

FIAF XXXVIII
Oaxtepec
Minutes

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

Minutes of the
XXXVIII GENERAL MEETING

10- 11 June 1982

OAXTEPEC

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The 38th FIAF Congress was officially inaugurated on the evening of June 6 by Mtro M. Gonzales Casanova, director of the host archive, Filmoteca de la UNAM. Those present included all the delegates from FIAF archives (see annex 1) as well as all the participants of the "Segundo Seminario Latinoamericano y del Caribe de Archivos de Imagenes en Movimiento" which had just ended and had gathered more than 40 delegates from 21 "cinematecas" and film archives from these regions.

The business of the Congress began on June 7 and 8 with a historical Symposium on the theme: FORGOTTEN CINEMA OF LATIN AMERICA (see program in annex 2). This was followed on June 9 by the FIAF Symposium "WHICH FUTURE FOR THE PAST? KEEPING CINEMA ALIVE", chaired by Robert Daudelin. Separate minutes of this Symposium will be made available for all FIAF Members and Observers.

The 38th FIAF Meeting was held on June 10 and 11th. It was followed by a one - day excursion on the archeological sites of Cacaxtla, Cholula and Puebla and, the next morning, by a guided tour and closing lunch at the UNAM Cultural Centre in Mexico City.

FIRST SESSION of the General Meeting

June 10, 1982

President Klaue opened the General Meeting and started by paying homage to Mr Felix Ribeiro, founder and director of Cinemateca Portuguesa and long-time member of FIAF, who had just died in Lisbon at the age of 76. The members stood for a minute of silence in his memory.

1. CONFIRMATION OF THE STATUS AND VOTING RIGHTS OF THE MEMBERS, PRESENT OR REPRESENTED.

Mr Daudelin, the Secretary General, read out the list of those present, indicating for each delegation the name of the voting delegate (underlined):

Members:

Amsterdam	Nederlands Film Museum	<u>J. de Vaal</u>
Beograd	Jugoslovenska Kinoteka	<u>Z. Bogdanovic</u>
Berlin (DDR)	Staatliches Filmarchiv der DDR	<u>W. Klaue</u>
Berlin (BRD)	Stiftung Deutsche Kinemathek	<u>E. Orbanz</u>
Buenos Aires	Fundacion Cinemateca Argentina	<u>Paulina Fernandez Jurado</u> <u>Guillermo Fernandez Jurado</u>
Canberra	Nat. Film Archive/ Nat. Library of Australia	<u>M. Lynskey</u> <u>H. Schou</u>
Habana	Cinemateca de Cuba	<u>H. Garcia Mesa</u> <u>T. Toledo</u>
Helsinki	Suomen Elokuva-Arkisto	<u>O. Alho</u> <u>J. Saarivuo</u>
København	Det Danske Filmmuseum	proxy to <u>A.L. Wibom</u>
Lisboa	Cinemateca Portuguesa	<u>J. Benard Da Costa</u> <u>J.M. Correia Costa</u>
London	The National Film Archive	<u>David Francis</u>
London	Department of Film/Imperial War Museum	<u>C. Coultass</u>

Madrid	Filmoteca Española	<u>F. Soria</u>
Mexico	Cineteca Nacional	<u>F. del Moral Gonzales</u>
		<u>R. Ortiz Urquidi</u>
Mexico	Filmoteca de la UNAM	<u>M.G. Casanova</u>
Milano	Cineteca Italiana	proxy to <u>G. Cincotti</u>
Montevideo	Cinemateca Uruguaya	<u>C. Ferrari</u>
		<u>H. Segura</u>
Montréal	La Cinémathèque Québécoise	<u>R. Daudelin</u>
		<u>P. Veronneau</u>
Moskva	Gosfilmofond	<u>M. Strotchkov</u>
New York	Dept. of Film/Museum of Modern Art	<u>E. Bowser</u>
		<u>P. Williamson</u>
Oslo	Norsk Filminstitutt	proxy to <u>O. Alho</u>
Ottawa	National Film, TV and Sound Archives	<u>S. Kula</u>
Praha	Ceskoslovensky Filmovy Ustav/ Filmovy Archiv	<u>J. Levý</u>
Pyong Yang	Nat. Film Archive of D.P.R.K.	<u>Li Ung Ryol</u>
		<u>Zi Yong Ho</u>
Rio de Janeiro	Cinemateca do Museu de Arte Moderna	<u>C. Alves Netto</u>
		<u>J.R.Messias de Morais</u>
		<u>A. Viany</u>
Rochester	Dept. of Film/ International Museum of Photography at George Eastman House	<u>J. Kuiper & G.C. Pratt</u>
Roma	Cineteca Nazionale	<u>G. Cincotti</u>
Sofia	Bulgarska Nacionalna Filmoteka	<u>I. Shoulev</u>
Stockholm	Cinemateket/ Svenska Filminstitutet	<u>A.L. Wibom</u>
		<u>R. Lindfors</u>
Toulouse	Cinémathèque de Toulouse	<u>R. Borde</u>
Washington	Motion Picture, Broadcasting and Recorded Sound Division/ Library of Congress	<u>P. Spehr</u>
		<u>H. Harrison</u>
Washington	Archives/ American Film Institute	<u>L. Karr</u>
		<u>A. Kupfenberg</u>
Wien	Osterreichisches Filmarchiv	<u>R. Bienert</u>
Wien	Osterreichisches Filmmuseum	<u>P. Konlechner</u>
Wiesbaden	Deutsches Institut für Filmkunde/ Filmarchiv	proxy to <u>E. Orbanz</u>
<u>Observers</u>		
Alger	Cinémathèque Algérienne	<u>B. Karèche</u>
		<u>A. Ben Abdelkader</u>
Koblentz	Bundesarchiv - Filmarchiv	<u>F.P. Kahlenberg</u>
La Paz	Cinemateca Boliviana	<u>P. Suzs</u>
Los Angeles	U.C.L.A. Film Archives	<u>R. Rosen</u>
Luanda	Cinemateca Nacional de Angola	<u>L.Vieira</u>
		<u>L. d'Almeida</u>
São Paulo	Fundação Cinemateca Brasileira	<u>M.R. Galvao</u>
Seoul	Korean Film Archive Inc. Foundation	<u>J.K.Lee</u>
Wellington	The New Zealand Film Archive	<u>J. Dennis</u>

Visitors

Paris	Les amis de Georges Méliès	M. Malthête Méliès
Managua	Cinemateca de Nicaragua	C. Mohs
Washington	National Archive	W. Murphy
Maputo	Institut National du Cinéma	P. Pimenta
Manila	Federal Archives of the Philippines	E. De Pedro
United Nations	Visual Materials Library	R. Sydenham
Washington	Smithsonian Institution	P. Wintle

Apologies for absence had been received from the following member archives: Beijing, Bruxelles, Bucarest, Budapest, Jérusalem, Kopenhagen, Lausanne, Milano, Oslo, Poona, Tirana, Warszawa and Wiesbaden.

As well as from the Observers in Athinai, Bois d'Arcy, Jakarta, Lima, Cinémathèque Universitaire (Paris), Reykjavik, and from Unesco.

The following Honorary members: E. Lauritzen, J. Toeplitz and H. Volkmann had also expressed their regrets not to be able to attend the Congress.

With 35 voting members out of 46, the quorum was obtained according to article 14 of the Statutes.

2. ADOPTION OF THE AGENDA

The following agenda was formally approved:

First session

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 on behalf of the Executive Committee
5. Report of the Preservation Commission

Second session

6. Report of the Cataloguing Commission
7. Report of the Documentation Commission, including the Periodical Indexing Project
8. Projects and publications underway (list enclosed)
9. Proposals for new projects
10. Financial report and adoption of the budget for 1983
11. Future Congresses

Third session (reserved to members only)

12. Membership questions
13. Proposal for modification of the FIAP Rules (art. 104)

Fourth session

14. Relations with Unesco and other international organisations
15. Open Forum
16. Closure of the General Meeting.

3. APPROVAL OF THE MINUTES OF THE PRECEDING GENERAL MEETING

The minutes of the 37th General Meeting in Rapallo were formally and unanimously approved.

4. REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mr Klaue read out a detailed report (annex 3) on the Federation's activities during the past year. There was no discussion on his report at this stage because most of the points raised in it would come up for discussion later on the agenda.

5. REPORT OF THE PRESERVATION COMMISSION

Mr Klaue regretted that there was no written report: Mr Volkmann had hoped to be able to come to Mexico to present his last report, but had been unable to do so.

Mr Klaue reported that there had been no meeting of the Commission as a whole during the year but a small editing group had met to work on some of the chapters of the publication for Unesco on the preservation of moving images (technical and historical survey).

Work was continuing on the 19 chapters with useful assistance from the National Film Archive in London on the translations.

Mr Klaue reported that the Executive Committee had considered Mr Volkmann's contributions over two decades and wanted to make some tribute to him, now that he had decided to retire. By a round of applause the General Meeting expressed their appreciation and agreement that he should be accorded a formal vote of thanks. Mr De Pedro rose to express to FIAF the formal thanks of the Philippines Archives for the help Mr Volkmann had provided in his role as President of the FIAF Preservation Commission.

Mr Klaue then announced that the Executive Committee had nominated Mr Henning Schou of the Australian Film Archive as the new President of the Commission. Mr Schou will be responsible for nominating the members of the new Commission and has been asked to submit his proposals for discussion at the Executive Committee meeting early in January 1983. Mr Klaue asked members to be patient and not to expect spectacular results immediately as setting up would take time.

The Executive Committee would define the Terms of Reference for the new Commission at its meeting in Mexico after the Congress. They wanted to take into account Mr Schou's ideas and the contributions and comments of members in the General Meeting. Mr Klaue invited Mr Schou to present his ideas.

Mr Schou began by saying that the members of the previous Commission and the candidates for new President had been invited to put forward their suggestions which he would summarise and use, together with the ideas of the previous day's discussion (which he had recorded) and the General Meeting, as the basis for his proposals to the Executive Committee. He identified two categories: General Tasks and Specific Tasks.

General Tasks:

1. An information centre on anything related to the preservation, restoration and transformation of all audio-visual media.

This would require keeping abreast of technical developments in film, sound and videograms, through the literature and through direct contact with experts.

In addition to authoritative recommendations, they should contribute to the fast availability of information, stimulate discussion (for example, through the Technical Column of the Bulletin) and encourage feedback from experts inside and outside the Federation.

The Commission should not be afraid to make judgments on quality and stability of specific products, including new products.

2. The Commission should encourage and coordinate research into archival matters.

Special Tasks:

Many people suggested the Commission should compile an Archivist's "How to" manual covering film and video preservation procedures, once the fundamental principle and base of knowledge on nitrate, colour and magnetic materials have been established. The manual should cover such items as hand repair, scratch removal, deshrinkage, printing, chemical restoration treatment, sound re-recording, etc. based on the knowledge and experience of senior technicians.

He felt FIAF standards for preservation work should be established (like the SMPTE for their productions) so that FIAF would be recognised as the ultimate authority in the field. This would take time but he felt it was the logical consequence of the Unesco resolution.

In addition, second and third options for preservation standards should be proposed to take into account the economic possibilities and size of different archives.

It had been suggested that they should make contact with the SMPTE Committee to discuss possible collaboration regarding film and video reproduction and technology; also that there should be contacts with manufacturers, particularly their research laboratories. A useful initial project would be the creation of a Catalogue of Major Film Types used in the world today with data on chemical and physical characteristics, processing methods, etc.

They should develop literature on videograms and continue the film/video and video/film transfer experiments.

They should accumulate results of printing tests eg colour incompatibility.

Work on storage condition control might include storage and handling of magnetic materials, fungus and bacteria.

There was also his own "hobbyhorse", the thermodynamics of cellulose nitrate decomposition. Also the stability of long term storage materials.

In the future, he would like to hear more discussions about all aspects of preservation, restoration and transformation of all audiovisual media. Above all, in considering recommendations, it was essential to find solutions that were practical.

Mr del Moral suggested it would be useful to gather in the proposed Centre documentation issued by commercial enterprises on products used in restoration and make available FIAF's evaluation of them. He mentioned that in Mexico the Cineteca Nacional had already made chemical analyses of two products, Permafilm and Tratafilm, and they would be happy to send the reports to Mr Schou.

In response to a question from Mr Kuiper, Mr Schou said that, in principle, FIAF rules limited Commission members to 7. As there was so much work to be done, the problems were so complex and wide-ranging and people's time was limited, he was exploring the possibility of regional sub-commissions, each chaired by a member of the central Commission, so that the work of more people could be coordinated, enabling them to undertake more, more quickly.

Following the previous day's enthusiasm for an International Index of Archive Holdings, Mr Francis asked if the Commission would be able to find a way that would be both simple and useful.

Mr Strotchkov said that all were agreed that preservation problems should have priority and it was important to establish FIAF recommendations that would be useful for archives of all categories.

He stressed that it was important to do research not only with Kodak materials but with material used in other parts of the world. Gosfilmofond were researching their own material and Orwa material and would be happy to make their results available.

In reply, Mr Schou repeated what he had said earlier, namely that he felt it was important for recommendations to propose alternatives to allow for archives with different levels of technical and economic resources.

It would be useful if they could find a way of charting relative costs of different methods in units per foot or per reel, though this would be complex as costs would vary so much in different circumstances.

He asked for information to be sent in by the members for the benefit of others.

Mr Kuiper felt it would be useful to try and identify different local factors that might be significant in archive choices of methods, etc.

For instance, some archives might have small budgets but large resources of people, others vice versa; some countries might benefit from natural climatic conditional, traditional architectural solutions, etc.

Mention has made of can ventilation (to allow gases to escape freely) and Mr Schou stressed that it would be useful if such experiences could be documented and referenced as a source in the future.

Mr Rosen referred to the near monopoly of Kodak in N. America and asked if perhaps archives, as a body, could make it known to Kodak that if a technically acceptable and cheaper alternative could be found from another source, the archives would choose it in preference to Kodak. Mr Schou reported that he was scheduled to spend two days with Kodak and felt it would be useful that, as a chemist, he would be in a position to talk to the researchers directly.

Mr Guillermo Fernandez-Jurado asked that the developing countries should be represented on the Commission, perhaps via a sub-commission. Would it be possible to have a representative from Latin America as their local contact for information who could also funnel their problems and needs to the sub-commission?

Mr Veronneau made two points. First he would like to see added to the list of filmstock types some basic information relevant to their preservation and conservation, for example film life, problems, disadvantage, etc. He felt 16 mm should not be neglected as often the national production was on 16 rather than 35 mm (as it was in Quebec and some developing countries.) Secondly, he mentioned problems with having preservation prints made by outside laboratories where there wasn't control or information on filmstock brands and types used.

He asked if the Commission could issue guidelines for them to pass on to the laboratories.

Mr Schou replied that he had found laboratories would try to meet any conditions requested and were willing to supply information if asked (eg contrast gamma, machines, filmstock used, etc.)

Mrs Orbanz asked if it was possible to translate the technical column of the Bulletin in Spanish. Mr Schou reported that Mr Casanova had offered to translate any publications into Spanish.

Mr Spehr felt it would be useful to collate information about different laboratories and their capabilities, eg for nitrate, work for developing countries, special capabilities in sound, colour, coping with shrinkage, etc. In the United States of America they had started work with such a list.

Mr Guillermo Fernandez-Jurado said that in Latin-America they had very little control over the laboratories which often failed to obey instructions, and did not use the filmstock supplied for copying.

He said they hoped that in future the laboratory of Cinemateca Brasileira in Sao Paulo would be organised to handle work for all Latin America, and be the focal point for technical services. It would be extremely useful for this laboratory to have the advice and support of the FIAF Preservation Commission.

Mr de Pedro approved of the suggestion of Mr Kuiper that recommendations should be presented so it was easy for archives to choose their solutions in terms of local circumstances.

He added that in the new Manila Film Centre they had reserved 7000 sq metres for the archives, to house 10 million feet of 35 mm film.

At the moment they only had 2140 films. Rather than rush into decisions on how to equip the archive, he would prefer to wait for the Commission's recommendations; he was ready to use the space for experiments for the Commission and would implement whatever they suggested, so the results could be made available for the others to profit from.

Mr Konlechner asked if there were any publications on fungus as they often received distribution prints that were infected. The FIAF publication wasn't particularly helpful and the Kodak engineers he had consulted had made naive and uninformed suggestions.

Mr Schou agreed to look at the SMPTE article mentioned by Mr Konlechner and discuss the problem with him. Mr Klaue said that Bois d'Arcy had done some useful research on the subject.

Mr Schou hoped that the Bois d'Arcy research would be communicated to the Preservation Commission: this was exactly what he had in mind when he spoke of the Information Centre where experiences could be pooled and shared.

There being no further interventions, Mr Klaue closed the discussion by offering good wishes to Mr Schou in his ambitious tasks and the Assembly applauded.

6. REPORT OF THE CATALOGUING COMMISSION

Mrs Harrison began her report by making a brief statement on the role of the cataloguers in an Archive as she felt it was easy to assume they were "just concerned with details", rather than understanding their function and expertise. She said their work served all functions of the archive. They were concerned with gathering data, organising data and making it available, not only to researchers coming in to the archive and the general public but also for all the other archive functions, for example, filmographies, bibliographies, technical descriptions and information for archival control (gifts, copyright, etc.)

She then turned to her written report (see Annex 4) and gave some supplementary background on some of the projects:

Glossary of Terms useful for film cataloguers

The terms for the glossary are primarily terms used in Credits plus a few relevant technical terms. Mrs Harrison said they now had an Editor, Jon Gartenberg, who was putting in a lot of good work on the project. The Spanish details were expected by the autumn and the Editor was collating the information to be arranged under subject headings and in columns. The Russian details were being assembled by Gosfilmofond. The final draft should be ready within a year.

In response to a question from Mr del Moral suggesting there should also be a Portuguese translation, Lisbon and Brazil offered their help.

Mrs Harrison agreed it would be ideal to have all languages covered but as it was such a long project the decision had been made to go ahead with the 5 language version initially.

Mrs Harrison invited volunteers for other languages to apply for a copy of the text. She acknowledged there were usage differences between different speakers of the same language; these had been encountered between English and American and she felt it was simpler for the text to be prepared by one country (eg Lisbon) and then reviewed by another (Brazil).

Standardised rules for film cataloguing

Mrs Harrison explained that they were trying to conform as far as possible to standards already established by librarians for "non-book material" in the hope that the use of their formats would make the use of computer network a lot simpler.

The problems were much greater than for books: for example, for books the

principle of "item cataloguing" required one to get the data from the item itself; for films it was necessary to verify this data as the information given was often incorrect.

She stressed the importance of examples to clarify the use of the rules and the Commission would be inviting other members to assist in supplying examples.

On "name authority work", they were trying to follow the rules of IFLA and UBC for corporate names and hoped that these organisations would be useful also for personal names. The purpose was to reduce the number of variants in a system by "establishing" names: unfortunately, librarians' rules differed from country to country and often within a country; the Commission hope therefore that the IFLA/UBC rules can be adopted.

Mr Kula asked if they had considered trying to establish international rules not simply for FIAF, but to try to have them established as international rules for other organisations, by involving people like FIAT, EBU etc. Mrs Harrison said it was certainly their intention to circulate the draft rules as early as possible and as widely as possible to secure the co-operation and contribution of relevant organisations. It had been a major weakness of the Librarians' Rules that they had not properly consulted with film archives in advance. The draft would probably be available in 1984 and she felt the EC should then be asked to decide which organisation should be invited to comment (in her view, the more the better).

New Projects

For the first new project, mentioned in the Report, Mrs Harrison repeated they did not have the resources to update the Computer Usage Study and as the 1977 version was so out of date there seemed no purpose in reprinting it. An additional project, not in the Report, had been discussed at the Congress: a Union List of Members' Holdings. This was a very exciting, wonderful project but it would be very complex and require considerable planning to decide how best to organise and structure the data. She mentioned that FIAT had attempted a similar project covering simply holdings on ecology but this had foundered because the data had not been compiled in a sufficiently standard way to be used as input to a computer program.

Mr Konlechner opened the discussion by saying that even small archives could consider computerisation now that micros and cheap discs were available for data input and verification. Once the data had been put in machine-readable form by the typist or cataloguer within the archive, it could then be processed and sorted (as many ways as the user required) in a data centre. There was no need for the archive to think it had to go to the expense of on-line interrogation systems or in-house processing and production of catalogue listings in different sequences. He suggested FIAF could consider hiring a specialist firm (not a computer hardware manufacturer but software consultants) to design a basic input program, in a widely available language like BASIC, so that cataloguers could start inputting data very soon to an agreed format. This would be better than waiting two years or more while the Cataloguing Commission found someone to take charge of a project to survey users and their requirements. Many archives were already embarking on the use of computers

now and it would make sense if they could appoint a specialist as soon as possible to produce standard software (ideally for use on different hardware) and share the costs.

Mr Rosen thought two years was a long time to wait for information on who was doing what with computers as many archives were involved already and in the meantime would be following different paths. While at this Congress, he had been interested to hear, simply through personal contact, of several interesting projects underway. He suggested it would be sufficient for members to supply to the Bulletin a summary of what they were doing in the field of computerisation and then others could contact them for further details if they were interested. Mr Kuiper, editor of the Technical column of the Bulletin, accepted this suggestion and Mrs Harrison agreed to coordinate submissions.

Mr Linskey said they had a professional questionnaire designer on their staff and if FIAF decided to do a survey, he would be willing to comment on the questionnaire before it was circulated. Even though pressed by Mrs Harrison, he said he could not be responsible for designing it in the first place.

Mr Veronneau asked what computer problems had been experienced, what changes had been made since by archives covered in the 1977 survey. Mrs Harrison said that, for some, circumstances had changed and they had gone to manual systems. She added that some software packages did exist and computer experts could certainly help but they would immediately ask the users basic questions about the data, the organisation of data and the retrieval points required. Before involving computer specialists, users had to make their own decisions.

Mr Francis supported Mr Rosen in asking for something to be done quickly as so many archives were already developing their own systems; in two years' time, when and if a new survey is completed, it would be difficult for these archives to abandon the investment of time and equipment they had had to make in the meantime.

Mr Konlechner said the problem of computerisation was much more urgent than the problem of video. He felt the 1977 report which described some 10 different systems was not particularly useful; what was needed was some immediate standardisation on basics. All archives were already paying the costs of data creation, even those simply paying cataloguers to add to the card indexes; if there was a basic standard available they would be willing to use it because of the future advantages of being able to exchange catalogues on tape or disc in the future.

Mr Linskey felt it was not primarily a software problem. Software packages exist or could be easily written but first was needed to agree on standards and then on the formats we want to have.

Mrs Snapes asked what contact there was between the Cataloguing Commission and the Documentation Commission, especially the PIP, as PIP had daily experience of standardising and coordinating data.

Mrs Harrison said they were already talking and hoped next year to have their annual meetings in the same location so they would have time to exchange ideas. They were considering using the MARC format.

Mr Kula felt the Union List itself was a far greater priority than solving the computer problem. What was needed urgently was a description of holdings, the full cataloguing information could follow.

As for computerisation of different archive activities, we all had different needs so would always disagree on what computer programs should do.

Mr Klaue agreed with Mr Kula. As for the proposed Computer Survey, the first task was simply to provide updated information on who was doing what with computers so that we could share experiences fast. The details could then be obtained by personal contact if required. As for computer systems, they were notoriously incompatible; first we had to find a common language of cataloguing terminology.

Mr Rosen confirmed his support for an urgent short-term exchange of summary information on computer projects through the Bulletin.

Mrs Harrison agreed that this could be done and suggested information should be sent to her first and she would forward it to the Bulletin.

In addition, she would welcome a volunteer to work on the questionnaire for collecting information on computer activities and also she would welcome ideas (and a volunteer?) to define the data content for the Union List.

Finally, on item 4 of the Report, Mrs Harrison confirmed the Commission's appreciation of Mr Acimovic and announced that the Executive Committee had just approved the nomination of Jon Gartenberg to replace him.

Before the lunch break, Mr Schou invited members to take one of his visiting cards so they could write to him with suggestions and details of problems so that an active dialogue could begin with the Preservation Commission.

SECOND SESSION

7. REPORT OF THE DOCUMENTATION COMMISSION including PIP

Mrs Bowser was asked to present the Documentation Commission's Report (see Annex 5) on behalf of Mrs Staykova who had been unable to get a visa in time.

1. PIP

1.1 Mrs Bowser confirmed that the monies for the bills MOMA paid out for the project in December/January had all been recovered from sales by May so they are glad to help with the cash flow for another year until an alternative system can be found.

In addition to the many ways in which they had helped the project, the BFI had recently recognised the project with one of the BFI Awards describing it in the citation as "a great work of international scholarship". The Commission (and FIAF) were grateful for this and the associated publicity and for the invitation to Karen Jones to formally accept the award. This was particularly appropriate as it had been her idea and initiative to launch PIP.

The Supporters' meeting had already been held in Oaxtepec and 12 archives have agreed to guarantee the project financially. The principles of operation, prepared jointly by the Commission and the Executive Committee, had been accepted and would be distributed to all members for information. The sales for the Annual Volume were going well and had already reached the level achieved only in September last year.

1.2 Mrs Bowser expressed thanks to the Documentation Department of the BFI for their offer of a grant of £1600, and to FIAF for a loan of £3,700 to be repaid from first sales to enable this project of a cumulative TV volume to go ahead.

The Presidents of the Commission and of FIAF would be sending their appreciation in writing. The Executive Committee had approved the project. She asked the Assembly for an indication of possible interest in the project and was encouraged by a response of 11.

It was planned to prepare the volume by computer in association with Infodoc and this would provide useful experience for possibly preparing future film volumes in the same way. The product would look more attractive which should help sales. Additionally, she mentioned that she thought there was a wider market for the TV volume than for the film one.

1.3 She stressed that the proposed microedition of the first ten volumes of the film index would only go ahead if there were sufficient advance orders to pay for the project. On a show of hands, 7 archives expressed their interest. The micro edition was not an alternative to the annual volumes as it would be published only every 10 years, long after the annual volumes. The contents of the 10 volumes would be inter-filed and also incorporate corrections. The micro-edition would solve some space problems for some archives and also generate extra sales from new customers wanting back issues, at a reasonable price.

Inreply to a question from Mr Spehr Mrs Bowser said that the format would probably be the same as the microfiche envelope used by the B.F.I. The edition would not appear until well after the publication of the 10th volume so as not to prejudice the initial sales.

Mr Kula felt thanks should be expressed to the American Film Institute for their work in distribution and promotion. Mrs Bowser agreed and confirmed they had been more successful than commercial publishers.

- 1.4 The question of publicity for FIAF publications would be discussed later in the Assembly but meanwhile the PIP supporters had agreed to send a circular letter to all FIAF members asking for specific help in identifying potential customers (eg name and contact address of individuals at TV stations, libraries, etc.)

Mr Veronneau suggested that as several members had their own periodicals they might like to carry a page of free publicity for PIP. The idea was welcomed by Mrs Bowser who promised to send copy to anyone willing to publish it. On a show of hands, 7 archives were willing (Koblenz, Moscow, Montevideo, Rome, Montréal, + ?).

Mr Spehr said the Library of Congress would be eager to publish it in their Information Bulletin which was widely circulated in North America and in libraries throughout the world.

Mr Rosen felt one could also publicise through other scholarly organisations (eg the Society for Cinema Studies) and volunteered to distribute information at the SCS Conference in two weeks' time.

- 1.5 Budget would be discussed under item 10 of the GA Agenda

- 1.6 PIP meeting see 1.1 above.

- 1.7 Mrs Bowser repeated thanks of the BFI for hosting the first meeting of PIP indexers. She confirmed the dates for the Ottawa meeting which will be held April 28-30, 1983. She hoped that all archives would do their best to ensure the indexers would attend as it would help considerably to have first hand contact with the project and meet other indexers doing the same work. The meetings would also help the Editor who didn't have the time to answer the many queries by correspondence.

2. International Directory of Cinematographers, Set & Costume Designers

The sales of the first volume are going well and the publishers have expressed interest in the next volume.

3. International Directory to Film & Documentation Sources.

Mrs Bowser asked members to delete the words "and obtained" from line 5 of the this paragraph as of course it was the Executive Committee, not the Treasurer, who authorised the payment.

Copies were available from MOMA or the Secretariat at \$ 6.50 .

They had been asked to include FIAT holdings in the next edition and she invited members to submit ideas for other possible Sources for inclusion in future editions.

4. International Bibliography of Dissertations on Cinema

Mrs Bowser had nothing to add to the report and there were no questions or comments from the floor.

5 International Statistics on Film Industry and Film Legislation

This project was still at the exploratory stage so there was not much to report.

Mrs Bowser concluded by confirming that the Commission was open to suggestions for additional projects.

As there were no further questions to comments, Mr Francis concluded the item by expressing FIAF thanks to the Commission for their work on this very impressive list of activities and thanks to MOMA for their support for the 1980 and 1981 volumes.

8. PROJECTS AND PUBLICATIONS UNDERWAY

1. Embryo 3

Mrs Bowser added to her written report (annex 6) that she had received 15 responses (Rochester, Buenos Aires, Budapest, Montevideo, Helsinki, Amsterdam and some she knew to be in the mail) and asked for prompt responses from the remaining archives. They hoped work of editing and compilation could be completed within the year.

MOMA were willing to publish on behalf of FIAF and any income in excess of their costs would be passed to FIAF.

2. Catalogue of long silent films.

As Mr Ledoux was not present, Mr Daudelin reported on Mr Ledoux's letter of 15 May and a subsequent telephone conversation on the 21 May.

All members had been circulated and 4 replies had already been made. The expected date of publication was 1983 but all would depend on the speed with which members sent in their replies.

Mr Ledoux had confirmed that the project continued on the assumption that the final publication would remain confidential.

3. Annual bibliography of FIAF members' publications.

Mr Kula reported that the publication produced by the National Film, Television and Sound Archives in Ottawa was being mailed.

He stressed that its accuracy and usefulness depended on the cooperation of members who were invited to send sample copies of the publications or the bibliographic data to Ottawa for inclusion. He took the opportunity to express publicly FIAF's thanks to the person responsible for the project, Ms Jana Voskovska, Head of Documentation.

On the suggestion of Ms Orbanz, they were planning to include in future editions films produced by or co-produced by FIAF Archives which dealt with the work

of the archives and/or were substantially based on archive holdings. This would exclude films made by organisations to which Archives might be attached. Full specification of films to be included together with details required would be distributed with requests for entries for the 1982 edition.

Mr Kula added a point that was more relevant to the PIP discussion. Namely, that Ottawa had just published their list of periodical holdings.

A number of other archives had already done so and he felt it was an important adjunct to the PIP Index that users should have access to information on which archives held which periodicals, so he put in a plea for other archives to publish their holdings as well.

Mr Francis expressed FIAF thanks for Ottawa's contribution.

4. Cinema 1900-1906

Mr Francis expressed relief and pleasure that these two volumes from the 1978 Congress were at last available. Many people had contributed but he expressed particular thanks to Mr André Gaudreault who with his colleagues at Laval University had spent a vast amount of time checking the documentation. He also expressed thanks to Mrs van der Elst for handling the publication side of such substantial volumes.

As Mrs Bowser had been largely instrumental in developing the idea for the original symposium and had done so much work viewing films and assembling historians to contribute, he invited her to comment.

She expressed the view that this was a major publication in film history and was one of the most important that FIAF had ever produced.

This was greeted with spontaneous applause.

In response to a question Mr Francis reported that 500 copies had been produced and encouraged members to do all they could to promote their sale at £15 or \$ 25. A descriptive leaflet would shortly be available.

5. Publication of Rapallo Proceedings.

Mr Francis confirmed that the proceedings of the Symposium on the Preservation of Colour film had already been mailed to members. He mentioned that to ensure the publication was up to date, additional technical notes had been included to cover developments since the Symposium. He thought this would be a useful practice for publishing any technical symposia.

Mr Cincotti confirmed that the proceedings of the White Telephone symposium would be published in the original languages in a special issue of "Bianco e Nero" to appear in the autumn. 350 copies would be produced with a special cover for use by FIAF.

6. Atlas for the identification of slapstick actors.

Mr Francis referred members to the one-page report (see Annex 7) asking for their help. Mr Levy said they would try to identify anything sent to them.

7. Programming in archive cinemas.

Mr Borde made a detailed report of the replies to the questionnaire.

There was a provisional report in French only (see Annex 8) but it would be updated with the information from 3 more archives (2 in Mexico and Rome) and hopefully a reply would also come from Brussels. In addition, he hoped to do a more detailed analysis with the aid of a computer instead of the simple summaries that had been provided for each question. The results would be published in the Bulletin when ready.

Mr Borde began his report by referring back to the only previous survey which had been done in 1963. At that time, there were fewer members and there had only been 12 replies. The questionnaire had been quite simple and no analysis had been made of the replies.

There had been just one theatre per archive, the public tended to be fairly homogeneous, that is, amateurs specially interested in the cinema and the programmes tended to be exclusively devoted to the history of the cinema with very few recent films.

The situation had changed considerably in the 20 years since that first survey.

He then reviewed the replies, summarising and commenting as follows:

Half of those replying had more than one viewing theater, the average capacity was 100 - 300 seats; 35 out of 42 were used 10 months of the year or more, and 25 out of 42 were used 6 or 7 days a week. 33/42 held special events, festivals, etc.

Most of them had special programmes for specific groups eg children, school parties, students, retired people, professional groups; in some cases, this would be because local and other authorities asked for special facilities in return for subsidies.

Most of them, except the socialist countries, charged less than commercial rates. Indeed only 5 charged entrance fees which exceeded the total of their expenses, 6 broke even and 30 ran at a loss, seeing the service as part of their responsibilities to the community.

76% organised programmes around specific themes, a significant change from the 1963 survey. In addition, 31/42 had shown recent films and 29 showed films which were relevant to current events or Festivals. In 1963 nearly 50% of the films shown were silent films, now only about 1 in 5 was silent.

24 were quite happy to show films which were dubbed.

Mr Konlechner had suggested that 2 additional questions would have been interesting: whether silent films were shown

- a) at the original speed
- b) with the original image format.

36/42 showed shorts which was encouraging as they were often the "poor relations" neglected by the commercial houses.

Many showed their own national production which was a significant change from the late 50's when the trend was towards being very cosmopolitan, and it was very "snob" to be against one's national production.

Perhaps particularly surprising was the high number of films obtained from commercial distributors and shown for a fee; in the 50's, one never expected to pay royalties.

41/42 showed "forgotten" films of particular producers, types or periods, not just the masterpieces; in addition it was quite common now to show mediocre films to illustrate a political, social or historical theme so that aesthetic values were no longer the only criteria for inclusion on programmes.

They considered preservation and projection to be of equal and complementary importance.

Regarding competition with commercial cinemas, he said their presentation was different: nearly every film is preceded by an introduction by a specialist and they always have changing poster exhibitions on cinema history in the foyer. He felt it would be useful for archives to exchange suggestions and information about their activities through the Secretariat.

Mr Konlechner replied to Mr Cincotti, agreeing that certainly there were many different "silent" speeds but the interest was whether they could project at the particular speed of each film.

In addition, he wanted to say he was distressed at the number of response willing to show dubbed films (24/42); he felt this was lacking respect for the creative artists and ruined important aesthetic values.

In addition, in his archive, they would never show silent films with music and they would never allow a spoken translation of the intertitles.

Mr Rosen felt that the programming and preservation activities had a dialectical relationship, balancing investment in the future with services in the present. He was particularly concerned that so many made no distinction between copies for preservation and copies for projection as this was contrary to their prime function as archives. Mr Borde was happy to note that 19/42 did distinguish but was appalled that so many projected preservation copies. He felt FIAF should issue a strong recommendation that this should not be done.

Mr Fernandez-Jurado welcomed "this interesting report" with two major comments. First he shared the concern of other that so many archives were screening preservation prints, which was against the fundamental principle of the archives. Secondly he drew attention to the disappearance of ciné-clubs in Latin America due partly to the expansion of the screening activities of archives and partly to the appearance of commercially run art theatres in many provincial cities. He felt that in his archive they had a good balance between screenings and preservation.

Mr Casanova referred to Mr Konlechner's point about spoken translations of intertitles: at the FIAF Latin American seminar, he had shown the initial films without translation but had then provided one at the request of the FIAF delegates who could not understand the original and were therefore unable to follow the action of the film.

He reported that UNAM did not have its own cinema but nevertheless had a very large public through its loans and programmes for other organisations (universities, cultural and non-cultural organisations, including prisons).

Nevertheless preservation was their prime concern and they never showed preservation copies. As a matter of interest, they showed only about 10% of their 5000 titles.

Mr Soria spoke against the ultra-purist attitude of Mr Konlechner suggesting it implies one should no longer look as the Venus de Milo because she had lost her arms. He felt it was essential to strike a balance between perfectionism and the ability of the public to understand.

Mr Francis closed the discussion for the moment by thanking Mr Borde and hoping that they would return to it in Open Forum.

8. Guidelines for film shipments

Mr Francis said the Guidelines (see Annex 9) would be distributed to all and over stamped Safety to make sure there was no confusion.

Mr Schou asked if the over stamping could be more precise: "SAFETY PROJECTION PRINTS" as he felt it was useful to distinguish between handling of preservation, dupe and viewing copies; in fact, one would need separate guidelines for sending original negatives out to laboratories for copying.

Mr Veronneau asked if point 6 referred to 16 mm copies as well as 35 mm and did it mean they would have to get a second projector as currently they had one only and wound film end to end. Mr Daudelin said it referred to 35mm only.

Mr de Vaal said that some members had not agreed on the proposed winding procedures and there was talk of discussing this via the Bulletin; perhaps Mr Schou could comment. Mr Schou said the winding question had been settled by the SMPTE article which had already been published in the Bulletin: if anyone wanted to disagree, then they would need to produce convincing test results justifying an alternative.

Mr Konlechner felt one shouldn't be running an archive if one didn't understand such basic procedures; but if one wanted such a document, one could also include suggestions for a multiple copy instruction form, providing confirmation of instructions to shipper, etc.; one could also include the recommendation that one should check the film on receipt, including the number of joins, in case of subsequent disputes about the condition of the film. Mrs Bowser explained to Mr Konlechner that the guidelines had been prepared because, though archive heads should know, it was obvious that their shipping departments did not know or were not taking care to observe basic procedures which meant films were being returned in terrible condition.

It was agreed to issue the document but invite the Preservation Commission to consider possible changes and further guidelines for other shipments.

9. Guidelines for FIAF Congress Hosts

Mr Kula hoped that these guidelines (see Annex 10) would not appear too condescending or too intimidating to readers. It was simply felt useful to collect together a checklist for members considering offering to be hosts.

It should be remembered that if they did not have all the resources the Executive Committee was always prepared to consider making contributions if necessary.

Guidelines in general, Guidelines for nitrate handling and Guidelines for Commission work

Mr Francis made the general point that the concept of guidelines was to provide help and they were not going to be all-embracing but hopefully would cover the most important points to be considered.

There had been talk of producing separate Guidelines for nitrate handling and he felt this should now be a task for the Preservation Commission.

Mrs Wibom appreciated that there would be disagreements and views would change so asked that all such documents should be dated so users would know which was the latest.

Mr Klaue then mentioned the Guidelines for Commission work that they had decided were necessary and these would be circulated to members even though they were not directly involved.

10. Summer School 1983

Mr Klaue reported that Summer School was intended to be fairly basic, covering primarily preservation and cataloguing, with some time on documentation and cultural activities. It will be held just before the Stockholm Congress in the hope that participants could go from Berlin to Stockholm. They were looking for funds primarily for delegates from Asia and Latin America to go to the Summer School and the Congress. The Summer School would probably be for 3 weeks and cost about \$300 or 400, assuming some 20 -25 participants.

First information would be sent out in Sept/Oct 82.

Support was being sought from Unesco.

11. Training of film archivists in FIAF archives

Mr Klaue reported that FIAF had made a survey last year to see what help could be provided to countries which did not yet have film archives. Initially, we offered the Handbook and the possibility of training potential archivists.

Requests for training were received from several countries and, of the 30 archives which were asked if they could provide training, 7 indicated they were willing in principle. The following arrangements are in progress, although dates have not yet been agreed:

- Pyong Yang to receive trainee from Tanzania
- Sofia to receive trainee from Angola
- Ottawa to receive trainee from Sri Lanka
- Berlin DR negotiating to receive trainee from Angola and Mozambique

Last year, training was provided as follows:

- Cinemathèque Royale, Brussels, received trainee for 1 month from Senegal
- Berlin DR received 10 trainees from Vietnam for 6 months
and 2 technicians from Brazil
- The National Film Archive, London, received several visitors.

Mr Klaue asked that the Secretariat should be informed if additional training needs were identified.

Mr Linskey reported that they were receiving in Australia two delegates from Malaysia and Indonesia for two months from the end of June. They were willing to receive additional trainees and regretted they had not known of the request sooner.

Mr Francis confirmed that London was willing to take further trainees in principle and, as Chairman of the Session, stressed that this was a very important part of FIAF's work, and hoped all would consider very carefully both what they could do to help and what help was needed.

12. World History Project.

Mr Francis opened the discussion by reporting that Mr Andreykov had sent a message very much regretting that he was unable to attend the Congress. Mr Francis then asked Mr Cincotti, one of the two FIAF representatives on the project to report on the latest situation.

Mr Cincotti summarised the history of FIAF involvement in the project since it was first presented at the Brighton Congress in June 1978, by Mr Andreykov, who was at that time Director of the Bulgarian National Archive.

It was a very ambitious project to be financed by the Bulgarian Government over a period of 10 years, involving the production of some 20 volumes in 3 languages. At that time, some FIAF members had expressed reservations but FIAF was not asked for any financial or organisational commitment; it was simply invited to give the project its patronage.

Since then there had been numerous meetings and preliminary contact with potential national team leaders, but by the time of the Rapallo Congress in May 1981, there was still a disappointing lack of progress: there seemed to be a lack of firm commitment, a lack of proper methodology, and a general lack of information about what was going on.

As "patron" of the project, FIAF had made many unsuccessful attempts to find out what was going on and was now in the unhappy position of being totally ignored. It was known that Mr Andreykov was no longer at the Archive and was allegedly full time on the project at the Publishing House.

The Executive Committee had discussed the matter at his meeting immediately before the Oaxtepec Congress and decided to write one final letter asking for formal clarification of the project's status; if there was no reply or if the reply was not satisfactory, then FIAF would formally withdraw from any association with the project.

The discussion was interrupted at this point by an earthquake which cut the power supply so the meeting was resumed the next day.

Mr Francis resumed the meeting by asking Mr Shoulev, the newly appointed Director of the Bulgarian Film Archive if he had anything to add. He said he had nothing new to add: the project had nothing to do with the Bulgarian Archive and Mr Andreykov was working with his team as a Director in the State Publishing House "Science & Art".

Mr Gonzales Casanova who was personally involved in the project, confirmed that it was very ambitious and there was considerable interest in the project throughout the world. He mentioned that Unesco had written at one stage to the Bulgarian Government offering Unesco help if the Bulgarian Government was unable to continue. At that stage the Bulgarian government had confirmed their intention to continue with the project but since then the Project Coordinators, led by Mr Aristarco, had been unable to get any satisfactory responses from the Government. He felt the project was suffering primarily from lack of communication.

Mrs Wibom felt that, on the contrary, there had been plenty of communication but each communication she had received had made her angry because of the lack of precision and the obvious lack of experience, evident in the approach to specifications, methodology, etc.

She felt it was important for FIAF to be very cautious concerning involvement in the project and confirmed that Mr Stenklev, from Norway, who originally had been very enthusiastic about the project, had asked her to express his concern too.

There being no further contributions from the floor, Mr Francis closed the discussion by confirming that the Executive Committee would write formally to Mr Andreykov withdrawing the support formally offered at Brighton.

13. Questionnaire on FIAF members' relations with filmschools

Mr Casanova summarised the replies to the questionnaire which are now included as Annex 11 to these Minutes. It was evident that most members had good relations with the film schools, and viewed them with goodwill.

There were no questions or comments from the floor.

14. Annual Bibliography of Film Literature

Mr Francis reported that the 1974 volume had just been published. The Executive Committee felt it was an extremely valuable publication but were concerned that it was falling so far behind. It was proposed to write to the Rumanian Film Archive, suggesting they should work next on a more recent year and fill in the gap later.

The compilers had reported they were not getting the cooperation needed from the archives so all were urged to provide the information so that this valuable service could continue.

There were no questions or comments from the floor.

15. Spanish Version of Film Cataloguing Manual

Mrs Harrison expressed FIAF's gratitude to UNAM for taking care of the translation and publication of the Manual and asked Mr Casanova to report on its availability.

Mr Casanova said it would be sent to all who had come to the 2nd Latin American Congress. It would not be for sale but would be issued free to institutions.

9. PROPOSALS FOR NEW PROJECTS

Mr Francis referred first to the Unesco Courier project which would be discussed further in Open Forum. He said that in addition many ideas had been put forward during the two Congresses in Oaxtepec and the Executive Committee would correlate these and compile responsibility for specific projects.

Mr Francis then asked the members for their views on a proposed Encyclopedia of 9.5 mm film (to include Pathe numbers, title and original title, an indication whether it exists in another form, articles on background, equipment, etc.)

The manuscript had already been prepared by 2 compilers in the UK who now needed a publisher and had asked if FIAF could help. It would be a new departure for FIAF to publish a work produced outside the Federation and he asked for views on whether it would be useful.

Mr Karr welcomed the idea very enthusiastically as there was a lot of 9.5 material in the United States and they would find it invaluable.

Mr Konlechner said it would also be very useful in Austria. He added there was no need for it to be an expensive, prestige publication. He hoped the Secretariat could produce it and the sooner the better.

Mr Linskey expressed his strong support as there was a lot of 9.5 in Australia.

Mr Francis stressed this was a preliminary sounding as they had to consult the authors and estimate costs but he was appreciative of the enthusiastic response.

Mr Casanova asked for help from everyone for additional entries for the Bibliography of the Cinema of works available in Spanish, being assembled by UNAM with the help of Argentine and Spain.

10. FINANCIAL REPORT AND ADOPTION OF THE DRAFT BUDGET FOR 1983

Mr de Vaal mentioned that the 1981 Accounts (annex 12) had been formally approved by the Exec. Comm. They were not normally discussed but he was of course happy to answer any questions.

The draft budget for 1982 (annex 13) had been calculated on the basis of the Belgian rate of inflation, currently running at 8%. He pointed out that by comparing this budget and the 1981 balance, they might get the impression we were doing very well but he wanted to stress that it was important to have some reserve both to help cope with inflation and with the increased costs of running the Federation now that it was getting larger and more active, both in its demands on the Executive Committee and the Commissions.

He reported that the Executive Committee had discussed the future of FIAF congresses and the suggestion that FIAF might contribute more, especially to enable representatives from less developed countries to attend. It might be useful to include an extra heading in the Budget, namely "Travel subsidies". One could also consider putting a reserve in an interest bearing account so that funds for special subsidies could be built up over a few years.

As regarded the PIP budget for 1983, Mrs Bowser reported that it was agreed at Rapallo that the PIP supporters should not be expected to bear the entire cost of inflation so the PIP subscription had been increased by 10% for 1983, it being 2 years since the last increase.

The Draft Budget was unanimously approved subject to a minor adjustment: the inclusion of the £ 3,700 loan from FIAF to the PIP TV volume.

It was confirmed that in future the PIP Budget would be discussed with the Documentation Committee Report now that it was a self-supporting project so it would no longer be part of the main FIAF budget.

11. FUTURE CONGRESSES

11.1. 1983 : Stockholm

Mrs Wibom outlined the plans for the Stockholm Congress, stressing that they were very proud to welcome FIAF to their 50th Anniversary celebrations. It was the first time for 20 years that there had been a FIAF congress in Stockholm. Many projects were envisaged involving the film industry, the archive, the cinemas in Stockholm and all the staff.

The small Working Group planning the Symposium "Archiving in the 21st century" had already met twice and was planning to concentrate on practical workshops in which all could participate, with very few formal lectures. She hoped all would contribute to share practical, cheap and elegant solutions to archive problems. In particular they hoped to be able to invite representatives from less developed archives (not necessarily, only from less developed countries) to attend and bring their "problems" with them, eg. films to be identified or restored.

11.2. 1984 : Vienna

Mr Daudelin reminded delegates that at Rapallo we had formally been invited to Austria by Dr Schwanda, Head of the Film Department of the Austrian Ministry of Culture and Education, and we would be the guests of the two archives in Vienna.

Mr Konlechner said it was hoped to hold the Congress in May or early June.

For the Technical Symposium, they would be in consultation with Mrs Wibom and Mr Schou to consider what would be the most suitable topic after Stockholm.

11.3. 1985 : New York

Mrs Bowser hoped to organise the Congress around the end of April as travel rates would be cheaper. She was looking for interesting and useful topics for the Technical and the Historical Symposia.

11.4. 1986

Mr Daudelin opened the discussion by referring to page 23 of the Rapallo Minutes and quoted:

"Mr Francis... felt that FIAF had a moral obligation... to reserve a future date for a congress in Canberra, eg. 1986..... The General Meeting agreed on this recommendation."

Mr Daudelin then reminded delegates that in the Rapallo Open Forum's discussion on travel costs to different countries it had been stressed that FIAF was international and travel costs should not be the deciding factor.

Nevertheless in the formal invitation from the Director General of the National Library of Australia they had indicated their awareness of the "geographical fact of life" and meanwhile the Executive Committee were exploring with the

Archive some practical possibilities. 1986 was the 50th Anniversary of the NFA of Australia and was therefore of special significance for them and the FIAF Congress would be their key event of the year.

The Executive Committee had discussed the possibilities and recommended that the General Assembly should discuss now the invitation from Australia and vote in principle now, leaving the final vote until Stockholm by which time Australia would have had a full year to work out practical suggestions.

Mr Daudelin asked Mr Linskey to open the discussion.

Mr Linskey said they had only 7 staff but a significant collection of some 50,000 titles and, under separate administration, some 20,000 16 mm films available for distribution. As they were so far from Europe and North America, international contacts were vital to them and they were very keen to host this FIAF Congress. He made 4 specific points:

- a) As most of the congresses were held in Europe or North America, he suggested that it would be more equitable to extend the distribution to reflect FIAF's international nature.
- b) There was a different fare structure in the Southern Hemisphere and the period from March onwards was the period of lowest fares.
- c) The presence of FIAF would help considerably in fostering the idea of the importance of archives. Even though the initial Government Resolutions concerning the formation of the Archive were passed in 1936/37, it was not until 1973 that the first staff were appointed. Australia as a nation was extremely productive, for example they produced 800 hours of TV drama a year, compared with the figure of 300 hours in the USA. It was time to stress to the nation the importance of preservation of their heritage.
- d) The Congress would also be very important for the whole Asia/Oceania region. It would allow many countries to attend a FIAF Congress for the first time; for example, the Region covered such countries as New Zealand, Papua-New Guinea, Indonesia, Malaysia, Philippines, Hongkong, Vietnam, Singapore and, further afield, China, Korea and Japan.

At the moment 1986 was too far ahead in budgeting terms to make a firm commitment but they hoped that the Government would be able to pay the full expenses of delegates from these countries, covering fares and accommodation in Australia.

Mr Linskey went on to say he hoped the Congress could be timed for mid-May immediately before the Sydney and Melbourne Film Festivals. The Sydney Hall housed 2000 people and was "one of the great picture palaces of the world". He was discussing the possibilities of some FIAF contribution to these major film festivals and it would be a great opportunity to exhibit some of the products of the world's archives. Australia had a large immigrant population originating from Europe, especially Italy and Southern Europe, and Asia, so such films would be of particular interest.

Last year a special broadcast services had begun to show images from other countries and they too were willing to cooperate with the Archive.

For the Symposia, they had a number of suggestions. The Australian feature film industry was booming and they might examine "The role of the NEA in the rise and fall of the Australian film industry". On the technical side, they were strongly interested in filmographic Information Retrieval and developments in satellite technology.

Mr Linskey concluded by saying that 1986 was an important year for them to celebrate the Archive's 50th Anniversary. If left any later, it would clash with the 1988 Bicentenary of the Arrival of Europeans in Australia. However, in order to be in a position to negotiate the necessary subsidies, it was essential for him to have a firm commitment from FIAF now that FIAF wanted the 1986 Congress to be in Australia.

Mr Konlechner and Mrs Wibom both spoke strongly in favour, stressing the need for FIAF to demonstrate that it saw itself as truly international.

The General Meeting was then asked to vote on the motion that the Congress would be in Australia in 1986, "provided substantial financial aid was available".

Mr Linskey said that at this stage he could confirm that aid would be "substantial" but he could not be precise; he pointed out that in any case fares could well be less than for Mexico. He would prefer to give priority to helping less developed countries to attend.

By a show of hands, the voting was unanimous in favour.

11.5. Congresses after 1986

Mr Daudelin concluded the item on Future Congresses by listing other invitations that had been received:

- a) Full application together with dossier received from Tainothiki Tis Ellados for Congress to be held in Athens.
- b) Letter from the Deutsche Kinemathek confirming they would be pleased to host a Congress in Berlin "sometime soon".
- c) Informal invitations from Cinemateca Portuguesa and Filmoteca Espanola that they would like to welcome us soon in Lisbon and Madrid respectively.

12. MEMBERSHIP QUESTIONS

Mr Daudelin reported on the decisions taken at the two Executive Committee meetings since the last Congress, in Rapallo in May 1981.

a) New Observers

Three new Observers had been admitted to the Federation:

- Cinémathèque Algérienne, Alger
- Fundacion Cinemateca Columbiana, Bogota
- Cinemateca Nacional de Angola, Luanda

They had all been represented at the Oaxtepec Congresses and he hoped delegates had been able to meet them. The archives were all of a different nature but all very active.

Two further candidates had submitted their applications but they had not been received in time to be discussed by the Executive Committee:

- Cinémathèque Française, Paris
- Institut des Archives du Film du Vietnam, Hanoi

These applications would be examined at the next Executive Committee meeting.

b) Reconfirmation of Observers

All existing Observers had been reconfirmed with the exception of two who had not submitted their Annual Reports:

- Cinémathèque Nationale Populaire, Brazzaville
- Al-Archiv Al-Kawmy Lil-Film, Cairo (2 years Reports outstanding).

c) Reconfirmation of Members

There were no new Reconfirmation of Members to report. This year, the Executive Committee would be reviewing the two Mexican Archives and Ottawa.

c) New Members

There were no new Members to report. Athens had submitted their dossier but it had arrived too late for discussion. Delegates were invited to make known any relevant comments.

e) Visitors

Mr Daudelin reported that they had invited Mr Richard Sydenham from UNO to attend the Congress so that we could meet him and find possible ways of co-operation. They are interested in an exchange of information. At the moment, FIAF regulations have no provision for admission of other international organisations to the Federation but the Executive Committee was examining possibilities.

f) Proposal for New Honorary Member

Mrs Bowser reported that the Executive Committee had unanimously voted to elect Mr Pogacic as a new Honorary Member in recognition of his services as President over many years, as indicated in the President's Address to the Congress. In accordance with Article 44, the General Meeting was then asked to vote by secret ballot. The election was approved by 31 votes to 1.

There were no questions or comments from the floor.

13. PROPOSAL FOR MODIFICATION OF THE FIAF RULES : Article 104

Mr Daudelin reminded delegates that this topic had been on the Agendas of the General Meeting and the Executive Committee for many years and we were still unable to find a solution that satisfied everyone. Neither of the two proposals circulated last year and discussed at Rapallo had been accepted. It had been discussed further at the subsequent Executive Committee meetings and, in January 1982, the Secretary General had circulated a letter to all members, inviting

them to observe the spirit of Article 104 and asking members particularly affected by the Article (ie. where there were several members or observers in one country), to give their recommendations and comments. The replies had revealed substantial differences of opinion between different countries and within countries, and it had not been possible to find a satisfactory new formula. However, the Article affected archives in their daily activities and it had been suggested it might be better to leave the wording of the Article unchanged for the time being but issue some Guidelines clarifying the intention of the Article.

Mrs Bowser, who had been actively involved in trying to find satisfactory formulas, agreed she would be happy with this approach.

Mr Konlechner saw no reason to change the exclusivity rule which had worked very satisfactorily for 18 years in his experience. He pointed out that it had been formulated at a time when there were a lot of private collectors, especially from wealthier countries, who were attempting to pirate. He was totally against the proposed changes as they would make their daily life impossible; he would need a second secretary engaged exclusively in obtaining clearances from FIAF colleagues.

Mr Kuiper, who had also actively participated in attempting to reformulate Article 104, agreed with Mr Konlechner that it was better not to attempt to change but he felt it was important to examine how it works as it was obviously causing tensions in some cases. He would be happy to see some Guidelines.

Mr Casanova felt the Article shouldn't be changed as changes in procedures would cause unnecessary extra work. The essence was collaboration which could not be imposed by Rules. Mr del Moral agreed with Mr Casanova.

Mr Kula reminded delegates that for the moment there were no plans to change the Rules; what was under discussion was the possibility of providing some clarification of the intention and how the Rule should be interpreted, for the benefit of new members and potential members of the Federation. He felt the Rule itself had been working very successfully for years in Canada and elsewhere.

Mrs Bowser appreciated Mr Kula's clarification but did not agree that the Rule had been operating successfully; there had been lots of difficulties.

Mr Cincotti was personally happy there should be no change but as he was also the delegate representing Milan he would have to ask for change, so he would have to abstain if a vote were taken.

Mrs Bowser repeated that there was no question of a vote at the moment but simply a proposal to attempt to formulate some operational guidelines. Although some delegates (eg. Mr Casanova and Mr Konlechner) felt we were unlikely to agree on Guidelines if we could not agree on the Article itself, she stressed that she felt all members, even though a minority, had the right to FIAF help in the resolution of their problems. It was proposed that the Executive Committee consider the possibility of Guidelines if there were no further proposals.

Final Session, Mr Klaue in the Chair

14. RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

14.1. Unesco

Mr Klaue referred to the section on relations with Unesco in the Executive Committee's Report and confirmed that relations were friendly and co-operative. Although unable to send a representative to our Congress in Oaxtepec, they had asked to receive a copy of the relevant documentation and reports.

The list of experts that Unesco might call upon in connection with archive operations had been submitted and there were 4 other projects underway:

- a) The two Regional seminars being planned by Poona and Mozambique for the promotion of film archives.
- b) The Unesco Courier special issue.
- c) The FIAF Summer school in 1983.
- d) The RAMP Project for which we were invited to make proposals regarding audio-visual archives.

There were no questions or comments from the floor.

14.2. The Group of 5

Mr Klaue reported on the second meeting held with representatives from FIAT, ICA, IFLA and IASA, in Paris, November 1981, to continue the informal exchange of information on each other's activities, to avoid duplication, misunderstandings and unfriendly competition.

One joint project was proposed, namely, to survey the archival situation in different countries. A pilot project covering moving image and sound archives would cover 5 countries: France, Sweden, Canada, FGR and Hungary, and a questionnaire was being drafted to send to all 5 organisations in the 5 countries.

It was proposed to continue this informal contact and perhaps pursue some activities in common. Meanwhile, all members were invited to let the Secretariat know if at any time they encountered difficulties with any of these organisations so that they could be resolved, on a personal friendly basis. No problems had been encountered to date.

14.3. United Nations Organisation

Mr Daudelin had already mentioned UNO's interest in FIAF under item 12 Membership Questions. He wanted to welcome Richard Sydenham from the UNO Film Archive in New York and hoped that he would be able to come often to our meetings, benefit from our publications and any help we could provide for any level of his work.

Invited to reply, Mr Sydenham said he was very grateful for the invitation to attend as there were many areas of our activities of interest to him. He hoped also he could help FIAF; in particular, they made films in many different languages and they might be able to make some contributions to the glossary; also they were currently doing a computer feasibility study to see how the film library might access the main United Nations computer.

15. OPEN FORUM

Mr Klaue opened the Open Forum by inviting Mr Enriques to make a statement to delegates about the fire at the Cineteca Nacional in Mexico.

Mr Enriques read aloud the official report, prepared by two specialists for the Federal Ministry (see annex 14). Mr Klaue then asked delegates if they had any specific questions to ask which were of importance to them.

Q1 : Mr Konlechner asked if original negatives of Luis Bunuel films had been lost.

Mr Enriques replied that the only films lost were copies. Since they had moved to the new building in 1974 they gave originals back to their owners immediately after copying.

Q2 : Mr Karr asked what had been in the nitrate vault: what films and documentation had been lost?

Mr Enriques said the nitrate films that had been lost had been documentaries received from the National General Archive, covering the period from the Revolution to the present; these had been awaiting copying. Of the acetate films, 1600 reels had been recovered and were OK; a further 1900 were in unknown condition but in any case were not originals. They were currently investigating who held the negatives of the films they would want to replace.

Q3 : Mr Daudelin asked if they could indicate from their own records how many negatives from the Mexican film heritage had been lost.

Mr Enriques referred the question to Mr Moral who based his calculations on the 1982 International Film Guide which cited 6200 titles. Assuming there had been 6500 titles among the 50,000 reels mentioned, he estimated that perhaps 5 à 10% were negatives, covering all kinds of films including the nitrate documentaries mentioned above.

Q4 : Mr Daudelin asked if it was possible to have some clearer indication as they had all been perturbed by reports in the press that the "Mexican film heritage was destroyed" and were concerned to know how true this was.

Mr del Moral said the press reports were exaggerated and the major loss was the documentaries. He offered to provide figures and details later.

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Q5 : Mr Cincotti asked for clarification on whether the Eisenstein drawings that had been lost were original or copies.

Mr Enriques said the originals were lost but, in reply to a supplementary question from Mrs Snapes, said they had been photographed and copies were widely available in a facsimile edition published in 4 languages in 1974.

Q6 : Mr Rosen asked if the vaults could be described: were they nitrate vaults and what kind of fire protection was provided?

Mr Del Moral said the vaults were designed for 50,000 reel capacity and storage was with 50% RH (humidity control), 10° (temperature), air recirculation and they had their own standby generating plant. He agreed that these were the specifications for acetate vaults but they had been assured they were suitable for nitrate also. The nitrate films were being stored there pending copying.

Q7 : Mr Francis noted that the Report sounded like an Information Document and contained no specific recommendations. He wanted to know what would be the next stage.

Mr Enriques said the information in the report would be used in the construction of new premises. The Ministry would also take note to try to avoid the use of flammable materials. The standard procedure if there was a serious accident to State property was to initiate reconstruction and at the same time have a Report made on the circumstances.

Q8 : Mr Spehr asked if there were any comments or regulations about the use of particular materials in public rooms eg. foam rubber, carpeting, etc.

Mr Enriques replied that there were formal regulations for any public meeting rooms including the specification of fire extinguishers needed for different types of materials.

Q9 : Mr Strotchkov wanted clarification on the cause of the fire as it was important for archives to know, so a similar accident might be avoided. For example, in Russia, there had recently been a review of all the preventive measures taken by Gosfilmofond, and even though they paid considerable attention to this matter, they had found a number of aspects of their work which needed modification. They will of course take immediate steps to rectify these though they are complicated, take a long time to implement as well as being expensive. Nitrate is of course the most urgent problem for us all.

Q10 : Mr Linskey asked how long the 2000 reels of nitrate had been stored there.

Mr Enriques said he had been Director of the CN for only 3 weeks so referred the question to Mr Del Moral who said they had had nitrate films for two or three years but the actual films and numbers had fluctuated as films were sent out after processing and others came in to replace them.

Q11 : Mr Kuiper asked where the fire had started.

Mr Enriques said there had been a short circuit in a small projection room above the vaults and the heat had passed down through the concrete floor.

Q12 : Mr de Vaal asked if Mr Enriquez was not of the opinion that nitrate film should never be stored or handled or used for research or screening in a building in a big city?

He further asked if there was a law in Mexico governing its handling.

Mr Enriquez said there were all kinds of laws to prevent accidents but pointed out that there was no nitrate in the Sala Toscana where the fire had started. Nitrate film was analysed and inspected in the Technical Department next to the vaults but the actual processing was done at the Studios; some 200 meters away.

Q13 : Mr Spehr asked about their plans for the future to avoid recurrence of such an accident.

Mr Enriquez said there would be no vaults at all in the new building; however, they had to be within the Federal District of Mexico so they would be at the Studios Churubusco but apart from other activities. For the nitrate vaults they were considering various plans including those from Korea. Meanwhile the building reconstructions had begun for the Direccion General de la Cinematografia and the Cineteca and also for temporary places to hold the collections which they had saved or which they were presently receiving from several sources.

Q14 : Mr Klaue asked how many people had died in the fire, asking for clarification as there had been so many conflicting reports in the press worldwide.

Mr Enriquez said there was much exaggeration in the press in their own country and possibly abroad. He deplored there had been 5 deaths (a fire captain, 2 CN caretakers and 2 others). Several people had been taken to hospital suffering from shock and burns but all had now gone home. The reports of a high number of deaths were exaggerated although obviously even one death would have been too many.

Mr Klaue concluded the discussion by asking Mr Enriquez to understand their interest was motivated, as Mr Strotchkov had said, by a wish to avoid similar accidents. He reminded the delegates of the letter from the Cineteca Nacional that had been circulated to all and it was for each archive to decide what help if any they could give. He added that in his opinion he hoped there would be close cooperation between the two Mexican archives to avoid duplication of work and waste of resources. He thanked Mr Enriquez for coming to give this first-hand information.

Mr Enriquez thanked everyone for their collective feeling and support in this difficult time. He counted on the support of Filmoteca de la UNAM and in particular would like to know what Mexican films they had in their collection so they could avoid duplication and answer quickly to their foreign friends and colleagues' generous offer for help.

15.2. Unesco Courier

Mr Daudelin outlined his preliminary proposals for the "FIAF" edition and asked for comments and volunteers. He hoped to have all manuscripts in by September 15 so he could submit edited copy to Unesco a month later.

15.3. Forgotten Cinema of Latin America

Mr Casanova confirmed that they would be assembling the films from this Symposium and they would be available on circulation to whoever was interested.

15.4. Conference Organisation

Mrs Wibom who was busy organising the 1983 Stockholm Conference raised some general points of principle about conference organisation, as follows:

a) Timing

Did delegates consider it essential to go on having the Conference at the end of May / beginning of June. In many ways this was an unsatisfactory time as it was the beginning of the tourist season, fares went up, hotels were more crowded and more expensive. Would for example April or November be equally acceptable?

b) Responsibilities of organisers

The Congress guidelines spoke of finances and other responsibilities of congress hosts but yet for Australia we were imposing additional demands that had not been asked of either Mexico or Stockholm and she thought this was extremely unfair on Australia.

It was extremely expensive to organise a congress. It was unreasonable to ask even more of so-called "distant" countries, which made no complaint about the distance they had to come to attend congresses in Europe. As costs became astronomical, archives would find it more and more difficult to volunteer as organisers of congresses.

Mr Klaue asked for comments first on point a) Timing, saying the original intention had been to schedule it immediately before the Cannes Festival.

Mr Francis said that for those whose financial year began in April, there might be problems of having to meet costs of 2 congresses in one financial year if dates were to be more flexible. Otherwise he saw no objection.

Mr Cincotti felt October/November would be difficult because of other commitments and less attractive weather. He felt mid-April to end May would be acceptable. There being no further comments, this principle was agreed.

Mrs Wibom opened the discussion by saying she was particularly concerned about the extra demands being made of organisers from "distant countries".

Mr Klaue mentioned that nothing was foreseen in the Guidelines but Australia had been very kind in being willing to accept extra demands because of the distance.

Mr Kula said he was totally in agreement with Mrs Wibom in principle and the Australian generosity was not relevant to the principle. It was not FIAF policy to expect would-be congress hosts to offer financial inducements to compensate for the distance to be travelled by some.

Mr Cincotti agreed also with Mr Kula and Mrs Wibom in principle.

Mr Soria agreed that subsidies should not be obligatory even though they were very much appreciated, as they had been for example at Rapallo.

Mr Linskey appreciated the comments of Mrs Wibom and Mr Kula and stressed that he didn't want to give the impression they were trying to "buy" a congress. As his Director General had said in his letter, they had come to recognise that it was, however, commonly necessary to provide subsidies; especially for less developed countries. It was a moral question as for every dollar spent on subsidies they were reducing the amount available for copying nitrate films. However, their membership of FIAF was important to them and the results of holding the Congress in Australia would be important for the whole region so they were happy to divert funds in this way.

Mr Spehr extended the discussion of possible travel subsidies to those travelling on Commission work. He said we wanted to encourage Commission activities but for many archives there were budgetary difficulties and perhaps FIAF should consider travel subsidies so the Commissions could operate more effectively, even when individual member archives could not support the members themselves.

Mr Klaue thanked the General Meeting for their contributions to the exchange of ideas. There would be no formal decision now. There would be no additional demands on congress organisers outside the Guidelines, as demands were heavy enough already with current inflation and the increase in the numbers of congress participants. However, they also had to consider the limitations of FIAF's budget as well as that of the budgets of individual members.

15.5. Proposal for Spanish to be an official FIAF Language

Mr Fernandez-Jurado spoke on behalf of the Argentine archive and the 17 members and observers from Spanish-Portuguese speaking countries to make a formal request that Spanish might be considered as the third official language of the Federation. The request was not made to differentiate these archives as a political group but on the contrary to enable the Spanish speaking archives to play a more integrated role in the Federation's activities. He made a number of points:

a) Congresses

Occasionally, as at this Congress, simultaneous translation facilities were provided which enabled them to participate much more actively. Without these facilities; he himself and, he believed, many others were fearful to participate in case they had not understood correctly or would not be able to make themselves understood.

b) FIAF documentation

They did not want to put an extra burden on the FIAF budget and the Spanish speaking archives were willing to provide the translations themselves.

c) Implications for FIAF

He identified two categories of implications of his proposal. The first involved changing the Statutes which he appreciated would take time and should not be undertaken lightly. The second concerned the extra costs which he hoped would not be too great in view of the contributions the Spanish speaking archives hoped to make themselves.

Mr Klaue responded first by saying he felt the proposal was realistic at this time. They already had 3 official languages but thanks to the courtesy of the Russians the third was not involving us in extra costs. The big cost would be that of simultaneous translation at meetings. However, he accepted the proposal as a task that should be studied by the Executive Committee. He added in passing that we had not been careful enough in the past to observe our existing regulations: for example the Bulletin and many other documents were only issued in one language, not 3.

Mr Soria expressed his support for the proposal and suggested the problems would not be so great: UNAM had already committed to provide translations for the FIAF monographs and the Spanish archive was willing to contribute to the translation of the important documents. The real benefit would be translation at meetings and he hoped very much this would be possible at Stockholm.

Mrs Wibom said she would do her best to provide Spanish translation at Stockholm: Mr Casanova appreciated the financial problems but thought it was essential to have systematic translations in the hands of the people who had to do the archive work. The emphasis should be on translating the important "long-life" documents and he thanked the Spanish archive for their offer to help.

Mr Klaue closed the discussion by confirming that the Executive Committee would investigate the financial and other implications in time for the next General Meeting.

15.6. Research in Film Archives

Mr Alho felt it would be interesting to consider the possibility of a workshop in connection with the research in film archives by archivists and outside scholars. He saw the work of archives as threefold: preservation, diffusion and research. Our discussions centred on the first two and there was very little mention of research. In the Helsinki archive 5 out of their 27 staff were researchers and they were beginning to have some interesting cooperative work with universities who were discovering the use of film for academic research. For instance, 18 months ago, they had held a seminar for 30 professional historians with different cultural, political, economic interests, to introduce to them the potential contribution of film and since then there had been considerable cooperation. Similarly, they had held a seminar for sociologists and psychologists, considering how films of all kinds (documentary and feature) threw light on problem like for instance the Finnish drinking problem. What was emerging was the need for scholarly editions and perhaps compilations illustrating different aspects of different periods and trends in history. They had no plans themselves for the next 5 years but they would like to know of possible experiences of others in relations with researchers in their own countries.

Mr GarciaMesa promised to put Mr Alho in touch with one of his colleagues.

Mr Kahlenberg thought the suggestion was very interesting. In the last 5-6 years they had often been asked to provide "definitive editions" providing detailed information on how shots had been made and by whom but they had no staff for this work. However, other institutions might specialise in it, for example the "Institut für die Wissenschaftliche Film" specialised in editing for historical and scientific work. Perhaps it would be useful to formulate a questionnaire to find out what was being done, staff and costs involved, etc.

Mr Klaue asked Mr Alho or Mr Kahlenberg to go ahead and develop a proposal, perhaps for a survey. If they designed a questionnaire the Secretariat could take care of distribution and the results could be published in the Bulletin.

15.7. Film Exchanges

Mr Strotchkov remembered that there were often Customs or censorship difficulties limiting exchanges and asked if Unesco could be asked to intervene to help extend exchanges so countries could see cinema from all over the world, not just their own country. He drew attention to their circular to members saying the retrospective to mark the 60th Anniversary of the Soviet Union, including a wide choice of classic and contemporary films, was available to all and they would like to have retrospectives from any FIAF member country. They were already organising a Brazil week and occasions like this helped towards mutual understanding.

Mr Fernandez-Jurado thanked Mr Strotchkov for his offer but pointed out that it had been difficult to show foreign films in Argentina until recently. They hoped that conditions were improving but asked if the Executive Committee could prepare an open letter to governments which archives could use in negotiations with the relevant authorities in trying to get the cultural role of archives recognised and thus facilitate clearing films through Customs.

Mr Klaue felt most of the Customs difficulties members had, had been cleared but asked for specific details so FIAF can help.

Mr Soria thought there was a Unesco recommendation regarding the exchange of "cultural goods" like paintings and books, and perhaps we could use our good relations with Unesco to have films included.

Mr Kula said films were already included but the difficulties occurred in defining the purpose for which films were to be used and it was not always easy to distinguish convincingly between commercial and cultural purposes.

Mr De Pedro mentioned there were 2 Unesco agreements: Beirut and Florence. He understood the significant factor was the nature of the organisation importing the film: a cultural organisation would not pay tax but a TV company would have to, even for the same film.

Mrs Fernandez-Jurado said in Argentina they didn't know about, let alone take notice of such agreements: the Customs were a law unto themselves. The archive could not import/export films as gifts and it was generally only possible to do so on a strictly commercial basis providing that money was changing hands.

Mr Benard de Costa said the situation was similar in Portugal. They tried to use diplomatic bags, but this was getting increasingly difficult, especially for large quantities.

Mr Spehr reported he had a copy of the Beirut agreement covering the free flow of cultural material, which indicates that governments are obliged to co-operate. In the United States, there is an agency responsible for certifying such material so it can be handled duty free.

Mr Klaue closed the discussion by asking any archives who needed help to give details so appropriate steps could be taken.

15.8. Cinematographic Equipment Collections

Mr Véronneau mentioned that it was evident that several archives have collections of early equipment which is not exhibited and presents problems of identification and dating, and asked if something could be done collectively. For instance, perhaps they could start with the Silent Period, and develop a catalogue of all makes that were available worldwide and then circulate the information to everyone.

Mr Kula replied that this was certainly important work but it would be a massive task even for the silent period. One small step would be the preparation of a bibliography of catalogues, especially the illustrated ones.

Mr Francis thought it was an excellent idea. If a Congress were held in a location where there was a major collection, perhaps the Technical Symposium could cover Early Equipment. There were a number of existing publications which could be collated. For instance, in the UK, the "Projected Picture Trust" issued small leaflets on individual projectors and cameras.

Mrs Snapes mentioned that the Frankfurt/Wiesbaden Museum had published a manual which included photographs and operating instructions of equipment.

In response to a request from Mr Klaue, Mr Véronneau agreed to formulate a specific proposal.

Mr Soria reported they had just obtained a private collection of some 100 pieces of equipment which were very pretty but he had no information on many of them. He suggested it might be possible for archives in similar positions to circulate photos in the hope that others could help identify them and perhaps also set up a system to exchange duplicates.

Mr del Moral welcomed the idea. They had recently been offered equipment but had no idea of the value. Mr de Vaal had helped them identify a Dutch Moviola and the parts that were missing. It would be useful to exchange photos and get an estimate of values to prevent speculation.

APPENDIX 1.

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LIST OF PARTICIPANTS TO THE OAXTEPEC XXXVIII CONGRESS

ALHO Olli, Suomen Elokuva- Arkisto	Helsinki
ALMONIA Helena, Filmoteca de la UNAM (visitor)	Mexico
ALVAREZ HERMOSILLO Salvador, Cineteca Nacional, Mexico	Mexico
ALVES NETTO Cosme, Cinemateca do Museu de Arte Moderna	Rio de Janeiro
BENARD DA COSTA Joao Pedro, Cinemateca Portuguesa	Lisboa
BIENERT Rudolf, Osterreichisches Filmarchiv	Wien
BORDE Raymond, Cinémathèque de Toulouse	Toulouse
BOGDANOVIC Zika, Jugoslovenska Kinoteka	Beograd
BOWSER Eileen, Dept. of Film/ Museum of Modern Art	New York
CINCOTTI Guido, Cineteca Nazionale	Roma
CORREIA COSTA José Manuel, Cinemateca Portuguesa	Lisboa
COULTASS Clive, Department of Film/ Imperial War Museum	London
COUSELO Jorge Miguel, Fundacion Cinemateca Argentina	Buenos Aires
DAUDELIN Robert, Cinémathèque Québécoise	Montréal
D'ALMEIDA ALEGRE Luisa, Cinemateca Nacional de Angola	Luanda
DE LA VEGA Eduardo, Filmoteca de la UNAM	Mexico
DENNIS Jonathan, The New Zealand Film Archive	Wellington
DE PEDRO Ernesto, Film Archive of the Philippines	Manila
DE VAAL Jan, Nederlands Filmmuseum	Amsterdam
DEL MORAL, Fernando, Cineteca Nacional	Mexico
FRANCIS David, The National Film Archive	London
FERNANDEZ JURADO Paulina, Fundacion Cinemateca Argentina	Buenos Aires
FERNANDEZ JURADO Guillermo, Fundacion Cinemateca Argentina	Buenos Aires
FERRARI Cristina, Cinemateca Uruguay	Montevideo
GALVAO Maria Rita, Fundaçao Cinemateca Brasileira	São Paulo
GARCIA MESA Hector, Cinemateca de Cuba	Habana
GAYTAN Francisco, Filmoteca de la UNAM	Mexico
GONZALEZ CASANOVA Manuel, Filmoteca de la UNAM	Mexico
HARRISON Harriet W., Library of Congress	Washington
KAHLENBERG Frederich P., Bundesarchiv/ Filmarchiv	Koblenz
KARECHE Boudjema, Cinémathèque Algérienne	Alger
KARR Lawrence, Archives/ American Film Institute	Washington
KLAUE Wolfgang, Staatliches Filmarchiv der DDR	Berlin (DDR)
KONLECHNER Peter, Osterreichisches Filmmuseum	Wien
KUIPER John B., Intern. Museum of Photography	Rochester
KULA Sam, National Film, TV and Sound Archives	Ottawa
KUPFENBERG Audrey, Archives/ American Film Institute	Washington
LINDFORS Rolf, Cinemateket/ Svenska Filminstitutet	Stockholm
LEE JIN KEUN, Korean Film Archive Inc. Foundation	Seoul
LI UNG RYOL, National Film Archive of D.P.R.K.	Pyong Yang
LEVY Jiri, Ceskoslovensky Filmovy Ustav/Filmovy Archiv	Praha
LYNSKEY Mike, National Film Archive/ Nat. Library of Australia	Canberra
MALTHÉTE MELIES Madeleine, Les Amis de Georges Méliès	Paris
MESSIAS DE MORAIS José Roberto, Cinemateca do Museu do Arte Mod.	Rio de Janeiro
Mohs Carlos, Cinemateca de Nicaragua	Managua
MURPHY William T., National Archives	Washington
NORIEGA Rafael, Fototeca del INAH (visitor)	Mexico
ORBANZ Eva, Stiftung Deutsche Kinemathek	Berlin (BRD)
OSORIO Fernando, Filmoteca de la UNAM	Mexico
ORTIZ URQUIDI Raúl, Asesor Radio, TV y Cinematografia	Mexico
PIMENTA Pedro, Institut National du Cinéma	Maputo
PRATT George C., Int. Museum of Photography at G. Eastman House	Rochester
ROSEN Robert, U.C.L.A. Film Archives	Los Angeles

SAARIVUO Juhani, Suomen Elokuva-Arkisto	Helsinki
SALCEDO SILVA Hernando, Fundacion Cinemateca Colombiana	Bogota
SCHOU Henning, Nat. Film Archive/ Nat. Library of Australia	Canberra
SHOULEV Ivan, Bulgarska Nacionalna Filmoteka	Sofia
SEGURA Henry, Cinemeteca Uruguay	Montevideo
SNAPES Michelle, The British Film Institute	London
SORIA Florentino, Filmoteca Española	Madrid
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STROTCHKOV Mark, Gosfilmofond	Moskva
SUSZ Pedro, Cinemateca Boliviana	La Paz
SYDENHAM Richard J., United Nations, Visual Materials Library	New York
TOLEDO Teresa, Cinemateca de Cuba	La Habana
VALADOR Regine, IFAL (visitor)	Mexico
VAN DER ELST, FIAF Secretariat	Brussels
VARGAS DE RIOS Maria, Cinemateca Nacional de Venezuela	Caracas
VASQUEZ Monica Helena, Ecuador	Quito
VELAZQUEZ CHAVEZ Augustin, visitor	Mexico
VERONNEAU Pierre, Cinémathèque Québécoise	Montréal
VIANY Alex, Cinemateca do Museu de Arte Moderna	Rio de Janeiro
VIEIRA José Luandino, Cinemateca Nacional de Angola	Luanda
WILLIAMSON Peter, Dept. of Film/ Museum of Modern Art	New York
WINTLE Pamela, Smithsonian Institution	Washington
WIBOM Anna-Lena, Cinemateket/ Svenska Filminstitutet	Stockholm
ZI YONG HO, National Film Archive of D.P.R.K.	Pyong Yang
BEN ABDELKADER A., Cinémathèque Algérienne	Alger

APPENDIX 2.

SEVENTH YEAR OF CONGRESS
 MEDICAL SESSION
 THE THIRTIETH CONGRESS OF LATIN AMERICA

Date	Time	Place	Activity
Monday 7	8:30	Living Room	Breakfast
	9:30	Parliamentary Tower	"Report on Recent Clinical Studies of the Council, Argentina"
	10:00	Parliamentary Tower	
			Dr. J. R. S. Caballero, Brazil
	12:00	Recess	
	13:30	Parliamentary Tower	"The Psychology of Bolivia"
			Pedro Pablo Kollman
	17:30	Parliamentary Tower	
			Carlos Alvarado, Colombia
	18:30	Living Room	Recess
	19:30	Grand Theater	"The Medical Value of the Urinary System from 1857 to 1937" Dr. J. R. S. Caballero, Brazil, Argentina, Colombia, Chile, Peru, Uruguay, Venezuela
	21:30	Grand Theater	"The Medical Value of the Urinary System from 1857 to 1937" Dr. J. R. S. Caballero, Brazil, Argentina, Colombia, Chile, Peru, Uruguay, Venezuela

XXXVIII FIAF 82 CONGRESS

HISTORICAL SYMPOSIUM

"THE FORGOTTEN CINEMA OF LATIN AMERICA"

<u>Date</u>	<u>Hour</u>	<u>Place</u>	<u>Activity</u>
Monday 7	8:00	Dining Room	Breakfast
	9:00	Parlamentary Tower	"Report on Silent Cinema" Jorge Miguel Couselo, Argentina
	10:00	Parlamentary Tower	Maria Rita Galvao, Brasil
	11:00	Recess	
	11:10	Parlamentary Tower	"The forgotten Cinema of Bolivia" Pedro Susz, Bolivia
	12:10	Parlamentary Tower	Carlos Alvarez, Colombia
	13:10	Dining Room	Lunch
	15:00	Cinema - Theater	"El Ultimo Malón" Director: Alcides Greca Year: 1917. Greca Films, Empresa Cinematográfica Rosario, Argentina Duration: 96 min.
	16:40	Cinema - Theater	"Ejemplo Regenerador" Director: José Medina Year: 1919 Country: Brazil Duration: 14 min.

"XXXVIII FIAF 82 CONGRESS"
 HISTORICAL SYMPOSIUM
 "THE FORGOTTEN CINEMA OF LATIN AMERICAN"

<u>Date</u>	<u>Hour</u>	<u>Place</u>	<u>Activity</u>
Monday 7	17:00	Recess	
	17:10	Cinema-Theater	"Límite" Director: Mario Peiyoto Year: 1931 Country: Brazil Duration: 133 min.
	19:10	Dining Room	Dinner
	21:00	Cinema-Theater	"El Husar de la Muerte" Director: Year: Country: Chile Duration: 96 min
	22:40	Cinema-Theater	"Aniversario de la Suegra de Enhart" Director: Hermanos Alba Year: 1910 Country: Mexico Duration: 15 min.
	23:00	Cinema-Theater	Programme from the National Film Archive, London. "Mexican war pictures" Duration: 3 min "Uruguay Revolution" Duration: 1 min "Chile: when the Earth trembled" Duration: 1 min "The Panama Canal" Duration: 13 min.

"XXXVIII FIAF CONGRESS 1982"
 HISTORICAL SYMPOSIUM
 "THE FORGOTTEN CINEMA OF LATIN AMERICA "

<u>Date</u>	<u>Hour</u>	<u>Place</u>	<u>Activity</u>
Tuesday 8	8:00	Dinning Room	Breakfast
	9:00	Parlamentary Tower	"El Cine Negado de América Latina" (The Denied Cinema of Latin America) Héctor García Mesa Cinemateca de Cuba
	9:45	Parlamentary Tower	Hernando Salcedo Silva Fundación Cinemateca Colombiana
	10:30	Parlamentary Tower	Henry Segura Cinemateca Uruguay
	11:15	R e c e s o	
	11:30	Parlamentary Tower	Aurelio de los Reyes Instituto de Investigaciones Estéticas. UNAM-México
	13:30	Dinning Room	Lunch
	15:00	Cinema-Theater	"Terrible Pesadilla" Fragmento Director: Carlos Amador Year: 1929 Country: México-Filmoteca UNAM Duration: 20 min.
	15:25	Cinema-Theater	"General José Holguin" (Escenas Familiares) Director: Year: 1926 Country: Colombia Duration: 10 min.

"XXXVIII FIAF CONGRESS 1982"

HISTORICAL SYMPOSIUM

"THE FORGOTTEN CINEMA OF LATIN AMERICA "

<u>Date</u>	<u>Hour</u>	<u>Place</u>	<u>Activity</u>
Tuesday 8	15:35	Cinema-Theater	"Almas de la Costa" Director: José Antonio Borges Year: 1923 Country: Uruguay Duration: 30 min.
	16:15	Cinema-Theater	"Santa" Director: Ramón Pereda Year: 1917 Country: México Duration: 70 min. Performing of: Elena Sánchez Valenzuela (Founder of the Filmoteca Nacional in 1936)
	18:30	Cinema-Theater	"Caballería Mexicana" Director: Hermanos Lumiere Year: 1896 Country: France (Filmoteca UNAM) Duration: 3 min. Hermanos Alba Programme: "Grupo de niños en el Bosque de San Pedro" "Gira Triunfal de Madero" "Victoriano Huerta en la Preparatoria" Director: Hermanos Alba Country: México (Filmoteca UNAM) Duration: 15 min.
	19:00	Dinning Room	Dinner
	20:30	Cinema-Theater	"Memorias de un Mexicano" Edition and Recopilation of Carmen Toscano. Year: 1957 Country: México (Filmoteca UNAM) Duration: 90 min.

<u>Date</u>	<u>Hour</u>	<u>Place</u>	<u>Activity</u>
Tuesday 8	22:00	Cinema-Theater	"La Virgen de la Caridad de Cobre" Director: Ramón Peon Year: 1931 Country: Cuba Duration: 70 min.
Wednesday 9	20:00	Cinema-Theater	"Tepeyac" Directors: José Manuel Ramos and Carlos González Year: 1917 Country: México Duration: 72 min.
	21:15	Cinema-Theater	"El Automóvil Gris" Directors: Enrique Rosas and Joaquín Coss Year: 1919 Country: México Duration: 120 min.
Thursday 10	21:00	Cinema-Theater	"La Borrachera del Tango" Director: Edmo. F. Cominelli Year: 1928 Country: Argentina Duration: 150 min.
Friday 11	21:00	Cinema-Theater	"La Guerra Hispano-Norteamerica" Director: Tomás Alva Edison Year: 1895-1903 Country: U.S.A. (Cuba) Duration: 45 min.

APPENDIX 3.

Report of the Executive Committee

1952-1953

The Executive Committee of the International Federation of Archival Administrators (FIA) has the honor to report to the General Assembly of 1953 on the activities of the FIA during the period 1952-1953. The FIA has continued its work in the field of international archival cooperation and the preservation of historical documents. It has also been active in the field of archival education and the training of archivists. The FIA has also been active in the field of archival research and the publication of archival journals. The FIA has also been active in the field of archival exhibitions and the organization of international archival conferences. The FIA has also been active in the field of archival legislation and the development of archival standards. The FIA has also been active in the field of archival conservation and the protection of historical documents. The FIA has also been active in the field of archival communication and the promotion of archival science. The FIA has also been active in the field of archival cooperation and the development of international archival relations. The FIA has also been active in the field of archival education and the training of archivists. The FIA has also been active in the field of archival research and the publication of archival journals. The FIA has also been active in the field of archival exhibitions and the organization of international archival conferences. The FIA has also been active in the field of archival legislation and the development of archival standards. The FIA has also been active in the field of archival conservation and the protection of historical documents. The FIA has also been active in the field of archival communication and the promotion of archival science. The FIA has also been active in the field of archival cooperation and the development of international archival relations.

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Report of the Executive Committee

- Mexico 1982 -

In assessing the activities of the Fédération Internationale des Archives du Film between the General Assemblies of 1981 in Rapallo and 1982 in Mexico, one achievement deserves special mention: the remarkable contribution of FIAF toward the preservation of moving images as part of the cultural heritage of mankind. It can be seen from the reports of the FIAF members and observers that almost 40,000 new entries and a further 110,000 reels of film and video-material have been added to the collections of the archives. These are impressive figures. The plain language of figures does not, however, reveal the extent of work and commitment and the devotion to film given by the staff of the 46 members and 27 observers of FIAF in 51 countries. And their number is comparatively small, perhaps a total of only 3,000 employees in the film archives of all continents, who have rendered this gigantic contribution towards the preservation and the passing on to future generations of a major part of the culture of the 20th century. We should be happy and proud about such a result which at the same time reflects the growing public interest and the increasing social acknowledgement of the film archives in many countries.

The "Book of Reports" represents not only the main form of the annual exchange of mutual information, it is also a topical and living chronicle of our Federation. The Book conveys impressions of achievements, development trends, difficulties and problems. In the following we would like to draw special attention to a number of these phenomena:

Apart from a few exceptions, the status of the film archives has become enhanced in the social and cultural life of the countries. In a number of countries laws have been passed on the basis of which the legal position of the archives has extended and strengthened. The discussions on the introduction of a legal deposit, on the role and function of the film archives, have progressed on a broader basis, influenced by the Unesco recommendation on the 'Safeguarding and Preservation of Moving Images'. In a number of Scandinavian countries new film bills, which also include the subject of legal deposit, are in the process of decision. The success achieved in a number of countries should encourage us to make even more intensive use of the Unesco recommendation which is in agreement with all our major objectives. This recommendation is the most important international document to which we can refer with all our demands and conceptions.

It speaks well for the efforts and the dedication of the staff of the film archives that despite the inflationary and recessive development which last year persisted in the majority of countries, there has not had a drastic effect on the achievement of film archives. Through personal commitment and hard work all archives have been able to continue their activities at almost the same level as before. This altogether positive trend at a time of aggravated economic conditions must not obscure the fact that a number of our members and observers are confronted with complicated problems: investment projects were discontinued or postponed, programs for duplicating nitrate films onto acetate stock were slowed down, staff had to be made redundant, the means for participation in international

events were cut, etc. There is no general recipe for making available financial and material funds for the work of the film archives, which may be applicable to different national conditions. As they have done on previous occasions, the Executive Committee of FIAF may apply, at the request of the archives that are in financial difficulties, to the competent authorities and draw their attention to the consequences of reduction and cutbacks. Moral appeals of that kind have met with a measure of success.

It must be appreciated as a particular achievement that during last year, despite the conditions which have become more and more complicated, 10 archives between them have acquired the following facilities: new vaults, administrative and working rooms and even newly built archive premises. In addition to this a further 5 archives completed the reconstruction and modernisation of film vaults and/or libraries. Three archives are in the middle of extensive building activities, and archives in 8 countries are planning new buildings for storage and restoration, or new complex archive premises. It is our desire to see all these projects completed as planned.

We are pleased about the great number of acquisitions by archives. They can, however, produce new problems: the storage capacities are exhausted earlier than expected. Discrepancies are beginning to appear between the increase in acquisitions and the expenditure necessary for their preservation. As a consequence, the granting of subsidies at an unchanged level does no longer guarantee the safeguarding of the heritage of moving images. Not unless increased efforts are being made is it possible to extend the storage and restoration work, in an adequate manner to the increase in acquisitions.

An ever growing number of the members and observers of our organisation are including video-material in their collections. A certain amount of video technology equipment is essential for an archive to have, in order to guarantee physical examination and preservation of its material. This, too, adds to an increase in cost. The symposium at this year's Congress and also in 1983 in Stockholm will discuss the advantages and disadvantages of this technical development. It will be left to each individual archive to decide on what action it should take.

When speaking of acquisitions we should not only think in terms of quantity. During the last 12 months, films have been found that until that time had been considered lost. With good detective work, valuable collections of old films were rediscovered and taken into the custody of the archives.

The statements on the restoration of films are not complete in the present annual reports. An addition of the figures shows that some 30 million meters of film material were subjected to physical examination. Great efforts have been made to further reduce the stock of nitrate films. From the figures available it can be said that approximately 3.5 million meters of nitrate film were duplicated onto acetate stock. This represents an immense financial and material performance, it corresponds to an approximate value of 4 million dollars which were spent on the safeguarding of nitrate films.

We are pleased to report that a number of archives received additional finance to enable them to duplicate nitrate film on the same scale or even larger quantities. There is every reason to continue giving priority to this task within the framework of the restoration schemes. A number of archives have reported that the deterioration of relatively recent nitrate film of the fifties and sixties is rapidly accelerating.

We offer our condolences to the families of those who lost their lives in the tragic fire at Cineteca Nacional, and our sincere sympathy to the people of Mexico who lost a part of their national heritage in that destruction. While the facts in our possession appear to indicate that the nitrate film in Cineteca Nacional was not the cause of the fire, its severity was undoubtedly increased by the large quantities of nitrate stored there. This terrible disaster should serve as an urgent reminder to all those responsible for the custody of the moving image heritage that under no circumstances should large quantities of nitrate film be stored in buildings where people live or work. For many years FIAF's publications and recommendations have stated the specific conditions and regulations necessary for the safe handling and storage of nitrate film. We want to remind all film archives and all those responsible for the custody of nitrate films that it is now, more than ever, imperative to follow those recommendations.

The high cost involved in the printing of films should be a compelling reason to improve international cooperation and mutual information. It is a waste of resources if an archive restores films of foreign origin which have already been duplicated or are available in a physically good condition in the country of origin.

The experiences of those archives should be taken seriously who regard the duplication of nitrate film not only in terms of quantity but also to its quality. This process should be dealt with carefully with constant attention.

It is alarming to note that the reports handed in by the film archives do not give many details on the restoration of colour

films. This responsibility will rest solely with the film archives. These omissions over decades require from individual archives and from FIAF to take up the responsibility for this task.

We welcome the research work which some archives have undertaken regarding the storage, examination and restoration of film material, on a broad technical basis. It goes without saying that all members and observers would welcome it if the results of such research were published more frequently in the Bulletin of our organisation.

In many countries the archives have become respected and valued centres for the dissemination of film culture, documentation and research of film history. It is a particular merit of the archive film theatres to keep the best humanistic traditions of film history alive, to give independent young film makers a platform to perform, and to present films from countries which do not have any chance of finding a ready market under the conditions of commercial film production. There is an indication of a reduced theatre audience in some cities but there are, however, also positive reports about an increase in the cinema audience in others. The information at hand does not allow any conclusions to be drawn about a declining interest in the film events arranged by some of the archives. The use of archives as centres of information and documentation of film history has continued to grow, and so has the commitment towards the organising of exhibitions and the publication of research work in the fields of filmography or film history. I would like to remind you of the provision in the regulations of the organisation, which says that members and observers of the organisation should, if it is possible, receive all archive publications free of charge.

The new Executive Committee was elected in 1981. It met in October last year in Lausanne and prior to the Congress here in Mexico. I would like to take this opportunity of thanking the Cinémathèque Suisse and the Filmoteca de la UNAM for hosting the Committee and for the excellent conditions they have created for our work.

With every passing year the number of members and observers in our Federation is growing. In the period under review we have welcomed the Cinémathèque Algérienne, the Cinemateca Colombiana and the Cinemateca Nacional of Angola as observers. This development of membership is pleasing, but it should, however, not be looked upon as a passive process but influenced actively by our organisation. According to the Unesco statistics there are more than 100 film producing countries, and our organisation unites archives from 51 countries only. A comparison of these figures shows that we need to make substantial efforts in order to implement the formulation of our statutes: "To encourage the formation and development of film archives in all countries". The Executive Committee has contributed considerably to stimulate an active membership policy. In cooperation with Unesco and the film archives of India and ^{Mozambique}~~Angola~~ the convening of regional seminars was initiated with the aim of setting up film archives. The two projects are in a preparatory stage and are expected to be realised by 1984/85. Contacts were established with a number of well-known institutions, particularly in developing countries, which are, however, not affiliated to our organisation. Free copies of the English and French versions of the manual of film archives were sent to more than 40 institutions in developing countries. FIAF received requests for the training of staff from

institutions in 9 countries. Twelve institutions wrote to the FIAF Secretariat asking for information on possible membership. This illustrates that even the relatively small number of new affiliations involves a considerable amount of work by the organisation regarding the promotion and gaining of potential members.

We are grateful to the archives in 6 countries who are principally willing to train staff from developing countries.

It is regrettable that Unesco has been unable to send a representative to participate in our General Meeting in Mexico. This fact should, however, not be misunderstood.. There is no reason to doubt the good relations which were established years ago and have resulted in our achieving the B-status. On the basis of an agreement with Unesco Herbert Volkmann is compiling a summary of the results of the work of the Preservation Commission regarding all aspects of the preservation of nitrate, acetate, black and white and colour films and magnetic recordings. The manuscript is expected to be completed by the end of July 1982. The material is intended to be published as a Unesco publication. Unesco has promised to assist the scheduled regional conferences on problems of film archives in Asian and African countries. On application by Mexico and with the support of FIAF, Unesco gave a grant to the second seminar of the film archives of Latin America. We hope that we will again receive assistance from Unesco for the holding of the FIAF Summer School in 1983 in Berlin, capital of the GDR. Unesco has promised to assist in national projects for the development of film archives in Bolivia and the Caribbean. FIAF has been invited to submit proposals for the so called RAMP project, a long-term scheme regarding the development of archives. We have been asked to make proposals for a possible edition of the Unesco-Courier on problems

of the preservation of moving images. These joint projects are an expression of the appreciation of the work done by our organisation which contributes with its means to implement the Unesco recommendation on the "Safeguarding and Preservation of Moving Images".

The Executive Committee has complied with the wish of several members and observers of our organisation by rendering assistance in the solution of national problems, e.g. Iceland and Australia. We have fulfilled the request of our colleagues in Bolivia and Bangladesh who applied to FIAF for help and assistance in the development of their archives. We would like to thank all members and observers who made it possible to render support in solidarity with these two archives.

The Executive Committee dealt with a number of suggestions and newly arisen problems which were presented at the Rapallo Congress. It discussed a number of draft guidelines concerning the handling of problems of a practical nature. These guidelines are intended for application by the members and observers, the commissions and the Executive Committee, without having the nature of binding rules or statutes, and without going through the torturous procedure of changes and amendments. Such guidelines will be elaborated on the transport of films, the application for the organising and holding of congresses, and on the handling of nitrate film. It was also necessary to discuss methodical questions concerning the relationship between the commissions and the Executive Committee, since the custom of the chairman of a commission being automatically a member of the Executive Commission has come to an end.

The Executive Committee discussed the appointment of a new chairman of the Preservation Commission. Herbert Volkmann resigned

from the position after 21 years of successful work for reasons of age. Herbert Volkmann deserves great and lasting credit for the development of our organisation. Not only do we owe it to him for the gathering of experiences of film archives over decades in the preservation of film material, the elaboration of recommendations based on research for the storage and restoration of film, he is also the person who initiated commission work in our organisation. The Preservation Commission was the first collective international working group of its kind, which thanks to the commitment and dynamism of Herbert Volkmann remains today active and productive.

The preparations for the Congress and Symposium in Mexico, the examination of current projects and of finance featured prominently in the discussion of the Executive Committee. This will be reported in detail. It can generally be established that last year saw a certain stimulation of the work in multi-lateral projects. Projects that had rested for a long time were tackled with a fresh impetus. These projects are of great interest to all members and observers of FIAF, and in some cases to outside experts, too. We would like to thank all those who have made the effort to take on such tasks.

The financial situation of our organisation has become more stable. The decision, to put the Periodical Indexing Project on a self-financing basis, proved correct. The PIP which over many years represented a serious financial burden to the FIAF budget, developed further last year on a new financial basis. The FIAF budget allows it to continue with the activities of the organisation in the scope of the past.

The work of the Secretariat in Brussels has in no way been simplified after the election of the New Executive Committee. Neither the President, nor the General Secretary or the Treasurer are resident at the headquarters of the Secretariat. And with only one Executive Committee meeting between Congresses the telephone has become the most important means of communication between the Executive Committee members and the Secretariat in Brussels. Thanks

to the responsible, efficient and disciplined work of Mrs. van der Elst, the Secretariat has become, despite all the aggravating conditions, the communication centre of our organisation. Our thanks go out to Mrs. van der Elst for her self-sacrificing work.

Film archives cannot develop separately from social, economic and political processes. The past 12 months have been characterised by an aggravation of the relations between East and West, by an escalation of the arms race, military confrontation and a deterioration of the economic situation. All these factors are counter-productive to a recovery of good international relations, to an atmosphere that is promotional to our work. What we need, in East and West, in North and South, is peace, or else all our activities to preserve the heritage of moving images become absurd and meaningless. Let us all contribute with the means of our organisation, with the potentials of our archives, with our personal commitment to make peaceful coexistence and human reason become triumphant.

Document
Classification
1000
Address

13 20

APPENDIX 4.

CONFIDENTIAL INTERNATIONAL CASE RECORDS - 1950-1954

CONFIDENTIAL INTERNATIONAL CASE RECORDS - 1950-1954

The Commission on International Case Records, established in 1950, has the honor to inform you that the Commission has received your letter of the 15th of October, 1950, regarding the matter mentioned therein. The Commission is currently reviewing the matter and will advise you of the results of its findings as soon as possible.

Very truly yours,
Secretary

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REPORT FROM THE CATALOGUING COMMISSION

FIAF CONGRESS - JUNE 1982 - OAXTEPEC, MEXICO

1. Meetings.

The Commission met in Bruges in April 1982. Careful arrangements for our accommodations and meeting rooms were made by Brigitte van der Elst and Chantal van den Berghe of the FIAF Secretariat, who also met many of our members in Brussels and shepherded us to our meeting place at the Old English Convent in Bruges. The Commission plans to meet again in the spring of 1983, probably in conjunction with the meetings of the Documentation Commission.

2. Projects Underway.

a. Bibliography of National Filmographies.

Ms. Dorothea Gebauer (DIF - Wiesbaden) completed her excellent compilation of filmographic sources, and has submitted final drafts to the Commission and the Secretariat. The citations include national filmographies, private files, manuscripts, periodicals, and other publications which are judged useful in helping catalogers achieve their goals of presenting careful and accurate information about their archives' holdings.

Two introductions will be prepared for this work, one from Ms. Gebauer which will explain what is included and how to use the publication, and another from Mr. Klaue (SFA - Berlin) or Ms. Harrison (LC - Washington) which will explain how the publication was compiled and thank Ms. Gebauer for all the excellent work she has done. The Library of Congress will then prepare camera-ready copy for the entire document and forward it to the FIAF Secretariat, who will oversee the final publication. Commission members have recommended that 300 copies be made for sale, that the cover be a "neutral" green, and that the price be set at cost plus 100%, in order to provide a fair return to FIAF, to cover costs of free copies to members, the expenses of handling, of providing review copies, and of mailing, etc.

b. Glossary of Terms Useful for Film Catalogers.

We are very happy to report significant progress on our glossary. A letter from Mr. Strotchkov (Gosfilmofond - Moscow) confirms that their Archive has started work on the Russian language draft. Meanwhile, Jon Gartenberg (MOMA - New York) has begun to correlate and format the other drafts into an organized whole--in preparation for the work's publication. Mr. Gartenberg has organized the terms into a hierarchy according to major function type, e.g., production, exhibition and distribution, direction, scripts and sources, photography, special effects, art direction, editing, music, sound, dubbing, cast, laboratory work, archive information, etc. The terms and definitions in each of the five languages (English, French, German, Spanish, and Russian) will appear in columns across each page, and a full alphabetical index will be provided for all terms. A separate alphabetical index will, of course, be provided for terms in the Cyrillic alphabet.

c. Standardized Rules for Film Cataloging.

This project remains the major task confronting the Commission at present. As reported last year, no international standards yet exist for the cataloging of moving images in film archives, and we are frequently asked about FIAF standards in this area. New archives want standards upon which to base their entire cataloging systems, while established archives want them in order to benefit from the economies of networked, mutually comprehensible cataloging data.

At this year's Commission meetings, the following individuals presented working papers for discussion:

Cast and Credits	Rolf Lindfors (SFI-Stockholm)
Physical Description	Marta Luttor (MFI-Budapest)
Countries and Languages	Ani Velchevska (BNF-Sofia)

The Commission reviewed each of these papers in detail and made suggestions to the presenters for their next task -- the preparation of draft rules. These draft rules are to be ready for the next Commission meetings.

Those members who had previously presented working papers brought the first drafts of rules to this session. These included:

Titles	Roger Smither (IWM-London)
Versions	Guenter Schulz (SFA-Berlin)
Companies and Dates	Harriet Harrison (LC-Washington)
Synopses and Notes	Roger Holman (NFA-London)

The members discussed these papers in detail, and made suggestions to the presenters for changes and improvements. During the course of the discussions, the members reviewed and evaluated the decision we had taken last year to follow the format of ISBD (NBM) wherever possible.

For our next drafts, everyone will review ISBD (NBM) again, and work for greater correlation among our various individual approaches.

Two major concerns which cross the boundaries of the individual working areas are the questions of name standardization (authorities) and the use of examples. The use of the Anglo-American Cataloging Rules II, as a standard for choosing the proper form of (establishing) names was suggested by Mr. Lindfors, but the group felt that a better prescription would be to advise the use of library standards now in existence for various nations or nation groups. IFLA (International Federation of Library Associations) is now working on names standards and has recently published standards for establishing corporate names. The Commission will also investigate the possibility of recommending these standards. All the members agreed that we must provide a very generous supply of examples for each of our rules in the final draft. For next year's papers, each member will illustrate his/her paper with examples from his/her own archive. Then, once we have a final integrated draft, everyone will add examples to all the areas. We believe that this extra work will greatly enhance the value of the rules, especially for international use.

3. New Projects.

The FIAF Secretariat reported that only three copies of the first printing of our publication, Study on the Usage of Computers for Filmcataloguing, remain to be sold, and requested the Commission to decide whether or not to reprint it. The Commission members decided not to reprint, since the work, a compendium of FIAF member computerization experiences, was based on the results of surveys completed in 1977, and the information contained in it no longer reflects actual practices. We decided instead that a new edition, based on the results of new surveys, should be undertaken. Since everyone already has important and time-consuming work assignments to perform, we will wait a year or so until someone can volunteer to undertake this project.

The Commission welcomes any comments you may have about our current activities or any further proposals for our work. Our main objective is to be of assistance to you and to support your work in the field of cataloging.

4. Commission Membership.

We regret to announce the resignation of Filip Acimovic, a long-term member of the Commission, owing to his retirement earlier this year from the Jugoslovenska Kinoteka. We would like to take this opportunity as a Commission to express our warmest appreciation to him for his many years of creative and dedicated service.

Currently the Commission consists of the following members:

Ms. Harriet Harrison	-	Library of Congress, Chairperson
Ms. Dorothea Gebauer	-	Deutsches Institut fur Filmkunde
Mr. Roger Holman	-	National Film Archive
Mr. Rolf Lindfors	-	Svenska Filminstitutet / Cinemateket
Ms. Marta Luttor	-	Magyar Filmtudományi Intézet, Film- archivum
Mr. Wolfgang Klaue	-	
(Alternate: Dr. Guenter Schulz)	-	Staatliches Filmarchiv der D.D.R.
Mr. Roger Smither	-	Imperial War Museum
Ms. Ani Velchevska	-	Bulgarska Nacionalna Filmoteka

APPENDIX 5.

Agenda Pt 7REPORT FROM THE DOCUMENTATION COMMISSION

FIAF Congress - Oaxtepec - June 1982

I. International Index to Film and Television Periodicals (PIP)

1. The 1980 annual volume has been published by the Museum of Modern Art, New York, and distributed in February. MOMA will also support the publication of the 1981 volume on the same principle, printing costs to be paid back to it out of the first US sales, which is a great help to the project.
2. There has been a proposal by the British Film Institute to publish the first volume of the TV index (a cumulated 2-year volume, 1979-1980) but later they have found that it would not be possible. Recently, however, there has been a letter from Gillian Hartnoll to the President of FIAF announcing that the BFI is giving a grant of £ 1,600 to help with the publication of the volume. The editor, Michael Moulds, has formulated a proposal for the publication of the TV volume, including a budget, which will be submitted to the Executive Committee for discussion.
3. We are planning a microedition of the first ten volumes of the film index (1972-1981). The Editor has worked out a proposal with a publication budget which will be distributed during the Congress in order to see the response of the members. It shall not be published before the end of 1983 when the 1981 volume would have sold in sufficient number. The microedition is an attempt at increasing our present income.
4. We feel that a large-scale publicity campaign for the services and the publications of the PIP is necessary in order to promote sales and to reinforce its budget. We suggest that such a campaign should include also all the other FIAF publications and hope to find financial means for it either in our own budget, or from FIAF, if that would not be possible.
5. The accounts and budget comparison for the first term of 1982 and the draft budget for 1983 have been prepared and will be submitted to the Executive Committee for approval. The sales of the 1980 volume for the first quarter of 1982 have reached the level of the sales of the 1979 volume until September 1st last year.
6. Preparations have been made for the first meeting with the PIP supporters, to be held during the Congress. The proposed agenda includes brief report on the current work of the PIP, discussion

of the proposed principles for the operation of the PIP with the help of the supporting archives, discussion of the present financial status of the PIP and the budget for 1983, and exchange of ideas for increasing the number of the supporting archives and the number of the subscribers to the PIP services.

7. Three meetings of PIP indexers will be organized in 1982 and 1983. The first one will take place in London, August 6-9, 1982. The British Film Institute has given a subsidy of £ 500 for the meeting. The sessions will take place at the BFI Boardroom and Library. Michael Moulds and the two former editors of the PIP, Karen Jones and Frances Thorpe, will teach at the meeting. A programme outline will be sent to the participants in June. The delegates of eight archives have confirmed their participation so far, besides the BFI four delegates. We hope to get some more confirmations from possible participants. We would like to thank the British Film Institute for their interest in the PIP and for the support they give to its activities. Jana Vosikovska is planning a meeting for indexers from America in Ottawa, possibly in April 1983, and the Staatliches Filmarchiv der DDR has generously offered to organize in Berlin in 1983 a meeting for indexers who have not been able to attend the two other meetings, undertaking the staying costs of the participants.

We would like to make an appeal to the FIAF archives to do everything possible to send their indexers to one of the meetings in order to improve their work and thus take some burden off the Editor who is much overworked as it is.

II. International Directory of Cinematographers, Set and Costumes Designers

The volume "GDR - Poland" has been published in Munich and free copies sent to the FIAF archives. The manuscript for the volume on France is presently at its correction stage. As soon as it is returned from the Service des Archives du Film (Bois d'Arcy), it will be handed over to the Munich publishing house. The volume is to be published this autumn. The volume on the Balkan countries will be completed before the end of 1982 if the revised materials from the respective archives reach Bujor Ripeanu in due time, and is to be published in 1983.

III. International Directory to Film and TV Documentation Sources

The second revised and enlarged edition had been published by the Museum of Modern Art, New York, on behalf of FIAF and free copies have been sent to all the FIAF members and observers. It has been decided to publish the third edition on microcomputer principle. We asked and obtained from the Treasurer £250 for the inputting of the information onto the microcomputer. The inputting of the information of the present edition will be done at the end of 1982, and in 1983 Frances Thorpe will start collecting the up-dated information for the third edition which we plan to publish in 1984, early enough for the additional information to be up-to-date when the publication appears. We also aim at increasing the number of the institutions covered by the Directory.

IV. International Bibliography of Dissertations on Cinema

The contributors to the Bibliography now number 14 archives: those of Canada (Ottawa and Montreal both), Moscow, Warsaw, Stockholm, Berlin-Stiftung Deutsche Kinemathek, Helsinki, Amsterdam, Sofia, Copenhagen, Madrid, Berlin - Staatliches Filmarchiv, London and Jerusalem. An addition to the United States bibliography has just been published by the "Journal of the University Film and Video Association" (JFA Journal) and an offprint of it is being sent to all the FIAF members. The next issue will carry the international listings to which FIAF has contributed. We would like to ask the FIAF archives which have not participated in the project so far to consider contributing to it in future, sending information to Eileen Bowser at the Museum of Modern Art., New York.

V. International Statistics on Film Industry and Film Legislation

Frances Thorpe has had 7 responses to her questionnaire - from Filmoteka Polska, Svenska Filminstitutet, National Film Archive of India, Filmoteca Nacional de Espana, Archion Israeli Leseratim, the American Film Institute and the Library of Congress. On this basis she will prepare and send out a new questionnaire on very basic statistics to be put together and published later. We hope to get a wider response to it from the FIAF archives.

VI. Meetings

During 1982 the PIP working group and the working group on the Cinematographers, Set and Costume Designers Directory (formerly called subcommissions) met respectively in Brussels and Lausanne with the help of FIAF which contributed towards the staying costs of some of the members. We plan a full Commission meeting for 1983, possibly together with the Cataloguing Commission in view of joint sessions to discuss future co-operation. Sofia and Bruges are being explored as possibilities. We should also like to arrange a meeting of the PIP working group in connection with the Congress in Stockholm.

Milka Staykova
President of the Commission

APPENDIX 6.

LIST OF PARTICIPANTS IN THE PROJECT

Appendix 6.1

INTERNATIONAL FILM ARCHIVES

Project

The following members have sent in their completed forms (see project sheet) and are participating in the project.

- Cinepresa de Cuba
- Cine Arts del Mexico
- Del Centre de Cinema
- Institut National de Cinema
- National Film Archive of India
- National Film Institute of Japan
- Norsk Filmhistorisk
- Guatemala: Alacran Kinematografica
- Svensk Filmhistoriska

Ronald Mollath of the British Council's Department of Film is responsible for this project, and has asked all the IFAF participants to send in their completed forms by July 1970. It is requested that you contact your local film association or any other film body or individual in your country as soon as possible so that you can be advised on the best way to contact the relevant film body. It is also requested that you contact your local film body and request that they be informed of this project and that they be included in the project as soon as possible.

If you have any questions or need any more information, please contact the British Council, Department of Film, 11, Bedford Square, London, W.P. 1A. If you have any questions or need any more information, please contact the British Council, Department of Film, 11, Bedford Square, London, W.P. 1A.

FIAF XXXVIII GENERAL MEETING/OAXTEPEC 1982

Agenda pt. 9.1

REPORT ON PROJECTS UNDERWAY

Embryo

The following archives have sent in their completed forms for the project of the short silent fiction film list of holdings :

Cinematca de Cuba
Cine Arte del Sodre
Det Danske Filmmuseum
Museum of Modern Art
National Film Archive of India
National Film Archive (London)
Norsk Filminstitut
Oesterreichisches Filmmuseum
Suomen Elokuva-Arkisto

Ronald Magliozzi of the Museum of Modern Art Department of Film is responsible for this project, and has asked all the FIAF participants to send in their completed forms by July 1982. If any archive finds that they cannot meet this deadline, we ask that they notify Mr. Magliozzi in writing as soon as possible. We would also like to remind you that the short silent animated films will also be included in this third edition of Embryo, and should be indicated on the green form with an (a) after the film title.

If there is anyone who has not received the necessary forms to participate in the project, please write to Mr. Magliozzi right away with an indication of the number needed, or discuss with Eileen Bowser during the FIAF Congress.

Thanks to all members for their cooperation.

FIAF XXXVIII GENERAL MEETING/OAXTEPEC 1982

Agenda pt. 9.6REPORT ON PROJECT UNDERWAYAtlas for the identification of slapstick actors

This project is a collaboration by Karel Časlavský (Československý Filmový Archiv) and Eileen Bowser (The Museum of Modern Art Department of Film). During the year an exchange was made between the two archives of a film in exchange for a microfilm copy of The Moving Picture World, which is intended to be used by Mr. Časlavský in completing his research. The project continues in the same manner as previously, with no specific date set as yet for the completion of the project. Meanwhile, we would greatly appreciate it if anyone can supply good still photographs (preferably frame enlargements) from the following ; or if you have copies of the films from which frame enlargements could be made, they should be lent to Prague for that purpose :

Films featuring

Al Alt
 Eddie Barry
 Charley Bowers
 Cliff Bowes
 Carter De Haven
 Bud Duncan
 Neely Edwards
 Gene Laymon

 Eddie Lyons
 Harry Mc Coy
 Earl Mohan
 Bull Montana
 Henry Murdock
 James (Paul) Parrott
 Charles Puffy
 Eddie Quillan
 Earl Rodney
 Arthur Stone

Films from the series :

Barney Google Comedies (FBO)
 Cameo Comedies (Educational)
 Cruelywed Comedies (Arrow)
 Gumps Comedies (Universal)
 Capitol Comedies (Goldwyn)
 O. Henry Comedies (Fox)
 Hysterical History Comedies
 (Universal)
 Mc Dougall Alley Kids (Bray)
 Plum Center Comedies (R-C Pictures)
 Rayart-Radiant Comedies (Rayart)
 Speed Comedies (Arrow)
 Toonerville Trolley Comedies
 (Betzwood)
 Winnie Winkle Series (Artclass)

CINEMATHEQUE DE TOULOUSE

Member of the Fédération Internationale des Archives de Film
1 rue Royale - Toulouse - C.C.P. 4 51 00 - Tél. 48 91 75

APPENDIX 8.

SUR LA PROGRAMMATION DES LES CINEMAS-ARCHIVES

Le rapport sur les cinémas-archives a été
fait en réponse aux recommandations de la Fédération
Internationale des Archives de Film.

La réalisation des observations a été
fait par le directeur de la Cinémathèque de Toulouse
et par les membres du conseil d'administration.

Sur les recommandations indiquées
dans le rapport, les cinémas-archives ont
été organisés à Paris, Berlin, Londres, New York,
Washington, etc. et ont été présentés au
Festival de Berlin 1961.

Les cinémas-archives ont été organisés
à Amsterdam, Berlin, Bruxelles, Ginevra, Madrid,
Paris, Rome, Stockholm, Tokyo, etc. et ont
été présentés au Festival de Berlin 1961.
Les cinémas-archives ont été organisés
à Amsterdam, Berlin, Bruxelles, Ginevra, Madrid,
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LES CINEMAS-ARCHIVES

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CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

3, rue Roquelaine - Toulouse — C.C.P. : 171-06 — Tél. : 48.90.75

ENQUETE

SUR LA PROGRAMMATION DANS

LES CINEMAS D'ARCHIVES

L'enquête sur les cinémas d'archives a donné lieu à 46 réponses qui se répartissent de la façon suivante :

- membres : 37 sur 46 (soit 80%)
- observateurs : 9 sur 21 (soit 43%)

La réticence des observateurs paraît due au fait que beaucoup d'entre eux n'organisent pas de projections publiques, alors que la plupart de nos membres considèrent qu'il s'agit d'une activité primordiale.

Sur les 46 réponses, 3 archives ont indiqué qu'elles n'avaient pas de salles ouvertes régulièrement au public (Bois d'Arcy, Tirana, Library of Congress à Washington) et une archive a précisé que ses manifestations publiques concernaient surtout la rétrospective d'un festival (Berlin BRD).

Le dépouillement porte donc sur 42 réponses qui émanent de :

Alger, Amsterdam, Athinai, Beograd, Berlin (DDR), Bucaresti, Budapest, Buenos Aires, Canberra, Habana, Helsinki, Jakarta, Jerusalem, Kobenhavn, La Paz, Lausanne, Lisboa, London (National Film Archive), London (Imperial War Museum), Los Angeles, Madrid, Milano, Montevideo (Cinematca Uruguaya), Montreal, Moskva, Munchen, New York, Oslo, Ottawa, Paris (Cinémathèque Universitaire), Poona, Praha, Rio de Janeiro, Rochester, Sao Paulo, Sofia, Stockholm, Toulouse, Washington (American Film Institute), Wien (Oesterreichisches Filmarchiv), Wien (Oesterreichisches Filmmuseum) et Wiesbaden.

Ces réponses seront examinées en suivant l'ordre du questionnaire.

I - ORGANISATION DES SEANCES

1 - Le Service chargé des séances est intégré à l'Archive dans 39 cas sur 42. Il est distinct dans 3 cas (National Film Theater à London, Ottawa, American Film Institute à Washington)

2 - 24 archives disposent d'1 salle,
9 " " de 2 salles,
4 " " de 3 salles,

4 archives disposent de 4 salles,
1 " " de 6 salles,

- 3 - Le nombre total des salles est de 76, ainsi réparties,
- dans une seule ville du pays : 52
- dans 2 villes : 7
- dans 3 villes : 3
- dans 4 villes : 8
- dans 6 villes : 6.

En outre, 3 archives organisent, en dehors de leur propre salle, des circuits de projections à caractère non-commercial :

- Athinai dans 14 localités
- Habana dans 23 localités
- Helsinki dans 7 localités.

Il y a donc partage entre :

- les archives qui ne disposent que d'une salle à leur siège ou dans leur ville (24 - 3 = 21)
- les archives qui ont plus d'une salle (18 + 3 = 21)

4 - Sur les 76 salles recensées (circuits de projections non compris) :

- 12 ont moins de 100 places
- 44 ont de 100 à 300 places
- 20 ont plus de 300 places.

La formule intermédiaire (de 100 à 300 places) est prédominante.

- 5 - Sur les 42 archives,
- 5 utilisent des salles commerciales régulièrement
- 16 les utilisent exceptionnellement
- 21 n'en utilisent jamais

- 6 - Les séances ont lieu
- toute l'année : 29
- pendant 11 mois : 3
- pendant 10 mois : 3
- pendant 9 mois : 1
- pendant 8 mois : 6

La majorité des archives (29 sur 42) donnent des séances toute l'année, ce qui confirme la politique d'ouverture au public déjà sensible dans les questions 3 et 4. La limitation des séances à 10 ou 11 mois correspond aux congés annuels (6 cas). Les périodes restreintes à 9 et 8 mois (7 cas) indiquent que la répartition des séances est calquée sur l'année universitaire.

7 - Le rythme des séances est le plus souvent de 6 à 7 jours par semaine :

- tous les jours : 18
- 6 jours par semaine : 7
- 5 " " : 1
- 4 " " : 4
- 3 " " : 2

- 2 jours par semaine : 4
- 1 " " : 2
- variables : 4

8 - La plupart des archives participent, en dehors de leurs séances régulières, à des manifestations exceptionnelles (festivals, stages, etc...) : 38 sur 42, ce qui montre une activité culturelle multiple et diversifiée.

9 - Les réponses à la question suivante soulignent cette tendance. La question était : donnez-vous des séances réservées aux enfants, aux élèves, aux étudiants, etc... ? La majorité des archives ont répondu par l'affirmative :

- séances réservées aux enfants : 19
- aux élèves des écoles et des lycées : 22
- aux étudiants : 28
- aux personnes âgées : 13
- à certains groupes socio-professionnels ou aux adhérents d'autres associations : 26.

Il semble que l'époque où les cinémathèques s'adressaient uniquement à un public de cinéphiles soit révolue. On peut le déplorer ou s'en féliciter, mais les réponses à l'une des questions les plus importantes de cette enquête sont extrêmement significatives. Elles sont d'ailleurs confirmées par les résultats des trois questions suivantes :

10 - Les films sont-ils présentés avant la projection par un animateur ?

- oui : 9
- parfois : 30
- jamais : 3

11 - Faites-vous participer des personnalités du cinéma (metteurs en scène, acteurs) en les présentant au public, ou en les interviewant sur scène ?

- oui : 36
- non : 6

12 - Organisez-vous des conférences sur le cinéma en projetant des extraits de films ?

- oui : 34
- non : 8

On peut donc, à ce premier stade de l'enquête, conclure que les cinémathèques ont repris certaines fonctions culturelles qui appartenaient, après la guerre, aux ciné-clubs. En tous cas, elles ont élargi leur champ d'action.

II - FINANCEMENT DES SEANCES

13 - Les séances sont gratuites dans 4 cas (toujours sur 42) payantes dans 32 cas tantôt gratuites, tantôt payantes dans 6 cas.

14 - Pour les 38 archives qui donnent des séances payantes,

le prix des places est inférieur à celui des salles commerciales dans 32 cas. Il est égal dans 5 cas, mais il s'agit de pays socialistes où les tarifs commerciaux sont eux-mêmes très bas. Enfin une cinémathèque (New York) combine l'entrée dans un musée au tarif d'admission dans la salle, ce qui neutralise la question.

15 - Sur ces 38 archives, 18 ont un système d'abonnements.

16 - La question suivante est l'une des plus importantes. Il s'agissait de savoir si les projections publiques des cinémathèques étaient des sources de revenus, ou si elles répondaient à un devoir culturel où la notion de prix de revient n'avait pas à jouer. A priori, on aurait pu penser que les recettes étaient supérieures aux dépenses dans le cas des jeunes archives qui compensaient l'insuffisance de leurs ressources par le produit des projections publiques. Or il n'en est rien et les réponses se dispersent autrement :

- recettes supérieures aux dépenses : 5
- recettes sensiblement égales aux dépenses : 6
- recettes inférieures aux dépenses : 30 (y compris les 4 archives qui donnent des séances gratuites)
- cas particulier : 1 (New York, où la comptabilité des séances est fondue dans celle du musée).

III - COMPOSITION DES PROGRAMMES

17 - Dans 76% des cas (32 archives sur 42), les programmes sont centrés sur des thèmes historiques, sociologiques ou des hommages à des metteurs en scène. La part du hasard est donc assez faible

18 - Le passage d'un film à la télévision ne constitue pas un obstacle à sa programmation. Seules 5 archives évitent, dans ce cas, de le retenir.

19 - La plupart des cinémathèques (36 sur 42) ont un cycle spécial d'histoire du cinéma.

20 - Une grande majorité (31) présente des films en avant première ou des oeuvres inédites.

21 - La composition des programmes est liée :

- aux événements politiques : 29 oui
- aux palmarès des festivals : 25 oui
- aux décès des acteurs ou des réalisateurs : 32 oui
- à tel ou tel type d'actualité : 34 oui

22 - La collaboration avec d'autres organisations culturelles, pour certaines séances, semble être de règle : 39 oui sur 42 réponses.

23 - Le pourcentage approximatif de séances consacrées au cinéma muet est très variable :

- 0% : 1
- 2% : 1
- 5% : 4
- 7% : 1

10% : 9
de 11 à 14% : 2
15% : 6
18% : 2
20% : 9
25% : 1
30% : 5
50% : 1

La majorité des archives (28) se situent entre 10 et 20%. Rares sont celles (7) qui dépassent le seuil d'une séance de films muets sur cinq et rares sont celles (7) qui n'arrivent pas à une séance sur dix.

24 - Une question irritante, qui divise les archivistes, est celle de savoir s'il faut passer des films étrangers en version doublée, quand il y a nécessité absolue. Les réponses ont été de 24 oui sur 42, soit un peu plus de la moitié. Mais certaines archives ont répondu par la négative parce que dans leur pays il n'y avait jamais de doublage. Il faut donc interpréter le questionnaire avec prudence, en concluant que le doublage a cessé d'être un obstacle absolu.

25 - Les films muets sont-ils accompagnés au piano ?

- oui : 9

- parfois : 12

Une archive (Rochester) indique que les films muets sont accompagnés par un orchestre qui groupe parfois 19 musiciens.

26 - Les inter-titres en langue étrangère sont-ils traduits au micro ?

- oui : 13

- parfois : 17

27 - Faites-vous des séances entièrement consacrées à des courts-métrages ?

- burlesques ou fiction : 36

- documentaires, actualités : 37

- dessins animés : 35

28 - Mettez-vous régulièrement un ou plusieurs courts-métrages en première partie d'un long métrage ?

- oui : 13 sur 42.

Par rapport à la question 27, la réponse est significative. La plupart des archives honorent le court-métrage dans des séances particulières qui lui sont entièrement consacrées, mais elles évitent de présenter des premières parties du type ciné-club ou séances commerciales.

29 - Nous arrivons ici à une autre question fondamentale, l'attitude des cinémathèques par rapport à leur production nationale. Lui donnez-vous la préférence ?

- oui : 17 (sur 42)

- non : 25

Sinon, avez-vous dans votre programmation, un cycle régulier qui leur soit consacré :

- oui : 20 (sur 25)

- non : 5

Il y a donc, par rapport aux premières archives des années 30 qui étaient très cosmopolites, une politique assez générale de soutien historique à la production nationale.

- 30 - Les réponses à la question n°30 ont été une surprise. Il s'agissait de savoir si les archives faisaient appel, pour certains de leurs programmes, aux distributeurs commerciaux :
- jamais : 7
 - parfois : 35
- et si elles versaient dans ce cas des royalties :
- jamais (prêts gratuits) : 8 (sur 35)
 - toujours (locations) : 12
 - une combinaison de prêts gratuits et de locations : 15

On peut résumer ces deux questions en disant que :

- dans 7 cas sur 42, il n'est pas fait appel aux distributeurs,
- dans 8 cas sur 42, on fait appel à eux, mais qu'il n'y a pas de locations
- dans 27 cas sur 42, il y a location.

Il faut néanmoins nuancer les réponses, car certaines archives ont précisé qu'on ne leur facturait que des frais de manutention. Toutefois, la question 30 montre qu'il y a eu évolution par rapport à la politique originale de la FIAF qui refusait, par principe, toute location de films à des sociétés commerciales.

31 - Le souci de la découverte est universel . 41 archives sur 42 ont répondu qu'elles essaient de faire la lumière sur des cinéastes, des genres ou des périodes qui sont oubliés ou méconnus.

32 - De même, 40 archives ont à coeur de programmer des films dont l'intérêt artistique est médiocre, mais qui illustrent des thèmes politiques, sociaux ou historiques. Ces réponses sont importantes : le point de vue sociologique l'emporte sur l'attrait esthétique et il s'agit, semble-t-il, d'une évolution en profondeur des cinémathèques.

33 - Question capitale : la censure. Près de la moitié des archives qui ont répondu au questionnaire (20 sur 42) sont encore soumises à la réglementation nationale de la censure et des visas.

IV - ORIGINE DES COPIES

34 - Sur l'origine des copies, toutes les archives ont répondu en indiquant des pourcentages précis. Si l'on fait les moyennes, les réponses donnent :

- copies des collections de l'archive : 54,8%
- copies prêtées par d'autres cinémathèques : 16,1%
- copies demandées aux distributeurs (ou à d'autres sources telles qu'ambassades, télévision, etc.. : 29,1%

Total

100 %

Mais les écarts, d'une archive à l'autre, sont énormes. Si l'on veut déterminer la fourchette, celle-ci va :

- pour les copies provenant de l'archive, de 3% à 100%
- pour les copies empruntées à d'autres cinémathèques, de 5% à 45 %
- pour les copies demandées aux distributeurs, de 0% à 85%.

35 - Les rapports avec les ayants-droit sont les suivants :

- accord général avec les producteurs ou les distributeurs, permettant de projeter librement au siège de l'archive : 15

- demandes d'autorisation pour certains films : 16
- demandes d'autorisation pour tous les films : 11

36 - Projetez-vous des copies nitrate ?

- oui : 21
- non : 21

37 - Faites-vous une distinction entre les copies de projections et les copies de conservation ?

- toujours : 19
- parfois : 22
- jamais : 1

V - INFORMATION DES SPECTATEURS

38 - Les moyens d'information se présentent ainsi :

- communiqués de presse : 31 (sur 42)
- affiches : 24
- programmes hebdomadaires : 2
- programmes mensuels : 28
- programmes trimestriels : 8
- programmes annuels : 2
- feuillets de présentation pour chaque film : 19
- brochures documentaires pour certains thèmes ou certains hommages : 34

VI - LE PUBLIC

39 - La fréquentation des séances, depuis quelques années, a été :

- en augmentation : 24
- constante : 17
- en diminution : 1

40 - Les étudiants et enseignants sont-ils la majorité du public ?

- oui : 26
- non : 16

41 - Y a-t-il, selon les films, de grands écarts de fréquentation ?

- oui : 37
- non : 5

Ces écarts ont été estimés de la façon suivante :

- de 5 à 100 : 8
- de 10 à 100 : 8
- de 15 à 100 : 4
- de 20 à 100 : 2 partiel : 22
- de 25 à 100 : 1
- de 30 à 100 : 2
- de 35 à 100 : 1
- de 50 à 100 : 1
- de 60 à 100 : 2
- de 70 à 100 : 3
- de 80 à 100 : 1
- de 90 à 100 : 1
- non chiffrés : 3 Total 37

Plus de la moitié des archives (22) constatent donc que, selon les films, la fréquentation varie de 20, ou de moins de 20, à 100 ~~spectateurs~~.

42 - Pour l'établissement des programmes, les spectateurs éventuels sont consultés (par questionnaires, sondages d'opinion, etc...) :

- toujours : dans 2 cas sur 42
- parfois : dans 33 cas
- jamais : dans 7 cas.

S'il fallait résumer les questions ayant trait au public, on pourrait dire que les spectateurs sont généralement liés à l'université (60% des cas), qu'ils sont très versatiles, qu'on les consulte avec prudence et que leur nombre a plutôt tendance à augmenter.

VI - CONCLUSIONS

43 - Nos affiliés estiment qu'ils ont influencé les jeunes réalisateurs et l'évolution du cinéma de leur pays (oui : 27) et que leurs séances sont un lieu habituel de rencontre pour les historiens du cinéma (oui : 33) et les journalistes spécialisés (oui : 30)

44 - Par contre, ils sont peu sensibles à la concurrence :
- de la télévision (oui : 16 - non : 26)
- des salles d'art et d'essai (oui : 16 - non : 26)

Le résultat est inattendu, si l'on tient compte de l'importance des rétrospectives dans les programmes de télévision et dans le secteur de l'art et essai. Mais il semble que des particularités nationales aient joué pour effacer cette concurrence.

45 - Le questionnaire s'achève sur une interrogation qui résume la politique de chaque archive. Par rapport aux activités de conservation (films et documents), les projections sont-elles :

- plus importantes : 1
- aussi importantes : 30
- moins importantes : 11

Cette question est trop liée à l'évolution des ci-

némathèques, pour que l'on ne donne pas le détail des réponses :

Plus importantes : Habana (1)

Moins importantes : Lausanne, London (I.W.M.), Los Angeles, Madrid, Montevideo (C.U.), Moskva, New York, Oslo, Ottawa, Rio de Janeiro, Toulouse (11)

Aussi importantes : les autres archives (30)

*

* * *

Le dépouillement de ce questionnaire a montré plusieurs imperfections :

- La notion de salle n'était pas très claire. S'agissait-il d'une salle appartenant à la Cinémathèque, d'une salle prêtée par telle ou telle autorité locale, ou d'une salle louée à un prix symbolique ? En dépit de l'ambiguïté des questions 2 et 3, les réponses ont pu être interprétées assez facilement.

- L'Oesterreichisches Filmmuseum a fait remarquer, à juste raison, qu'il manquait deux questions à propos des films muets : A quelle vitesse les projetez-vous ? Utilisez vous, dans l'appareil de projection, la fenêtre correspondant au format muet ?

Ces réserves faites, il semble bien que l'enquête effectuée en 1982 ait montré une très nette évolution dans la politique des archives, en matière de programmation :

- Près de la moitié des cinémathèques qui ont répondu ont plus d'une salle et certaines disposent d'un véritable circuit

- Plus de la moitié font des séances spéciales pour telle ou telle tranche de population. Il est évident que les autorités locales qui subventionnent les archives cinématographiques leur demandent une contre partie

- L'appel aux distributeurs, et la location des copies montrent la tendance de certaines archives à devenir des organismes où les séances sont finalement plus importantes que l'activité de préservation.

- Il y a donc là un débat de fonds : l'extension culturelle est nécessaire. Jusqu'où doit elle aller ?

1er juin 1982

APPENDIX 9.

1. Films should be stored in a cool, dry place, away from light, heat, and humidity. They should be stored in their original containers, if available, or in suitable light-tight containers. The containers should be clearly labeled with the title of the film, the name of the producer, and the date of registration. The containers should be stored in a fireproof safe or cabinet.
2. Films should not be handled unnecessarily. They should be handled only by the person who registered them, and they should be handled with care. They should be held by the edges, and they should not be touched. They should be held in a light-tight container, and they should be held in a cool, dry place.
3. Films should be stored in a light-tight container, and they should be stored in a cool, dry place. They should be stored in their original containers, if available, or in suitable light-tight containers. The containers should be clearly labeled with the title of the film, the name of the producer, and the date of registration. The containers should be stored in a fireproof safe or cabinet.
4. The film should be stored in a light-tight container, and they should be stored in a cool, dry place. They should be stored in their original containers, if available, or in suitable light-tight containers. The containers should be clearly labeled with the title of the film, the name of the producer, and the date of registration. The containers should be stored in a fireproof safe or cabinet.
5. The film should be stored in a light-tight container, and they should be stored in a cool, dry place. They should be stored in their original containers, if available, or in suitable light-tight containers. The containers should be clearly labeled with the title of the film, the name of the producer, and the date of registration. The containers should be stored in a fireproof safe or cabinet.
6. The film should be stored in a light-tight container, and they should be stored in a cool, dry place. They should be stored in their original containers, if available, or in suitable light-tight containers. The containers should be clearly labeled with the title of the film, the name of the producer, and the date of registration. The containers should be stored in a fireproof safe or cabinet.
7. The film should be stored in a light-tight container, and they should be stored in a cool, dry place. They should be stored in their original containers, if available, or in suitable light-tight containers. The containers should be clearly labeled with the title of the film, the name of the producer, and the date of registration. The containers should be stored in a fireproof safe or cabinet.
8. The film should be stored in a light-tight container, and they should be stored in a cool, dry place. They should be stored in their original containers, if available, or in suitable light-tight containers. The containers should be clearly labeled with the title of the film, the name of the producer, and the date of registration. The containers should be stored in a fireproof safe or cabinet.
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10. The film should be stored in a light-tight container, and they should be stored in a cool, dry place. They should be stored in their original containers, if available, or in suitable light-tight containers. The containers should be clearly labeled with the title of the film, the name of the producer, and the date of registration. The containers should be stored in a fireproof safe or cabinet.

GUIDELINES FOR THE SHIPMENT OF SAFETY PROJECTION FILMS

1. Films should be wound tightly and evenly on central cores, to avoid damage. The wind should be emulsion in, toward the center of the roll, to avoid focus drifts. Prints intended for projection at the destination should be wound tails out, for re-winding onto reels before projection. Small 16mm prints are sometimes shipped on reels, heads out, ready for projection.
2. Films should not be taped to the central core. When unwound, the loose tape at the end may catch and create a tear, or may leave a sticky substance in passing through a gate, leading to dirt on subsequent reels.
3. Films must be firmly fastened down to the outside of the roll either with a piece of tape or with a reel band. If the end should come loose in shipment, damage will result.
4. The film roll should be placed in a can nearest to its size, to avoid movement inside the can while it is being handled. If a close fit cannot be achieved, packing materials should be added to avoid movement. Cans and reels which are bent, warped or rusty should be discarded.
5. The cans should be tightly packed inside the shipping container. In the case of feature films, it is desirable to ship all the reels of one film inside one container and not to mix up the reels of several films. (Note that in the case of shipping nitrate, there are special regulations adopted by the International Air Transport Association, obtainable from any customs broker or shipping agency.)
6. The archive borrowing the film for projection should not assemble it in any way, without the prior agreement of the lender.
7. It is important to check the current FIAF list of addresses for internal use to obtain the correct shipping address for films, which often differs from the address used for correspondence.
8. When films are returned to the lender, it is important that they be shipped on the same cores or reels, in the same cans and shipping containers in which received. No new labels should be added to the cans which would obscure the original labels. When films are returned to the vaults in different cans or with new labels, they may be displaced or mistaken for a new

- acquisition. The only exception is when a can or a shipping container has been damaged: if it must be replaced, the new can must have the same information on its label as the old one.
9. The shipper should notify the destination of the details of the shipment by telex, cable or telephone, to be sure that the receiver is informed in advance, to avoid costly delays in customs clearance. All the necessary data for the customs should be included, the title of films, the gauge, the length, the number of reels, the value of the film, in order to avoid the costs of delays.
 10. Normally, the borrower will be responsible for all shipping costs. If there is to be an exception, it should be arranged in advance.
 11. According to Article 112 of FIAF's statutes and rules: "If a film sent on temporary loan is damaged, destroyed or lost, the Member which borrowed the film shall pay to the lending Member the full cost of replacement of the loss or damage, including, if necessary, the cost of any intermediate master material, titling, etc... which may be involved." Shipments should always be ensured for an amount sufficient to replace the film in case of loss or damage.
 12. If an archive is unable to comply with any of the guidelines listed here, an agreement should be made in advance with the archive which lends or borrows the films.

June 1982

GUIDE FOR MEMBERS HOSTING FIAF CONGRESSES

Organizing a FIAF Congress is an undertaking that is becoming more complex every year. As FIAF grows in size the responsibility of providing for the needs of the Executive Committee, over one hundred members and observers, seminar participants, and the staff of the secretariat, has grown as well. This Guide does not pretend to cover all of the details in arranging a smooth running, efficient conference of this size. Common sense and careful advance planning in equal measure will be required to avoid mistakes that can either disrupt the Congress, or will lead to costly, last minute arrangements, or changes in the programme. Each location and each seminar presents its own challenges, and the requirements may differ greatly from year to year.

Although the guidelines that follow may appear to place the organization of a Congress beyond the means of a young or small archive that is not the case. It is possible to host a Congress with modest resources if the planning is comprehensive and the FIAF Executive Committee is kept fully informed so that the compromises that may be necessary are acceptable.

The arrangements for previous Congresses, therefore, are not a definitive guide to what is expected. What follows is only a basic checklist an applicant should carefully consider before submitting an invitation.

THE APPLICATION

1. Applications should be submitted to the Executive Committee at least two years in advance of the date requested. If at all possible the applicant should indicate alternate years that are acceptable up to five years in advance. Applicants who wish to host a Congress to mark an anniversary or to coincide with some other event should submit their application at least three years in advance.
2. The application should indicate when and where the Congress will be held, and if necessary, the support the application has received from governmental and cultural organisations within the country. If the archive is a part of a larger organisation, the application should indicate the support of that organisation, and if possible provide written assurances to that effect.
3. The application should provide the Executive Committee with sufficient detail as to the physical arrangements and the proposed programme to enable them to properly evaluate the invitation and to recommend action by the General Assembly. All financial considerations, such as travel grants, accomodation subsidies, support for delegates from developing countries, subsidies on Secretariat costs such as translation, etc, should be included if known at the time of the initial application.
4. The application should include proposals for one or more seminars to be organised in conjunction with the General Assembly to be developed in consultation with the Executive Committee.
5. The application must contain assurances, normally obtained after consultation with the appropriate authorities, that all members and observers of FIAF will be granted visas to enter the host country. FIAF recognises that it may be impossible to guarantee that visas will be issued, especially two to three years in advance, but the applicant must advise the FIAF Executive if there is any reason to believe there will be any difficulties in this regard.
6. If the invitation is accepted the applicant must be prepared to report to the Executive Committee complete details on the organisation of the Congress at least one full year before the date (normally at the meeting preceding the Congress), and should be prepared to present the invitation to the General Assembly at that Congress.
7. The application should indicate the social programme (tours, special screenings, etc.) if these will in any way interfere with the scheduling of Executive Committee or Congress sessions.

THE SITE

8. In discussing the physical arrangements the application should consider the following conditions: The Congress meeting hall should be located either in a building or complex that is self-contained, i.e. accomodation, food service, projection facilities under one roof, or preferably within walking distance of the accomodation.
9. Except when accomodation is provided by the host, there should be a range of accomodations provided, or accomodation at a negotiated price that sets all the rooms at the median level for hotels in that community. Whenever possible meal tickets for a set lunch should be arranged so as to minimise the amount of time required for the lunch break.
10. The subject matter of the seminars will determine the technical facilities required, and the availability of the equipment and the technicians necessary to operate them should be indicated. If projection facilities are limited, the Executive Committee should be informed as early as possible so that the seminar topics can be adjusted and the seminar participants warned of the limitations. If the technical limitations of the general meeting hall are too severe, consideration should be given to holding the seminar in another location and if necessary transportation provided.
11. The tables should be equipped with microphones and earphones for simultaneous translation. Translation must include, at a minimum, French to English and English to French along with translation from the host country's language(s) to French and English and vice versa. Special requirements for seminar participants speaking in other languages must be considered. The interpreters should be accomodated in sound-proof booths with good sight lines to the delegates on the floor.
13. A workroom for the Secretariat adjacent to the meeting hall should be provided equipped with telephones, typewriters, and a xerox machine. A room or site close by for member's mail (the "pigeon holes") should also be provided.
14. Applicants should remember that accomodation and a meeting room for the Executive Committee must also be provided for the three days prior to the Congress, and for meetings as required during the Congress.
15. All sessions of the General Assembly, The Executive Committee, and the Seminars must be recorded (audio) and the recordings made available to the Secretariat for the purpose of minutes and transcripts.

THE COST

16. The application should be as explicit as possible on the question of cost. In particular the expenses to be absorbed by the host and those to be absorbed by FIAF must be frankly and freely discussed. Estimates of the known costs to FIAF should be provided wherever possible, and areas in doubt should be indicated and a timetable suggested when the costs will be determined.
17. If there are potential sources of funding (grants, partial or full subsidies, shared costs, etc.) available these should be indicated, and a timetable suggested when proposals must be made, a decision will be known, etc. Action by the Executive Committee that may be necessary should also be indicated.
18. If the seminar(s) are to be co-sponsored with FIAF by an organisation(s) in the host country, or an international organisation, the proposed arrangements on cost sharing, programming and publication (if one is envisaged) should be indicated.

RECOMMANDATIONS AUX MEMBRES ORGANISANT UN CONGRES FIAF

Organiser un Congrès FIAF est devenu, d'année en année, une entreprise de plus en plus complexe.

Etant donné le nombre croissant des membres, la responsabilité de pourvoir aux nécessités d'un Congrès est devenue plus lourde : plus de cent membres et observateurs, participants aux différents séminaires, staff nécessaire pour le secrétariat, etc ...

Ce guide ne prétend pas donner toutes les solutions à l'organisation sans obstacles d'une réunion de cette envergure. Un peu de bon sens et une bonne programmation seront nécessaires afin d'éviter les erreurs pouvant mener à l'annulation du Congrès, à des mesures de dernière minute extrêmement coûteuses, ou à des changements de programme improvisés.

Chaque endroit et chaque réunion présente ses propres avantages et les besoins peuvent varier énormément d'une année à l'autre.

Même si les recommandations qui vont suivre peuvent paraître mettre l'organisation d'un Congrès au-dessus des moyens d'une jeune ou d'une petite archive, il n'en est rien. Il est tout à fait possible de recevoir un Congrès FIAF avec un budget modeste s'il existe un bon projet d'ensemble et si le Comité directeur de la FIAF est mis entièrement au courant de l'organisation, de manière à rendre acceptables les compromis nécessaires.

L'organisation de Congrès antérieurs n'est, pour cette raison, pas un modèle précis de ce qui est attendu. Ce qui suit n'est qu'une liste de base d'éléments à bien examiner par un pays hôte, avant de lancer son invitation.

LES CANDIDATURES :

1. Les candidatures devraient être soumises au Comité directeur au moins deux ans avant la date prévue. Le candidat devrait même pouvoir indiquer des années de remplacement jusqu'à 5 années à l'avance. Le candidat désirant organiser un Congrès pour fêter un anniversaire ou pour qu'il coïncide avec un autre évènement devrait soumettre sa demande au moins 3 années à l'avance.
2. Le candidat devrait spécifier où et quand le Congrès aurait lieu et, si nécessaire, les subsides qu'il aurait reçus d'organisations gouvernementales ou culturelles de son pays. Si l'archive fait partie d'un organisme plus important, le candidat devrait indiquer l'aide reçue de cet organisme et, si possible s'assurer de cette aide par écrit.
3. Le candidat devrait fournir au Comité directeur suffisamment de détails concernant les arrangements pratiques du Congrès ainsi que proposer un programme précis afin que l'invitation puisse être évaluée correctement et recommandée à l'Assemblée générale. Tous les aspects financiers tels que les subventions pour les voyages ou pour le logement, l'aide aux délégués de pays en développement, les subsides accordés aux travaux de Secrétariat tels que les traductions, etc, devraient déjà être signalés si possible lors de la demande initiale.
4. La candidature devrait comprendre des propositions pour un ou plusieurs symposiums, lesquels devraient être organisés conjointement à l'Assemblée générale. Les sujets de ces séminaires seraient alors approfondis avec l'aide du Comité directeur.
5. Les candidats doivent pouvoir assurer à tous les membres et observateurs de la FIAF le visa nécessaire à l'entrée dans le pays hôte, normalement après consultation avec les autorités concernées. La FIAF reconnaît qu'il peut être impossible de garantir l'octroi des visas, surtout 2 ou 3 ans à l'avance, mais le candidat doit aviser le Comité directeur des difficultés éventuelles qui pourraient exister à ce propos.
6. Si l'invitation est acceptée, le candidat devra soumettre un rapport détaillé de l'organisation de son Congrès au moins un an avant la date prévue (normalement à la réunion du Comité directeur se tenant lors du Congrès précédent) et devrait être prêt à présenter son invitation à l'Assemblée générale de ce congrès.
7. Le candidat devrait indiquer le programme éventuel des activités telles que : visites touristiques, projections spéciales, etc ..., si celles-ci interviennent d'une manière quelconque dans les horaires prévus pour les réunions du Comité directeur ou de l'Assemblée générale.

LIEU DU CONGRES :

8. En décidant de la localisation du Congrès, le candidat devrait tenir compte des considérations suivantes : la salle de réunion du Congrès sera située soit dans un immeuble ou dans un ensemble complètement équipé : logement, repas, possibilités de projection, le tout sous un même toit ou du moins bien centralisé de manière à pouvoir accéder à pied à toutes les facilités.
9. Sauf si le logement est aux frais de l'archive invitante, il faudrait proposer différentes catégories d'hôtels ou négocier un prix moyen pour toutes les chambres d'hôtel de l'endroit. Il faudrait prévoir aussi, si possible, des chèques-repas pour menus pré-établis, de manière à réduire les pertes de temps aux repas de midi.
10. Le thème des symposiums déterminera les moyens techniques dont il faudra disposer. On indiquera donc si cet équipement est disponible de même que les techniciens nécessaires à son fonctionnement. Si les possibilités de projection sont limitées, le Comité directeur devrait en être informé dès que possible de manière à y adapter le thème des symposiums et à prévenir les participants de ces limites. Si la salle de réunion ne convient vraiment pas pour le symposium, celui-ci devra se tenir dans un autre local et les moyens de transport pour y accéder devront être prévus.
11. La salle de réunion doit pouvoir rassembler au moins 125 membres et observateurs, ainsi que, bien sûr, les organisateurs, les interprètes, etc ..., assis idéalement, en cercle ou en carré de manière à ce que tous les délégués puissent voir clairement ceux qui ont la parole.
12. Les tables doivent être équipées de micro et d'écouteurs pour les traductions simultanées. Il faudra prévoir au moins la traduction de français en anglais, d'anglais en français, de même que les traductions de la langue du pays hôte en français et anglais et vice versa. Des dispositions spéciales devront éventuellement être prises pour certains orateurs du symposium parlant une autre langue. Les interprètes devront être installés dans des cabines insonorisées avec une bonne vue sur tous les délégués de la salle.
13. Une salle adjacente à la salle de conférence devrait être prévue pour le Secrétariat, équipée de téléphones, de machines à écrire et d'une photocopieuse. Une pièce ou un coin proche de la salle devrait également être prévu pour les casiers de correspondance des participants.
14. Les candidats ne devront pas oublier non plus la réunion du Comité directeur qui se tient pendant les trois jours précédant l'Assemblée générale. Il faudra pour cela prévoir leur logement et une petite salle de réunion qui devrait également être disponible pendant l'Assemblée générale en cas de nécessité.

15. Toutes les réunions de l'Assemblée générale et du Comité directeur, ainsi que les symposiums doivent être enregistrés (audio) et les enregistrements devront être transmis au Secrétariat pour la rédaction des procès-verbaux de réunion.

COUT :

16. Le candidat devra être aussi détaillé que possible en ce qui concerne les frais impliqués et préciser en particulier les dépenses prises à charges par le pays hôte et celles à prévoir par la FIAF. Il ne faudra pas craindre d'en discuter clairement et ouvertement.
Une estimation des frais incombant à la FIAF devrait être soumise au Trésorier dès que possible, même s'il y a doute.
Une date limite devra être établie également pour la soumission finale de ces frais.
17. S'il y a des sources possibles de financement (dons, subsides, partiels ou complets, frais partagés, etc ...) celles-ci devraient être signalées.
Une date limite précisant quand la décision finale sera connue devra une fois de plus être fixée.
Si l'intervention du Comité directeur est nécessaire, ne pas oublier de le signaler à temps.
18. Si le(s) symposium(s) sont pris à charge conjointement par la FIAF et une autre organisation du pays hôte, ou un organisme international, les arrangements budgétaires de partage de frais, de programmation et de publication (si prévue) devront être signalés.

RESULTS TO BE OBTAINED ARE INDICATED BY THE SIGNATURE
OF THE ORGANIZATION AND THE INVESTIGATING OFFICER
EXISTING RELATIONS SHOULD BE MAINTAINED AND THE
RESULTS SHOULD BE REPORTED TO THE

APPENDIX 11.

This report was prepared by [Name] on [Date] at [Location]

(The following information was obtained from [Name] who is
located in [Location] and who has been identified as
a member of the [Organization] and who has been
identified as a [Position] of the [Organization].)

1. [Name] is a [Nationality] and was born on [Date] at [Location].

2. [Name] is currently residing at [Address] in [City], [State], [Country].

3. [Name] is currently employed as a [Position] at [Organization] in [City], [State], [Country].

4. [Name] has been identified as a member of the [Organization] since [Date].

5. [Name] has been identified as a [Position] of the [Organization] since [Date].

6. [Name] has been identified as a [Position] of the [Organization] since [Date].

7. [Name] has been identified as a [Position] of the [Organization] since [Date].

8. [Name] has been identified as a [Position] of the [Organization] since [Date].

9. [Name] has been identified as a [Position] of the [Organization] since [Date].

10. [Name] has been identified as a [Position] of the [Organization] since [Date].

11. [Name] has been identified as a [Position] of the [Organization] since [Date].

12. [Name] has been identified as a [Position] of the [Organization] since [Date].

13. [Name] has been identified as a [Position] of the [Organization] since [Date].

14. [Name] has been identified as a [Position] of the [Organization] since [Date].

RESULTS TO THE QUESTIONNAIRE SUBMITTED BY THE FILMOTECA DE LA UNAM TO ALL FIAF ARCHIVES INVESTIGATING THE EXISTING RELATIONS BETWEEN THE FIAF MEMBERS AND THE CILECT SCHOOLS

This inquiry was answered by 22 Effective Members and 2 Observers, as follows:

(Seven Archives who have Film Schools incorporated to CILECT in their countries did not answer the questionnaire in spite of the fact that we know they collaborate closely with each other)

Question No. 1. "Is there a Film School in your country?" 23 affirmations
1 negative

2. "Do you have or have you had working relations with any Film School?" 22 affirmations
2 negatives

2.2 "Give briefly the outcome" was apparently misunderstood or translated incorrectly. Only 2 Archives answered what we wanted to know, explaining that the results of their collaboration had been satisfactory

One Member answered that the question had not been understood. There were 5 abstentions and 15 explained the activities in which they collaborate. From the information we gathered that 12 Archives work closely with Film Schools and the other 3 collaborate simply by lending films occasionally to the schools.

3. "Would you be able to have a working relationship with a Film School?" In what area?"

There were 22 affirmative answers from the Members already working with Film Schools and 2 negatives.

These 22 Archives detailed their work by area as follows:

3.1 "Preserving the students' films?" 13 affirmations
7 negatives
1 abstention
1 not sure

3.2 "Diffusing the students' films" 6 interested
14 negatives
1 abstention
1 not sure

Question No. 7

"Would your Archive be able to give short courses on film preservation to film schools?"

19 affirmative
4 negative
1 not sure

7.1 "Under what conditions?"

- 11 did not specify any conditions
- 3 indicated that it should be in the Archive's installations
- 3 wanted expenses covered by the school
- 1 would collaborate a couple of weeks only at no expense
- 1 asked to be included in the study program

8 "Are there any graduates from a Film School working in your Archive?"

17 affirmative
7 negatives

of the 3
Two / Archives who were against organizing training courses for Film Schools did not have any graduates from Film Schools in their Archives

9. Under observation or comments, 4 Archives mentioned having close working relations and schools
17 did not have any observations
1 expressed his concern for producers' rights
1 was in favor of dialoguing
1 more was willing to collaborate, but if the work was done in his own installations.

APPENDIX 12.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

BALANCE PER 31 DECEMBER 1981

ASSETS

Current assets

Debtors

1.285.086,- B.F.

Quick assets

Banks

690.282,-

Cash

4.938,-

695.220,-

Reserve Fund

Interest account in Brussels
in Swiss francs (106.088,44 SF)

p.m.

779.988

1.980.306,- B.F.

1.224.262,-

1.980.306,- B.F.

PROFIT AND LOSS ACCOUNT

DEBIT

Expenditure

5.125.804,- B.F.

Surplus of income
over expenditure

779.988,-

5.905.792,- B.F.

CREDIT

Income

5.905.792,- B.F.

LIABILITIES

Creditors

756.044,- B.F.

Balance

Accumulated balance
at 31 December 1980

444.274

plus surplus of
income over
expenditure 1981

DETAILED BALANCE SHEET PER DECEMBER 31, 1981

ASSETS

Debtors

Unpaid FIAF subscriptions for 1980-81	320.739,- B.F.	
Unpaid P.I.P. subscriptions for 1981 (£1485)	107.150,-	
Standing orders P.I.P. volume 1980 (£11,880)	<u>857.197,-</u>	1.285.086,-

Banks

SGB Brussels current account	243.258,-	
SGB Brussels interest account (24.406,04 SF)	426.432,-	
Lloyds Bank London (£285,39)	<u>20.592,-</u>	

Cash

FIAF Secretariat	2.500,-	
London office (£ 33,79)	<u>2.438,-</u>	690.282,-

4.938,-
1.980.306,- B.F.

=====

LIABILITIES

Creditors

External work	29.800,-	
Social Security	43.480,-	
Special publications	4.840,-	
P.I.P. office rent (£ 1778,43)	128.322,-	
Printing 1980 volume (£ 6.817)	491.878,-	
P.I.P. subscriptions for 1982 (£800,-)	<u>57.724,-</u>	756.044,-

Balance

Accumulated balance at 31.12.80 + excess of income over expenditure for 1981		<u>1.224.262,-</u>
--	--	--------------------

1.980.306,- B.F.

=====

* Average exchange rate for 1981 : 1£ = 72,1546 Belgian francs
1 Sw. franc = 17,4724 Belgian francs

DETAILED PROFIT AND LOSS ACCOUNT PER 31 DECEMBER 1981

DEBITEXPENSES

	B.F.	
<u>Current expenses in Brussels</u>		
Staff salaries	449.832,-	
External work fees	47.018,-	
Social Security, Insur., Taxes	254.341,-	
Office rent and charges	254.637,-	
Office supplies & equipment	185.650,-	
Postage & Telephone	100.359,-	
Miscellaneous	10.476,-	
	<hr/>	
		1.302.313,-
<u>Special expenses</u>		
Congress	261.658,-	
Executive Committee	123.403,-	
Commissions	78.582,-	
Special missions	38.582,-	
Adminis. publications & Bulletin	99.271,-	
Special publications	243.077,-	
Publications following Unesco contract	162.800,-	
Summer School	-	
Miscellaneous	6.701,-	
	<hr/>	
		1.014.074,-
<u>Periodical Indexing Project</u>		
Wages, taxes & external work fees (£17290,91)	1.247.619,-	
Office rent & costs (£ 5838,27)	421.258,-	
Office supplies (£ 3577,76)	258.152,-	
Postage (£ 1910,43)	137.846,-	
Travel and sundries (£ 643,81)	46.454,-	
Publication 1979 volume c.o. (£2857,90)	206.210,-	
Publication 1980 volume in NY (£6817,-)	491.878,-	
	<hr/>	
		2.809.417,-
		<hr/>
		5.125.804,- BF

INCOME

a) <u>FIAF as such</u>		
Members subscriptions	2.502.388,-	
Unesco contract (\$5000)	162.808,-	
FIAF publications	232.176,-	
Bank interest & profit on exchange rate	50.516,-	
	<hr/>	
		2.947.888,-
b) <u>Periodical Indexing Project</u>		
Subscriptions to the cards	1.244.362,-	
VAT reimbursment	158.620,-	
Bulgarian grant (diff. on exch. rate)	100.295,-	
Sale of volumes 1979 & 1980	1.454.627,-	
	<hr/>	
		2.957.904,-
		<hr/>
		5.905.792,-

BUDGET COMPARISON FOR THE YEAR 1981

EXPENSES

Current expenses

	<u>Budgeted amount</u>	<u>Expenditures</u>
Staff salaries	490.000 B.F.	449.832
External work fees	40.000	47.018
Social Security, Ins., Taxes	255.000	254.341
Office rent and charges	240.000	254.637
Office supplies & equipment	190.000	185.650
Postage & Telephone	145.000	100.359
Miscellaneous	15.000	10.476

Special expenses

Congress	315.000	261.658
Executive Committee	130.000	123.403
Commissions	150.000	78.582
Special missions	65.000	38.582
Administ. publications & Bulletin	95.000	99.271
Special publications	250.000	243.077
Publications following Unesco contract	162.800	162.800
Summer School	50.000	-
Miscellaneous	20.000	6.701
	<u>2.612.800</u>	<u>2.316.387 B.F.</u>

Periodical Indexing Project (in Pounds St.)

Wages, Taxes & External work fees	£ 17.130	£ 17.290,91
Office rent & costs	5.200	5.838,27
Office supplies	2.600	3.577,76
Postage	2.200	1.910,43
Travel & Sundries	600	643,81
Publication 1979 volume c.o.	-	2.857,90
Publication 1980 volume	6.000	6.817,-
	<u>£ 33.730</u>	<u>£ 38.936,08</u>

INCOME

a) FIAF as such

Members subscriptions	2.392.000	2.502.388 B.F.
Unesco contract (\$5000)	162.800	162.800
FIAF publications	60.000	232.176
Bank interests	40.000	50.516
	<u>2.654.800</u>	<u>2.947.888</u>

b) Periodical Indexing Project

Subscriptions to the cards	£ 17.500	17.692,11
VAT Reimbursement	1.800	2.198,34
Bulgarian grant (diff. on exchange)	-	1.390,-
Sale of volumes 1979 & 1980	26.200	20.159,36
	<u>£ 45.500</u>	<u>£ 41.439,81</u>

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1981

FIAF MEMBERSHIP FEES (in Swiss francs)

	<u>1980</u>	<u>1981</u>
Alger		400,- S.F.
Brazzaville	350,-	400,-
Caracas		400,-
Istanbul		2.350,-
Lima		400,-
Madrid		2.850,-
Mexico UNAM		2.850,-
Milano		2.850,-
Rio de Janeiro		2.850,-
Sydney (Association for a National Film Archive)	350,-	
Torino		2.850,-
	<u>700,-</u>	<u>18.200,- S.F.</u>
		(= 320.739,- Belgian francs)

P.I.P. SUBSCRIPTIONS (in Pounds Stirling)

Beijing	350,- £
Madrid	350,-
Mexico UNAM	350,-
AFI Beverly Hills	435,-
	<u>1.485,- £ (107.150 B.F.)</u>

NOTES TO THE 1981 ACCOUNTS

1. Balance sheet (p.2)

Assets : Debtors

- Standing orders P.I.P.: the 1980 volume of the International Index to Film Periodicals being available only in December, the accruing revenues had not yet been encashed on December 31st, but they definitely pertain to 1981.

Liabilities : Creditors

- P.I.P. office rent : negotiations for the renewal of the London office rent have caused delay in our payment of the 4th term of rent and charges.
- Printing 1980 volume: the Museum of Modern Art (New York) financed the printing of this 9th volume of the P.I.P. It shall be reimbursed by a corresponding part of the volume's sales.

Balance

Thanks to the raise of subscriptions fees in 1981, FIAF has at present a high profit balance which we need as a reserve to cover inflation in the coming years.

2. Profit and Loss Account (p. 3-4)

Current expenses : Nothing exceptional to underline. Expenses more or less correspond to the budget foreseen.

Special expenses

- Congress: the Rapallo Congress was, even more than other years, taken over financially by the host-archive: Cineteca Nazionale, which helped us to spend less than foreseen;
- Commissions : the Preservation Commission had no meeting in 1981. The Cataloguing Commission was the guest of the National Film Archive in London, and the Documentation Commission was the guest of Filmoteca Española. Only some sub-commissions needed FIAF funds for their meetings.
- Special publications include this year : Manuel des Archives du Film (French version); Problems of Selection in Film Archives (Karlovy-Vary Symposium); Preservation and Restoration of Colour and Sound in Films (re-edition); preparation work for "Early Cinema 1900-1906".
- Publications following Unesco contract: Unesco granted FIAF \$5000 for printing the Manuel des Archives du Film.
- P.I.P. : some invoices concerning the publication of the 1979 volume still had to be paid in 1981; this sum also includes some expenses for promotion of the P.I.P. volumes.

Income

The sales of FIAF publications, especially the Handbook for Film Archives (175 copies sold outside FIAF at this day) highly exceeded our expectations. The other income, for FIAF as well as for P.I.P., are relatively up to expectations. However, the late start for selling the annual P.I.P. volume continues to cause, as each Fall, cash-flow problems at the London office.

NOTES EXPLICATIVES SUR LES COMPTES DE 19811. Bilan (p. 2)Débiteurs

Standing Orders P.I.P. : Le volume 1980 de l'International Index to Film Periodicals n'étant sorti de presse qu'en décembre, les revenus y afférents n'avaient pas encore été encaissés au 31 décembre, mais ils appartiennent bien à l'année 1981.

Créditeurs

- P.I.P. Office rent: les négociations pour le renouvellement du bail du bureau de Londres ont causé un retard important dans le paiement du 4e terme de loyer.
- Printing 1980 volume : Le Museum of Modern Art de New York a financé l'impression de ce 9e volume annuel du P.I.P. Il sera remboursé par une partie du produit des ventes (cf. débiteurs).

Balance

Grace à l'augmentation des cotisations en 1981, la balance des comptes est largement bénéficiaire mais ce profit doit nous servir de réserve pour les années prochaines.

2. Comptes de pertes et profits (p. 3-4)

Dépenses ordinaires: Rien d'exceptionnel à signaler. Les dépenses correspondent au budget prévu.

Dépenses spéciales

- Congrès: Le Congrès de Rapallo a été, plus que d'autres années, pris en charge par la cinémathèque-hôte, la Cineteca Nazionale de Rome, et la FIAF n'y a donc pas dépensé tout le budget prévu;
- Commissions: La Commission de Préservation ne s'est pas réunie cette année; la Commission de Catalogage a été l'hôte de la National Film Archive à Londres, et la Commission de Documentation a été l'hôte de la Filmoteca Española. Seules des sous-commissions se sont réunies au frais de la FIAF.
- Special publications en 1981: Manuel des archives du film (version française); Problems of selection in film archives (Symposium de Karlovy-Vary); Preservation and restoration of colour and sound in films (ré-édition); préparation de "Early Cinema 1900-1906".
- Publications suivant contrat Unesco: un subside de \$5000 nous a été accordé par l'Unesco pour le financement partiel du Manuel des Archives du Film.
- P.I.P. Certaines factures inhérentes à la publication du volume 1979 nous ont encore été soumises au début 1981. Ce montant comprend aussi des dépenses de promotion et publicité pour les volumes P.I.P.

Revenus

La vente des publications FIAF, en particulier le Handbook for Film Archives / version anglaise (175 copies vendues à ce jour en dehors de la FIAF) a largement dépassé nos prévisions. Les autres revenus, tant FIAF que P.I.P., sont relativement conformes aux prévisions. La vente tardive du volume annuel P.I.P. continue cependant à poser, chaque fin d'année, des problèmes de trésorerie au bureau de Londres.

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1000 Bruxelles Belgique

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Téléphone 511 13 90

OAXTEPEC / XXXVIII GENERAL MEETING

DRAFT BUDGET FOR 1983EXPENSES (in Belgian Francs)

<u>Current expenses</u>	<u>Expenses 1981</u>	<u>Budget 1982</u>	<u>Budget 1983</u>
Staff salaries	449.832	520.000	561.000
External work fees	47.018	40.000	45.000
Social Security, Insur., Taxes	254.341	280.000	303.000
Office rent and charges	254.637	265.000	292.000
Office supplies and equipment	185.650	190.000	205.000
Postage and telephone	100.359	160.000	160.000
Miscellaneous	10.476	15.000	15.000
	<u>1.302.313</u>	<u>1.470.000</u>	<u>1.581.000</u>
<u>Special expenses</u>			
Congress	261.658	315.000	340.000
Executive Committee	123.403	130.000	140.000
Commissions	78.582	150.000	165.000
Special missions	38.582	65.000	65.000
Administr. publications & Bulletin	99.271	105.000	119.000
Special publications	243.077	150.000	200.000
Publications (Unesco contract)	162.800	100.000	-----
Summer School	-----	50.000	55.000
Miscellaneous	6.701	20.000	20.000
	<u>1.014.074</u>	<u>1.085.000</u>	<u>1.104.000</u>
	<u>2.316.387</u>	<u>2.555.000</u>	<u>2.685.000</u>
<u>INCOME</u>			
Subscriptions			
(Members: 2850 SF Observers: 400SF)	2.502.388	3.000.000	3.200.000
Unesco contracts	162.800	200.000	-----
FIAF publications	232.176	100.000	200.000
Bank interests	50.516	40.000	40.000
	<u>2.947.880</u>	<u>3.340.000</u>	<u>3.440.000</u>

NOTES SUR LE PROJET DE BUDGET 1983

Comme pour le budget de 1982, nous avons essayé :

- 1°) de limiter strictement l'augmentation des dépenses au taux d'inflation prévu en Belgique (+8%) pour les dépenses courantes du Secrétariat, et
- 2°) de prévoir pour chaque poste des "dépenses spéciales" le montant le plus juste, sans pour cela freiner les activités les plus directement utiles de la FIAF, tels le travail des Commissions ou ses publications.

Pour les publications spéciales, nous prévoyons en 1983:

2 publications de la Commission de Catalogage: "Bibliography of National Filmographies" et le "Glassary of Cataloguing Terms" (version provisoire en 3 langues);

une publication de la Commission de Documentation: l'édition révisée de l'International Directory of Film and TV Documentation Sources;

la publication des actes du Symposium de Stockholm.

Summer School : Un cours d'été sera à nouveau organisé pour la FIAF par la Staatliches Filmarchiv der DDR et un subside FIAF y permettra la participation d'un délégué des pays en voie de développement.

Revenus : Le montant total des cotisations est basé sur le nombre actuel de membres et observateurs, mais le taux de change du Franc Suisse par rapport au Franc belge dévalué fait apparaître une augmentation sensible de ce revenu. La vente de nos publications et les taux d'intérêt bancaire ne devraient pas baisser d'ici 1983.

Les revenus de 1983 apparaissent donc encore excédentaires par rapport aux dépenses, mais cet excédent doit nous servir de réserve pour couvrir les augmentations dues à l'inflation dans les années prochaines.

NOTES ON THE DRAFT BUDGET FOR 1983

We have, , as last year, tried :

- 1°) for the current expenses, to strictly limit this budget to the inflation rate estimated for Belgium, i.e. + 8%
- 2°) for every "special expense", to foresee the rock-bottom amount without however restraining the activities most directly useful to FIAF members, such as the work of the Commissions or publications.

In "special publications", we foresee in 1983 :

- 2 publications of the Cataloguing Commission : "Bibliography of National Filmographies" and "Glossary of Cataloguing Terms", a provisional 3 language version;
- 3d edition of the International Directory of Film & TV Documentation Sources;
- publication of the Stockholm Symposium papers.

A Summer School will again be organised for FIAF by Staatliches Filmarchiv der DDR and a FIAF subsidy will allow for the participation of a student from developing countries.

Income : the total amount of subscriptions is based on the present number of members and observers, but the exchange rate between the Swiss Franc and the devaluated Belgian Franc gives us a substantial raise of that income. Sales of FIAF publications and bank interest rates should normally remain the same as now.

1983 income thus still exceeds our expenses but the surplus should be considered as a reserve to cover the raise due to inflation in the coming years.

Jan de Vaal
Treasurer / Trésorier

REPORT ON FIRE AND EXPLOSION

APPENDIX 14.

MEXICO, D.F., APRIL 11, 1968

TO THE REPRESENTATIVE OF THE
FEDERAL PUBLIC MINISTRY
HEAD OF TABLE ONE

THE UNDERSIGNED EXPERTS IN FIRE AND EXPLOSIONS, DESIGNATED TO
PARTICIPATE IN RELATION TO THE PREVIOUS INVESTIGATION MENTIONED
ABOVE, APPEAR BEFORE YOU AND REPORT THE FOLLOWING:

REPORT

HAVING LEARNED OF THE RESPECTIVE ORDER, WE WENT TO THE CINATECA
NACIONAL, LOCATED ON CALLEADA DE TILMAPAN AND RIO TULHUACCO, AGENCIA
IN ORDER TO DETERMINE THE CAUSE OR CAUSES WHICH ORIGINATED THE
EVENTS LEADING TO THE PRESENT INVESTIGATION, HAVING MADE THE
FOLLOWING:

OBSERVATIONS:

1. ACCORDING TO THE EVIDENCE OF CASE AND THE DECLARATION OF FERRAN
MAN (AUDIO RECORDED) LOPEZ, COMMISSIONER OF THE POSTAL TELEGRAPH,
THE DAY IN QUESTION, AT APPROXIMATELY 15:15 O'CLOCK THEY WERE INVI-
MED BY TELEPHONE THAT THEY WERE NEEDED AT THE CINATECA NACIONAL.
ACCORDING TO THE DECLARATION OF FERRAN GLOVES-
TES CORTES PEREZ, WHO BELONGS TO THE SAME INSTITUTION, THEY RECEIVED
A CALL AT 17:30 O'CLOCK AND WENT TO THE ABOVE MENTIONED CINATECA
NACIONAL IMMEDIATELY.

2. ACCORDING TO OTHER DECLARATIONS, PERSONNEL OF THE CINATECA
NOTIFIED THE PEOPLE ATTENDING THE PREMIERE OF FERRAN THEATER IN
THE IMMEDIATE VICINITY OF THE CASE, THIS BEING AT APPROXIMATELY
18:15 AND WAS FOLLOWED BY AT LEAST BY A POWERFUL EXPLOSION WHICH LEFT
MANY OF THEM IN CONVICTION. FROM THIS MOMENT ON, THE FIRE BECAME
ALONG THE CORRIDOR OF THE BUILDING WITH DAMAGES WHICH DO NOT

RE: REPORT ON FIRE AND EXPLOSIONS.

MEXICO, D. F. APRIL 13, 1982.

TO THE REPRESENTATIVE OF THE
FEDERAL PUBLIC MINISTRY
HEAD OF TABLE ONE

THE UNDERSIGNED EXPERTS IN FIRE AND EXPLOSIONS, DESIGNATED TO PARTICIPATE IN RELATION TO THE PREVIOUS INVESTIGATION MENTIONED ABOVE, APPEAR BEFORE YOU AND REPORT THE FOLLOWING:

REPORT

HAVING LEARNED OF THE RESPECTIVE ORDER, WE WENT TO THE CINETECA NACIONAL, LOCATED ON CALZADA DE TLALPAN AND RIO CHURUBUSCO AVENUE, IN ORDER TO DETERMINE THE CAUSE OR CAUSES WHICH ORIGINATED THE EVENTS LEADING TO THE PRESENT INVESTIGATION, HAVING MADE THE FOLLOWING:

OBSERVATIONS:

1. ACCORDING TO THE EVIDENCE OF CARS AND THE DECLARATION OF FIREMAN CLAUDIO MONDRAGON LOPEZ, COMMISSIONED AT THE SUBSTATION TLAPAN, THE DAY IN QUESTION, AT APPROXIMATELY 18:00 O'CLOCK THEY WERE INFORMED BY TELEPHONE THAT THEY WERE NEEDED AT AN EMERGENCY AT THE CINETECA NACIONAL. ACCORDING TO THE DECLARATION OF FIREMAN SILVESTRE CORTES BAEZA, WHO BELONGS TO ANOTHER SUBSTATION, THEY RECEIVED A CALL AT 17:50 O'CLOCK AND WENT TO THE ABOVE MENTIONED CINETECA NACIONAL IMMEDIATELY.
2. ACCORDING TO OTHER DECLARATIONS, PERSONNEL OF THE CINETECA NOTIFIED THE PEOPLE ATTENDING THE FERNANDO DE FUENTES THEATRE OF THE IMMEDIATE EVACUATION OF THE SAME, THIS BEING AT APPROXIMATELY 18:30 AND WAS FOLLOWED AT 18:45 BY A STRONG EXPLOSION WHICH LEFT MANY OF THEM UNCONSCIOUS, FROM THIS MOMENT ON, THE FIRE INVADED ALMOST THE TOTALITY OF THE BUILDING WITH DAMAGES WHICH NOW APPEAR.

3. ACCORDING TO THE DATA PROVIDED BY MR. JOAQUIN ROJAS ROMO, CHIEF OF MAINTENANCE OF THE DIRECCION DE CINEMATOGRAFIA, IN THE MOVIE THEATRE KNOWN AS THE SALON ROJO THERE WAS A SHOWING WHICH BEGAN AT 16:30 AND ENDED AT 18:00 O'CLOCK, WITH SAID THEATRE BEING VACATED AND NO ONE ALLOWED TO ENTER FOR THE SECOND SHOWING IN VIEW OF THE CIRCUMSTANCES THEN IN EFFECT IN THE CINETECA, AS A GREAT QUANTITY OF SMOKE HAD BEEN DETECTED AND THE FIREMEN HAD BEEN CALLED AT 17:50.

4. ACCORDING TO INFORMATION RECEIVED FROM MR. JOAQUIN ROJAS ROMO, AS WELL AS FROM MR. MANUEL HERNANDEZ PEREZ, HEAD OF THE OFFICE OF GENERAL SERVICES OF THE DIRECCION DE CINEMATOGRAFIA, ONLY ONE OF THE VAULTS HELD FILMS WITH A NITRATE CELLULOSE BASE, WITH APPROXIMATELY 2,000 REELS BEING STORED THERE.

5. THE OTHER THREE VAULTS ALSO HELD FILMS, BUT THESE WERE NOT OF NITRATE CELLULOSE, BUT ACETATE FILMS.

CONSIDERATIONS

HAVING MET AT THE PLACE OF THE EVENTS AND BEING AIDED BY THE ARCHITECTURAL PLANS OF THE COMPLEX WHICH WERE PROVIDED TO US, WE WERE ABLE TO LOCATE THE VARIOUS AREAS AND USES OF THE SAME, REACHING THE AREA OF THE VAULTS, LOCATED AT THE NORTHEAST OF THE BUILDING, WHERE THE FOUR VAULTS THAT STORED FILMS FOR THE CINETECA ARE LOCATED.

IN ONE OF THOSE VAULTS, SPECIFICALLY THAT LOCATED BETWEEN DIVISIONS D AND E AND 8 AND 10 OF THE MAIN FLOOR, NITRATE CELLULOSE FILMS WERE STORED.

ABOVE THESE VAULTS WAS LOCATED A SCREENING ROOM CALLED SALON ROJO, AS WELL AS ANOTHER PRIVATE ONE CALLED SALVADOR TOSCANO, WHICH WAS EXACTLY ABOVE THE VAULT WHICH CONTAINED FILMS ON NITRATE CELLULOSE.

THIS TYPE OF FILM IS THE ONLY KIND THAT DUE TO ITS PHYSICAL CHEMICAL PROPERTIES CAN EXPLODE.

IT IS BECAUSE OF THIS AND BY VIRTUE OF THE GREAT EXPLOSION PRODUCED BY THE INITIAL FIRE THAT WE CONSIDER THIS THE FOCUS OF THE EXPLOSION.

THE THEATRE KNOWN AS SALON ROJO HAD ACCESS BY A NORMAL ENTRANCE, WHICH IS TO SAY, NOT THROUGH A SPECIAL ENTRANCE, SUCH AS THAT WHICH EXISTED FOR THE SALVADOR TOSCANO, AS SAID SCREENING ROOM WAS NOT FOR USE BY THE GENERAL PUBLIC, IN FACT ITS ENTRANCE WAS THROUGH PRIVATE OFFICES AND THE LAST PERSONNEL THAT COULD HAVE ENTERED IT FOR PURPOSES OF CLEANING LEFT AT 15:00 O'CLOCK.

SAID PRIVATE SCREENING ROOM WAS NOT IN SERVICE ON THE DAY OF THE EVENT AND IT WAS EMPTY AT LEAST FROM THREE IN THE AFTERNOON ON, THE TIME THE PERSONNEL LEAVE.

THE VAULT CONSIDERED THE FOCUS OF THE EXPLOSION AND WHICH CONTAINED APPROXIMATELY 2,000 REELS OF NITRATE CELLULOSE BASE FILMS, WHICH WERE KEPT IN METAL CANS AND STORED ONE ON TOP OF THE OTHER IN THE STANDS WHICH EXISTED FOR SAID PURPOSE IN THE ABOVE MENTIONED PLACE.

ON THE OTHER HAND, THE PHYSICAL CONDITION OF THE MATERIAL IS UNKNOWN, THOUGH IT IS BY NATURE DANGEROUS AND EXPLOSIVE, STORED IN THIS VAULT. IT IS ALSO IMPOSSIBLE TO DETERMINE THE POSSIBILITY THAT ANY OF THE FILMS MIGHT HAVE BEEN UNCOVERED, WHICH WOULD MAKE IT MORE SUCCEPTIBLE TO EXTERIOR HEAT FROM THE ATMOSPHERE.

AS WE HAVE ALREADY INDICATED, THE FIREMEN WERE NOTIFIED OF A FIRE BETWEEN 17:50 AND 18:00 O'CLOCK.

THE PUBLIC ABOUT TO ATTEND THE SECOND SHOWING AT THE SALON ROJO (18:45) WAS NOT ALLOWED TO ENTER AND THE PEOPLE ATTENDING THE FERNANDO DE FUENTES WERE NOTIFIED OF THE EVACUATION AT APPROXIMATELY 18:30.

THE ABOVE INDICATES THAT THE TIME BETWEEN THE NOTIFICATION OF THE

FIREMEN AND THE EXPLOSION WAS MORE THAN 50 MINUTES, ALLOWING ENOUGH TIME FOR THE PROBLEM TO GROW, AFFECTING BOTH THE FIRE AND THE EXPLOSION IN THE WHOLE BUILDING.

ACCORDING TO THE ABOVE MENTIONED OBSERVATIONS AND CONSIDERATIONS, THE UNDERSIGNED HAVE REACHED THE FOLLOWING:

CONCLUSIONS

FIRST. CONSIDERING AS THE FOCUS OF THE EXPLOSION THE VAULT WHICH CONTAINED THE NITRATE CELLULOSE BASE FILMS, IT IS DETERMINED THAT THE FIRE HAD ITS ORIGIN IN THE UPPER PART OF SAID VAULT, WHICH IS TO SAY IN THE PRIVATE SHOWING ROOM SALVADOR TOSCANO OR THE ADJOINING OFFICES.

SECOND: THE HIGHLY COMBUSTIBLE MATERIAL WITH WHICH SEATS ARE MADE, THE WOOD COVERING OF THE WALLS, THE RUG AND OTHER MATERIALS EXISTING IN SAID AREA FACILITATED THE COMBUSTION, WHICH WAS SLOW AT FIRST AND THEN BECAME A REAL FIRE.

THIRD: BY VIRTUE OF THE FACT THAT THIS AREA WAS LOCATED EXACTLY ABOVE THE ROOF OF THE VAULT WHICH STORED THE NITRATE CELLULOSE FILMS, THE HEAT WHICH WAS GENERATED BY THE FIRE WAS TRANSMITTED BY CONDUCTION TO SAID VAULT, THUS CAUSING A GREAT INCREASE IN TEMPERATURE IN THE SAME.

FOURTH: ACCORDING TO A MANUAL PUBLISHED BY KODAK COMPANY (1953), THE CRITICAL TEMPERATURE FOR SPONTANEOUS COMBUSTION OF FILMS MADE WITH A NITRATE CELLULOSE BASE IS ABOUT 120° CENTIGRADE WITH AN EXPOSURE TIME OF 80 SECONDS. THE HEAT AND TIME OF TRANSMISSION OF THE FIRE WAS FAR ABOVE THAT MENTIONED AND WE CONSIDER THAT THIS GREAT RISE IN TEMPERATURE IN A CLOSED AREA SUCH AS THE VAULT WAS THE DETERMINING FACTOR IN THE EXPLOSION.

FIFTH: IN VIEW OF THE CONDITIONS OF THE DESTRUCTION OF THE BUILDING AFTER THE FIRE AND THE EXPLOSION, IT WAS NOT POSSIBLE TO ARRIVE AT MORE CONCLUSIVE DETERMINATIONS FOR LACK OF EVIDENCE.

WE SUBMITT THE PRESENT REPORT ACCORDING TO OUR LOYAL KNOWLEDGE
AND UNDERSTANDING.

SIGNED BY THE EXPERTS

ING. CARLOS DE NAVIA OSORIO

MR. JUAN AYMES COUCKE