussion. The soviet colleagues were prevented to come by formal reasons.

In the discussion of details, agreements were reached without difficulties because the matter was prepared carefully in 5 conferences in cooperation with excellent experts and by special researches in scientific institutes to clear open problems. (In three of these meetings we discussed already the preservation of magnetic tapes).

All of us who took part in the commission work must learn how extremely difficult is the preservation of colour in the films of today for a long period. It is an urgent task for the scientists, to find dyes of more stability or a better system for the preservation of colourfilms in any way which is less complicated but safer and cheaper than all systems existing now.

Now we have the cruel task to transfer scientific idioms to a language which may be understood by laymen, and to edit six articles into one publication.

If there are no further personal or technical obstacles, we hope to present this colour manual in Moscow (June 1973) to the members of FIAF as a manuscript for practical use only, in a german version and probably in a provisional english version (from the London tape).

In 1974 we hope to publish a manual on the preservation of magnetic records - if we find hosts for meetings in autumn 1973 and spring 1974 - and in 1975 we will edit a book on "Preservation of audiovisual media".

Herbert V o l k m a n n
Chairman

ANNEX 7. THE STATE OF THE ECONOMY OF THE REPUBLIC OF CHINA IN 1953

I. THE ECONOMY IN 1953

The Chinese people have achieved a great victory in the first year of the first five-year plan. The growth of the national economy has exceeded the plan and has reached a level which has not been attained in any other year. After a period of the war, the country has achieved a high level of economic development. All the main economic indicators of the first five-year plan have exceeded the plan. The national income has increased by 20% and the industrial production has increased by 15%. The agricultural production has increased by 10%. The total population has increased by 10%. The Chinese people have achieved a great victory in the first year of the first five-year plan. The growth of the national economy has exceeded the plan and has reached a level which has not been attained in any other year. After a period of the war, the country has achieved a high level of economic development. All the main economic indicators of the first five-year plan have exceeded the plan. The national income has increased by 20% and the industrial production has increased by 15%. The agricultural production has increased by 10%. The total population has increased by 10%.

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REPORT ON GOSFILMOFOND BY ITS DIRECTOR, MR VICTOR PRIVATO

A little history

The Second World War inflicted a heavy loss on the cinema as well. The stock of film was scattered around the USSR and was stored in very unfavorable conditions. After the end of the war, the Soviet Minister of the Cinema decided to collect all film stock at the film storage of the Central Cinema Distribution office in Bielye Stolby. In the process of work, we learned that this organization which was occupied with current affairs, could not cope with the collection of archives. Then after several consultations and detailed discussion of the question, the Ministry of the Cinema asked the Government to set up a special organization to discharge the task. In October 1948, the USSR Council of Ministers issued a decree instituting the USSR Federal State Film Foundation, or Gosfilmofond. This new organization was charged with the task of collecting all Soviet full-length feature and educational film and the masterpieces of foreign cinema, and also to preserve them scientifically and technically. The importance in the framework of the cinema which this decision imparted to the new institution is borne out by the fact that the Gosfilmofond was subordinated directly to the Ministry of the Cinema of USSR and also that it provided for important and necessary subsections such as research departments, a special technical department, a storage department and experimental production. The initial staff was to consist of 155 people.

After the government decision, the Ministry of the Cinema then issued an order calling for the legal deposit to Gosfilmofond within a certain time of all the newly produced film and this is why film studios and copying factories were obliged to deliver film stock, including the negative of the film, the lavender and the control positive.

To take into storage earlier produced films, on 21st October 1950, the Minister ordered the stock-taking of all film material including negatives, control copies, positives and the like that were to be found in filmstudios, the copying laboratories, the storages of the Central Distributing Agency and all other organizations within the framework of the USSR Ministry of Cinematography. To be inventorized was all film material regardless of when and where they were made; this included films that were unfinished, negatives, both those that were permanently preserved at film organizations and were owned by them and those that were temporarily in one or another organization. This included all film material which was considered incomplete or of no use for further copying.

As this material came in, the staff of Gosfilmofond recorded, catalogued and defined the technical conditions and the composite character of what was received. A specially detailed work was done to check up film material in order to compile complete films as this regarded milestones in the development of the Soviet cinema.

For the first time, work was done to catalogue and index unstudied pre-revolutionary and early Soviet silent films which had been received from various film agencies. As the result of the wide national scope of this work, federal stock-taking conducted in 1950 enabled us to acquire some 300 pre-revolutionary films and some 700 early Soviet films as well as a large number of foreign made silent films.

The work of preservation and restoration began the very moment Gosfilmofond started. This of course demanded a maximum effort from all the technical experts and film historians. As a result, we were able to put together and restore about 300 Russian and Soviet-made films. Thanks to the efforts of our staff, we were able to restore and preserve for posterity such great pictures as one of the first films for which Lunacharsky wrote the script, Eisenstein's *Strike*, Pudovkin's *Gengis Khana*, Matcherek's *Works and Peoples*, Dovjenko's *Aerograd*, Kozintzev's *Return of Maxim*, and many others.

Gosfilmofond showed a special interest in restoring the best films of the Soviet film industry. After long painstaking work, we were able to give a second lease on life to Eisenstein's *October*, Dovjenko's *Arsenal* and to the Tchapaiev of the Vassiliev brothers. As a result of negligent mismanagement during a long period, these films had somehow fallen to pieces and we had to meticulously compare the different variants which in editing and content sometimes greatly differed. Still, we were able to put together full copies. The extension of international contacts and the vigorous exchange of films with foreign archives also helped us to complete films. This enabled us to put together Kozintzev's film "*The Coat*" which for long years had been in a disgraceful condition. From the Bulgarian archive, we received the lacking pieces of Abraham Room's film : *Tretjaja Mechanskaja*. As a result of the comparison with material received from the Czechoslovak Film Archive, we were able to restore Viskovsky's film : *January 9*. And now we can state quite confidently that we have given a second lease on life to the overwhelming majority of Soviet classical films.

Cataloguing and Reference

The task of giving scientific description was put before us by the Statutes of Gosfilmofond which were approved at its conception and this was done as filmographic and literary material about films continued to accumulate. In the process of handling, the filmographic data were augmented by the increasing erudition and know-how of the scientific staff. One could cite many instances of how well they enriched our filmography, especially by giving informations about early appearances in the films of actors who were later to win celebrity.

Many years were devoted to the writing of a 3 volumes annotated catalogue called "*Soviet fiction films 1918-1957*". The value of this very first catalogue in the history of Soviet cataloguing is that it describes on the basis of press reviews the preserved dialogues and other material of 700 odd films that have been lost for ever. This catalogue is today the sole reference which can tell us anything about the content of these films.

In 1968, we put out the 4th volume which now included films made between 1958 and 1963. We are currently preparing the next volumes.

In 1963, we put out a reference book called: Soviet feature film directors, which listed some 700 names.

In 1966, we published a reference book about directors making animated films.

In 1972, we published : "The scriptwriters of Soviet fiction films" which included 860 names.

Currently, the research staff has compiled a reference book about Soviet film actors with some 1000 names together with their photographs.

Over recent years, Gosfilmofond has been contributing to the publication of a series of books with stills from films that provide both a literary and visual notion of Soviet masterpieces. We have published such albums about the films Tchapaiev, Potemkine, We from Kronstadt, Cranes are flying, Ballad of a soldier, etc... We are also preparing for publication similar albums about the films : "Mother", the Maxim trilogy, and others.

The Gosfilmofond collection is the source for the popularization of classical film. An important section of its work is popularization amongst cinemagoers of the best Soviet and foreign-made films. Great help in this matter is brought by the Moscow Television and the Soviet Cinema Propaganda Bureau. Thus, with the help of our staff, we drew up programs for television showings of by-now forgotten Soviet films. We also prepared programs about the life and work of actors who performed in films of the 1920' and 1930's Soviet production.

Gosfilmofond has extended such activities after opening in Moscow the film theatre "Illusion" and after that, branches in Leningrad and Tbilissi.

About the work of "Illusion"

This cinema was opened in Moscow in March 1966. Its main task has been to popularize Soviet and foreign film classics from among the collections of Gosfilmofond and also by conducting retrospective showings of films under FIAF. Within a short period of time, the Illusion has become popular with Moscow cinema-goers. Its audience has become accustomed to the lectures given before the projections or the brief inaugural addresses or get-togethers with world film-veterans.

The same purposes are served by the various, frequently alternating exhibitions which adorn the lobbies and which reflect the history of the Soviet and foreign film industry, as well as by the many advertisement folders and booklets which are dedicated to our standing celebrities and even national film industries.

We have put out in large editions more than two dozens such booklets. Among them: Sergei Eisenstein, the films and roles of Pudovkin, Dziga Vertov, Fritz Lang, Alexander Dovjenko, Akiro Kurosawa and others. All this work is carried out together with the management of the cinema and by the scientific staff of Gosfilmofond.

One of the most popular forms of work among cinema-goers is that of retrospective film-showing within the framework of FIAF. Every year, the cinema sponsors from four to six large retrospectives of films that have been kindly provided by various foreign film archives.

We also have a 3-year film university of a popular order in cinema history and theory. Courses are conducted weekly according to a special syllabus and program. In the space of three years, students hear some 100 lectures and see some 300 films, half of which are sound-films.

Also regularly functioning is a film lecture center for school children in the senior forms. Its purpose is to provide them with initial knowledge in the theory and history of the cinema and to teach them how to understand the more complex films.

In the 2nd year since the Illusion opened, this cinema has become a true film-museum with its own unique atmosphere. Its popularity is vast indeed. We have received requests from many republics and cities in our country to open similar theatres.

A vast work on the restoration of the most important feature-films and the propagation of the Soviet film-art in general has been done by the efforts of Gosfilmofond, which created the necessary premises for the renewed-issue and distribution of old silent and sound films. At the request of the Kino ... distribution, Gosfilmofond has prepared a recommended list of Soviet films of the 20's, 30's, and 40's which are interesting both on an artistic and historical plane. The final phase of this important work came after the cinema-committee issued a special order according to which all the filmstudios of the country were to begin a planned work on restoration for wide-spread copying and repeated distribution of Soviet films. Soviet spectators now could see the renewed films brought to life.

The complex restoration work was conducted on such outstanding films as Tchapaïeva, We from Kronstad, The Return of Maxim, and others.

Scientific consultation

The participation of Gosfilmofond in the creation of new films, particularly so-called "montage films" is widely known. This may be judged by the subtitles of such films as "Ordinary Facism" (Romm), If your house is dear to you (Ordynski), Everyone's sorrow is yours (Simonov) and many others. However, less known is the participation of Gosfilmofond in the creation of hundreds of scientific, popular films in which so-called "neutral", non-active fragments are used. The selection of such fragments, their copying and preservation is annually associated with 150 reels. Basically there is a special index or section where they have cards on thousands of films. These practical consultations and the selection of fragments, their copying in Gosfilmofond is very useful for creative groups who must have the possibility to economize on means and time.

This work requires from the scientific staff of Gosfilmofond a good knowledge of the collection, of the history of the films, and the development of an indexing apparatus;

Work is being done on the scientific department of the archive by two scientific sections: Soviet and foreign, where there is a staff of 25 people, most of whom are graduates of the cinema critic department of the Institute of Cinematography.

Improvement of storage buildings and of film storage conditions.

At the time when Gosfilmofond was founded, there existed two small film vaults built before the Second World War in Bielye Stolby. Naturally no scientific methods of film preservation had been employed then. However, after a few years passed, it became quite clear that different film materials demand to be stored in different conditions, and Gosfilmofond together with NIKFI and a designing institute "Giprokino" started the development of new types of film stores.

The first stage of work was devoted to developing of the vaults for nitrate films. The climatic conditions maintained in the vault were determined: temperature $12^{\circ}\text{C} \pm 2^{\circ}\text{C}$; relative humidity, 60 - 65%. This type of building can be described as "box inside box" because vaults are surrounded by corridors which are used for various communications and besides serve as airlocks to provide isolation of the vaults from the outside walls, thus facilitating the maintaining of the climatic conditions.

The capacity of each vault is 1000 reels / which is up to the fire prevention established in the USSR requirements / the store holds 28.000 reels. All vaults are fitted with pressure vents and sprinklers. All the storage buildings have the automatic air-conditioning and air cooling plants. In 1962-1966, 5 storage buildings of this type were built with total capacity of 140.000 reels. That allowed to store there all nitrate films. At the present time, Gosfilmofond is occupied with reprinting of the nitrate films of the collection to the tri-acetate base, the number of nitrate films thus steadily reduces which will allow to transform in a few years some storage buildings for nitrate films into those for acetate films.

Then Gosfilmofond activities showed that building of film stores is expedient when based on the type of film material and the degree of its subsequent frequency of use (of taking the material out, for projections and so on). Having taken that into account and also the fact that a) the production of nitrate films is stopped and b) the necessity of preserving colour films at low temperature, "Giprokino" with an assistance of NIKFI at Gosfilmofond's request has developed the project of the following types of film stores :

1. for rarely used black and white and colour acetate duplicating copies.
2. for magnetic phonograms, ferromagnetic 35mm acetate base.
3. for permanently used black and white and colour positives.
4. for colour acetate negatives, preserved at low temperature.

Being approximately the same by outer aspect and gabarit, these stores differ by the capacity and construction of the technical systems. The capacity of these stores is in the limits of 80-120.000 reels. Gosfilmofond intends to begin the construction of low temperature vaults for preserving colour films in the course of 1974.

The film store for acetate positives with a capacity of 100.000 reels built in 1972 permits us at present to empty part of the other vaults for thorough repair and reconstruction.

In 1976, a vault will be built for tape-recorded film material .

Progress of the film restoration department , and restoration in general of photographic images.

Gosfilmofond, dealing with film preservation, is naturally permanently concerned with the restoration of films.

All restoration works in the archive can be divided into two groups :

- 1) Preventive restoration works before putting the films away for a long preservation.
- 2) Elimination of harm or injury to the films during the time they were showed or stored.

According to the type of film material and to the nature of the injuries, restoration works are divided into different types : restoration of positives and negatives, hand and machine work, cleaning, etc...

To accomplish these various tasks, Gosfilmofond has created a special department: the Department of Film Restoration. It appeared however that much of the needed equipment had to be made to order. That is why we had to work out and make ourselves some of the equipment as well as to adapt it to our purposes.

A special machine was made in Gosfilmofond for the restoration of negatives before putting them away for permanent preservation. The film material undergoes in it the following operations :additional fixing ,long washing, swelling, polishing of the emulsion, drying. Polishing of the base is performed by the other special work there are additional sections in the machine, used in case of need.

For restoration of the serious damage of the emulsion of the positives two a bit smaller machines are used. For cleaning and restoration of minor damage of the positives three small restoration machines produced in the USSR are used in Gosfilmofond.

For performing cleaning works there are three ultrasonic cleaning machines in the department, two of them of Czech production for 35mm films and the English one for 70mm films as well .

Thus the various equipment which the department has allows to perform many different restoration works on the emulsion layer and on the base. After a preliminary inspection, the film goes through one or a few machines, depending on its condition.

The full cycle of restoration works can be described in the following way:

- a) the inspection and making the list of damages,
- b) the hand restoration work
- c) the ultrasonic cleaning
- d) the restoration of the emulsion layer
- e) the restoration of the base,
- f) the examination of the technical conditions of the film material after the restoration,
- g) according to the conditions of the film, some other works can be included in the cycle, i.e. moistening, washing in benzine or in carbon-tetrachloride, elimination of decomposing, etc...

Printing department

An archive should have its own printing laboratory. It needs it for printing copies and for supplementing the available stock of heavily mutilated or decomposing material.

The laboratory of Gosfilmofond has an annual output capacity with two shift operations of approximately 12 million meters and can process the following kind of films :

- a) black and white double positives and double negatives,
- b) sound record negatives
- c) black and white positives
- d) colour positives
- e) colour double positives and double negatives.

For carrying out these processes, the department has seven developing machines and ten copying machines. The basic task of this department at present is the transferring of nitrate films on acetate base. This work has been carried out in the course of three years and, according to preliminary calculations, will take another three years.

Of course, before copying, the film goes through the film regeneration department.

Apart from transferring the stocks, the department also prints film sequences at the request of film and television studios and manufactures copies and material when a film is released for the 2d time.

Sound recording and film projection department.

The very names of these departments suggest their function. The sound recording departments has a recording room with a complex of recording equipment, and 2 projection rooms. It can carry out the following tasks. To copy magnetic and optical film, the manufacture of negative of sound records, music and sound, sonorisation of silent films, re-recording of magnetic and optical original and so on.

The Projection department serves 9 viewing rooms of Gosfilmofond.

Apart from the above listed departments and sections, Gosfilmofond has another department carrying out control or auxiliary functions.

1. The technical control department carrying out periodical check-up of the stocks, and also checks-up material when it is released from the archive, when it comes to the archive, etc...
2. The control and measuring laboratory exercises control of technological conditions.
3. Department of the chief mechanical engineer.

The personal operating the technical base of Gosfilmofond includes 22 engineers & graduates of our Leningrad Institute of Film Engineering. We have also technicians technologists & graduates of Choska Technical School.

The personal of Gosfilmofond is annually reviewed for its further increase. By 1972, we had 600 people, for 1973, we had a personal of 632 people; this is without the film theatre Illusion and other auxiliary activities

The annual budget of Gosfilmofond has been in recent years: 2,5 million roubles. Half of this sum is received by Gosfilmofond from the State Cinema Committee and the 2^d half comes from film studios, distribution organisations for the work we do.

Apart from it, the expansion of our activities is stimulated by regular state allocations, for constructions and purchasing of equipment.

Till 1965, we received an annual average of 350.000 roubles and in recent years, we have received 800.000 roubles a year. For a more operational execution of construction work, the committee of cinematography allowed Gosfilmofond to have its construction team of 70 workers.

Gosfilmofond has its own landplot with an area of 150 hectares, removed from industrial and housing areas. This makes us preoccupy ourselves with a range of questions which most of the archives do not have to tackle. We are forced to solve the problems of water, electric supply, peat supply and simultaneously build & develop an industrial complex and carry out housing constructions.

Since we met with you dear colleagues in Bielye Stolby in 1964, we have built 2 apartments of 90 flats; we are now planning to build another 2, a school, a club sitting 300, we are completing the construction of a hotel for 95 beds, of filmdepositories, and are carrying out the construction of a laboratory which will enable us to house all the departments in specially equipped premises and supply them with a sufficient number of new equipment, increase the number of control and measurement instruments and introduce automation for many important processes.

International relations of Gosfilmofond.

Before entering into FIAF, the international links of Gosfilmofond were very insignificant, although even then we maintained business contacts with some of our colleagues in foreign countries. But it was only in 1957, after we put our feet in FIAF already since 1938 as a founding member, that we succeeded in expending and strenghtening these links and the Federation enabled us to receive both necessary information and develop mutual relations and gave us a chance to make personal acquaintance of the direction of many film archives of the world. We have always held a stand which is supported by most of the cinematheques and according to which FIAF is regarded as a tool of international cooperation.

However interesting our archive's problems may be, whatever may be the dispute over the technical issues of the activities of the Federation, they must be removed to the background before that undoubted fact that all of us are part of the world filmculture and we must make maximum efforts to make it property of filmhistorians, filmmakers and film lovers.

That is why we always supported and support now any initiative connected with the expansion of film exchange between archives.

Gosfilmofond can speak about it with a feeling of duties done. In all the period of 1957-1972, we sent for permanent use to our colleagues 3961 copies and for temporary use 1820 copies.

It always seemed to us that the real history of cinematography is by far more interesting than some people think, that for example, Soviet cinema cannot be confined to those 4 or 5 names which are widely known in foreign countries, that it is much wider and more diverse, that in each period of its development, it produced films notable for their creative quest.

Beginning from classical films of Soviet cinema, from films by Eisenstein, Poudovkin, Dovjenko, Vertov, the Vassiliev brothers, Gosfilmofond gradually introduced into the range of interest of other archives many a film trying to make it property of all the filmgoers in many countries of the world.

We are very pleased that such important dates in the history as the 50th anniversary of the great October Revolution, Lenine's birth centenary and the 50th anniversary of the foundation of the USSR were celebrated together with us by many cinematheques which responded to our proposals and organized shows of Soviet films in their premises.

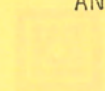
Gosfilmofond has comparatively recently opened its own film theatre. However with the help of our colleagues, we have already shown films of Poland, Italy, the DDR, Hungary, Rumania, Bulgaria, Jugoslavia, Cuba, Canada and other countries. In the future too, we shall consider as one of the most important aspects of our work, the regular show of the best achievements of progressive world cinematography.

The basic task of our Federation on the whole for years to come is, in our opinion, undoubtedly the setting up of film archives in the countries which do not have them yet and the help we can give them. It is the task of FIAF to achieve such a situation that the best of world cinematography should come to the remotest parts of our planet so that the chronicles of our time and the chronicle of our art should be saved for centuries.

Gosfilmofond has always been proud of being a member of FIAF. We have gained much from our colleagues and we hope that the experience of Gosfilmofond was of some use to other film archives. We are glad that we always met here both mutual understanding and friendship.

May I express confidence that the 29th Congress of FIAF will widen and strengthen our links and that our International Federation pursuing noble aims will be enriched by new members.

Thank you for your kind attention.



100-100000-100000
100-100000-100000

MEMORANDUM FOR THE SECRETARY OF THE UNITED STATES DEPARTMENT OF STATE
SUBJECT: [Illegible]

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108 Berlin
Hausvogteiplatz 3-4

Report of the FIAF Film Cataloguing Commission

Since the 1972 FIAF Congress, the draft manuscript for a manual on film cataloguing which had been subject of discussion by the commission in spring 1972, has been revised, completed, corrected, typed and mimeographed.

All the time of this report, the mimeographing procedure of the draft manual for film cataloguing is still under way, with the aim of handing out the copies of the manuscript to the delegate of the Moscow Congress.

Further commission work

1. Draft of the manual on film cataloguing

- FIAF members are invited to communicate their opinions, recommendations, suggestions and supplements to the Secretariat of the organization or to the President of the commission, by 31st October 1973.
- The commission will assemble in November or December 1973 to study and deliver their opinions on the contributions, to revise the draft in question and to get the manuscript ready for printing. The manual is likely to appear in print in 1974.

2. Future tasks of the commission

- The commission invites all members to report to them such problems, in the field of film cataloguing, that they consider to be of special importance and for which a solution is required.
- It is felt by the commission members that after the completion of the manual on film cataloguing should concentrate on the following tasks:
 - Definition of filmographic terms and subsequent translation of these terms into different languages.
 - Compilation of models for a standardisation of film cataloguing.
 - Generalisation of the experiences gained at the compilation of national filmographies, promotion of the exchange of such documents on an international level.
 - Generalisation of the experiences gained in the editorial restoration process and in the reconstruction of films.

A final decision on future projects cannot be made until the next commission meeting.

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

The following are the members of the film cataloguing commission:

Mr. Wolfgang Klaue, President, Staatliches Filmarchiv der DDR
Mr. Filip Acimovic, Vice-President, Jugoslovenska Kinoteka
Mrs. Dorothea Gebauer, Deutsches Institut für Filmkunde
Mr. Roger Holman, National Film Archive, London
Mr. Jacques Ledoux, Cinéma-thèque Royale de Belgique
Mrs. Marta Luttor, Magyar Filmtudományi Intézet
Dr. Christopher Roads, Imperial War Museum, London
Mr. David Penn, Imperial War Museum, London

Wolfgang K L A U E

REPORT OF THE DIRECTOR OF THE BUREAU OF AGRICULTURE

The Department of Agriculture, March 21-22, 1911.

The Department of Agriculture has the honor to acknowledge the receipt of your report of the work done during the year 1910. The Department is pleased to learn that you have been successful in carrying out the various projects which were assigned to you at the beginning of the year.

In 1910, the Department has been successful in carrying out the various projects which were assigned to you at the beginning of the year. The Department is pleased to learn that you have been successful in carrying out the various projects which were assigned to you at the beginning of the year.

The Department has also been successful in carrying out the various projects which were assigned to you at the beginning of the year. The Department is pleased to learn that you have been successful in carrying out the various projects which were assigned to you at the beginning of the year.

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The Department has also been successful in carrying out the various projects which were assigned to you at the beginning of the year. The Department is pleased to learn that you have been successful in carrying out the various projects which were assigned to you at the beginning of the year.

Very truly yours,
Director

REPORT OF THE FIAF DOCUMENTATION COMMISSION

The Commission met in Copenhagen, March 21 - 23, 1973.

The 1972 volume of the International Index to Film Periodicals is under way, and is expected to be published by the end of June. The accounts for the year 1972 are attached to this report: there was a surplus of FB 82.145,51 at the end of the year, due chiefly to the sale of card subscriptions to non-FIAF institutions.

In 1973, the editorship was transferred from Karen Jones to Michael Moulds, now living in London, and the reproduction of the cards was transferred from Copenhagen to the FIAF Secretariat in Brussels. A typist was hired for the project in Brussels, and an off-set machine was purchased by the Secretariat to be used for the card reproduction and also for other FIAF publications.

A new budget proposal for 1974 will be presented at the Moscow Congress, together with the accounts to date for 1973. Delegates will be asked if they are willing to support the project for another year by subscribing at the same rate as in the first two years, in order to guarantee its existence until the royalties can be expected to cover the now increased expenses.

The Commission made plans to complete three projects in the coming year:

- 1) The standard classification scheme for film literature,
- 2) The standard rules for describing unpublished scripts and related materials,
- 3) The draft chapter on documentation for the Basic Manual, under the editorship of the Jugoslovenska Kinoteka.

Two other projects are still in the planning stage:

- 1) The Documentation Directory, a guide to documentation resources among FIAF archives. A questionnaire will be sent to all archives in preparation for this directory.
- 2) The International Filmography: the Commission is considering plans for a future exchange of Filmographic information, along similar lines to the periodical indexing scheme, but has decided to postpone the project for another year or two. However, as a preliminary step, plans are now being made for an index to filmographic periodicals, which were excluded in the first years of the indexing project.

Eileen Bowser
President

F.I.A.F. PERIODICAL INDEXING PROJECT

I. ACCOUNTS 1972

<u>A. INCOME</u>	<u>da. kr.</u>	<u>\$</u>	<u>F.B.</u>
1) FIAF subscriptions	40.010,89	6.668,48	256.348,60
2) Other subscriptions	14.773,44	2.462,24	94.652,99
3) Interest	317,02	52,84	2.031,72
	<hr/>	<hr/>	<hr/>
	55.101,35	9.183,56	353.032,72

B. EXPENSES

1) Supplies	31.310,88	5.218,47	200.607,87
2) Postage	10.969,20	1.828,20	70.279,34
3) Wages	-	-	-
	<hr/>	<hr/>	<hr/>
	42.280,08	7.046,67	270.887,21

C. BALANCE

Income (transferred from A)	55.101,35	9.183,56	353.032,72
Expenses (transferred from B)	42.280,27	7.046,67	270.887,21
	<hr/>	<hr/>	<hr/>
Surplus	12.821,27	2.136,89	82.145,51

1 FB = da.kr. 0,15608

1 \$ = da.kr. 6,0

Karen Jones,
The Danish Film Museum
Copenhagen, March 1973

INTERNATIONAL INDEX TO FILM PERIODICALS

BUDGET 1973

<u>A. INCOME</u>		F.B.
Surplus 1972 carried over		95.000,-
Subscriptions		
1) 24 FIAF subscriptions at FB 11.250,-	270.000,-	
2) 5 subscriptions at \$ 300,-	60.000,-	
3) 3 subscriptions at \$ 325,-	39.000,-	
4) 10 additional subscriptions	<u>120.000,-</u>	489.000,-
Editorial payment from Bowker (\$ 4.500,-)		180.000,-
Advance on royalties (\$ 500,- + \$ 500,-)		42.000,-
Additional royalties on sales		45.000,-
		<hr/>
		851.000,-
		<hr/> <hr/>

B. EXPENSES

Supplies		151.000,-
Postage		95.000,-
Editorial fee		330.000,-
Wages		195.000,-
Travel		20.000,-
Sundry expenses		60.000,-
		<hr/>
		851.000,-
		<hr/> <hr/>

INTERNATIONAL INDEX TO FILM PERIODICALS

BUDGET 1974

A. INCOME

F.B.

Subscriptions

1) 24 FIAF subscriptions at FB 11.250,-	270.000,-	
2) 10 subscriptions at \$ 330,-	132.000,-	
3) 15 subscriptions at \$ 360,-	216.000,-	
4) 7 subscriptions to back sets	<u>46.000,-</u>	664.000,-
Editorial payment from Bowker (\$ 5.000,-)		200.000,-
Royalties on sales (3.600 copies)		252.000,-
		<hr/>
		1.116.000,-
		<hr/> <hr/>

B. EXPENSES

Supplies		170.000,-
Postage		110.000,-
Editorial fee		440.000,-
Wages		300.000,-
Travel		38.000,-
Sundry expenses		58.000,-
		<hr/>
		1.116.000,-
		<hr/> <hr/>

MOSCOW XXIX GENERAL MEETING OF FIAF

PROJECTS AND PUBLICATIONS UNDER WAY (Agenda item 14)

1. Study on the copying of optical sound tracks.
2. Annual bibliography of books on the cinema (Bucuresti)
3. Filmmakers' bibliography (Ottawa)
4. Basic manual for film archives (Belgrade)
5. Summer school for archive personnel (SFA Berlin)
6. 2d catalogue of silent films in the members' collections (Brussels)

All the other FIAF projects and publications under way will not be reported on at this General Meeting. They are :

- Embryo 2 (SFA Berlin)
- Atlas for the identification of slapstick actors (Praha)
- List of filmographical sources classified by personalities (Praha)
- List of filmographical sources classified by countries (Bucuresti)
- List of filmographical sources classified by genre (Sofia)
- List of important films considered as lost (Amsterdam)
- Bibliography of publications by members of FIAF (Ottawa)
- Anthology of serious film criticism published before 1914 (Brussels)
- Bibliography of publications dealing with the work of film archives (Brussels)
- Internal list of continuities and dialogue lists (Secretariat)
- A collection of instruction books and technical manuals (L.C. Washington)
- To collect and translate the legal and administrative texts on the functioning of film archives (Belgrade)
- Information center on research projects (Brussels)

MOSCOU XXIX ASSEMBLEE GENERALE DE LA FIAF

PROJETS ET PUBLICATIONS EN COURS (Point 14 de l'ordre du jour)

1. Etude sur le contretypage des pistes sonores optiques.
2. Bibliographie annuelle des livres sur le cinéma (Bucarest)
3. Bibliographie des cinéastes (Ottawa)
4. Manuel de base pour cinémathèques (Belgrade)
5. Cours d'été pour le personnel des cinémathèques (SFA Berlin)
6. 2e catalogue de films muets dans les collections des membres (Bruxelles)

Tous les autres projets et publications en cours à la FIAF ne feront pas l'objet d'un rapport à cette Assemblée générale. Il s'agit de :

- Embryo 2 (SFA Berlin)
- Atlas pour l'identification des acteurs de films burlesques (Prague)
- Liste des sources filmographiques classées par personnalités (Prague)
- Liste des sources filmographiques classées par pays (Bucarest)
- Liste des sources filmographiques classées par genre (Sofia)
- Liste des films importants considérés comme perdus (Amsterdam)
- Bibliographie des ouvrages publiés par les membres de la FIAF (Ottawa)
- Anthologie de critiques de films sérieuses, publiées avant 1914 (Bruxelles)
- Bibliographies de publications concernant le travail des cinémathèques (id.)
- Liste des continuités et dialogues dans les collections des membres (Secrétariat)
- Collection de livrets d'instruction et de manuels techniques (LC Washington)
- Rassembler et traduire les textes légaux et administratifs sur le fonctionnement des cinémathèques (Belgrade)
- Centre d'information sur les recherches en cours (Bruxelles)

Cinéma-théâtre Royal de Belgique

Groupes de films étrangers dans le rapport

et nombre des films de ces groupes dans le programme 1961

Belgique	12	12
Allemagne	10	10
France	10	10
Italie	10	10

Caractéristiques des films de ces groupes dans le programme 1961

Genre	10	10	10
Genre (a)	10	10	10
Genre (b)	10	10	10
Genre (c)	10	10	10
Genre (d)	10	10	10

Le film de la Belgique

Le film de la Belgique dans le rapport

et nombre des films de ces groupes dans le programme 1961

Belgique	10	10
Allemagne	10	10
France	10	10
Italie	10	10

(a) Les caractéristiques de ces films de la Belgique dans le rapport et dans le programme 1961 sont les mêmes que ceux des films de la Belgique dans le rapport et dans le programme 1961.

Caractéristiques des films de ces groupes dans le programme 1961

Genre (a) 10 Genre (b) 10 Genre (c) 10 Genre (d) 10

Le film de la Belgique dans le rapport et dans le programme 1961

Belgique	10	10
Allemagne	10	10
France	10	10
Italie	10	10

(a) Les caractéristiques de ces films de la Belgique dans le rapport et dans le programme 1961 sont les mêmes que ceux des films de la Belgique dans le rapport et dans le programme 1961.

Belgique, le 12 mai 1961

Cinémathèque Royale de Belgique

CATALOGUE FIAF: SILENT LONG FILMS / Rapport

Ont renvoyé leur liste des films mentionnés dans le catalogue 1965 :

Beograd	Kobenhavn	Ottawa
Berlin SFA	Montréal	Roma
Habana	New York	Torino
Haifa	Oslo	Wien FM

Cinémathèques ayant participé au catalogue 1965 et ayant demandé des fiches supplémentaires

Les ont renvoyées :

Beograd	18	Haifa	9	Ottawa	52
Berlin SFA	115	Kobenhavn	54	Roma	203
Bucuresti	76	London NFA	37	Torino	1
Budapest	79	Montréal	11	Wien FM	37
Habana	41	New York	152		

soit 885 fiches

Ne les ont pas renvoyées :

Amsterdam, Oslo, Praha, Berlin DK

N'ont pas encore renvoyé leur liste des films du catalogues 1965 :

Amsterdam	Madrid	Toulouse
Bruxelles	Milano	Warszawa
Bucuresti (x)	Moskva	Wien FA
Budapest (x)	Praha (x)	Wiesbaden
Helsinki	Sofia	Berlin DK
Lisboa	Stockholm	Montevideo SODRE
London NFA (x)		

(x) = cinémathèques à qui il a fallu retourner leur liste parce que mal complétée. Praha a écrit le 8/3/73 qu'il envoyait sa liste en annexe, mais la liste n'était pas dans l'enveloppe.

Cinémathèque n'ayant pas participé au catalogue 1965 et ayant demandé des fiches :

Washington LIBCON (1.000 fiches non encore renvoyées)

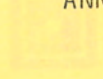
Les cinémathèques qui ont renvoyé liste complétée 1965 et fiches :

Beograd	Kobenhavn	Roma
Berlin SFA	Montréal	Torino
Habana	New York	Wien FM
Haifa	Ottawa	

Il y a environ 350 nouveaux films à faire figurer dans le prochain catalogue, comprenant les films envoyés par Praha juste après la publication du catalogue 1965, mais ne comprenant pas les films non identifiés ni ceux pour lesquels il existe trop peu de renseignements.

Bruxelles, le 11 mai 1973

nc



100 Berlin
Statistikjahr 1974

Seite 11 of 12a pages

ANNEKSE

The present Annex to the 1974 Statistical Yearbook of the GDR
relating to the statistical work of the Statistical Office of the
GDR is an integral part of the Statistical Yearbook.

It contains information on the work of the Statistical Office of the
GDR in 1974 and is intended to be published in the Statistical
Yearbook, which is published annually.

Annex 12 supplements the information contained in the Statistical
Yearbook of the GDR and is intended to be published in the
Statistical Yearbook, which is published annually.

With the publication of Annex 12 the Statistical Office of the
GDR is pleased to inform you that the Statistical Yearbook of the
GDR is published annually.

At the same time, we would like to inform you that the
Statistical Office of the GDR is pleased to inform you that the
Statistical Yearbook of the GDR is published annually.



108 Berlin
Hausvogteiplatz 3-4

Point 14 of the agenda

EMBRYO 2

The second edition of EMBRYO - a preliminary census of materials relating to short silent fictional films in the collection of FIAF members - is now available to all FIAF members.

25 archives cooperated in the census which includes some 845 additional titles that were reported after the publication of the first edition, and it incorporates numerous collections.

Members will appreciate that we have decided to present free copies of EMBRYO 2 only to archives that cooperated in the first edition and/or second edition. FIAF members are welcome to purchase copies of EMBRYO 2 against payment of US \$ 10.00 per copy.

With the publication of EMBRYO 2 the Staatliches Filmarchiv considers the FIAF EMBRYO PROJECT completed.

At the time being, there don't seem to be any new aspects that would justify a third edition. Therefore, we have come to the conclusion to recommend that EMBRYO 2 made the basis for the work of an identification commission to be set up by FIAF. The members of the identification commission may then decide whether it will be rewarding and worth while incorporating the results of their work in a third edition of EMBRYO. If the EMBRYO project should be resumed under such assumptions, the Staatliches Filmarchiv would be ready to cooperate again in the project.

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

ANNEX 13. (continued)

ANNEX 13. (continued)

The purpose of this report is to provide a summary of the findings of the study. The study was conducted in order to determine the extent of the problem and to identify the factors which contribute to its persistence. The results of the study are presented in the following sections.

The first section of the report describes the methodology used in the study. This includes a description of the sample, the data collection procedures, and the statistical methods used to analyze the data.

The second section of the report presents the results of the study. This includes a description of the prevalence of the problem, the factors which are associated with it, and the differences between the two groups. The results of the study are presented in the following sections.

The third section of the report discusses the implications of the study. This includes a discussion of the limitations of the study, the strengths of the study, and the implications of the findings for future research.

The fourth section of the report provides a summary of the findings of the study. This includes a summary of the prevalence of the problem, the factors which are associated with it, and the differences between the two groups. The results of the study are presented in the following sections.

The fifth section of the report provides a summary of the findings of the study. This includes a summary of the prevalence of the problem, the factors which are associated with it, and the differences between the two groups. The results of the study are presented in the following sections.

The sixth section of the report provides a summary of the findings of the study. This includes a summary of the prevalence of the problem, the factors which are associated with it, and the differences between the two groups. The results of the study are presented in the following sections.

CINEMATECA ARGENTINA

R E P O R T

Our archive is a product of a long and hard work of a few enthusiastic people since its creation in 1949. After many years of existence and through many changes of the government authorities in my country mostly indifferent to this kind of cultural manifestations we realized that we are able to survive and leave one day to the country an increasing inheritance of one of the most dignified expressions for the people.

Ours needs are enormous. It is a matter to grow up or to die. So we decided to grow up which meant many sacrifices including the fact that we could not afford during many years the expense of attending FIAF Congresses because we are so far away.

During 1972 the activity performed by CINEMATECA ARGENTINA has been intense. Particularly a considerable amount of new films entries can be considered as the most important achievement of 1972 with reference to 1971. Our cultural activity was increased by means of some theoretical courses such as: "Cinema as an example of reality" and "Cinema reviews". As for films diffusion the number of showings were increased as well as loaning of films to different cine-clubs and institutions in our same country and abroad, considering among them private and government institutions.

ACQUISITIONS OF THE YEAR: The number of films added to the collection during the year was quite remarkable with reference to previous years. The number of acquisitions was: 389 feature films and 185 short films.

RELATIONS WITH THE PRODUCERS AND DISTRIBUTORS: The task performed by Cinemateca Argentina has obtained from producers an important cooperation and a better understanding was the base of our relations. The positive result of this understanding was the incorporation of 200 argentine films. Not only sound films but old silent films which were rescued for the sake of our culture. CINEMATECA ARGENTINA does not obtain any special treatment on the side of distributors. We rent the films they supply and our entity gets no help at all. At least no different treatment from any other institution. This was just the same as during last years.

PRESERVATION OF FILMS: During 1972 further progress was made with the copying of most nitrate films to acetate stock so about 200 titles were reduced to 50. Among the 200 titles there were silent films, short and feature films, etc.

PROGRESS IN THE FIELD OF CATALOGUING: FILMS, DOCUMENTATION, ETC.: CINEMATECA ARGENTINA has finished a catalogue of films. Cataloguing has been made considering the original title of each film, technical data, etc., of all films showed in Argentina from 1927 up to now. Films have also been catalogued by its original title, director and the title the film had when showed in Argentina. An interesting cataloguing system has been elaborated for the whole of the films belonged to or kept by Cinemateca Argentina recording different subject matters such as director, country, year, etc..

SHOWINGS DURING 1972: Our showings were performed as in the last years in the Cinemateca's theatre "Sala Leopoldo Lugones" which belongs to Teatro Municipal San Martin, located in the 10th. floor. The theatre has 215 seats. The showings are performed every day from 3 p.m. to 1 a.m.

Total audience in 1972: 216.000 spectators.

CINEMATECA ARGENTINA has also loaned films to more than 50 cine-clubs and to about 150 different institutions in the whole country. As our country is geographically extense, this service is fundamental as Cinemateca cannot organize simultaneous showings in different premises, so it is much better each institution requires the films considered necessary for their main task.

BUDGETARY MATTERS: As CINEMATECA ARGENTINA is a Foundation it is submitted to every law and legal rule in force applied to his kind of institution. CINEMATECA ARGENTINA is officially recognized by the Argentine Government. We obtained from the authorities any kind of films considering the main characteristic of our task. This has been one of the most valuable achievements as Customs duties meant a very serious inconvenient for our development.

RELATIONS WITH OTHER FIAF MEMBERS: It has been principally remarkable our relation with the Cinematecas near our borders, especially with Latinamerican Film Archives.

We are pleased to point out here the wonderful cooperation we received from Gosfilmofond and from Bulgaria which have facilitated important materials for the fulfilment of our activity.

We have organized and screened the weeks of Rumanian Film, Bulgarian Film, German and French films. All of them could be carried out with the valuable cooperation of their respective archives through the special help of each culture attaché of the corresponding embassy.

LIBRARY: CINEMATECA ARGENTINA has mostly advanced in this item. The whole material available has been classified: books, magazines, catalogues, leaflets, cuttings, photographies. The index has more than 60.000 cards filed by names of films, subject matters, country, festival, etc. 344 books, 1.088 magazines and 291 miscellaneous reviews were incorporated. 10.210 commentaries on different books and magazines were filed. An index was completed classifying all books considering different subjects: history, country, directors, years, etc. 12.300 photographies were added to our collection.

We also produced an audiovisual show performed as an homage to the life and work of director Mario Soffici, one of the pioneers of Argentine cinema.

The library is open to everybody and the entrance is quite free. As the number of readers has increased considerably during last year, now it is open from 1 p.m. to 6 p.m. every day.

1984 FEST PROGRAM

The Canadian Film Institute and the Government of Canada will provide an official program of 1984 to hold the 1984 program in Ottawa. Most of the program will be held in Ottawa but some events will be organized in Montreal with the distribution of materials to be done in Montreal.

It is to have several events to promote the Festival. In addition, there will be an office in Ottawa to offer financial assistance that is available in Canada. It will be the responsibility of the Institute to provide information and the availability of program material. It will be the responsibility of the Institute to provide information on the program while the off-season sales will be handled. It will also be able to offer a range of services for the program and, in addition, it will be possible to offer discounts and complimentary lunches and dinners during the program.

DATE

Monday, May 14, to Sunday, May 20 with arrival and departure on May 14 and May 21 respectively. The Executive Committee will meet on the two preceding days.

PLACE

The Canadian Government Conference Centre will be used for all meetings in Ottawa. This Centre is fully equipped for meetings with audio-visual communication facilities.

ACCOMMODATION

Two hotels are suggested in Ottawa, both of which are being used adjacent to the Conference Centre.

Chateau Laurier: \$18.00 to \$25.00 per day

Grand Hotel: \$15.00 per day

There is also the possibility of using other accommodations at either of the two hotels in Ottawa. Rates are available.

XXXth FIAF CONGRESS

The Canadian Film Archives and the Cinémathèque québécoise are very pleased to invite members of FIAF to hold the 30th Congress in Canada. Most of the Congress would be held in Ottawa but there would also be sessions in Montréal with the Cinémathèque québécoise as host.

While we have received funds to organize the Congress, regrettably these funds will not allow us to offer financial assistance for delegates' travel to Canada. We realize this may create difficulties for some delegates but the increasing availability of low-cost trans-Atlantic charter flights should substantially reduce this cost over what it might have been. We have also planned the Congress to take place while the off-season rates are still in effect. We will also be able to offer a range of prices for accomodation and, in addition, feel it will be possible to offer delegates some complimentary lunches and dinners during the Congress.

DATES

Monday, May 20, to Sunday May 26 with arrival and departure on May 19 and May 27 respectively. The Executive Committee would meet on the two preceeding days.

PLACE

The Canadian Government Conference Centre will be used for all sessions in Ottawa. This Centre is fully equipped for meetings with simultaneous translation facilities.

ACCOMODATION

Two hotels are suggested in Ottawa, both of which are immediately adjacent to the Conference Centre:

Chateau Laurier: \$19.00 to \$27.00 per day

Grand Hotel : \$5.00 per day.

There is also the possibility of using student residences at either of the two universities in Ottawa. Rates are moderate.

PROGRAMME

We propose five administrative sessions for the Congress in Ottawa, May 20 - 23 inclusive.

In addition one and a half days in Ottawa would be devoted to special symposia:

- 1) Symposium on Film Archives and New Audio-Visual Techniques. This could include a presentation and discussion on the results of the American study on new techniques for image storage and retrieval. Experts could be invited to attend.
- 2) Symposium on the problems of archive personnel - training, selection, exchange of personnel, etc.

On May 24th, in Montréal, we propose a visit to the National Film Board and a related presentation. On May 25th, a visit to the Vidéographe could be arranged in the morning. In the afternoon, we propose a symposium on Methodology of Film History. On May 26th, there is the possibility of a visit to Québec City.

SCREENINGS

During the Congress, we would like to organize a retrospective of the films of "Fifty Years Ago" i.e. films from all countries produced in 1924.

THE SECRETARY GENERAL
UNITED NATIONS

NEW YORK

1950

1950

MEMORANDUM FOR THE SECRETARY GENERAL

Subject:

1. The Secretary General

2. The Secretary General

3. The Secretary General

1950

Part Two.

The proposed file would be
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to increase the possibility of
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until the Secretary General

This work would be done
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Special attention should be
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of the Secretary General

Separate attention should be
of the Secretary General
to be done in the
of the Secretary General

The Secretary General

Secretary General
United Nations
New York

The Czechoslovak Archive

of the CZECH FILM INSTITUTE
V jámě 1, Praha 1

Member of F. I. A. F.

and the SLOVAK FILM INSTITUTE
Červenej armády 28, Bratislava

Tit.:

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat

74 Galerie Ravenstein

1000 Bruxelles

B E L G I Q U E

14th May

Dear Sirs,

The Czechoslovak Film Archive would like to propose publishing of second part of the "SECRETS OF THE FILM ARCHIVES". It would like to introduce this proposition at 29th congress of F.I.A.F in Moscow. This work could be finished until 30th congress F.I.A.F.

This work would include 25 stills - an unique pictures of oldest world movies.

Special supplement should concert Jerzy Toeplitz, long standing chairman of F.I.A.F., whose name is connected with the history of this institution.

Separate Archives ought to send materials for this proposed serial story until the end October 1973 to the adress:

The Czechoslovak Archive, Praha 1, V jámě 1.

Your sincerely

dr. Stanislav Zvoníček

Director

TELEPHONE

24 72 81

1984-1985
1986-1987

1988-1989
1990-1991

1992-1993
1994-1995

The first part of the report covers the period from 1984 to 1987. It discusses the general situation in the country, the political and economic developments, and the role of the military. It also mentions the impact of the international community and the United Nations.

The second part of the report covers the period from 1988 to 1991. It discusses the political and economic developments, the role of the military, and the impact of the international community and the United Nations.

1. Description of the situation in 1984-1987

The situation in 1984-1987 was characterized by a period of relative stability and economic growth. The political system was based on a multi-party system, and the military played a significant role in the country's development.

In 1984, the government introduced a series of reforms aimed at improving the economy and the political system. These reforms included the introduction of a new constitution and the holding of free elections.

The reforms were widely welcomed by the population, and the country experienced a period of rapid economic growth. However, the military's role in the country's development remained a controversial issue.

1984-1985
1986-1987



108 Berlin
Hausvogteiplatz 3-4

Goetz Pollakowski
Hans-Eckart Karnstädt

ON SOME NEW METHODS AND APPARATUS
APPLIED BY THE STAATLICHES FILMARCHIV DER DDR

In the course of the last few years new methods and apparatus for the treatment and preservation of archive material have been tested, these include: a method whereby black and white film which has discoloured and faded may be restored, a treatment to reduce harmful effects of products of disintegration of nitrate material, and a special printing machine to treat shrunken film material or film that has suffered abrasions.

Since film archives all over the world are striving for the preservation of objects of high cultural value, it is deemed appropriate to publish the experiences gained by the Staatliches Filmarchiv, of which the following is a report.

1. Restoration of discoloured black and white cinematograph film

Any small quantities of thiosulphate remaining on the film after its final washing and the polythionates which form during the course of time, may cause serious damage to the image of films that are stored in archives. This process causes the silver image of the film to discolour and may produce brown colour variations up to light amber.

In case of discoloration, the finely divided blackened silver image in the gelatin is changing into various silver sulphur compounds, the coloration of which may have many shadings from dark brown to whitish yellow. Areas of the original image that had little density, disappear completely, giving the impression that no details ever existed. In numerous cases, the transformation of the silver image results in a heavy loss of contour sharpness.

Black and white films showing such changes are no longer usable either for projection or for printing. In the German Democratic Republic a new process has been developed, whereby the loss in contour sharpness caused by discoloration is being made retrogressive. The image that had a brown or yellow coloration is restored again into a black silver image, whereby the apparent empty areas of the image regain their density and detail /1/. This makes the films in questions capable of being duplicated and projected.

Fernruf:

Telegrammadresse: Filmarchiv Berlin

Bankkonto: BSK 6651-26-130012

The procedures /2,3/ that have become known so far, have essential faults when they are being applied to films the bleaching of which is rather advanced. As a result, images of a reddish or brownish shade occur and the film becomes stained and fogged. The procedure described in this paper does not have these disadvantages. At first, the film is treated in an oxydising bath, then subjected to a hydrochloric stannous chloride solution and subsequently developed in a photographic developer. Without the application of the hydrochloric stannous chloride bath, images of various colour shades will be received after development. Only by subjecting the film to this bath is it possible to obtain a completely black and white image.

The correct concentration of chemicals in the baths, particularly that of the oxidising bath is of prime importance. Together with this the times of treatment depend on the degree of discoloration of the silver image and on the emulsion properties of the film. Film strips of various degrees of image destruction by discoloration were treated, using variations of concentration and time, and the results in all cases were satisfactory.

Based on this patent /1/, a number of tests have been carried out at the Staatliches Filmarchiv for practical use.

Since the restoration of the silver image has only been done on a laboratory level by the inventors, examinations had to be made to determine whether it is possible to apply this procedure mechanically. To this end a small development machine was adapted to the new needs, with the tanks being of P.V.C.. Since rubber must not come in contact with the chemicals, all tube connections were also made of P.V.C. material. Furthermore, the necessary metal parts had to be made of stainless steel. In applying mechanical restoration to the silver image, it is advisable to operate in equal bath concentration and to change the time of treatment according to the needs of each reel.

The operational procedures of the machine are as follows:

- | | |
|-------------------------------|------------------------|
| 1. Oxydising bath | 5 tanks, 12-15 minutes |
| 2. Intermediate rinsing | 2 tanks |
| 3. Stannous chloride solution | 3 tanks, 10 minutes |
| 4. Intermediate rinsing | 2 tanks |
| 5. Development | 2 tanks, 3 minutes |
| 6. Final washing | 10 tanks |
| 7. Drying | |

The time of treatment of the film in the various baths depends on the degree of discoloration and differs widely for the different films.

Experiences gained with machine restoration led to the following technology:

The machine works at a speed of 175 m per hour. The most favourable time of treatment in the oxydising bath is considered 12-15 minutes. If the results achieved are unsatisfactory, the film or the reel may be treated a second or a third time, according to necessity.

The baths, particularly the stannous chloride bath, are of limited stability (of about one week). Since films for restoration of the silver image are not amounting continuously, it is most rational to collect the films to be subjected to the restoration procedure in order to treat them successively. In the mean time the machine may be used for the purpose of preservation of film material in which areas of little density of the original image are now void of any detail. The silver sulphur compounds are transferred into black image silver, thus producing good printing masters and consequently new good quality prints of these materials.

2. Reduction of harmful effects of products of disintegration of nitrate material

It is known that special attention should be given to film material of cellulose nitrate base during its storage in film archives. Nitrate film decomposes in the course of years. The ageing process begins with the releasing of small quantities of nitrogen oxides that react with the nitrate base as well as with the gelatin emulsion and with the finely divided silver of the emulsion. The subsequent formation of nitrous acid accelerates the reaction of the nitric acid with the silver and the gelatin. The hydrolysis of the gelatin leads in the extreme to the softening of the gelatin in cold water - e.g. the emulsion dissolves when being subjected to the usual washing process in archives.

In addition to the damage done by the nitrate film base releasing acid gases and vapours to the film, the harmful effects of the material of the film container should be taken into consideration. The metal film cans for the storage of film reels used by most archives suffer from heavy corrosion (see pictures 1 and 2). The rust that forms in the course of corrosion flakes off, thus not only reducing the life of the can but also polluting and damaging mechanically its contents. The acid gases and vapours that are being released corrode other cans, too.

Archives try to protect their films against such destructive effects by storing the nitrate material at low temperatures and at a permanently checked air humidity. These measures help to slow down the process of decomposition but they cannot prevent it. However, even with the aforementioned precautions the gelatin and the cans continue to be affected by the nitrogen oxides and the subsequently released nitrous acid and nitric acid.

It is possible to restrict the effects of the aggressive gases and vapours to the gelatin and the contents of the cans by the introduction of an appropriate substance. Recirculating of the air bearing nitrous gases cannot be considered for the storage of nitrate film. An agent binding these gases should be housed in the can itself.

The Staatliches Filmarchiv has succeeded in finding a way of reducing the destructive effects of the acid gases and vapours that are being released by the decomposing nitrate film, on the gelatin of the emulsion and at the same time preventing the corrosion of the cans.

/4/ It consists of introducing a mixture of substances into the cans, which subsequently reacts with the nitrous gases. The nitrous acid and the nitric acid to cause a chemical reaction the products of which are non-harmful to the film. Such a mixture of substances in granulated form, packed into gas permeable bags is placed inside the film cans. By absorbing the destructive compounds it reduces the hydrolytic decomposition of the gelatin of the emulsion and prevents the corrosion of the can with its unpleasant side effects. The result is a longer life expectancy of the stored material and the containers.

Storage tests of more than 12 months' duration at increased temperatures have been completely successful, even with highly decomposed nitrate material.

It is not possible at this time to give more details of the results of the experiments, since the method is subject to patent application. It is anticipated that production of the chemical substance will be started in the near future. The Staatliches Filmarchiv will then be ready to report on the experience gained in using the chemical agent and its source of supply.

3. A special printing machine for the duplication of shrunken archive films and films with abrasions.

Archives are faced with an ever growing problem of duplicating old archive material. The manufacturers of film industry apparatus offer only printing machines that are suitable for the mass production of prints from a high quality original, resp. step printers for duplicating materials. These printing machines cannot be used for duplicating old archive film due to the shrinkage of such material and its physical condition.

The Staatliches Filmarchiv in cooperation with DEFA Zentralstelle für Filmtechnik developed and built a special printing machine /5/ so that these old masterpieces of film and documentary materials may not irretrievably be lost. It is an optical step-by-step printer 35/35 (see picture 3) with subtractive light control, sound contact printing and an anti-scratch device for the original (see picture 4).

It is inevitable that old cinematograph films are found to be damaged by heavyscratches and abrasions which are transferred during the printing process to the new print, thus reducing the printing process to the new print, thus reducing the quality of this print. Transfer of the scratches and abrasions to the print is caused principally, by the refraction of light by the surface elements of the damaged areas of the film. The refraction of light prevents the printing passing directly through the original to the new print.

In order to overcome this problem and to improve the quality of the new print, the anti-scratch printing process is used. The principle of this process being to fill the damaged surface of the film with a liquid during the printing process. This liquid has exactly the same refractive index as the films, thus light refractions are reduced and the scratches and abrasions are not transferred to the new print.

The most suitable liquid for that purpose has proved to be carbon tetrachloride ($Cl_2C = CCl_2$).

Another important feature of the machine is that it can make prints from materials that are shrunken up to 3%. Ageing and improper storage cause shrinkage of the materials, resulting in the inability of a regular printer to copy heavily shrunken material. The reason for this being that the claw of a regular printer has a normal lift of 19 mm (distance of the perforation holes 4.75; 1 claw lift = $4 \times 4.75 = 19$ mm).

A shrinkage of 3% requires a change of the claw lift of 0.6 mm.

The claw lift can be adjusted to any value up to 3% on the side of the machine through which the original passes. The adjusting device is easily accessible.

A number of the silent films had been shot at 16 frames per second. Since nowadays the film industry use a frequency of 24 frames per second and television 25 frames per second, these old films with their "jerky" movements appear unpolished to audiences. In order to overcome the aforementioned deficiencies the machine was equipped with a speed-change gear making possible a changing of the frequency of 16 frames per second at the transmitting side (original copy side) to 24 frames per second at the receiver side (raw film side).

A further advantage for the duplicating of archive material is that the printing speed may be adjusted in four steps - 3 frames per second, 6 frames per second, 9 frames per second, 12 frames per second. When using material that has sustained heavy physical damage, it is of vital importance to have the printing speed reduced. As explained above, with the use of this machine, heavily damaged materials can be duplicated at a speed of only 3 to 6 frames per second.

The described special printing machine has been built for the first time in the German Democratic Republic and put into operation by the Staatliches Filmarchiv, enabling them to have the facility for duplicating materials which previously were not possible to reprint on regular printers. Thus, it is possible with this machine to duplicate and preserve old films.

Literature:

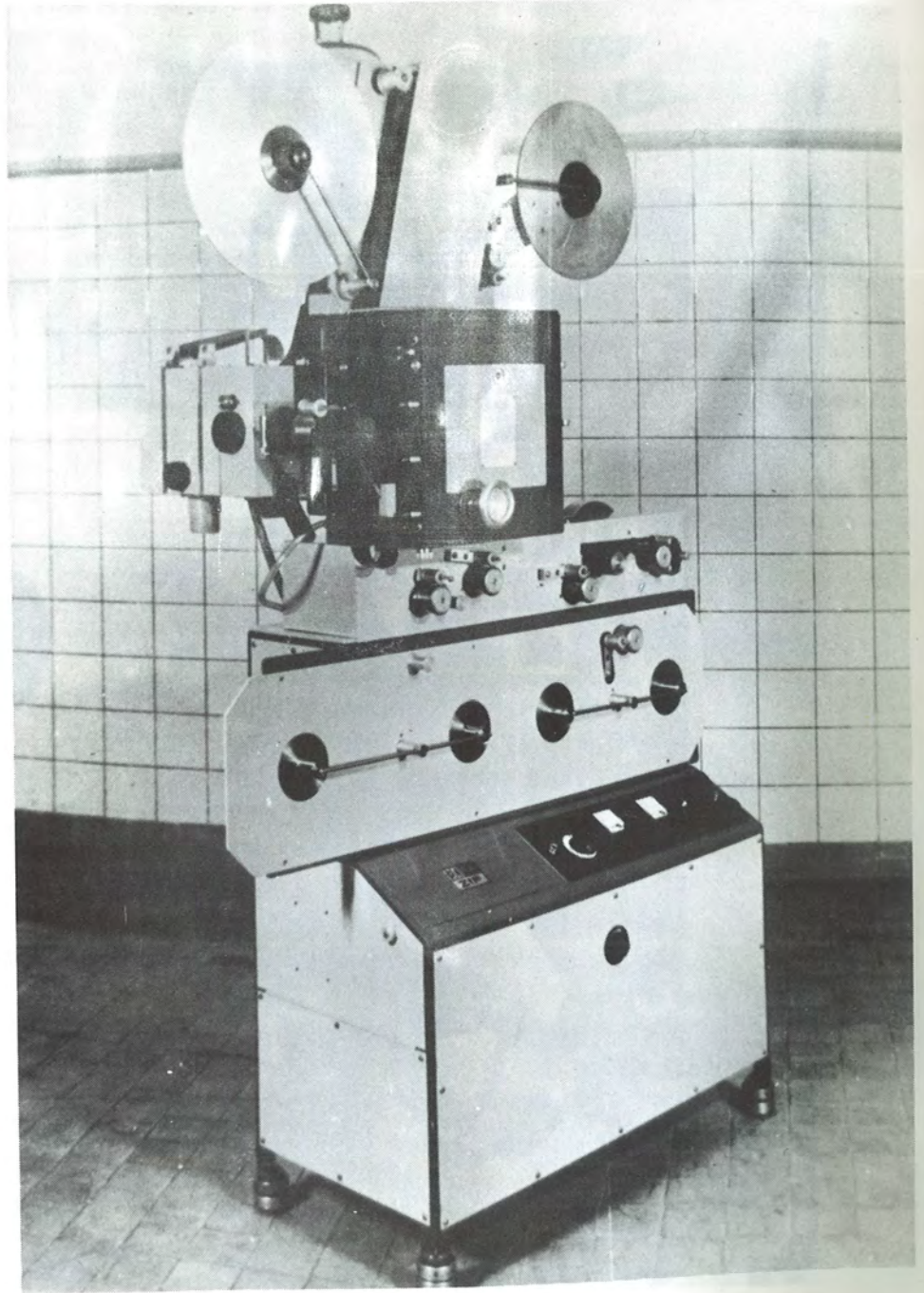
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- /2/ Kusmin, USSR-Pat. 40712, 21st February, 1934
- /3/ Nilsson, Nord.Tidskr.Fotogr. 23 (1959), 22/
- /4/ Pollakowski and Karnstädt, DDR-WP Az. CO 8b/167 432, 1st December, 1972
- /5/ Spielhagen, Pöttsch, Karnstädt, 'Bild und Ton', 8,9 (1971) 241-246 and 265-268

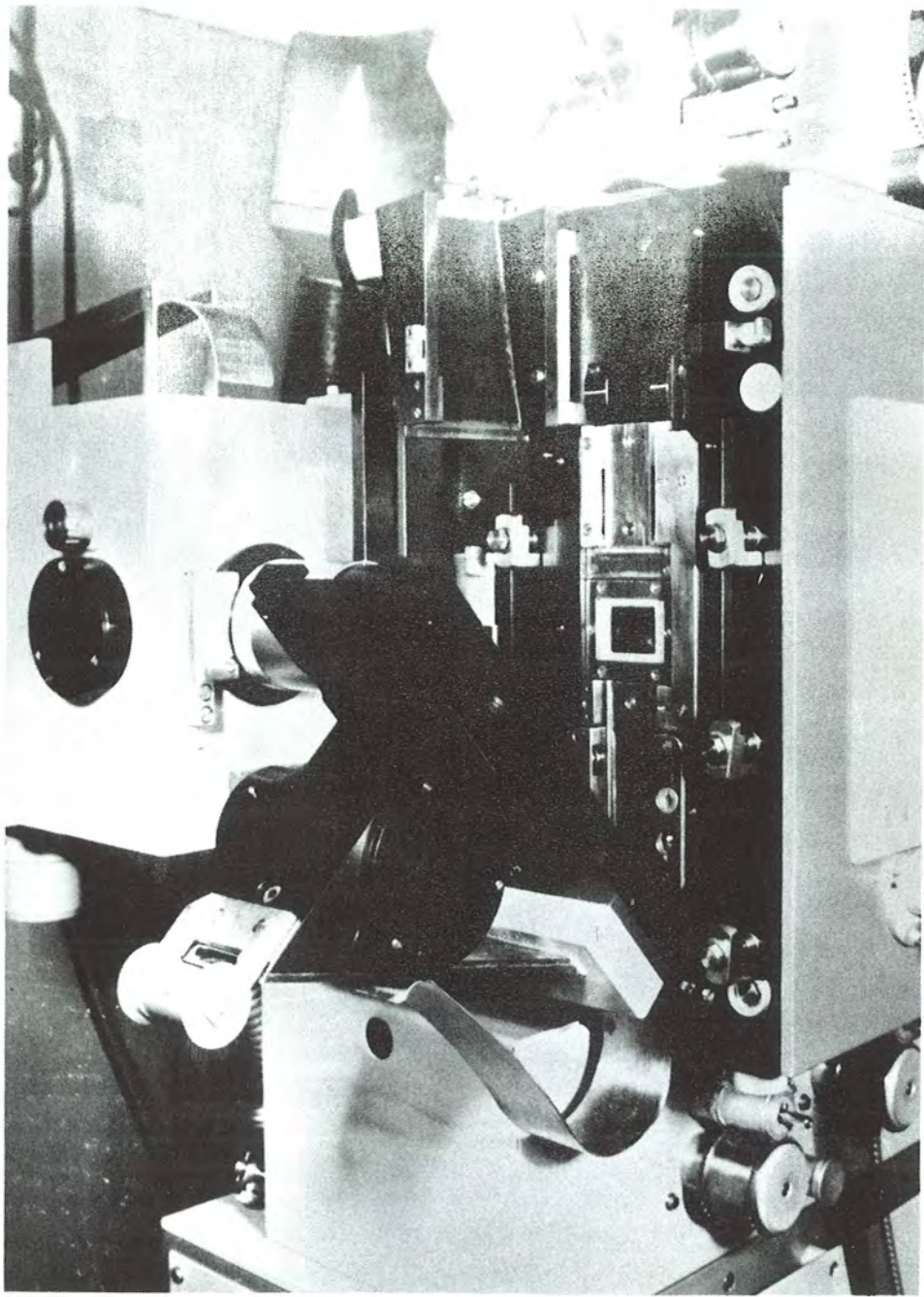


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