



MEXICO XXXII GENERAL MEETING

LIST OF PARTICIPANTS

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ANCELOVICI, Gaston, (Realizador), Chile  
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VON BACH, Peter, Suomen Elokuva Arkisto, Helsinki  
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RAPPORT DU PRESIDENT, M. VLADIMIR POGACIC

Mesdames, Messieurs, chers collègues,

On peut dire que durant l'année qui vient de s'écouler depuis notre Congrès de Turin, aucune question épineuse ou complexe concernant notre organisation interne ou nos rapports mutuels ne s'est présentée.

Cependant, deux ou trois problèmes non négligeables et même d'une importance capitale se posent à nous en tant que Fédération. Je pense qu'il faudrait que nous nous efforcions d'y répondre à notre XXXIIe Congrès. Il faudrait aussi que vous fassiez part au Comité directeur de vos réflexions et suggestions sur la politique menée par la Fédération et que vous lui donniez les instructions nécessaires pour son action future.

Ne désirant pas pour l'instant entrer dans les détails, permettez-moi cependant de les évoquer.

Le premier problème est la Résolution de la Conférence Générale de l'UNESCO qui, comme je vous le rappelle, recommande aux états membres de prendre dès maintenant des mesures d'ordre juridique et technique, ou le cas échéant de les renforcer, en vue de sauver et de conserver les images en mouvement revêtant de la valeur.

Comme vous le savez, du 22 au 26 septembre 1975 s'est tenue à Berlin (DDR) une réunion du Comité des Experts sur la conservation des images en mouvement, présidée par M. Klaue, notre Vice-Président. C'est aussi avec une grande satisfaction que j'ai constaté la participation en tant qu'experts au travail de ce Comité de nos collègues Messieurs Kuiper, Schmitt, Nair et Al-Hadary.

Y assistaient également, M. Ledoux en tant que délégué de notre Fédération, M. Volkmann, président de la Commission de Préservation de la FIAF, et moi-même comme délégué du CICT et comme l'un des auteurs du document du CICT qui a servi de base au début de la discussion. M. Ledoux, en tant que délégué de la FIAF, nous donnera au cours du Congrès des détails plus précis sur la réunion et les conclusions définitives des experts, ce qui nous permettra d'examiner et d'analyser les perspectives futures de notre participation ainsi que l'animation d'une activité ultérieure pour l'application de cette Résolution qui touche aux principes fondamentaux pour lesquels notre Fédération a été créée il y a bientôt quarante ans. C'est pourquoi je me permettrai d'ajouter qu'à mon avis notre Fédération doit y jouer un rôle non seulement des plus actifs mais encore se placer en tête dans les initiatives et leur réalisation. Ce qui a d'ailleurs été exposé à la réunion de Berlin.

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Cependant, je crains que les choses ne s'orientent pas aussi favorablement que nous le voudrions. C'est pourquoi il faut que nous abordions ce sujet ici et que, durant notre Congrès, nous confirmions toutes les directions et limites possibles de notre action.

Comme je l'ai dit en introduction, à l'intérieur de la Fédération, le Comité directeur n'a pas été confronté à des problèmes trop complexes. Le rapport de notre Secrétaire-général, de notre Trésorier et de nos commissions vous en apprendra davantage. En tant que Président, je m'accorde le droit de mettre en évidence un problème qui n'est pas de nature procédurale et qui me paraît très important en ce moment. Je voudrais être l'initiateur d'une question en rapport avec le nombre des membres de notre Fédération et leur répartition géographique.

Des 38 membres, un associé et quatorze observateurs, c'est à dire des 53 archives cinématographiques réunies dans la FIAF, 32 viennent d'Europe (28 membres), 6 d'Amérique du Nord (4 membres), 8 d'Amérique Latine (1 membre), 3 d'Asie (3 membres), un d'Afrique et un d'Australie.

A cette structure inquiétante en ce qui concerne la participation des pays en voie de développement dans la Fédération, nous ajouterons le fait qu'en dehors des USA avec 4 affiliés, Le Mexique, la France et l'Italie qui en comptent chacun 3, le Canada, l'Autriche et la Grande-Bretagne 2, le nombre total des pays représentés à la FIAF n'est que de 38 alors que les Nations Unies en comptent 125.

Je pense que ce problème mérite mûre réflexion, et ceci dans le contexte de la Résolution de l'UNESCO.

Le troisième problème auquel nous nous trouvons confrontés depuis déjà de longues années concerne nos rapports avec la FIAPF et les initiatives de plus en plus intensives des producteurs réunis dans cette Fédération qui sont désireux avant tout de conclure un accord pour lequel malheureusement nos points de vue ne concordent pas.

Il s'agit de problèmes sur lesquels il nous sera nécessaire de nous étendre d'avantage. Il en existe vraisemblablement d'autres. J'espère que nous pourrons, au moins pour certains d'entre eux, trouver une solution meilleure sinon définitive.

Report of the International Commission  
to the General Assembly of the United Nations  
National Conference on the Environment  
in Mexico, La Paz, 1974

During the period prior to the review by the Commission, the Government of Mexico has been working with the United Nations Environment Programme and the World Bank to develop a national environmental policy and to establish a national environmental authority.

The Commission was established in March 1974 to study the environmental situation in Mexico and to recommend measures for the improvement of the environment. The Commission has held several public hearings for the sake of participation.

- 1. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico
- 2. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico
- 3. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico
- 4. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico
- 5. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico
- 6. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico
- 7. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico
- 8. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico
- 9. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico
- 10. Dr. Carlos Martínez Vázquez (UNEP): The Environment of Mexico

The Commission has held several public hearings for the sake of participation. The Commission has also conducted field studies in various parts of Mexico. The Commission has also conducted field studies in various parts of Mexico.

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Report of the Preservation Committee  
to the General Assembly of the Fédération Inter-  
nationale des Archives du Film  
in Mexico in May 1976

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During the period under review the Preservation Committee dealt with the complex of magnetic recordings and the use of video-electronic and video-mechanic systems for the preservation of audio-visual recordings.

The complex was, for the first time, discussed in March 1975 at the Conference of the Preservation Commission in Oostende where it was decided that the following attending experts should write certain chapters for the sake of publication :

- Dr. Struska, Prague (CSSR): The History of Magnetic Recording
- Dr. Siakkou, Berlin (GDR) : The Theory of Magnetic Recording
- Dr. Krones, Leverkusen (FRG): The Practice of Preserving Magnetic Recordings
- Mr. Maruhn, Berlin (GDR): Restoration of Magnetic Recordings
- Mr. Marin, Bucharest (Romania): Video-electronic Systems
- Dr. Sluyter, Eindhoven (Holland): Video-records
- Mr. Polishko, Moscow (USSR): Preservation and Restoration of Sound in Film

In April 1976 the authors met for a discussion in Paris within the framework of the Preservation Commission. For economic reasons it was, unfortunately, not possible to invite all members of the Commission. Except for the papers of Mr. Polishko and Dr. Sluyter, the other authors had been supplied with the complete papers as basis for discussion, while Mr. Polishko submitted his paper in Russian only during the session.

Dr. Sluyter stated shortly prior to the conference not to be competent and had been replaced by Mr. Compaan whose work with Philips' had exerted a decisive influence on the development of the video-record. The paper supplied by Mr. Compaan, unfortunately, had little bearing on our own problems.

Out of the complex, the papers provided by Dr. Struska, Dr. Krones and Mr. Maruhn were, with minor changes, accepted. Mr. Marin will make a few alterations and Mr. Polishko will submit a new version of his chapter within six weeks.



Thereby the scientific work on this 3d and last complex has been completed according to the latest scientific cognitions. After the arrival of the last two papers publication can be effected in the English language.

During the period under review the paper on the preservation and restoration of colour film should be published and handed to the archives. German and English versions of the total work have been available since the end of 1974. As the translations were made by persons whose mother tongue is not English, it was necessary to organize a revision of the translation which the National Film Archive in London declared its willingness to undertake.

The 1st Chapter of the Colour Preservation was handed to the then chairman Mr. Kevin Gough-Yates at the 2nd Session of the Comité Directeur in October 1974, while the 2nd Chapter was sent to him in December 1974. London had promised to complete work within 2 months.

At the Conference of the Preservation Commission in Oostende in March 1975, Mr. Harold Brown (National Film Archive) informed those present that he had received the manuscript only a few days before. As it was not certain whether the manuscript is complete I sent, in April 1975, a list of the chapters asking for information whether everything was included and requesting the earliest linguistic check-up. In September I once again made an urgent request for the sending of the completed papers and once more for a confirmation that the Colour Preservation was in London in its complete version. The only answer I received was a message that the chapters would be returned straight after completion of work.

At the end of February the revised 1st Chapter arrived and, at the same time, a message that Chapters 2 to 6 could not be traced in London. I then refused to send the remaining chapters once again since this would have resulted in further delays for years, and the FIAF Secretariat undertook to have the chapters checked up in Brussels.

The conduct of the National Film Archive met with strong criticism by the scientists who had, without receiving any payment and without any obligation to FIAF, completed their work. Such an attitude within international cooperation cannot be tolerated. The National Film Archive deserves to be blamed for the fact that the urgently required publication on Colour Preservation cannot, as had been planned, be sent to the Archives in 1975 but not before 1977. This will, needless to say, have consequences in the activities of the Commission.

V o l k m a n n

1976

The commission was in Sofia in March 1976 as guests of the Bulgarian Ministry of Culture, and the subsequent meeting on special projects held in Sofia in May 1976. Two of the members were absent: Professor Theodor Danchev, Director of the National Library, Sofia, and Professor Ivan Kolarov, Director of the National Archives, Sofia. The program of the following period:

1. List of unpublished rights held in NLF archives. The commission has been working on this since the spring of 1976, and a list has been sent to all authors and publishers for completion. It has also been necessary to deal with the situation of some authors.

2. The development of film and television documentation sources. This project is to be the final stage in editing and printing, and by April 1976 will have reached the distribution of the Congress.

3. International Directory of Designers. The Commission has produced a list of the names of designers covering the last designers of Bulgaria, Romania, Czechoslovakia, Poland, Yugoslavia, West Germany, and Austria. A correct version will be submitted for the consideration of the IFLA Executive Committee in May. It is planned to print 200 copies, but to be reserved for NLF members and 100 to be available for all members. The second volume of the list of designers of Poland and Finland, is expected to be completed next year, and subsequent volumes of Sweden, Italy, and Bulgaria, and the Soviet Union.

4. Guidelines for collecting, cataloguing, filing and preserving film records. A draft revision and expansion of the application of film records by the National Film Museum will be prepared for the consideration of the commission at the next meeting.

5. NLF summer school on film documentation. The proposal for the summer school to be held in Sofia in August 1976 will be presented at the Congress. The commission will discuss in detail the subjects and the organization of the school. As there are not enough documentation experts at the National Film Museum to provide all the teaching staff, it was decided that the commission members should participate in the school. It is planned that in the past, it was decided to hold the next commission meeting in September in one date immediately preceding the summer school.

6. The classification of film literature. The commission for this project has produced the index, both of which the commission has decided to send out for comments and suggestions before the publication. However, as only one of the volumes has been completed, it was decided to send out the IFLA document on classification and literature, not as a recommendation, but merely to ask for comments. The second volume has been completed, it will also be sent out for comments, and the commission will again consider whether it is possible to publish a separate volume.

7. The International Index of Film Periodicals. The IFLA volume was published in September 1975 by St. James Press. A report on the work of the commission will be sent out to all members of the commission, and a copy will be sent to the IFLA Secretariat. The report will also be sent to the IFLA Secretariat, and a copy will be sent to the IFLA Secretariat. The report will also be sent to the IFLA Secretariat, and a copy will be sent to the IFLA Secretariat.

## REPORT OF THE FIAF DOCUMENTATION COMMISSION

May, 1976

The commission met in Sofia in March 1976 as guests of the Bulgarska Nacionalna Kinoteka, and the subcommissions working on special projects held meetings during 1975. Two new members were added: Frances Thorpe, Editor of the International Index to Film Periodicals, and Aura Puran of the Arhiva Nationale de Filme. Work progressed on the following projects:

1. List of unpublished script holdings in FIAF archives. The commission established standards for the script list, and a letter has been sent out to all archives asking for cooperation. We have asked contributors to send in their information by April 1977.
2. FIAF Directory of Film and Television Documentation Sources. This project is in the final stages of editing and printing, and we expect to have copies in hand for distribution at the Congress.
3. International Directory of Set Designers. The subcommission has produced a draft of the first volume, covering the set designers of Belgium, Deutsche Demokratische Republik, The Netherlands, Poland and Romania. A correct version will be submitted for the consideration of the FIAF Executive Committee in May. It is planned to print 200 copies, 100 to be reserved for FIAF members and 100 to be available for sale to others. The second volume, on the set designers of France and Finland, is expected to be completed next year, and subsequent volumes will cover Italy, and Bulgaria, and the Soviet Union.
4. Guidelines for collecting, cataloguing, filing and preserving film posters. A draft revision and expansion of the publication on film posters by the Nederlands Filmmuseum will be prepared for the consideration of the commission at its next meeting.
5. FIAF summer school on film documentation. The proposal for the summer school to be held in Copenhagen in August 1977 will be presented at the Congress. The commission discussed in detail the subjects and the methodology of the school. As there are not enough documentation experts at the Danske Filmmuseum to provide all the teaching staff, it was decided that the commission members would participate in the school. To facilitate this plan, it was decided to hold the next commission meeting in Copenhagen in the days immediately preceding the summer school.
6. The classification of film literature. The subcommission for this project has produced two schemes, both of which the commission had planned to send out for comments and comparison before deciding on a recommendation. However, as only one of the schemes has been completed, we decided to send it out to FIAF documentation departments and libraries, not as a recommendation, but merely to ask for comments. When the second scheme has been completed, it will also be sent out for comments, and then the commission will again consider whether it can make an official recommendation.
7. The International Index to Film Periodicals. The 1974 volume was published in September 1975 by St. James Press. A reported sale of about 900 copies in the first five months was achieved, but we hope to have more up-to-date figures by the time of the Congress. The staff situation in the London office is fairly stable at the present time, and new equipment was purchased this year: a guillotine for cutting the

cards and a new typewriter. Frances Thorpe has recommended a renewal of the lease for the office in 1976. The project received a grant of BF 576.771,- from the United States National Endowment for the Arts, administered by the Museum of Modern Art. A separate financial report will be presented by the Treasurer, but his report is linked with the following problem: St. James Press has declared that it is unwilling to continue publishing the volume unless (1) the sales for the 1974 volume substantially increase in the next few months, and/or (2) we agree to add the nonfilm periodicals to those now being indexed, which the publisher feels would greatly increase the sales potential of the volume to general libraries. The commission believes that, while it is desirable to add the nonfilm periodicals (an expansion envisioned since the beginning of the project), it is not possible with the present overworked staff. After careful study, the subcommission for the project determined that the costs of adding the non-film periodicals, including free-lance indexer, typist, and supplies, would add BF 98.500,- to the cost of the project. St. James Press feels that FIAF should assume these costs in the expectation of receiving a higher return from the annual volume. However, the commission is not convinced that sufficiently increased sales would result. At the present time, St. James Press is not proceeding with the publication of the 1975 volume, even though the materials have been delivered by our Editor. It is extremely late for FIAF to seek a new publisher, and should St. James break the contract, it will mean a grave setback for the project. Once again, the commission appeals to all FIAF members who believe in the value of the project to do whatever they can to increase the subscriptions to the card service as well as the sales of the annual volumes in their own countries. We estimate that only about 15 additional subscriptions to the card service would finance the project sufficiently that it could operate independently of the annual volume.

- Eileen Bowser

Members of the Documentation Commission:

Eileen Bowser, Department of Film, The Museum of Modern Art  
Brenda Davies, National Film Archives (British Film Institute)  
Karen Jones, Det Danske Filmmuseum  
Alfred Krautz, Staatliches Filmarchiv der DDR  
John Luijckx, Nederlands Filmmuseum  
Aura Purañ, Arhiva Nationale de Filme  
Eberhard Spiess, Deutsches Institut für Filmkunde  
Milka Staykova, Bulgarska Nacionalna Filmoteka  
Frances Thorpe, Editor, International Index to Film Periodicals



Presented by the author at the 1976 FIAF Conference in Mexico City.

### The "FAMP" System

## THE FILM EFFECTS SYSTEM FOR THE ARCHIVAL PRESERVATION OF COLOR MOTION PICTURES

Linwood G. Dunn

President, Film Effects of Hollywood, Inc.

#### Esteemed Members and Associates of FIAF:

Since the time I attended the 1974 FIAF Conference in Ottawa, and presented papers on two film preservation systems, I have <sup>given</sup> a great deal of study to the problem of the archival preservation of today's color motion picture. I felt that there must be a better way, considering all of the aspects, than the second method I proposed, wherein the three silver color separations were placed in the standard 35 mm full aperture frame. The wasted quarter of the frame concerned me, so I directed my thinking, with the help of my associates at Film Effects of Hollywood, to the utilization of the 16 mm format. Any new method accepted should surely result in a greater substantial saving in cost and storage bulk than heretofore.

I was first concerned with resultant screen quality, when reducing the 35mm frame to 16mm for its subsequent blow-up in retrieval; and the relative stability in the registration of the three 16 mm separation frames concerned me. Obviously, a test would give us many of the answers needed at this point. Accordingly, I selected eight assorted short scenes from 5254 negatives at hand, and made up the test you will see screened today. We did this to prove only to ourselves that certain principles and methods were as sound as we hoped them to be. Obviously, this test was not for screening for those unfamiliar with the corrective techniques available in printing and processing procedures. No special handling or equipment was used in any of the steps, the contrast level selected to develop the 16mm successive-frame separations was our very first attempt, and the blow-up internegative we made therefrom was our first and only attempt. Obviously, certain simple adjustments in procedure would enable us to ultimately obtain optimum results.

Before screening my demonstration films and slides I will briefly describe this process, which we have devised primarily for the preservation of 35 mm color negative. Other film types and formats, including black and white, can be handled basically the same way, with appropriate modification of equipment and procedures. This method will be referred to as the FAMP System:

#### Filmeffects Archival Movie Preservation

The 35 mm negative will be transferred to 16 mm successive frame color separation silver masters on 35/32 Estar rawstock having a standard emulsion coating most suitable for picture and track reproduction. Reels of similar length would have the picture placed side-by-side and running in opposite directions. Both sound tracks would be recorded in the center track area at the higher fidelity speed of 108 feet per minute. Retrieval would be accomplished by combining the

three separations back to a color internegative, and the sound track recorded to a separate track in proper form required for the selected retrieval format. The advantages of this proposed and very practical FAMP System are most important and numerous, some of which follow:

1. The bulk of the stored film information is greatly reduced over any other system, and still with due respect to the retention of good screen quality.
2. Standard rawstocks and processing procedures are utilized, with the possibility that special emulsion coating would be developed for further improvement in quality and cost.
3. The sound track at 108 fpm would obviously retain all of its original 90 fpm quality in storage, with little, if any, lost in retrieval.
4. Cost would be substantially reduced over any method used today, when using proper equipment designed for this specific printing operation.
5. Equipment designed for this system would utilize state-of-the art technology, thus avoiding research.
6. The theoretical loss in quality thru reducing and then blowing up the image, would be the lesser of the evils, by far, when considering the economic and all of the other factors involved with utilizing existing equipment, and <sup>versus</sup> other proposed systems, to the best of my knowledge.
7. Ready examination of the material by screening the subject in its stored format thru additive color projection of a reversal print made from the 16mm separation master positives, would be a very valuable asset. 35mm projectors converted for this 3-frame 16mm format are in daily use. Only the development of an additive red-green-blue superimposure projection lens would be required for projection in full color. This method could, of course, be adopted to self-contained or mini projection equipment, to fit any particular need. Also, reversal prints from the 16mm master could be used for study of subjects thruout the world wherever such projection equipment is available. And master duplicates of the stored 16mm master could be used for retrieval printing to 35mm, 16mm or other format, at any location having the special printer. We will now screen the following film material made up from the eight short scenes of 5254 original negative referred to earlier:
  1. A print from the original negative, which we will call ORIGINAL.
  2. A print from an internegative which was made conventionally by a major Hollywood film laboratory thru three standard 35mm color separation masters produced from the ORIGINAL. We will call this the LAB DUPE.
  3. The FAMP BLOW-UP DUPE: A print from a retrieved 35mm blow-up internegative made by Film Effects of Hollywood from its 16mm successive-frame color separation master.

It must be pointed out that these particular color prints shown today are far from being in balance scene-to-scene and with each other, which is just a matter of re-printing them all together. However, these preliminary tests serve the purpose of comparing the overall quality, so that any relative screen quality loss can be realistically evaluated in the light of the economic, and physical, and technical aspects of this worldwide problem.

SCREENING OF THE 35mm REEL  
(5 min.)

Next we have the 16mm part of the FAMP System, and will screen the following films:

1. The 16mm reduction successive-frame color separation storage master.
2. A reversal print from the storage master, which could be used for additive projection in full color.
3. A skip-frame optical print of the green record (each third frame) only, to easier view the action, which step may have some value in examining the subject in black and white where the additive projector is not available.

SCREENING OF THE 16mm REEL (5 min.)

Next we have six slides made up from the films you have seen, as follows:

1. The conventional 35/32 mm format which is the standard in most large laboratories for printing 16mm release in volume. This was adapted for our "FAMP" System, using the Estar base.
2. The 16mm separation master, and a reversal print made therefrom.
3. A pair of reversal prints made from the separation master, one filtered to show how additive projection will introduce the appropriate filters inside the lens, superimposing the three for projection in full color.
4. Print from the 35mm ORIGINAL negative.
5. Print from the LAB internegative.
6. Print from the "FAMP" blow-up internegative.

PROJECT THE 35mm SLIDES

The Film Effects system for the archival preservation of 35mm color motion pictures in the 16mm format as silver separation masters, and the sound track, both on single strip 35/32 film, is described as follows:

1. Each 1000 feet reel of 35mm negative and 1000 feet of sound track will transfer to 1200 feet of 16mm, the picture becoming three successive-frame color silver separations, and the sound track being transferred at the higher fidelity film travel speed of



108 feet per minute.

2. Therefor, on 1200 feet of 35/32 film stock there could be stored two 1000 feet reels of 35mm picture and track, thus reducing the bulk of 4000 feet to 1200 feet of 35/32mm, with further reduction effected by using the Estar base, thus bringing the four reels to about the bulk of one 1000 ft. roll of standard 35mm. This 35/32 roll would thus carry the same information as 8000 feet of 35mm when printed in the only system in practical use today for preservation of color in conventional 35mm black and white separation form.
3. Estimated cost to start this program is very roughly figured at close to \$400,000. This should cover the design and construction of the Storage (FAMP-S), the Retrieval (FAMP-R) prototype printers, and the additive projection (FAMP-P), in order to store, to screen in color the film in its 16mm storage silver form, and to transfer the stored format back to its original, or to whatever film form is desired. Obviously most installations for Storage printing would not need the retrieval printer, but would probably require the additive projector.
4. Using the facilities found in the modern film processing plant, to set printer lights, to clean, and otherwise prepare the film for printing, it would probably take one man-hour to transfer each 1000 ft. reel. Thus a completed 1200 ft. roll of 16mm storage film containing up to 2000 ft. of 35mm picture and track is estimated to take approximately two man-hours labor plus about .15 per foot for 35/32 film rawstock and developing. Therefor, at median wages, it should cost no more than \$100 to store each 1000 ft. of 35mm color picture and track, or under a \$1000, for the average feature transferred to five rolls of 35/32. This estimate does not include overhead or amortizing the cost of equipment. I can conceive of this cost even being cut in half, when conditions are as favorable as I can foresee them. Black and white storage can, of course, cost relatively less, as now the 1200 ft. of 16mm becomes the depository of 12,000 ft. of 35mm picture and track!
5. Retrieval to its original color negative and sound track form would cost about the same as making a normal 35mm to 35mm internegative made from silver separations, because costs would be about the same. This pertains relatively to transferring the 16mm storage medium to any other format, such as to 16mm color.
6. Cost to make reversal or autopositive copies direct from the films in their 35/32 silver storage form, for the ready inspection of subject matter, would be nominal, as this would be a standard film laboratory contact printing operation that should cost no more, and possibly substantially less, than \$100 per 1200 ft. reel, and representing as much as 20 minutes of the picture. These copies could also be viewed in small self-contained additive color projection units designed for the more intimate study useage, such as in libraries or schools.

Transfers for archival preservation from any other types of film, such as 16mm color, could be made on similar equipment modified to handle that type of film. It should be understood that these special printers could be designed to accept modules for printing to, or from, any standard film format desired.

As the United States Library of Congress and the American Film Institute have shown a keen interest in further studying this FAMP System, I suggest that provision be made

for me to carry on this work in greater depth, aiming at accomplishing the following:

1. Make a more extensive film demonstration using a sound track and certain improved techniques not included in the test shown here. This test might then be circulated among the FIAF members for comments and/or acceptance, thus giving us direction for the next steps, which should be taken now rather than wait a year for the next Conference. Obviously, the situation is somewhat urgent.
2. Further study the feasibility and economics of the FAMP System in the light of current international needs found thru FIAF.
3. With the support of the FIAF member nations I could furnish the important economic details, and offer a proposal to make the equipment and facilities necessary to the System available on the best possible basis; and to develop a trainee program for technical personnel, as well as provide other support, particularly to the more underdeveloped nations.

If FIAF's reaction to this presentation is positive, and it will give its full support in whatever way it can, to furthering the ideas outlined herein, I will then be in a position to put certain of Film Effects' facilities, vast experience in the field, and expertise of our personnel and noted associates, in back of the program, giving it my personal attention. Our efforts could ultimately lead to setting up a pilot plant using the prototype equipment in order to start as soon as possible on the preservation program, while expediting the volume manufacture of the equipment, thus making the facilities available to everyone on the best basis, and as soon as possible.

I am very much interested in making this program a major part of my future activities, and in providing the proper back-up so that a most efficient and standardized operation will carry on well into the future, for the preservation of our world culture in motion picture form. I solicit your response and support of this proposed System.

Thank you all, ladies and gentlemen, for your kind attention.

Linwood G. Dunn  
 Film Effects of Hollywood, Inc  
 1140 North Citrus Avenue  
 Hollywood, California, 90038

The attached film clip was taken from a rejected off-color 16mm volume printing to show the 35/32 format adapted to the FAMP System.

# FILM EFFECTS of Hollywood, Inc.

1140 NORTH CITRUS AVENUE • HOLLYWOOD, CALIFORNIA 90038 • PHONE 469-5808

LINWOOD G. DUNN ASC  
P R E S I D E N T

Mexico City  
May 26, 1976

CABLE ADDRESS: FILMEFX

TO: The FIAF Members, Associates and others  
directly involved with the Archival Preservation  
of the Motion Picture

FROM: Linwood G. Dunn

Attached is a copy of the presentation I gave at the 1976 FIAF Conference in Mexico City. I have tried to cover as many aspects of the Project that seem to be pertinent at this time. This cover letter is written to interested parties in order to solicit support of any future activities in connection with the "FAMP" System, as demonstrated by the slides, 35mm and 16mm films screened as part of my presentation.

To those of you who are impressed with the possibilities of the System demonstrated, and therefore wish to obtain further information, as well as to offer support to its development, I solicit a letter from you to that effect. If there is enough such reaction, I will plan to pursue the Project further, taking one progressive step at a time, as follows:

1. I will prepare a questionnaire to send interested parties which will solicit certain information regarding their needs, from which I can then prepare specifications for the special printing equipment required.
2. The letters and data from this inquiry will enable me to gain the support from certain specialists and companies who I may involve in the next steps.
3. With general specifications on hand, I will then obtain some realistic cost and time estimates, as well as attempt to obtain the necessary interest required to finance the prototype equipment.
4. I can then distribute to the interested parties realistic cost estimates based on the number of units of equipment anticipated for our initial order. Accordingly, when prices are established, and firm orders are now possible, the Project should be well on its way to reality.

I presume that some of you may wish to see a more extensive test made using better original picture with sound track, as noted in my paper. The question of funding this test must be dealt with; but I feel that such support could be forthcoming if there is enough genuine interest established. I will certainly give my best efforts to organize this worthy Project, and I know that I can obtain a great measure of such support from my colleagues in the Industry who are daily involved in all aspects of this type of development.

Linwood G. Dunn

Past head of RKO Radio Pictures Photo Effects Dept. Board member Academy of Mot. Pic. Arts and Sciences and Amer. Soc. of Cinematographers. Fellow, SMPTE; Academy Award for the "Acme-Dunn Optical Printer"; author of many scientific papers, articles, film teaching aids and film-lecture "Special Effects in the Cinema". Screen credit on many major films.



FIAF PRIZE  
DRAFT REGULATIONS

1. The International Federation of Film Archives has decided to create a FIAF Prize amounting to ... dollars to be awarded to the best original work in the field of research into film history. The Prize will be awarded for the first time in 1977. Its promoters hope that it will become an annual award.
2. The selected study should be the equivalent of a dissertation based on personal and original work, realised in the last 5 years and not previously published. Its author (or authors, if they are several) should not be more than 40 years old on 1st January, 1977. If the selected dissertation is the result of team-work, the prize will be either awarded to its main author or divided among its authors in equal or unequal parts, according to the decision of the Jury.
3. The dissertation shall have at least 40 typewritten (double-space) pages. It shall be written or translated either in English or in French.
4. The Executive Committee will form the Jury responsible for judging the works submitted and will be able to consult experts should any of the subjects handled require special knowledge.
5. The Prize will be awarded before 31st December, 1977, at the majority of votes of the Jury. Should the Jury consider it cannot award the Prize, the latter will be deferred to a later year. The decisions of the Jury are final.
6. The dissertations must be sent, by registered mail, to the FIAF Secretariat, 74 Galerie Ravenstein, 1000 Brussels, not later than 30th June, 1977.

REGLEMENT DU PRIX

1. Il est constitué un Prix de la Fédération Internationale des Archives du Film d'un montant de ..... dollars destiné à couronner le meilleur travail original dans le domaine de la recherche historique cinématographique. Le prix sera décerné pour la première fois en 1977. Dans l'esprit de ses promoteurs, il est susceptible de devenir annuel.
2. Le travail choisi doit être l'équivalent d'un mémoire représentant l'aboutissement d'un travail personnel et original, réalisé au cours des cinq dernières années et non publié antérieurement. Il irait à un auteur (ou à des auteurs s'ils sont plusieurs) n'ayant pas dépassé 40 ans au 1er janvier 1977. Si le travail récompensé a été réalisé en équipe, le prix sera attribué soit à l'auteur principal, soit partagé en parts égales ou inégales entre les auteurs, selon la décision du Jury.
3. Le mémoire devra comporter au moins 40 pages dactylographiées à double interligne. Il doit être rédigé ou traduit soit en français, soit en anglais.
4. Le Jury chargé d'apprécier les travaux sera constitué par le Comité directeur de la Fédération qui pourra s'entourer de l'avis d'experts lorsque certains des sujets traités demandent une compétence particulière.
5. Le prix sera attribué avant le 31 décembre 1977, à la majorité des voix du Jury. Dans le cas où le Jury estime ne pas pouvoir attribuer le Prix, il sera reporté à une année ultérieure. Les décisions du Jury sont sans appel.
6. Les mémoires doivent être adressés par poste recommandée au Secrétariat de la FIAF, 74 Galerie Ravenstein à 1000 Bruxelles avant le 30 juin 1977.

TABLEAU DES MODIFICATIONS DES STATUTS

Article 1

Le présent statut de la Fédération des Aviculteurs Internationaux est établi en vertu de l'article 23 de la Constitution.

Article 2

- 1) Le présent statut est composé de :
- a) Le présent statut
- b) Le règlement intérieur
- c) Le règlement financier

2) Le présent statut est soumis à l'approbation des membres de la Fédération. Les modifications de ce statut sont soumises à l'approbation de la majorité absolue des membres de la Fédération.

Article 3

Le présent statut est soumis à l'approbation de :

- a) L'Assemblée Générale, proposée par le Comité directeur, de la Fédération internationale des Aviculteurs Internationaux

Article 4

Le présent statut est soumis à l'approbation de la Commission exécutive de la Fédération internationale des Aviculteurs Internationaux.

Article 5

Le présent statut est soumis à l'approbation de la Commission exécutive de la Fédération internationale des Aviculteurs Internationaux.

Article 6

Le présent statut est soumis à l'approbation de la Commission exécutive de la Fédération internationale des Aviculteurs Internationaux.

Article 7

Le présent statut est soumis à l'approbation de la Commission exécutive de la Fédération internationale des Aviculteurs Internationaux.

Article 8

Le présent statut est soumis à l'approbation de la Commission exécutive de la Fédération internationale des Aviculteurs Internationaux.

PROPOSITION DE MODIFICATION DES STATUTS (\*)

Article 2

Le siège officiel de la Fédération est établi à Paris mais son siège administratif est établi à Bruxelles (Belgique).

Article 3

La Fédération se compose de :

- a) membres
- b) associés (adhérents)
- c) observateurs

Ne peuvent être admis à la Fédération les institutions ou organismes quels qu'ils soient qui, sous couvert d'archive, feraient usage de leurs films et collections dans un but commercial (bénéfices et profits à l'usage des administrateurs et adhérents de cette institution ou organisme).

Article 15

L'Assemblée générale a pour attributions :

.....

- c) d'approuver l'achat, proposé par le Comité directeur, de biens immeubles affectés à la mission sociale de la Fédération;

Article 22

Ajouter à la fin : "Seuls le Président et/ou le Secrétaire général ont le droit d'ester en justice pour la Fédération."

Articles 24 - 25

En faire un seul article.

Ajouter à la dernière ligne : c) ressources accessoires créées dans le cadre de ses activités.

Nouvel article 25

Le membre qui cesse par décès ou autrement de faire partie de la Fédération est sans droit sur le fonds social.

Article 29

.....

Pour les présents statuts, c'est le texte français qui constitue le texte officiel.

---

(\*) Les modifications proposées sont soulignées.



MEXICO /XXXII GENERAL MEETING

MODIFICATION OF THE FIAF STATUTES (\*)

Article 2

The Headquarters of the Federation shall be in Paris (France) but its Executive Secretariat shall be located in Brussels (Belgium).

Article 15

The General Meeting shall have the following duties :

- .....  
c) to approve the purchase, proposed by the Executive Committee, of property allocated to the Federation's own use ;

Article 22

Add : "The Federation shall be represented in all legal actions by its President and/or its Secretary-General."

Article 24 - 25

Combine both articles.

Modify at the end : c) accessory resources created within the scope of its activities.

New article 25

Affiliates terminating their membership, for cause of death or any other reason, shall have no right to the properties of the Federation.  
Affiliates shall have no personal liability for the obligations of the Federation beyond their annual subscription.

Article 29

.....  
For the present Statutes, the French text shall constitute the official text.

---

(\*) The modifications are underlined.

ANNEX B.

Faint, illegible text covering the majority of the page, likely bleed-through from the reverse side.

Monsieur A. Brisson  
Secrétaire général  
Fédération Internationale des  
Associations de Producteurs de Films  
33 Avenue des Champs-Élysées  
75008 Paris

13 janvier 1976

Monsieur le Secrétaire général,

Nous avons eu à plusieurs reprises l'occasion de discuter des difficultés que soulève la rédaction d'un accord FIAPF-FIAF, auquel pourraient souscrire tous les membres de nos Fédérations.

En ce qui concerne la FIAF, les raisons principales en sont, je vous le rappelle :

1. la diversité des statuts de nos différents affiliés: organismes officiels et gouvernementaux (Helsinki, Rome, Washington, Mexico, Madrid, Copenhague, New-Delhi, les pays socialistes, etc...), semi-gouvernementaux (Amsterdam, Bruxelles, Londres, Stockholm, etc...) ou même privés (New York).
2. les différences qui existent entre eux dès maintenant au plan des relations avec les producteurs : sans parler des pays socialistes, certains de nos affiliés entretiennent des relations suivies et cordiales avec certains producteurs, qui vont bien au delà de ce qu'un accord général pourrait consentir. Il ne faut pas oublier que beaucoup de cinémathèques sont maintenant à même de fournir aux producteurs une aide appréciable, notamment en leur offrant des possibilités techniques de stockage et de conservation qu'il est impossible de trouver ailleurs, si ce n'est à des prix exorbitants.

Ces aspects particuliers du problème, pour ne citer que ceux-là, font qu'il paraît malaisé de trouver les termes d'un accord détaillé ou d'un contrat-type qui satisfasse l'ensemble de nos membres.

C'est pour ces motifs que notre Comité directeur est arrivé à la conclusion, que nous avons déjà eu l'occasion de vous exposer, que mieux vaudrait, en tout cas comme premier pas, que nos Fédérations se mettent d'accord sur une déclaration de principes qui affirmerait clairement mais en termes généraux

- a) d'une part, le désir de la FIAF et de ses membres de préserver pour la postérité les films qui présentent un intérêt artistique, historique ou sociologique, et de les rendre accessibles dans un but de recherche et d'étude, sans porter atteinte aux intérêts commerciaux de ceux qui ont la propriété ou le contrôle des droits dans ces films ;

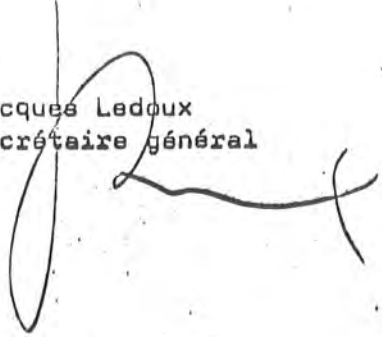
- b) d'autre part, les avantages que peuvent apporter à l'industrie cinématographique en général et aux ayants-droit en particulier, un tel effort de conservation et une telle diffusion de la culture cinématographique susceptible de renforcer l'intérêt pour l'art cinématographique dans le public ;

c) enfin, la volonté des cinémathèques membres de la FIAF de respecter en toutes circonstances les intérêts légitimes des ayants-droit et la volonté réciproque des membres de la FIAPF d'aider les cinémathèques à réaliser leur mission de préservation du patrimoine cinématographique.

Je pense qu'un tel document, en évitant d'entrer dans des détails qui ne manqueront pas d'être contestés par certains, trouvera un écho favorable à l'Assemblée Générale de la FIAF, et démontrera en même temps à l'extérieur la volonté de nos Fédérations de collaborer à une œuvre que tout le monde maintenant reconnaît d'utilité publique, tout en sauvegardant les intérêts profonds des membres de nos deux Fédérations.

Veuillez agréer, Monsieur le Secrétaire général, l'assurance de ma considération distinguée.

Jacques Ledoux  
Secrétaire général



FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat

Galerie Ravenstein 74  
1000 Bruxelles Belgique

Adresse télégraphique FIAFILM

Téléphone 511.13.90

Mr A. Brisson  
Secretary-General of  
F.I.A.P.F.

(Translation)

January 13, 1976.

Dear Sir,

On several occasions we have discussed the problems of drawing up a FIAPF - FIAF agreement, to which all the members of our Federations could subscribe.

Where FIAF is concerned, I remind you once more of the main reasons:

- 1.- The diversity of status of our various members: official and government organisations (Helsinki, Rome, Washington, Mexico, Madrid, Copenhagen, New Delhi, the Socialist countries, etc.....), semi-governmental (Amsterdam, Brussels, London, Stockholm, etc...) or even private (N. Y.)
- 2.- the differences which already exist between them where the dealings with producers are concerned. Leaving aside the socialist countries, some of our members have close and cordial relation with certain producers, which go well beyond anything a general agreement could allow. It must be remembered that many archives are now able to help producers quite considerably, in particular by giving them the technical possibilities of stocking and conservation which are impossible to find elsewhere, except at exorbitant prices.

These particular aspects of the problem, without mentioning any others, mean that it would seem difficult to settle the terms of a detailed agreement or a basic contract which would satisfy all our members.

This is why our Executive Committee reached the conclusion, which we have already had occasion to explain to you, that it would be better, at least as a first step, for our Federations to agree on a statement of fundamentals which would affirm clearly but in general terms:

- a).- on the one hand, the desire of FIAF and its members to preserve for posterity those films of artistic, historic, or sociological interest, and to make them accesible for research and study purposes, without interfering with the commercial interests of those who own or control the rights of these films;
- b).- on the other hand, the advantages which such an effort at conservation and a diffusion of film culture, liable to strengthen the public's interest in the film art, could have for the film industry;
- c).- finally, the willingness of member film archives of FIAF to respect in all circumstances the legitimate interests of the copyright holders and the willingness of FIAPF members on their part to help film archives realise their mission of preservation of the film heritage.

I think that such a document, by avoiding details which could be contested by some, will be favourably received by the FIAF General Assembly, and at the same time will show our Federation's willingness to collaborate in a work which everyone now recognises as being of service to the public, while at the same time safeguarding the fundamental interests of the members of our two Federations.

Yours faithfully,

Jacques Ledoux  
General Secretary

INTERNATIONAL FEDERATION  
OF FILM PRODUCERS ASSOCIATIONS

FÉDÉRATION INTERNATIONALE  
DES ASSOCIATIONS DE PRODUCTEURS DE FILMS

SECRETARIAT GÉNÉRAL : 75008 PARIS · 33, AVENUE DES CHAMPS-ÉLYSÉES

TÉL. 225.62.14 et 256.23.86 - Adr. Télégr. FINPROFILM PARIS 042

ALLEMAGNE : Verband Deutscher Spielfilmproduzenten E.V.

AUTRICHE : Fachverband der Audiovisions und Filmindustrie.

BELGIQUE : Union Nationale des Producteurs Belges de Films.

BRESIL : Associacao Brasileira dos Produtores Cinematograficos.

COREE DU SUD : Motion Picture Producers Association of Korea Inc.

DANEMARK : Foreningen af Danske Filmproducenter

ESPAGNE : Agrupacion Sindical de Productores Cinematograficos.

ETATS-UNIS : Motion Picture Association of America.

FINLANDE : Suomen Filmivalmistajien Liitto.

FRANCE : Chambre Syndicale des Producteurs et Exportateurs de Films Français.

GRANDE-BRETAGNE : The Film Production Association of Great Britain.

IRAN : National Film Industry Association of Iran.

ISRAEL : Israel Film Producers Association.

ITALIE : Union Nazionale Produttori Film (A.N.I.C.A.)

JAPON : Motion Picture Producers Association of Japan.

MEXIQUE : Asociacion de Productores de Peliculas Mexicanas.

PAYS-BAS : Nederlandse Bioscoopbond.

PORTUGAL : Associacao Portuguesa de Produtores de Filmes.

SUEDE : Foreningen Sveriges Filmproducenter.

SUISSE : Verband Schweizerischer Filmproduzenten.

Monsieur Jacques Ledoux  
Secrétaire Général  
FEDERATION INTERNATIONALE  
DES ARCHIVES DU FILM  
Galerie Ravenstein 74  
1000 BRUXELLES, Belgique

Paris, le 9 février 1976

Monsieur le Secrétaire Général,

Après un entretien avec mes collègues à propos de votre lettre du 13 janvier je dois vous dire que son contenu nous a surpris car il ne semble pas refléter selon nous ce qui avait été convenu entre les délégations de la FIAF et de la FIAPF lors de l'entrevue de juin dernier et confirmé à Berlin par vos collègues, à savoir l'examen et la critique par vous-même de notre type de contrat de dépôt des films dans les cinémathèques aux fins, si nécessaire, d'en améliorer aussi bien le fond que la forme.

Par ailleurs la proposition que vous nous présentez d'une déclaration unilatérale de principe de notre part visant l'intérêt des cinémathèques ne peut être envisagée. En effet la structure actuelle de l'ensemble des cinémathèques, même si certaines d'entre elles ont une activité donnant satisfaction aux producteurs, ne nous apparaît pas comme étant toujours la meilleure qui soit, ni non plus toujours la plus efficace. Nous ne pouvons donc donner en ce domaine un satisfecit général qui viserait en réalité des situations très différentes. De plus il existe déjà certaines formules très intéressantes qui pourraient être éventuellement substituées aux solutions actuelles.

D'autre part vous mettez l'accent sur les différents régimes politiques des pays des cinémathèques membres de votre Fédération Internationale et sur le caractère étatique de certaines d'entre elles. Ce dernier point, incontestable, ne représente cependant ni l'unanimité ni même semble-t-il la majorité des cas. De plus le régime de certains états et le caractère

.../..

de certaines cinémathèques ne peuvent non plus avoir d'incidence en un domaine où la partie déterminante, à savoir l'auteur, est titulaire d'un droit défini par sa législation nationale et des instruments internationaux. Je dois à ce propos vous faire remarquer que les pays que vous signalez sont parties contractantes soit de la Convention de Berne, soit de la Convention Universelle qui leur fait obligation de veiller au respect du droit de tous les auteurs et de leurs ayants-droit les producteurs.

Ici réside le point fondamental. En effet les cinémathèques, et quel que soit le moyen par lequel elles ont reçu les copies de films, conservent en dépôt des oeuvres intellectuelles et artistiques dont elles ne possèdent pas les droits et qu'elles ne peuvent utiliser sans l'accord exprès de leurs auteurs ou des ayants-droit de ces derniers.

Je vous confirme une nouvelle fois que nous restons prêts à discuter avec la FIAF du texte que notre organisation a établi en vue de concevoir un document commun qui assurerait à la fois la sauvegarde des intérêts légitimes des auteurs et de leurs ayants-droit les producteurs et qui permettrait aux cinémathèques d'assumer leur vocation de conservation et de communication à certains publics. En juin dernier il nous a été déclaré que cette perspective était également le souci de votre organisation et d'un commun accord entre vos collègues et vous-même vous avez été désigné pour effectuer cette étude critique de notre document. Conformément à la conclusion de cette entrevue, je vous demande donc de nous adresser vos commentaires sur notre type de contrat de dépôt afin que nous puissions progresser en cette affaire.

Veuillez accepter, Monsieur le Secrétaire Général, les assurances de ma considération distinguée.

  
A. BRISSON  
Secrétaire Général

cc. M. Pogacic  
M. Kuiper



THE SECRETARY OF DEFENSE HAS REVIEWED THE MATTER AND HAS DETERMINED THAT THE INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE.

DATE OF REVIEW: 10/15/2010 BY: [REDACTED]

REASON FOR REVIEW: [REDACTED]

CLASSIFICATION: UNCLASSIFIED

EXEMPTION: [REDACTED]

DATE OF REVIEW: 10/15/2010 BY: [REDACTED]

REASON FOR REVIEW: [REDACTED]

CLASSIFICATION: UNCLASSIFIED

EXEMPTION: [REDACTED]

DATE OF REVIEW: 10/15/2010 BY: [REDACTED]

REASON FOR REVIEW: [REDACTED]

CLASSIFICATION: UNCLASSIFIED

EXEMPTION: [REDACTED]

DATE OF REVIEW: 10/15/2010 BY: [REDACTED]

REASON FOR REVIEW: [REDACTED]

CLASSIFICATION: UNCLASSIFIED

EXEMPTION: [REDACTED]

DATE OF REVIEW: 10/15/2010 BY: [REDACTED]

REASON FOR REVIEW: [REDACTED]

RESOLUTION UNANIME ADOPTÉE PAR LES MEMBRES DE LA FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (FIAF) A L'ASSEMBLEE GENERALE TENUE A MEXICO, LE 26 MAI, 1976.

Considérant :

- a) Le désir de la FIAF et de ses cinémathèques membres de préserver pour la postérité les films qui présentent un intérêt artistique, historique ou sociologique, et de les rendre accessibles, dans un but de recherche et d'étude sans porter atteinte aux intérêts commerciaux de ceux qui ont la propriété ou le contrôle des droits dans ces films;
- b) Les intérêts communs de la FIAF et de la Fédération Internationale des Associations de Producteurs de Films (FIAPF);
- c) Les relations cordiales et étroites qui existent déjà entre un certain nombre de cinémathèques et un certain nombre de producteurs;
- d) L'aide qu'apportent aux producteurs beaucoup de cinémathèques en stockant et en conservant des films qui autrement auraient pu se décomposer ou se perdre;
- e) La volonté de cinémathèques membres de la FIAF de respecter en toutes circonstances les intérêts légitimes des ayants-droit.

Les membres de la FIAF, réunis en Assemblée Générale à Mexico le 26 Mai 1976, font appel à la FIAPF pour rédiger en commun avec la FIAF, une Déclaration Générale de Principes sur la préservation des images en mouvement, dans l'esprit de la Résolution 3,422 que la 18ème Assemblée Générale de l'UNESCO a adoptée à l'unanimité.



FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

BALANCE PER 31 DECEMBER 1975

A S S E T S

<u>Current assets</u>	
Debtors	165.135,-
Guarantees	<u>130.000,-</u>
<u>Quick assets</u>	295.135,- BF
Banks	841.353,-
Cash	<u>4.094,-</u>
<u>Reserve Fund</u>	845.447,- BF
S.G.B. Brussels (SF 81.843,43)	p.m.
	<u>1.140.582,- BF</u>

L I A B I L I T I E S

<u>Creditors</u>		158.226,- BF
<u>Profit</u>		
Excess of income carried forward from 1974	596.914,-	
Excess of income 1975	<u>385.442,-</u>	982.356,- BF
		<u>1.140.582,- BF</u>

PROFIT AND LOSS ACCOUNT PER DECEMBER 31, 1975

D E B I T

Expenses	2.209.254,-
Excess of income	<u>385.442,-</u>
	2.594.696,- BF

C R E D I T

Income	2.594.696,-
	<u>2.594.696,- BF</u>

DETAILED BALANCE PER DECEMBER 31, 1975

ASSETS

Debtors

Subscriptions unpaid for 1974	9.000,-	BF
Subscriptions unpaid for 1975	28.500,-	
Subscriptions unpaid to P.I.P.	112.035,-	
Bowker royalties for 1975 (\$400)	15.600,-	
	<u>165.135,-</u>	

Guarantees :

SGB Brussels: time deposit for guarantee of London rent	130.000,-
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Banks

SGB Brussels: current account	478.283,-
SGB Brussels: interest account	354.792,-
Lloyds Bank London (£ 100,61)	8.278,-
	<u>841.353,-</u>

Cash

At the secretariat - Brussels	1.016,-
At London office (£ 37,40)	3.078,-
	<u>4.094,-</u>

1.140.582,- BF

LIABILITIES

Creditors

Brussels office rent 4th quarter	16.960,-
" " charges	12.151,-
Telephone-postage 4th quarter	3.662,-
H. Volkmann-translation preservation M. Amsterdam : FIAF Bulletin IX	22.000,-
	8.849,-
P.I.P. salaries December (£344,14)	28.316,-
P.I.P. Office costs December (£200,06)	16.461,-
P.I.P. Office supplies (£314,88)	25.908,-
Seoul : provision for candidature 1976	5.174,-
Helsinki : subscription to P.I.P. 1976	18.745,-
	<u>158.226,-</u>

Balance	<u>982.356,-</u>
---------	------------------

1.140.582,- BF  
=====

\* rate of exchange: 1£ = 82,28 BF

DETAILED PROFIT AND LOSS ACCOUNT, PER DECEMBER 31, 1975

DEBITEXPENSESCurrent expenses

	BF
Staff salaries	184.720,-
Social security, insurances, taxes	99.104,-
External work fees	8.900,-
Office rent and charges	130.369,-
Office supplies - prints & publications	64.009,-
Telephone and postage	65.567,-
Miscellaneous	8.083,-
	<hr/>

560.752,-

Special expenses

Congress	153.016,-
Executive Committee	16.759,-
Commissions	87.198,-
Special missions	25.047,-
Administrative publications & Bulletin	43.798,-
Special publications	56.585,-
Office equipment	4.106,-
Miscellaneous	10.620,-
	<hr/>

397.129,-

Periodical Indexing Project

Staff salaries and taxes	666.378,-
Office rent and costs	145.896,-
Supplies	304.112,-
Postage	72.057,-
Sundries and travel	60.960,-
Miscellaneous (loss on exchange for 1974 debtors)	1.970,-
	<hr/>

1.251.373,-

Balance

Excess of income for 1975

385.442,-

2.594.696,- BF

=====

CREDITINCOMEa) FIAF as such

Members' subscriptions for 1975	1.112.466,-
Sale of FIAF publications	5.553,-
Bank interests	15.513,-
	<hr/>

1.133.532,-

b) Periodical Indexing Project

Subscriptions for 1975	676.487,-
N.E.A. grant to P.I.P. (\$ 15000)	576.771,-
Bowker's royalties for 1975	43.346,-
St James Press editorial fee (& 2000)	164.560,-
	<hr/>

1.461.164,-

2.594.696,- BF

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TOTAL FUNDS OF FIAF, per December 31, 1975

Current account in Brussels S.G.B.	478.283,-	B.F.
Interest account " "	354.792,-	
FIAF account in London, Lloyds Bank (£100,61)	8.278,-	
Time deposit in Brussels, blocked to guarantee rent of London office	130.000,-	
Cash at the Secretariat	1.016,-	
Cash at P.I.P. office London (£ 37,40)	3.078,-	
Reserve Fund S.G.B. Brussels (S.F. 81.843,43)	( 1.227.651,-)	
	<u>2.203.101,-</u>	B.F.

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1975

FIAF MEMBERSHIP FEES

Madrid : Filmoteca Nacional	1.000 SF	( 15.000,- BF)
Buenos Aires: Cinemateca Argentina (1974-75)	600	( 9.000,- )
Lima : Cinemateca Universitaria (1974-75)	600	( 9.000,- )
Montevideo : Cine Arte del Sodre (1975)	300	( 4.500,- )
	<u>2.500,- SF</u>	<u>( 37.500,- BF)</u>

P.I.P. SUBSCRIPTIONS

1) FIAF members

Canberra: National Library of Australia	1.250 SF	( 18.834,-)
Istanbul: Turk Film Arsivi	1.250	( 18.834,-)
Washington : Motion Picture Section / L.C.(74-75)	2.250	( 33.498,-)
Tehran : Filmkhaneh Melli Iran	1.250	( 18.834,-)
	<u>6.000,- SF</u>	<u>( 90.000,- BF)</u>

2) Other subscribers

Escuela de Cinematografia - Madrid	\$ 375,-	( 13.137,-)
Essex County College - Newark, N.J.	\$ 190,-	( 8.898,-)
	<u>\$ 565,-</u>	<u>( 22.035,- BF)</u>

112.035,- BF  
=====

BUDGET COMPARISON FOR THE YEAR 1975

<u>EXPENSES</u>	<u>Budgeted amount</u>	<u>Expenses paid</u>
<u>Current expenses</u>		
Staff salaries	150.000	184.720,-
Social security, insur. taxes	60.000	99.104,-
External work fees	60.000	8.900,-
Office rent and charges	130.000	130.369,-
Office supplies	65.000	64.009,-
Telephone & postage	75.000	65.567,-
Miscellaneous	20.000	8.083,-
	<u>560.000,-</u>	<u>560.752,-</u> BF
<u>Special expenses</u>		
Congress	80.000	153.016,-
Executive Committee	60.000	16.759,-
Commissions	120.000	87.198,-
Special missions	30.000	25.047,-
Administrative publications & Bulletin	60.000	43.798,-
Special publications	55.000	56.585,-
Office equipment	30.000	4.106,-
Miscellaneous	8.810	10.620,-
	<u>443.810,-</u>	<u>397.129,-</u> BF
<u>Periodical Indexing Project</u>		
Staff salaries and taxes	672.510	666.378,-
Office rent and costs	136.155	145.896,-
Supplies	182.700	304.112,-
Postage	95.700	72.057,-
Sundries and travel	56.550	60.960,-
Miscellaneous (loss on exchange)	-	1.970,-
	<u>1.143.615,-</u>	<u>1.251.373,-</u> BF
<hr/>		
<u>INCOME</u>	<u>budget</u>	<u>receipts</u>
a) <u>FIAF as such</u>		
FIAF subscriptions	1.019.810,-	1.112.466,-
Sale of FIAF publications	2.000,-	5.553,-
Bank interests	44.000,-	15.513,- (+36.570 o Reserve F
b) <u>P.I.P.</u>		
Subscriptions + Bowker's editorial fee and royalties	1.081.615,-	
Subscriptions + St James Press + Bowker's royalties		884.393,-
N.E.A. grant		576.771,-
	<u>2.147.425,-</u>	<u>2.594.696,-</u> BF



Current account  
Société Générale de Banque, Brussels  
1/1 - 31/12, 1975

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RECEIPTS

Members subscriptions (1973 - 1974 - 1975)	1.198.850,-
Subscriptions to P.I.P. (1974-75-76)	606.162,-
Bowker's contribution (editorial fee '73 & royalties)	258.235,-
N.E.A. grant to P.I.P.	576.771,-
Reimbursement of guarantee for bank loan	40.000,-
Sale of FIAF publications	5.553,-
Bank interests	27.313,-
Balance forward of current account 1/1/75	130.452,-
Balance forward of Cash Secretariat	2.642,-
	2.845.978,- B.F.
	=====

EXPENSESCurrent expenses

Staff salaries	196.165,-	
Social Security, Insur. & taxes	108.207,-	
External work fees	8.900,-	
Office rent & charges	127.036,-	
Office supplies	65.308,-	
Postage -telephone	65.220,-	
Miscellaneous	8.083,-	578.919,-

Special operations

Congress	153.016,-	
Executive Committee	16.759,-	
Commissions	87.198,-	
Administrative public. + Bulletin	34.949,-	
Special missions	25.047,-	
Special publications	52.835,-	
Office equipment	4.106,-	
Miscellaneous	10.620,-	384.530,-

Periodical Indexing - Brussels

Transfers to London account (£12.076)	993.616,-	
Office rent	47.717,-	
Miscellaneous	7.105,-	1.048.438,-
		2.011.887,- B.F.
Transfer current account to interest account		354.792,-
Current account per December 31, 1975		478.283,-
Cash at Secretariat		1.016,-

Balance : 2.845.978,- B.F.  
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STATEMENT OF FINANCIAL POSITION

STATEMENT OF FINANCIAL POSITION

	1957	1956	1955
Assets			
Current Assets			
Cash	100,000	100,000	100,000
Accounts Receivable	200,000	200,000	200,000
Inventory	100,000	100,000	100,000
Prepaid Expenses	50,000	50,000	50,000
Other Current Assets	50,000	50,000	50,000
Total Current Assets	500,000	500,000	500,000
Fixed Assets			
Land	100,000	100,000	100,000
Buildings	200,000	200,000	200,000
Equipment	100,000	100,000	100,000
Other Fixed Assets	50,000	50,000	50,000
Total Fixed Assets	450,000	450,000	450,000
Total Assets	950,000	950,000	950,000
Liabilities and Equity			
Current Liabilities			
Accounts Payable	100,000	100,000	100,000
Notes Payable	50,000	50,000	50,000
Other Current Liabilities	50,000	50,000	50,000
Total Current Liabilities	200,000	200,000	200,000
Long-Term Liabilities			
Mortgage Payable	100,000	100,000	100,000
Other Long-Term Liabilities	150,000	150,000	150,000
Total Long-Term Liabilities	250,000	250,000	250,000
Total Liabilities	450,000	450,000	450,000
Equity			
Paid-up Capital	500,000	500,000	500,000
Retained Earnings	50,000	50,000	50,000
Total Equity	550,000	550,000	550,000
Total Liabilities and Equity	950,000	950,000	950,000

BUDGET PROPOSAL FOR 1977

EXPENSES (in Belgian francs)

Current expenses

	<u>Expenses 1975</u>	<u>Budget 1976</u>	<u>Budget 1977</u>
Staff salaries	184.720	195.000	238.000
Social Security, Ins., Taxes	99.104	100.000	127.000
External work fee	8.900	30.000	30.000
Office rent and charges	130.369	150.000	171.000
Office supplies & printing	64.009	75.000	85.000
Mail, telephone, telegrams	65.567	100.000	110.000
Miscellaneous	8.083	10.000	15.000
	<u>560.752</u>	<u>660.000</u>	<u>776.000</u>

Special expenses

Congress	153.016	100.000	130.000
Executive Committee	16.759	60.000	30.000
Commissions	87.198	150.000	150.000
Special missions	25.047	30.000	35.000
Administrative publications & Bulletin	43.798	80.000	80.000
Special publications	56.585	80.000	80.000
Office equipment	4.106	-	20.000
Miscellaneous	10.620	12.070	10.000
	<u>397.129</u>	<u>512.070</u>	<u>535.000</u>

Periodical Indexing Project

Wages	666.378	817.800	808.000
Office rent and costs	145.896	154.800	200.000
Supplies	304.112	187.050	190.000
Postage	72.057	47.850	68.000
Sundries and travel	60.960	56.100	84.000
	<u>1.249.403</u>	<u>1.263.600</u>	<u>1.350.000</u>
	<u>2.207.284</u>	<u>2.405.670</u>	<u>2.661.000</u>

INCOME IN 1977

Membership fees

38 members à SF 2.500	SF 95.000	BF 1.425.000,-
I associate à SF 1.250	1.250	18.750,-
I5 observers à SF 350	5.250	78.750,-
Selling of FIAF publications		5.000,-
Bank interests		30.000,-
Subscriptions to P.I.P.		700.000,-
St James Press editorial fee (£ 2000) ?		<u>160.000,-</u>
		BF 2.417.500,-
Balance taken from excess of income from previous years		<u>243.500,-</u>
		BF 2.661.000,-

ANNEX 12. GENERAL PRINCIPLES AND METHODS

GENERAL PRINCIPLES

1. GENERAL PRINCIPLES

The primary objective of this study is to establish a systematic and scientific method for the identification and classification of film materials.

The scope of this study is limited to the identification and classification of film materials on the basis of their physical and chemical properties.

The following principles are adopted:

- 1.1. The identification and classification of film materials should be based on the analysis of their physical and chemical properties.
- 1.2. The identification and classification of film materials should be based on the analysis of their physical and chemical properties.

The following methods are adopted for the identification and classification of film materials:

2.1. Microscopic examination of film materials.

2.2. Spectroscopic examination of film materials.

2.3. Chemical analysis of film materials.

2.4. X-ray diffraction analysis of film materials.

2.5. Infrared spectroscopy of film materials.

2.6. Thermogravimetric analysis of film materials.

2.7. Density measurement of film materials.

2.8. Determination of the film thickness by the use of a micrometer.

2.9. Determination of the film density by the use of a density gradient tube.

2.10. Determination of the film refractive index by the use of a refractometer.

2.11. Determination of the film birefringence by the use of a polarizing microscope.

XXXII General Meeting - Mexico

Agenda Point 9

2nd FIAF Summer School

The 2nd FIAF Summer School will be organized by the Staatliches Filmarchiv der DDR and will be held in Berlin between August, 23 and September 17, 1976.

The aim of the 2nd Summer School is to mediate basic knowledge on the activities of film archives and will deal with the following themes :

I. Technical problems of preservation

- I.1. Chemical and physical properties of film material and the implication of chemical and physical influences on permanent preservation
- I.2. Preservation and technical treatment of film material prior to storage
- I.3. Optimum storage conditions for film material
- I.4. Storage technology of film material
- I.5. Air-conditioning installations in film vaults
- I.6. Possibilities of manual and mechanical restoration of film material
- I.7. Printing of archive material
- I.8. Preservation of video tapes

2. Tasks and pattern of editorial restoration of film material.

3. Problems of film cataloguing

- 3.1. Recommendations of the FIAF-Cataloguing Commission for film cataloguing
- 3.2. Cataloguing system of the Staatliches Filmarchiv
- 3.3. Filmcataloguing with computer
- 3.4. Elaboration of a national filmography

4. Acquisition and sources of film collection and the problems of selection.
5. Collection of related material, demonstration of methods used in Staatliches Filmarchiv.
6. Cultural activities of a film archive.
7. Administrative problems of a film archive
  - 7.1. Usage of its collection
  - 7.2. Training of film archivists
  - 7.3. Copyright and film archives
  - 7.4. International relations of film archives
  - 7.5. Financial aspects

Additional information on the 2nd FIAF Summer School :

Official languages :

German and English

Number of participants :

approximately 30 persons

Accommodation :

in bungalows near the Film Archive

Meals :

will be arranged jointly for all participants organized by the Film Archive

Teachers :

mainly leading cooperators of the Staatliches Filmarchiv der DDR who had already participated at the 1st FIAF Summer School

Character of the Summer School :

no strict academic-theoretical lecture programme. Regarding most of the themes there will be practical demonstrations and exercises.

The participants will have opportunities of viewing sights in Berlin, Potsdam and in other DDR towns as well as interesting films.

Charges for each participant :

approximately 325 US-Dollar for board, lodging, excursions etc.

PROCEEDINGS OF THE DEPARTMENT OF THE ARMY  
JIAF JOURNAL NUMBER 12 OCTOBER 1976

WALTER JONES  
DET 1035th SIGNAL BATTALION  
MAY 1976



PROPOSAL FOR THE ORGANIZATION OF THE 3rd  
FIAF SUMMER SCHOOL IN COPENHAGEN, AUGUST 1977

KAREN JONES  
DET DANSKE FILMMUSEUM

May 1976

### 3rd FIAF SUMMER SCHOOL

The 3rd FIAF Summer School will be organized by Det danske filmmuseum and will be held in Copenhagen in August 1977.

Subject: The documentation departments of a film archive.

#### SUBJECTS TO BE DISCUSSED

##### 1. Introduction to the course

- a) Presentation of the host archive: its collections and activities.
- b) Brief reports by the participants on the organization of the documentation departments in their own archives.
- c) Discussion of the aims of the course.

##### 2. The documentation departments of a film archive

###### a) Organization

General problems in connection with the organization, budgeting & staffing of the documentation departments.

###### b) Collections

The selection, acquisition, classification, cataloguing, arrangement, storage & preservation of the following collections:

Books (including a discussion of basic reference works: encyclopedias, bibliographies, filmographies, film histories, etc.)

Pamphlets

Periodicals (including a discussion of the International Index to Film Periodicals)

Scripts

Press cuttings

Stills

Posters

Special collections (personal papers, company records, costume & set designs, musical scores, records, tapes, slides, press books, souvenir programmes, censorship cards, etc.)

Access to collections (including lending routines and security measures)

c) Activities

1) Dissemination of information and special services

Special items to be discussed:

Inquiries - use by public

Catalogue of film credits (on cards)

Catalogue of holdings (on cards)

Filmographies of national production

Publications (accession lists, subject bibliographies, catalogues of holdings, monographs, periodicals, etc.)

2) Exhibitions

3) Cooperation & exchange of material with other institutions (nationally & internationally)

d) Other related subjects

1) Problems of handling Slavonic languages

2) International standards & recommendations

3) Television documentation

4) Micro-filming

5) Computerization

3. Results of the course

Final discussion of the organization and results of the 3rd FIAF Summer School.

ADDITIONAL INFORMATION ON THE ORGANIZATION OF THE  
3rd SUMMER SCHOOL

Official language: English

Number of participants: 25-30

Period: 14 days (end of August 1977)

Deadline for nominating participants: March 31, 1977

Accommodation & meals: The participants will be accommodated at a seminar college in the outskirts of Copenhagen. All meals and the majority of sessions will take place at the seminar college.

Charges for each participant: appr. \$500,- covering accommodation and all meals.

Film viewings: Viewings of recent Danish films & of films from the collections of Det danske filmmuseum will be arranged.

Excursions: Some sight-seeing excursions will be arranged.

Teachers: Members of the staff of Det danske filmmuseum and some guest teachers from foreign film archives.

Teaching methods: Introduction to the subject by teacher but no strictly academic lecturing. Main emphasis on discussions, practical demonstrations and exercises. The participants will be expected to make certain preparations in advance of the course and study e.g. the chapter on The Documentation Department in the FIAF Manual For Film Archives and compendiums on specific subjects which will be forwarded to the participants in due course before the summer school starts.

Certificates: Each student will receive a certificate from Det danske filmmuseum on the graduation of the summer school.