

**FIAF 1985
New York
Minutes**

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

Minutes of the
XXXXI GENERAL MEETING

29 - 30 April 1985

NEW YORK

F I A F XXXI General Meeting

New York, 29 - 30 April 1985

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F I A F

XXXXI General Meeting New York, 29 - 30 April 1985

MINUTES

First Session

Chairman: Wolfgang Klaue, President of FIAF

I OFFICIAL OPENING

Mr Wolfgang KLAUE, President of FIAF

Mr KLAUE, President of FIAF, opened the meeting by thanking the host archive, the Museum of Modern Art Department of Film, who this year celebrates its 50th Anniversary. Few archives have had such a long and remarkable history. The MOMA Department of Film was this year hosting its third FIAF Congress in New York but its contribution to FIAF over the years had been much wider than simply hosting Congresses.

He drew attention to two important aspects: first, the archive's working concepts and its balance between preservation, cataloguing and cultural activities, which became a model for many other archives; secondly, the individual commitment and devotion for the worldwide development of film archives, epitomised by such individuals as Iris Barry, Richard Griffith, Willard Van Dyke, Ted Perry, and Eileen Bowser. The 47-year-old FIAF congratulated one of its founding members on its 50th anniversary.

At this Congress, they expected representatives from 59 Member and Observer archives. One Honorary Member, Mr Lauritzen, was present; two other Honorary Members, Mr Toeplitz and Mr Pogacic, sent their good wishes but could not manage to attend. They were also missing several old friends who were unfortunately ill: these included Raymond Borde from Toulouse, Jan de Vaal from Rotterdam, Mark Strotchkov from Moscow. FIAF sent them warm regards.

Three colleagues from the worldwide archive movement had left us for ever: Mr Ulrich Pöschke, from the Deutsches Institut für Filmkunde in Wiesbaden, Mr Seppo Huhtala from the Finnish Film Archive last met in Vienna, and Mr Arne Krogh from the Danske Filmmuseum who served the Preservation Commission for many years. FIAF would remember them.

Mrs Mary Lea Bandy, Director of the MOMA Film Department
Mrs Mary Lea Bandy, Director of the Museum of Modern Art Film Department, then formally welcomed everyone, delegates, colleagues and friends, hoping their stay in New York would be comfortable, successful and stimulating.

The Museum was honoured to welcome the Congress to New York in the 50th Anniversary year of the founding of the Film Library. In 1935, Iris Barry first travelled to Hollywood to ask the film industry leaders to donate prints to a new archive in New York devoted to film study and preservation. In 1936 she travelled to Europe, seeking to acquire film to build an international collection in keeping with the Museum's objective, to collect the finest works of our time from all over the world. Two years later, she assisted in the founding of FIAF in Paris and they all looked forward to returning to Paris in 1988 to celebrate FIAF's 50th Anniversary.

Since the 1930's, the Museum had built a fine film collection and no-one had contributed more to this effort for nearly 3 decades than our present Curator, Eileen Bowser. This Congress had been Eileen's wish for many years and she had been responsible for its organisation and administration, and for assembling what promised to be a very productive and interesting Symposium on the American slapstick comedy tradition. They all very much appreciated Eileen's efforts.

Mrs Bandy also acknowledged the supporters of the 41st Congress in New York: the New York State Council on the Arts, the United States Information Agency, the Pinewood Foundation and Céleste and Armand Bartos, and the International Council of the Museum of Modern Art.

Major support for the Congress had come from the National Endowment for the Arts in Washington and the Museum was enormously grateful to Frank Hodson, Chairman of the NEA, and the NEA for making it possible for them to host this meeting. They were honoured to have him with them that morning. He had had a long and distinguished career in Washington, including positions at the Environmental Protection Agency, the Commerce Department and the State Department. At the White House, he served as Deputy Assistant to the President and was Senior White House Liaison for the 1981 Presidential Task Force on the Arts and the Humanities. He was appointed Chairman of the National Endowment for the Arts in 1981 and had become particularly interested in the area of film archival work and preservation. They were most grateful to have his and the Endowment's support and interest. In introducing Mr Hodson, she added that delegates may have seen him recently on television, when he accepted an Honorary Oscar, given to the Endowment on its 20th Anniversary for its support for the arts in the United States.

Mr Frank Hodson, Chairman of NEA

Mr Frank Hodson, Chairman of the National Endowment for the Arts (NEA), responded and paid tribute both to the Museum of Modern Art's Film Department and to FIAF. He spoke at length of the importance and urgency of preservation work and of the steps being taken by the NEA to assist in the preservation of America's national heritage. He identified 5 major themes that were especially crucial to the mission of preserving America's moving image heritage:

- the need for cooperation between the diverse institutions directly concerned with preservation within the country
- the need for partnerships between many sectors of society, archives, government and the production industry
- the need for preservation efforts to encompass the entire spectrum of moving image art, whatever the media
- the need for international communication and cooperation in preservation activities
- the need not only to preserve for the future but to provide access for public use and enjoyment by both present and future generations.

His speech is reported in full in Appendix 2.

Mr KLAUE thanked Mr Hodson for his speech and for the support the NEA provided for this Congress. The contribution his institution had given to the work of the film archives in the United States was much admired.

From many years of experience, it was apparent that no archive could exist without support. It was one of FIAF's tasks to ensure that film archives were looked upon in the same way as institutions like libraries, paper archives and museums, which had received contributions from governments for decades. It was not yet widely enough understood that film archives which preserved the moving image heritage needed support in the same way.

For a number of reasons, the situation was however gradually changing over the years. First, there was an increased awareness of the importance of the moving image heritage which led to the Unesco Recommendation which was adopted 5 years ago. Secondly, the model and example given in the United States by the NEA had made an impression in other countries so there was a general and positive trend in many countries in the development of film archives and in the preservation of moving images.

He thought therefore that FIAF should thank Mr Hodson not just for his speech and the contribution of NEA to the United States archives but also

for the contribution they were making by their example to the world-wide development of film archives.

Mr KLAUE closed, however, by asking for Mr Hodson's help in establishing better relations between two sides who should be partners: those who look upon the moving image as culture and those who see it as a commercial good. There were still some contradictions and conflicts remaining to be resolved, hopefully with his help.

Mrs Eileen BOWSER, Curator of the MOMA Film Department

Mrs BOWSER next expressed her personal warm welcome to her many friends and colleagues from all over the world and introduced all her colleagues who were available to help with any kind of problem. She then reviewed some administrative arrangements for the many activities planned for the Congress.

2 CONFIRMATION OF THE STATUS AND VOTING RIGHTS OF THE MEMBERS PRESENT OR REPRESENTED

Mr DAUDELIN referred to Article 16 on Voting Rights and asked for confirmation of who was voting for each Archive (see Appendix 1).

The following proxies had been appointed:

- | | |
|-------------|-------------|
| - Amsterdam | Mr Cincotti |
| - Bruxelles | Mrs Bowser |
| - Moskva | Mr Klaue |
| - Wiesbaden | Mr Bienert |

For technical reasons (see item 15: Membership Questions), Bucaresti was unable to vote at this Congress.

Mr DAUDELIN then read through the complete list of delegates (Honorary Member, Observers, Visitors), asking everyone to identify themselves to their colleagues as their names were called.

Apologies for absence had been received from Mr Raymond Borde, Mr Jan De Vaal, Mr Mark Strotchkov (all 3 on account of illness); Madame Mitropoulos of Athens, Mr Jacques Ledoux of Bruxelles, Mr Spiess of Wiesbaden, Mr Trin Mai Diem of Hanoi, Mr Misbach of Jakarta and Mr Hintz of Montevideo all sent their good wishes for the success of the Congress.

Finally, Mr DAUDELIN explained the difficulties of the delegation from the National Film Archives of the PDRK in Pyong Yang. Everyone would have found in their pigeonholes a long letter dated 26 April (Appendix 3) that this archive had sent, explaining their situation. For more than two years,

our colleagues in MOMA, particularly Mrs BOWSER, had been working to ensure that all the members of our Federation were able to attend the Congress in New York. This month however they were informed by our colleagues in Pyong Yang that the United States Embassy in Moscow had refused them the necessary visas for what were called "security reasons". Mrs BOWSER and her colleagues immediately approached the Government authorities in Washington but without success. The EC was advised of the situation at the first session of its meeting in New York on 26 April, and immediately sent a long telegram signed by our President, Mr KLAUE, to George Schultz, the US Secretary of State in Washington, protesting at this decision which deprived our colleagues of their rights to participate in our Congress and undermined the work and the good international relations that we wanted to maintain at the heart of our Federation. No reply had been received and the Meeting had to begin without our colleagues from Pyong Yang. It went without saying that they were all very disappointed both for our colleagues from Pyong Yang and also for Mrs BOWSER, given the enormous amount of work she did over the past two years to try to ensure there were no visa problems for any of our members.

To assist in planning the Open Forum session, Mr DAUDELIN closed by inviting delegates to submit topics in writing as soon as possible, although of course additional topics could be raised during the Open Forum session.

3 ADOPTION OF THE AGENDA

There being no requests for changes, the Agenda was adopted as presented.

4 APPROVAL OF THE MINUTES OF THE PRECEDING GENERAL MEETING

The Minutes of the last General Meeting, held in Vienna, were approved. Mr KLAUE expressed formal thanks to the Secretariat for the work on the Minutes.

Transcriber's Note: The last line of page 16 was lost in production; it read "... would be ready in 12 months."

5 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mr KLAUE read out the Report on the work of the Federation, the Executive Committee and the individual members and observers during the last year (see Appendix 4).

Second Session

Chairman: Eileen Bowser, Vice President of FIAF

6 REPORT OF THE PRESERVATION COMMISSION

Mr Henning SCHOU, President of the Preservation Commission, presented his Report (see Appendix 5).

He circulated a sample of safety film found in an advanced state of decomposition even though it had been stored in archival conditions so that members could have the opportunity to experience what had been dubbed "the vinegar syndrome".

He also showed members the binder for the new loose-leaf Technical Manual being developed by the Preservation Commission. Each archive would receive one free copy and additional copies of the binder could be purchased at cost. The first document was Mr Harold Brown's "memoir" on Basic Film Handling; others would follow shortly.

Transcriber's Note: Due to a technical mishap, the tape recording of this item was lost so there is unfortunately no record of the subsequent discussion.

7 REPORT OF THE CATALOGUING COMMISSION

Mrs Harriet HARRISON, President of the Cataloguing Commission, reported that the Cataloguing Commission had recently met in Wiesbaden and she regretted that no-one from the Deutsches Institut für Filmkunde at Wiesbaden was present so that she might thank them personally and publicly for their hospitality.

She began her Report (see Appendix 6) by referring to Section C, Commission Membership, expressing her pleasure that this year so many members of the Commission could be present in New York. They regretted the departure of Mr KLAUE but officially welcomed Dr Gunter Schulz who had already been working for the Commission for several years during Mr KLAUE's Presidency.

For both 1985 and 1986, there would be Symposia dealing with Cataloguing to which the Commission was actively contributing. At her request, Jon Gartenberg gave some advance information about the programme for the New York Symposium on Cataloguing and the Computer (see Appendix 14), which was designed to provide an introduction to the principles of film cataloguing and offer practical guidelines for computerisation; they were not offering any prescriptive solutions. In the afternoon, 4 computers

would be available for hands-on experience. Mrs HARRISON resumed by stressing that they were working closely with the NFSA in the planning for the Canberra Symposium, but there should be no overlap with the New York one.

She confirmed that all the archives would be receiving one free copy of each of the 3 new publications mentioned in the Report (additional copies could be purchased from the Secretariat):

- a Bibliography of National Filmographies
- b Glossary of Filmographic Terms
- c Study on the Usage of Computers for Film Cataloguing

For item a), she invited members to send additions and updates to Márta Luttor in Budapest; for item b), she invited archives to consider producing other language versions for publication by the Secretariat; for item c), she noted that this was the fastest moving field and publications quickly became out of date so she invited archives who have new and interesting ways of using computers to submit information for publication in the Bulletin.

She reported on the status of the 5 projects in progress, noting that for projects 1 and 5, they would be seeking the cooperation of member archives. She stressed that for the Union Catalog project, archives would only be asked for information on holdings from countries other than their own. It was not a filmographic project, so the information was very limited, just sufficient to identify which archives had relevant material on any given title. For project 5, archives which used lists of Genre Terms would be asked to send a copy to the Commission.

Mrs BOWSER opened the discussion by inviting delegates to ask questions and make suggestions. In reply to Mr GONZALES CASANOVA, Mrs HARRISON said only one of the publications had so far been distributed. She added that warm thanks were due to Mrs VAN DER ELST in the Secretariat for ensuring fast publication and to Unesco for their support for the publishing costs of the Glossary.

Mr Jose Manuel COSTA confirmed that the Portuguese archive would undertake the translation of the Glossary. Mrs HARRISON welcomed this and mentioned that Mrs Velchevska from the Commission had volunteered to produce the Bulgarian version.

Mr Bob ROSEN recalled that the North American archives had had extensive discussions about the building of databases and asked if there was news of other database projects and, in particular, any possibility of sharing

information between archives. Mrs HARRISON said nothing had come to fruition yet but the Americans had agreed on standards, including modified Anglo-American cataloguing rules and MARC, and with the help of NEA funding, were preparing a plan for a national data base. There were other grander schemes in the past: APEX in Asia and MIFED in Italy. They were very cautious within the Commission because of the huge amount of work involved to operate at international level, especially as regards agreeing standards, both for cataloguing itself and for computer hardware and software. This would be one of the topics discussed in Canberra. Mr EDMONDSON reported there was some activity in Australia in building a data base of films in distribution and they hoped this would be extended to archival films.

In response to a question from Mr EDMONDSON, Mrs HARRISON stressed that the Union Catalog would certainly not be available in published form; the cards would be held only by the Secretariat, to ensure that it was confidential, exclusively for FIAF members. She added that the forms were very simple and could be completed without the need to agree on standardised rules. The National Film Archive in London had agreed to do some editing work to try and reconcile various foreign language titles.

Mrs BOWSER stressed that to ensure confidentiality, only the Preservation Officer of an archive would be entitled to ask the Secretariat for information from the Catalog. In addition, only those who contributed to the Catalog would have access to it. Mrs HARRISON said archives would be asked to nominate the individual who would have authorised access.

In reply to Mr ROSEN, Mr FRANCIS reported that the British Film Institute was involved in an international data base project with Frankfurt. They received 129,000 ECUs from the EEC to start up a project, a sum which has to be matched by their own Board of Trade which they were still waiting for. The project, called SIFT (Summary of Information on Film & TV), had already started and a contract for the initial stages (inputting of the archive's own technical records) had just been signed. The next stage would cover the inputting of all the film information held in the Institute's Information Department (including personality indexes etc.). The idea was that it should eventually be available on a subscription basis internationally.

Mr KULA reported that the Canadian Government had launched a programme to try and develop a national audio-visual data base sponsored by the Ministry of Communications (the Canadian equivalent of a Ministry of Culture). As in many countries worldwide, a large proportion of the films available were of course American so if the data was available from the US, using MARC, they could more readily incorporate it into their own database, which would reduce their task considerably.

Mrs HARRISON thanked Mr KULA for highlighting one of the major benefits of computer networks which could considerably reduce cataloguing costs worldwide, once the communication mechanisms had been established. The largest cost had always been the staff costs for the initial research which could thus be reduced, if not eliminated.

Mrs BOWSER closed the discussion by thanking Mrs HARRISON and the members of the Commission for their excellent work.

8 REPORT OF THE DOCUMENTATION COMMISSION

Mrs Milka STAYKOVA, President of the Documentation Commission, presented a brief summary of her Report (See Appendix 7).

She started by reporting on the many continuing publications which formed part of the PIP (International Indexes to Film and Television Periodicals). She invited all archives to help increase the customer base of the services, by subscribing themselves and/or by suggesting other likely subscribers within their own country.

They were particularly grateful to the group of archives who in the last 4 years had acted as Supporters and paid extra contributions to ensure the continuance of the project:

- Stiftung Deutsche Kinematek, West Berlin
- Det Danske Filmmuseum, Copenhagen
- Suomen Elokuva-Arkisto, Helsinki
- Archion Israeli Leseratim, Jerusalem
- Film Department, Museum of Modern Art, New York
- Norsk Filminstitutt, Oslo
- National Film, Television and Sound Archive, Ottawa
- Cineteca Nazionale, Rome
- Svenska Filminstitutet, Stockholm
- Oesterreichisches Filmmuseum, Vienna
- Deutsches Institut für Filmkunde, Wiesbaden/Frankfurt

She was happy to announce that two further archives joined the Supporters after the Congress in Vienna:

- National Film and Sound Archive, Canberra
- Nederlands Filmmuseum, Amsterdam

and two more Supporters were joining in 1985:

- Library of Congress, Washington
- American Film Institute, Los Angeles

The Annual Meeting of the Supporters was scheduled for May 1.

Finally, she mentioned that FIAF had been of constant assistance in providing loans and grants for the PIP publications as well as for other publications of the Commission.

Referring to item 2, the International Directory of Cinematographers, Set- and Costume Designers, she added that the manuscripts for Volumes 5 and 6 would be with the publishers in the autumn.

Referring to item 3, she stressed that an enormous amount of work had been done by the Working Group on the Classification Scheme, who had met 3 times in 8 months. She publicly thanked the Cinemateca Portuguesa for so generously hosting the Second Classification Workshop in Lisbon. There was a change from her written Report in that they had recently decided to give priority to an expanded User's version of the scheme which they hoped to distribute to all users in September 1985. The printed edition, which would probably not be printed by Aslib this time, would follow.

Referring to item 4, she was pleased to note that many more archives were contributing to the new edition of the Bibliography of Theses and Dissertations on Cinema, which should now be ready by the end of 1985. She confirmed that item 5 was also now scheduled for publication in 1985. They had not been able to follow up all the new projects suggested at Stockholm but she described the status of the proposed source list for non-film/TV periodicals.

Mrs STAYKOVA regretted that the other members of the Commission were not present to receive formal recognition from the Assembly for their work during the year. Like the Cataloguing Commission, they had accepted with deep regret the resignation of a long-serving member, in this case, Mrs BOWSER, former President of the Commission.

She was happy to announce that the EC in its New York meeting had approved the appointment of two new members: Mr Ron Magliozzi of MOMA's Department of Film, and Dr Rui Brito of the Cinemateca Portuguesa. In asking for questions or comments, Mrs BOWSER expressed the view that of all the work done by FIAF, the work of the Commissions was the most useful. It was important however that it should continue to reflect the wishes of the members so feedback from the membership was essential.

Mr CINCOTTI rose to congratulate the Commission on the admirable work they were doing, which was perhaps not fully appreciated by everyone. He felt that of all the Commission work, the work of the Documentation Commission, in particular the major PIP (Periodicals Indexing Project) was of incalculable value. This was providing the basis for all future

research projects (history, theory, filmography, bibliography, critical references, etc). He regretted that there were many archives who were not yet using this important resource nor contributing to it. He noted, for example, that the list of Supporters had remained more or less the same for the past 4 years and there were not as many Subscribers as one would wish. In his opinion, the PIP was a fundamental research tool for the future development of cinema studies.

He therefore invited everyone to seriously consider actively contributing to the project, either as Subscribers or as Supporters. Mrs BOWSER supported this view and felt that every archive needed to become subscribers to PIP as it was such an essential reference source and saved considerable staff time, perhaps even the equivalent of several staff posts per archive. She pointed out that, if there were currency exchange problems, it was possible to seek out bilateral arrangements with fellow members.

In response to Mr GONZALES CASANOVA of UNAM, Mrs STAYKOVA confirmed that the 2nd Edition of the Classification Scheme was seen as the final version, although the Editorial Committee would continue to function and there might be some minor amendments over the years. Mr GONZALES CASANOVA confirmed that in that case they were ready to start work on publishing a Spanish version. Mrs STAYKOVA welcomed this and promised full cooperation; she hoped that it might inspire members to produce versions in other languages.

In response to a question from Mr Christopher HORAK of Rochester on the International Directory of Cinematographers, Set & Costume Designers, Mrs STAYKOVA confirmed that they had an agreement with the publishers to publish further volumes up till 1995. Volume 5 would cover a group of European countries (either Scandinavia or Austria/Czechoslovakia/Hungary etc.), Volume 6 would consist of Additions and Corrections to all previous 5 volumes. The sequence of countries depended on finding suitable country Editors. For instance, they had not yet identified anyone who was willing to undertake the work for the United States, which would of course be a huge task. Mrs BOWSER asked the American archives to seriously consider whether they could offer their collaboration.

There being no further questions, Mrs BOWSER formally thanked Mrs STAYKOVA and all the Commission members for the extremely valuable work they were carrying out.

9 PROJECTS AND PUBLICATIONS UNDERWAY

9.1 Embryo 3 (New York)

Mrs BOWSER recalled that the project was to publish Members' holdings of short silent fiction films. This would be the first time such a list would be made available outside their own membership. The Slapstick Identification Seminar, which immediately preceded the New York Congress, was the most tremendous success and an enormous help to this project. She introduced Ron Magliozzi, Assistant in MOMA's Film Study Center with special responsibility for documentation, who was responsible for this project.

He said the project had now been given a more informative title: "Treasures of the film archives, the short silent fiction film 1894-1930". 34 archives had contributed information to the project and there were now more than 10,000 entries. Recent research, including the Slapstick Seminar, had enabled them to identify about 100 of the 587 substantially unidentified items. They hoped to publish in 1986, in 250-300 pages plus some 150 pages of introductory material and index. The project was arousing considerable interest and he was already receiving regular enquiries for information from the "data base" of index cards. In addition to the information on personalities and film titles of the previous editions, they wanted to include production companies and film series titles.

Additions and corrections from archives would still be welcome.

9.2 Silent Feature Films Catalogue (Brussels)

In the absence of a representative from Brussels, Mr DAUDELIN referred to the written report (see Appendix 8) and a recent letter received from Mr Ledoux.

There were now 4069 completed entries, including about one third additions since the last edition. Mr Ledoux had appealed for information from those archives that had not yet completed their returns, especially the French archives which had such rich collections (Cinémathèque Française, Bois d'Arcy and Toulouse).

He hoped to submit the final manuscript to the Secretariat in January 1986.

9.3 Rapallo Symposium Papers (Rome)

Mr CINCOTTI confirmed that the transcriptions of the White Telephone Comedy Symposium had been passed to the Secretariat for publication (250 copies for FIAF membership only). In completing the editing, he had been impressed by the historical importance of the Symposium contributions.

9.4 Stockholm Technical Symposium Papers (Ottawa)

Mr KULA was delighted to report that the 19 papers had all been edited with help from Mr SCHOU and FIAT. Mr Fernando Labrada of FIAT had confirmed that the papers had already been printed by his colleagues in Rio and should be distributed to members in June.

9.5 Vienna Historical Symposium Papers (Vienna)

Dr FRITZ confirmed that the papers from the 10 authors who contributed to the Symposium "Film and Cinema in Central Europe from 1895 to the beginning of World War 1" would be published with FIAF help and should be ready for distribution during 1986 (about 200 pages, 250 copies). He felt it would be an important reference document for archive research.

9.6 Annual Bibliography of FIAF Members' Publications (Ottawa)

Mr KULA confirmed that the Editor this year was Gloria Grant and Nancy Mulvie who work in Documentation, Public Service Section, of the Archive, under the supervision of Jana Vosilova.

He drew attention to the Filmography section of the written Report (see Appendix 9): there had been so little response that it hardly seemed worthwhile continuing. They would be making one final appeal to Members to submit information on their own film and video productions (produced or co-sponsored). Even if productions were considered "too old, out-of-date or bad" to be mentioned, he suggested they might nevertheless be interesting in connection with FIAF's forthcoming 50th Anniversary for their historical value.

9.7 International Bibliography on the Cinema (Bucharest)

Mrs BOWSER regretted that there had been no news on this project for some time and welcomed Mr PARAIANU who, she hoped, would have some good news.

Mr PARAIANU recalled that the project was launched in 1966, with annual volumes through to 1973. For reasons outside their control, publication ceased in 1975 but they tried to start it again with the 1974 volume which appeared in 1982. The work was done with the help of FIAF members who sent information about books which appeared in their own country. The structure of the bibliography had been gradually amended over the years to take into account developing needs of users. There were 4 Indexes (titles, names, country of origin, publishers). The manuscript was now ready for a single volume covering the years 1975-79. This had been prepared primarily by the Rumanians as the contributions from FIAF members had been very limited.

To bring the bibliography up to date, a circular to members had been

distributed in march 1984 asking for contributions for the years 1980-83, but only 3 members had supplied information on the forms : Filmoteka Polska, Gosfilmofond and the Cinemateca do Museu de Arte Moderna, Rio de Janeiro. Lists of books acquired had been sent by 4 other members: the National Film Archive, London, the American Film Institute, the Svenska Filminstitutet and the Deutsches Institut für Filmkunde, but these only covered a small portion of the books which had appeared in those countries.

The silence of the other members was presumably an indication of lack of interest. The Rumanian Archive was willing to bring the work up to date but without the collaboration of members the information would be incomplete. He asked the members to decide whether they wanted the project to be continued or not.

They were ready to work on an edition covering the years 1984-85 in parallel with that for 1980-83 and 1975-79, subject to help from their FIAF colleagues.

In the discussion, Mr GONZALES CASANOVA pointed out that neither of the Mexican archives had received the request for information: they were very interested in the project and keen to cooperate. Mrs Maria RITA GALVAO reported that the Cinemateca Brasileira of Sao Paolo had sent in the information requested.

Mr KLAUE felt it could be very useful for everyone to have a bibliography on film literature but it was essential that it was up to date and published quickly. He suggested that the new EC and the Rumanian archive should consider whether the compilation of the data could continue to be done by the Rumanian archive but with publication handled by the FIAF Secretariat so that it can be completed more quickly. Perhaps one reason members did not respond was that they had been so long without news or more recent editions, that they no longer believed it was an ongoing project.

Mr NAIR said they suddenly stopped receiving the circulars and blank cards in 1975 and, as there had been no information about the status of the project, they had not submitted information. He agreed it was a very useful publication and would like to see it published regularly on an annual basis.

Mr PARAIANU regretted some archives had not received information as they had certainly written to everyone. He repeated that they were able to continue if they could rely on the collaboration of the members. He welcomed the offer of publication by the Secretariat.

9.8 Bibliography of Catalogues of Old Cinematographic Equipment (Montreal)

Mr DAUDELIN reported that very little new information had been obtained

this year. Some of the larger archives who had substantial collections were finding it difficult to find the time to photocopy even the Contents Pages of the many catalogues in their possession and some were in process of putting them on microfilm. Last summer, Mr Veronneau had been able to visit the archives in Frankfurt, Koblenz and Bruxelles to consult their collections and make some photocopies himself. He would be joining the Congress the next day and would be available to answer questions, particularly concerning the decision to use the Library of Congress Classification Scheme.

9.9 Revised Edition of the "Handbook for Film Archives" (MOMA/Rochester)

Mrs BOWSER reported that she and Mr KUIPER were not yet able to do much themselves as Editors, as they were awaiting the revisions from 2 of the 3 FIAF Commissions. They would like to complete the editing during 1985 for publication early in 1986.

Further suggestions for contents were very welcome in the coming months. Mr KUIPER said they had some pictures from American archives and it would be very helpful to receive more visual material from archives in other regions of the world. For the moment, it would be sufficient to send a xerox copy of photos (eg of vaults) so that the Editors might know what could be made available. Mrs BOWSER stressed that they would also like photos and contributions from small archives, showing what can be done with limited resources and equipment.

In response to the request for suggestions, Mr EDMONDSON of Canberra asked if there was a List of Contents so that members might know what was already planned and Mrs BOWSER referred him to the original Handbook which she hoped all archives had.

9.10 Glossary of Laboratory Terms (Library of Congress)

Mr SPEHR said the project had been interrupted by pressure of work but they were now on the second revision of their preliminary version which they hoped to send in mid-summer to the Preservation Commission for comments. At the moment, they were concentrating only on US terms.

9.11 FIAF Bulletin (Amsterdam)

Mrs BOWSER regretted that Mr DE VAAL was too ill to come to the Congress. Mr DAUDELIN referred to the recent changes in the Bulletin and hoped members would express their views on it during the Open Forum.

9.12 FIAF 50th Anniversary: 1988

Mr DAUDELIN reported that because of the importance of the occasion the EC had already set up a Working Group to start planning for the 1988 Congress. It comprised Mrs BOWSER, Mrs WIBOM, MM KLAUE, BORDE, GARCIA-MESA and DAUDELIN.

There would be a further meeting in New York in conjunction with their French colleagues who would be hosting the Congress. He regretted there had been very little response to repeated requests, at Congresses and in the Bulletin, for suggestions from the members for this event. As well as being an important Congress for FIAF, they felt it important that it should have a much wider impact on the public at large than the normal FIAF Congress. It was a magnificent opportunity to try to make the public more aware of the importance of the work of film archives in the preservation of the world's moving image cultural heritage. They were therefore thinking of major exhibitions, publications, film programmes, for example:

- possible participation in the major international Film Festivals throughout the year,
- publication of a scrapbook or "Livre d'Or"
- production of a new film on the work of the archives.

Long range planning was essential for such an occasion and some fundamental decisions would have to be taken already at New York so members' views and suggestions were urgently required.

9.13 Statistics on Film Archives' Activities (W Klaue/S Kula)

Mr KULA explained that the intention behind the project was to obtain from members a statistical report on their activities which would enable FIAF to present an overall report on the worldwide situation which would be much more consistent than was possible at present. It was not intended to replace the Annual Reports.

Two drafts had already been prepared and discussed by the EC but there was substantial disagreement over the content and the wording. However, all were agreed it was important to produce something that was workable and could be completed routinely by archives without involving them in significant extra work.

After a short break, the following suggestions for new projects were put forward:

a) Yearbook of Film Archives (Dr Kahlenberg)

Dr KAHLBERG felt this would be particularly valuable; he was frequently asked by broadcasting and television companies for the addresses of FIAF members. He suggested it might include the names and addresses, together with brief information on the archives and be revised, say every two years.

Decision : Refer to new EC.

**b) Catalogue of Restored or Reconstructed Films
(Ray Edmondson)**

Mr EDMONDSON recalled that they were planning a Symposium on Editorial Restoration for the 1986 Congress in Canberra and would like to have members' views on the usefulness of having such a Catalogue.

**c) National and International Copyright Handbook
(Chris Horak)**

Mr HORAK reported that in his work at Eastman House he had received hundreds of requests from other institutions asking who owned the copyright for different films. He suggested the possibility of a national and international copyright handbook for film and video, with information on laws and institutions, who should be approached for further information in different countries, etc.

Mrs BOWSER mentioned that this idea had been discussed in the past and was of considerable interest to FIAF, but they had not yet found a suitable way to define and manage such a project effectively.

10 RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

Mr KLAUE began by saying what a good opportunity it was to have Mrs ZAHER from Unesco attending the FIAF Congress. He would not repeat the details given in the EC Report on past relations with Unesco but would invite Mrs ZAHER to describe what was foreseen in the immediate future for projects relating to the preservation of moving images.

Mrs ZAHER began by saying that one of the most important achievements in the realm of audio-visual archives had been the approval by the 21st Unesco General Conference of the Recommendation for the Safeguarding and Preservation of Moving Images in Belgrade 1980. The Recommendation took five years to formulate in its final approved form and benefited from intellectual resources and decades of experiences of several non-governmental organisations, not the least of which was FIAF and its sister organisation FIAT. This simple piece of paper has helped in many ways to speed the promotion and development of archives in more than 20 countries in just the last 6 years.

She quoted examples of progress in Bolivia and Thailand, assisted by Unesco and the Recommendation. With Unesco assistance, more than 80 new archivists from developing countries had participated in regional seminars in Asia and Latin America and an African seminar was scheduled to be held

in Mozambique in December 1985. During those seminars, training courses were given on the rudiments of the operation and maintenance of archives and participants had the opportunity to find friends and colleagues from all over the world to assist in the task of preserving their cultural heritage as captured on film, television, tapes and photographs.

The preservation of moving images was of great importance as a means to mutual understanding and appreciation of one another's culture. Conversely, as the destruction and loss of films and other moving images constitute an irreversible impoverishment of a nation's heritage, Unesco was equally concerned to assist international organisations and national archives to collect, restore and preserve their moving image heritage.

She went on: "But it should be made clear, however, that Unesco is not a funding agency nor a technical assistance agency. Unesco does not fund projects or archives per se but because of its mandate in the fields of education, the natural and social sciences, culture and communication, the organisation does have a stake in the transfer of ideas, technology and culture through moving images. Thus Unesco cultivates strong partnerships with those international and regional organisations that take on this work of building archives such as FIAF and FIAT.

"The two-year draft programme prepared by the Secretariat for 1986-7, to be discussed 9 May - 21 June in the Paris Headquarters by the Unesco Executive Committee and to be approved by the General Conference to be held in Sofia in late October this year includes, as did the previous one, a special Sub-Programme on action to promote the cinema, photography and the audio-visual media. This Sub-Programme III.3.6 lays particular emphasis on the development of audio-visual archives in developing countries. It was a direct response to the 10-year programme recommended by the International Consultation of Experts on the Development of Audio-Visual Archives held 11-12 April 1984 in Vienna, convened by Unesco and organised by FIAF in collaboration with the Austrian Film Archives. The Final Report of this meeting will be shortly available and has already been presented to the members of the EC in xerox form. Thus the Unesco future programme reflects the concerns expressed by the Vienna meeting and encompasses:

- advisory and preparatory missions to member states to assist in the planning, expansion or operations of audio-visual archives
- assistance to organisations running regional seminars and training courses for film archive operations
- cooperation with archives and training institutions in the preparation and publication of training manuals, handbooks and glossaries for audio-visual archivists

- cooperation with regional and international organisations in the compilation of statistics on audio-visual archives data and, in collaboration, in studies and research towards the creation of regional and international data bases
- collaboration with specialised institutions in the design of tests and experiments with new technology
- regional and international consultations such as those that led to the approval of the 1980 Recommendation and the preparation of a 10-year programme for the development of film archives

"Plans are now under way to prepare for the proposed international Round Table to discuss the implementation and the results of the 1980 Recommendation. Copy of the 1980 Recommendation can be obtained through the Secretariat in all the official languages of Unesco.

"During 1984 and 1985, Unesco invested almost US\$320,000 in this activity excluding the resources contributed by FIAF, FIAT and several of the older archives, particularly the State Film Archives of the Democratic Republic of Germany, the Swedish Film Institute and National Archives, the Film, Television and Sound Archives of Canada, the National Film Archives of the United Kingdom, the Austrian Film Archives and Film Museum, the National Film Archives of Australia, the Film Archives of the Institut National de l'Audiovisuel, France and many others. Unesco relies heavily on the technical expertise and the decades of experience of these and similar archives and organisations and particularly on the international federations in the work of coordination and cooperation across borders.

"We are also concerned for the preparation and publication of books on restoration techniques, television archives, film archives, computerised data bases and the polyglot glossary of archival terms which has just been published. We have also worked on the preparations for the launch of the regional data base of the Philippines."

On behalf of Unesco and all her colleagues, she expressed her gratitude to FIAF and its members as well as to all the international organisations who have contributed to this programme. Based on the work of the past two years, Unesco's Secretariat looked forward to ever closer cooperation with the international organisations, especially FIAF and, through FIAF, with its member institutions.

Much had been done but the work ahead was still greater. She invited everyone to work towards making the 1980 Recommendation better known and she looked forward to cooperation with FIAF in preparing the Round Table to focus on analysing its effects worldwide.

Following Mrs ZAHER's contribution, Mr KLAUE summarised the demands addressed to FIAF from the membership. Two projects had already started:

- **Seminar for countries in southern Africa**

Preparations were continuing to make it as successful and productive as possible. Both FIAF and FIAT were working with our colleagues in Maputo as the seminar would cover both film and TV archives.

- **Round Table on Implementation of Unesco Recommendation**

The Round Table would be based on an international survey of the present situation of the moving image heritage. FIAF was already drafting questionnaires for this purpose and hoped to start the survey this year, in order to leave time to compile and analyse the data and prepare a document in good time for the Round Table Meeting.

There were several other projects of interest and members ready to work on them but all needed further definition and preparation prior to formal application to Unesco for support:

- **seminar for Asian-Pacific film archives**

Immediately before the 1986 Congress in Canberra, it was hoped to offer basic level training in administrative and technical matters.

- **further regional seminars in Latin America**

At the Latin American seminar last year, the participants had expressed a hope that further seminars, with their opportunities for exchanges of experience and multi-lateral training, could be arranged.

- **technical centre for the preservation of the national film heritage in Brazil**

The project to establish such a centre had already been drafted by the archive in Sao Paulo and was currently being reviewed by the Preservation Commission.

- **NGO's Round Table on Curriculum Development for staff in audio-visual archives**

The members of the NGO's Round Table (FIAF, FIAT, IASA, ICA, IFTC, IFLA) proposed a special Round Table session to work on defining a curriculum for training staff in audio-visual archives. There was a growing need for some international guidelines to offer those preparing training of all kinds, including specialised film and TV schools, universities, librarians, and those concerned with archive science

- **Survey of Equipment necessary for audio-visual archives**

FIAF and the other NGO's felt the 1987 Technical Symposium would provide a unique opportunity to develop reference information, both for developing archives and the manufacturers of equipment for archive purposes.

Mr KLAUE stressed that these projects originated not from the EC but from

individual requests at regional seminars or to missions. In addition, there was a continuing demand for fellowships for individual training.

A major task for the longer term, was for FIAF and Unesco to work on filling in some gaps in the world-wide network of film archives, especially in Africa and Arabic countries, in fact wherever film and TV production exists, to avoid loss for the national culture. Much more work was needed to explore the situation and initiate development of film archives in these region. The first step was to gather information via FIAF, ICA and its regional centres, and through existing Unesco contacts in different regions.

Finally, he referred to the training courses, like the FIAF Summer School which had always been very successful. Looking around the meeting hall, he was pleased to note there were several former participants from Berlin Summer Schools, which he interpreted as a good sign that it was useful.

There was much to be done and he hoped that at least some of these projects could be done in cooperation with Unesco, and that the very productive relations of recent years would be continued.

Mrs BOWSER then invited the members to take advantage of Mrs ZAHER's presence and ask her questions and comment on projects that could be usefully pursued with Unesco's help.

Mrs Paulina FERNANDEZ JURADO from Buenos Aires, asked what possibility there was of support for a seminar of Latin American archives in Buenos Aires in 1986 to explore future cooperation. Mrs ZAHER recalled that this possibility had been raised at last year's seminar in Rio, but up to now no official request had been received from the Argentina authorities or FIAF. There would be a problem of funding in 1986/7 because of the priorities FIAF itself had already assigned to other projects. There were limited resources but she would be happy to discuss other possibilities. In the EC they had already discussed the possibilities of support for the Australian seminar via the National Commissions. In this case, application to the Participation programme would have to go through the National Commission of Argentina and be supported by other countries in the region. She would explain the procedure outside the meeting and also promised to discuss it with the Argentine delegation on her return to Paris. She noted however that another Unesco department had already requested Mr KULA to go on an advisory mission to Argentina and Brazil in June, in response to the suggestion to help establish a film preservation laboratory in Brazil.

Mr EDMONDSON mentioned that he would be talking about the proposed Asia-Pacific Seminar in Canberra during the session on Future Congresses.

Mr Fernando LABRADA, Secretary General of FIAT, took the opportunity to express FIAT's satisfaction at the good relations between FIAF and FIAT. That day, they had met to exchange ideas for the organisation of the Joint Technical Symposium in Berlin. There were other possible areas of cooperation, including the Round Table mentioned by Mr KLAUE. For the moment, he would simply like to mention some projects of the different FIAT Commissions (details from Minutes of FIAT 1984 General Meeting):

- **Information Exchanges Commission**

Compiling a Legal Minimum Data List related to copyright, with help from CBS and CBC; planning workshop with Documentation Commission on use of computers in TV archives

- **Technical Commission**

Working with INA preparing standards for videotape handling

- **Documentation Commission**

Working with FIAF and others to consider possibility of adapting ISBD to audiovisual material

- **Selection & Preservation Commission**

Working with EBU and others to recommend standards on control of holdings; glossary being developed

- **Training Commission**

Planning initial survey of members' needs, prior to discussion at seminar and development of curriculum.

He closed by referring to the many areas of possible cooperation that had been discussed with Mr KLAUE and the EC, and repeating FIAT's satisfaction at the good relations between the two organisations and their thanks for being able to attend the FIAF Congress in New York.

Mr MACOTELA of Cineteca Nacional Mexico, asked if Unesco would be willing to support the publication of a directory of film archives, not only names, but perhaps also more information, including photographs, technical information on the facilities available, capacity, etc. He felt this could be particularly useful, perhaps especially to archives who were in process of being set up. In response, Mrs ZAHER understood from previous discussions that this would already be covered by projects already proposed. They would be very glad to discuss it once the project was properly defined and submitted to Unesco.

On behalf of the Cinemateca Brasileira and other archives, Mrs Maria RITA GALVAO express profound gratitude to Unesco for their support of archives in their region and, in particular, for the seminar in Latin America.

OTHER INTERNATIONAL ORGANISATIONS

1) Round Table of NGO's

Mr KLAUE mentioned 4 topics of special interest to FIAF discussed at the latest annual Round Table discussion held two weeks previously with participation from FIAT, IASA, ICA, IFLA, CICT:

- **Joint Technical Symposium on audio-visual archives and equipment needs**

There was a common interest of international organisations to participate in a Joint Technical Symposium on audio-visual archives and equipment needs, in connection with the Congress in West Berlin 1987; two organisations have already pledged practical support and help in organising this Symposium.

- **Survey on Implementation of the Unesco Recommendation**

There was common agreement to work on the survey, one result of which might be publication of a worldwide directory of audio-visual archives, covering FIAF and non-FIAF institutions. There was a possibility that IFLA might get the support of a well-established publishing house.

- **Curriculum on training of archivists for audio-visual archives**

- **Copyright problems of archives in audiovisual field**

They agreed on one practical step, to define the needs of our organisations, the problems and contradictions with copyright legislation, the gaps in copyright legislation as it related to the audiovisual; once the list of demands from film, television and sound archives was ready, the next step would be discussion and consultation with the Copyright department at Unesco. To change international copyright conventions is a very lengthy process needing careful preparation and much time. In the past, FIAF had had a legal and copyright commission but, in the absence of specialised legal knowledge, had not achieved very much. They had had to call on an international specialist for help in defining their legal position in connection with the Unesco Recommendation.

He closed by saying that the NGO's had been meeting in a very friendly and productive atmosphere without jealousy or competition and all agreed to continue this way of cooperation which helps to come to a better understanding. Initially they had simply been exchanging information but now they were embarking on joint projects, as described.

2) International Council of Archives (ICA)

The ICA had shown interest in having a bilateral cooperation agreement with FIAF. The outgoing EC had started the dialogue and were recommending to the new EC that they should work towards such an agreement for several reasons, particularly:

- the growing tendency for film archives to develop under the auspices of national archives, especially in developing countries, and hence the need to avoid competition and duplication of work
- ICA was a very well-established worldwide organisation with regional training centres which could be made available for FIAF purposes.

3) Other

FIAF had been approached by various other organisations for information but there was nothing of interest to report.

End of Day 1

Third Session

Chairman: David Francis, Vice President of FIAF

11 OPEN FORUM & PROPOSALS FOR NEW PROJECTS

Mr FRANCIS recognised that the membership had grown so much that it was difficult for all the delegates to see one another in the Hall. He hoped that they would not be intimidated by this or their formal surroundings and would use this important opportunity for informal discussion and exchange of views on any matter that concerned them. He opened the discussion by inviting contributions from the floor.

11.1 Absence of our North Korean colleagues

Mr ROSEN, of the National Center for Film & Video Preservation, Los Angeles, referred to the North Korean colleagues who had been unable to attend the Congress and felt it would be useful to explore some of the issues associated with their situation.

He knew that their MOMA colleagues, Mrs BOWSER and Mrs BANDY, had organised the conference with a clear and unambiguous commitment to professionalism, to collegiality, motivated by a love for the film medium and a respect for the work that all our archives do in different countries, often under very difficult conditions. The support that enabled the Museum to host this Congress so well came from private individuals but also from both state and government agencies who wished it the greatest success. It was thus both ironic and tragic that other government agencies had operated in a way that had put a cloud over the gathering. Speaking as someone who represented a North American archive, he wanted to say how embarrassed they were that their country was not in a position to

welcome all FIAF members in an equal and hospitable way. It was important in his view that as a community of professionals we reaffirm the commitment of FIAF to the professional activities that transcend politics that have been characteristic of the organisation for so many years in the past. He proposed that the Assembly ask the EC to write appropriate letters to government officials, including the President, deploring the exclusion of our colleagues from North Korea and reaffirming the cultural commitments which we have as an organisation towards international cooperation.

Mrs BOWSER added her very deep regrets and her shame that we had such a happening in our Federation. As a result, her mind was made up that there could never be another FIAF Congress in the United States. This was their second similar experience as most of the delegates knew. In 1969, it was our colleagues from Cuba who were not allowed to attend the meeting but now, happily, they were welcome. Two such experiences were quite enough and they would not risk it a third time. As the EC had already made a protest, she asked to amend Mr ROSEN's proposal so that the members of the Federation as a group, not just the EC, drafted a protest. It had to be appropriately addressed to the Secretary of State but it would certainly do no harm to address it to President Reagan as well. Mr ROSEN welcomed the amendment.

Mr FRANCIS suggested a drafting group should prepare a text during the break and Mr ROSEN volunteered to coordinate this, in association with representatives from different parts of the world.

11.2 Destruction of original film negatives by distributors continuing to use them

Mr FRANCIS thanked Mr GARCIA-MESA for raising this topic as it was unfortunately a worldwide problem.

Mr GARCIA-MESA began with an illustrative anecdote about a request by an International Festival for a Cuban film that had won many international prizes, including one in the United States, "La ultima cena" by Tomaz Gutierrez Alea whose work was highly acclaimed by international critics. The laboratories had said they could not send the film as the original negative had been spoilt by too much use. Fortunately, in this case, the archive had another copy but they had neither resources nor access to film stock to make copies of the total national production. On investigation, they discovered to their horror that in Cuba it was the practice for copies for commercial use to be taken not from an inter-negative, but from the original negative.

The archive then prepared a selective list of the most representative

Cuban films and calculated that the cost of making inter-negatives of these, to protect the original negative, would amount to about \$500,000. With the present economic situation of the country, there was no possibility of investment on this scale but without it, the best of their national production was in danger of being lost. They were trying to raise funds in Cuba but he asked if it was possible to consider some way of drawing public attention to this problem and perhaps raising funds internationally to help them retrieve their national heritage before it was too late.

He suspected that many other countries, especially in Latin America and other developing countries, were in the same position. Mr FRANCIS agreed that it was a widespread problem and asked for ideas on how FIAF might make a formal protest.

Mr SPEHR, agreed that it was a serious problem and, from their own experience of acquiring a large number of studio negatives on nitrate, confirmed that it was generally the most popular films that were most in danger. For example, of the material acquired from RKO, it was probably "King Kong" that was in the worst condition, whereas less popular films were virtually untouched. He felt it was necessary to raise public consciousness to the fact that the films that were seen so frequently were probably the most in danger.

Mr KUIPER said this was a major argument for "legal deposit"; he suggested that new archives should try to negotiate the appropriate national legislation for deposits of new, non-circulating, masters to be made to their collections from the start. This was a more practical route as he felt there was no way one could legislate or even persuade the commercial sector to behave differently.

Mrs WIBOM also agreed it was a widespread problem. In Sweden, they acknowledged in 1977 that they could not hope to save all the past films but decided that they would at least ensure that from that year onward they safeguarded new films for posterity. The situation was different throughout the world but she knew that many countries in Europe had a National Support system for supporting film production via loans, guarantee funds etc. In Sweden, they managed to convince the authorities that they would not pay out from these funds until a master negative had been deposited with the Archive. The producers had protested initially but now accepted it as a necessary part of the production budget.

Mr ALHO reported that he had that morning distributed to all members a copy of the "Act on the Archiving of Films" which became effective in Finland from 1 October 1984. Paragraph 4 required that the original

material be deposited in the film archive 5 years after the first screening or censorship.

Mr NAIR pointed out it was particularly serious in India where there was an output of some 800 films a year. Many negatives had been destroyed or become unusable as a result of indiscriminate copying; as many as 200 release prints were made from the original negatives and internegatives only made later if further prints were needed. This meant that the internegatives were of course of very poor quality. The producers claim that they never know how many prints will be needed as it is the distributors that decide, depending on the box office success. They also claimed that the quality of prints from an internegative would not be so good and when they launched a new film they wanted the public to see the best quality prints. Mr NAIR agreed it was necessary to initiate public debate and educate producers to budget for archive needs from the start.

Mr KUIPER recalled that now that most productions were in colour there was a need to address the problem of satisfactory colour storage, which was difficult and costly. It was necessary to have adequate cold storage.

Mr FRANCIS hoped that the meeting could identify some practical measures. The concern in Britain was for modern films, only 10-20 years old, as there was much less protective material made than previously. He suggested that some campaign might be tied in with the 50th Anniversary celebrations, with each member identifying key films in their own countries' history, checking the conditions of the negatives, and perhaps producing a listing which would indicate those where the master material was in a particularly bad state. The lists could be used for publicity purposes, to draw attention to the problems, hopefully in cooperation with the film-makers themselves. Legal deposit was one answer but would take a long time; one could perhaps do more, more quickly, by drawing public attention to the problems.

Mr SPEHR felt a 50th Anniversary Campaign would be an excellent idea. Many contemporary film-makers have benefited from access to the film archives and were sympathetic to the problems: he recalled Martin Scorsese's campaign on colour preservation in the United States and sympathy from other young American film-makers who had a forum that FIAF couldn't so readily reach.

Mrs FERNANDEZ JURADO said that in large parts of Latin America and in countries which do not have legal deposit, it often happens that films, even original negatives, and posters of national productions are sold to other countries. She suggested that archives should exchange information and publicise such cases when they come across them.

Mr SCHMITT stressed that in calling for an agreement for legal deposit, the archives should pay attention to the technical aspects. Rather than a copy, it was more appropriate to deposit the original negative, a dupe positive or dupe negative. At the same time, the archives should have a strict codes of practice regarding access to the master print of material consigned to them. They should for instance restrict the number of copies: in his archive they had a strict rule that they would never take more than 5 copies from a dupe negative of a restored film; otherwise they would create problems for the future. The Archives' priority should always be to ensure preservation for the long term.

Mr GARCIA-MESA pointed out that in many developing countries, there was no system of legal deposit and suggested that FIAF (possibly the Preservation Commission) should be asked to prepare a draft legal document that archives in these countries could adapt to local conditions and use to persuade the authorities to set up an appropriate system. The developing archives did not have sufficient expertise to draft such proposals entirely on their own.

Mr FRANCIS thought this was a good point and should be passed on to the new EC for consideration; as had been said earlier, one of the Federation's problems was that they had no direct access to legal expertise and, in preparing such a document, legal help would certainly be required.

Mrs Maria RITA GALVAO mentioned that a legal deposit system could present problems for the poorer archives. A legal deposit system was introduced in Brazil some years ago but they did not even have enough space to house the films that were deposited voluntarily.

In response to Mr GARCIA-MESA's proposal, Mr KLAUE suggested the first step might be a compilation of existing archive and copyright laws from different countries. Mr ALHO said they did some research on this some five years ago but they only had a few responses; they had done it simply to help them in their negotiations with their own government so had not published anything but he could certainly retrieve the information from his files.

Mr KULA mentioned that in the discussions leading up to the Unesco Recommendation, there had been a proposal to develop some model legislation to enable countries to implement the Recommendation; the problem was not so much the need for legal expertise for drafting the legislation, but the difficulty of getting archives to agree on what they wanted. In particular, there was the problem of defining future relationships with the suppliers themselves requiring access. He agreed however that it was an important issue and supported Mr GARCIA-MESA's

proposal to draw attention to the important films that were in danger: he suggested a world-wide list of films whose negatives were already in danger. He agreed with Mrs WIBOM that it was essential that, while trying to retrieve the past, one should first take care to protect today's production.

Mr FRANCIS was pleased that there were two proposals for action (publicising list of films in danger, perhaps in association with 50th Anniversary; consider developing model legislation, starting with collation of existing laws) but felt it important to revert to Mr SCHMITT's point about limiting the number of copies. He asked Mr SCHOU if it would be useful to explore the different sets of rules for access created by different archives. He mentioned for instance that for a long time his archive would not allow 16mm copies to be made from 35mm master material but had since been told that this was no more dangerous than making a 35 mm copy; there was the further question of access. Mr SCHOU agreed to look into it.

11.3 FIAF 50th Anniversary

Mr DAUDELIN mentioned that the discussion the day before had been primarily about the Paris Congress itself but the EC wanted to make sure that this Anniversary had a much more international dimension. They hoped that in each archive there would be activities stressing the work of the archives, in particular making the importance of preservation better known to the public at large. He suggested this might be done through screening programmes, exhibitions, publications, etc., wherever possible in association with other organisations serving the public (museums, cinema journals, etc.)

For public screenings, they envisaged a cycle on the fragility of cinema treasures, perhaps stressing one's own national heritage at risk, perhaps using some films that had been made for all FIAF members to use. For exhibitions, it would be useful for each archive to work with its own national museums to set up major exhibitions to publicise the work of preservation. In addition to the archives' own publications it would be useful to lobby the independent cinema publications in each country to cover this topic, with special issues or at least individual articles, perhaps on specific restoration projects.

Member archives could also seek to use the results of the survey on the Unesco Recommendation to make the public in their country aware of their national situation relative to other countries.

Mr FRANCIS asked for further suggestions for attracting publicity: the 50th Anniversary presented FIAF with a unique chance to attract media

attention to its work and the Federation should make full use of it to get support for its objectives.

Mr EDMONDSON mentioned that coincidentally it was the bicentennial of European settlement in Australia so his archive would in any case have a high profile with a national film retrospective for showing in Australia and overseas. They had been planning to use that occasion to publicise the importance of preservation and its relevance to the public. In addition to retrospectives and other screenings which reached a fairly small audience, he thought it might be time to embark on something much more ambitious, and expensive, an international television series on archiving and preservation and its relevance to the 20th century. This was the only way to reach very large numbers of people.

Mr FRANCIS noted that the Working Group had been considering both film and television series. In addition, he referred back to the Annual Bibliography of FIAF Members' publications (Project 6) and thought it might be useful to collect not only films made **by** members but films or TV programmes made **about** them and their work. This would be a very useful source for planning for 1988. Mr KULA confirmed that they could easily add this to the information already collected.

Mr KLAUE recommended use of the International Film Festivals to publicise FIAF activities. Previously, there had been a procedure to grant FIAF patronage to retrospectives organised by or with the help of archives and perhaps this should be re-installed so that FIAF's name appeared on all the publicity material, posters, etc.

Mr GARCIA MESA mentioned that at the Annual Film Festival in Havana, his archive always presented a retrospective with the help of other archives which were always acknowledged in the programme.

He made the following additional suggestions for the Anniversary and confirmed that he would submit more details to the Working Group:

- graphical and statistical exhibition about the work being done by archives to safeguard the moving image heritage.

In celebration of their own anniversary and the 90th Anniversary of cinema itself, the Cuban archive had invited every archive to contribute to an exhibition at a Gallery very near the archive. It was now planned to open in November and those who had not yet responded were encouraged to do so. This might be useful base for a similar exhibition in 1988.

- exhibition of film posters
- publication of archive
- exhibition on restored films as well as projections.

Mr SPEHR said he would have suggested many of these ideas himself, in particular the idea that the individual archives should have their own programmes for 1988 in addition to the activities in Paris. He was particularly keen to put on an exhibition of films preserved by FIAF archives. He suggested that members should start developing now special preservation projects of films that could be exhibited in 1988 and a world-wide list prepared at least a year in advance so that programmes could be prepared by the individual archives. He would also like to see associated exhibitions in the archives themselves.

Mr DAUDELIN suggested 1988 should be designated "Film Preservation Year", within each country and worldwide, to provide an overall framework for maximum publicity. Mr FRANCIS was pleased at the number of ideas put forward but mentioned that all would require a lot of hard work; he hoped there would be plenty of volunteers for the individual projects once the overall plan had been agreed.

11.4 Bibliography of Catalogues of Old Equipment (project 6)

Now that M. VERONNEAU had joined the meeting, Mr FRANCIS mentioned that they had so many catalogues, they did not have time to photocopy them. He was very keen on the project but welcomed ideas on how archives with rich collections like his could best contribute to it.

Mr VERONNEAU recognised the problem but hoped that at least they could have some minimal information on an index in Montreal which would enable archives with old equipment to know where to go to get supplementary information on it, even if the information was not in Montreal itself. He added that they already had information on about 100 catalogues but they were not necessarily the most typical. On his tour last year, he had made some photocopies, but he obviously didn't have the time to go everywhere.

They would be happy to have photocopies, microfiche, microfilm or even simply a list of catalogues held or a photocopy of the first page.

In reply to Mr SPEHR who asked if organisations outside FIAF were being contacted, mentioning the Smithsonian as a likely source of information, Mr VERONNEAU mentioned they had received similar suggestions but till now had not embarked on contacting them.

11.5 Observation of Article 102: Exclusivity Rights

Mr FRANCIS mentioned that Article 102 was one of the most important for FIAF but sometimes also the most controversial and misunderstood. It had special significance in a country like Italy where there was considerable international film activity at local level and Mr COMENCINI had asked for

the opportunity to make some general observations.

Mr COMENCINI expressed his entire satisfaction with the new wording in the revised Article 102 and the working of the local agreement between the 3 Italian members of FIAF. However, there were many serious breaches of the Article by FIAF archives and other organisations outside Italy, who were sending or indeed bringing films for projection in Italy without first consulting any of the Italian member archives. He stressed there was a voracious demand for films in Italy on the part of the television companies, municipalities organising film festivals and other organisations, and there was extensive pirating (in some cases copies and videos were even available before the first launch of a new film). He felt it was in the interests of archives the world over to ensure that the provisions of Article 102 were observed. Bypassing the Rules meant a loss of prestige and control for the national archives and, if it continued, his archive would have to leave FIAF.

Mrs PROLO of Torino and Mr CINCOTTI of Roma both supported Mr COMENCINI's pleas for proper observance of Article 102 not only by all Members but, he insisted, by all Observers, especially where archives were making material available to non-archives outside their country.

Mr GONZALES CASANOVA raised a specific case of interpretation of Article 102 which it was suggested should be clarified outside the meeting.

11.6 UCAL (Union de Cinematecas de America Latina)

Mr GONZALES CASANOVA then gave a report on the recent meeting in Mexico of the Latin American archives who discussed the possibilities of reviving UCAL or setting up a separate approach to regional cooperation.

They had formulated a 10-page declaration of intent, in Spanish and English, and copies would be available from the Secretariat. It was suggested a summary should also be submitted to the Bulletin.

11.7 "100 Classic Films"

Mrs Anna Lena WIBOM mentioned that, on her recent missions to young archives in developing countries, she found that many of them were extremely hampered in their educational activities by lack of access to films which represented the best of the world's cinematic heritage. They frequently asked for lists of the major classics and information on how they might obtain them.

She would explain that there were many associated problems (copyright, different needs and interests of different regions, costs of obtaining films). However, many of these archives, with limited resources and

starting from a base of no foreign holdings at all, had expressed an interest in obtaining videos as an alternative to the much more expensive film. This was obviously anathema to many of the established archives represented in the Congress but she felt it was important to try and understand the position of these very poor archives which were struggling to promote an awareness of film in their countries.

Mr DAUDELIN acknowledged that he had often been among the purists rejecting video but he felt that one had to face up to the reality of the situation of these poor archives. In this case, they were not concerned with obtaining archival copies of foreign films for preservation but with finding a way of providing access to the world's heritage while working with very limited resources. Just as it was legitimate to publish reproductions of the world's masterpieces of painting in books, so he felt it was realistic to consider making copies of, say, 10 great classics, available for access in these archives. He and Mrs WIBOM agreed that it would be feasible to set up a Working Group to consider making a short list of "cornerstones in the history of the cinema" and this might be put before the new EC as a new project.

Mr GONZALES CASANOVA asked if diffusion was the real task of these archives; if they were really archives, they should be concentrating on the archiving and preservation of their national production, and leave other organisations to take care of cultural diffusion. Mr SUSZ agreed that the first task was preservation but diffusion was necessary to create a favourable climate in a country and a recognition of the importance of preserving the nation's film heritage.

Mr KONLECHNER said he still had a copy of a FIAF list (prepared by Mr LAURITZEN); it indicated which archives had good negatives of each film and he suggested this could be easily updated.

On the question of lists, Mr GARCIA-MESA agreed that there were numerous lists of "classics" but they were mostly devoted to European or North American films. He felt it was time to consider a list of "Third World" classics. Mrs WIBOM agreed and felt it was important for the developing archives to be represented on any Working Group attempting to prepare a list or lists.

In response to a question from Mr FRANCIS, Mrs TRIANA said there had been a major invasion of video but in their archive they tried wherever possible to present film on film, mainly 16 mm. She warmly supported Mr SUSZ's comments about the importance and necessity for public screenings.

Mr KONLECHNER described problems they had encountered in trying to produce good quality 16 mm masters: the sound was bad, the frame sizes were wrong if it was a silent film, the subtitling cost just as much as for 35 mm, a reduction print was necessary and you could end up paying more than for 35 mm. There were also problems with self-threading projects with difficult access to the gates which therefore seldom got cleaned and could ruin a film with a single projection. He agreed that video was practical and easy but the quality just wasn't there.

Reverting to the question of lists, Mr SPEHR felt it was impossible to settle for a single list, one would need several for different purposes. He pointed out that the distributors were not happy at the creation of new 35 mm prints for diffusion as they might threaten their own market; on the other hand, the distributors were quite happy to market video copies which enabled them to tap a new market, where the successes were often different from the cinema box office successes. He felt video was better than nothing for many of these new archives but supported the idea of a worldwide pool of fine quality 35 mm prints for archive use.

Mr CINCOTTI supported Mr KONLECHNER and Mr SPEHR, except that he was against any "obligatory" lists: every archive and every country had different needs.

Mr GONZALES CASANOVA suggested the lists were useful not for existing archives but as guidelines for those starting up. He suggested it would be interesting for the archive(s) in every country to identify what it considered the 2 most important films of its own national production. The results would produce a balanced panorama of world cinema.

11.8 Cineteca Nacional, Mexico

Mr MACOTELA recalled that in Vienna he had shown some slides of Phase 1 of their rebuilding. He was pleased to report they had obtained funds and land and would shortly start construction of two vaults, for acetate and nitrate. To replenish their archive, they had already received 1700 titles. Unfortunately, they could not obtain black and white stock and were obliged to make copies on colour stock. The Mexican national production totalled some 4,000 films from which they had selected 100 which they would copy for the archive on to internegatives.

He closed by mentioning a television series made for the Ministry of Public Education on Mexican film history, consisting of 40 x 30 minute programmes, with film extracts and interviews with all sorts of people connected with the film industry. A brochure would shortly be available for those interested.

11.9 Regional Seminar in Manila

Mr DE PEDRO said a few words about the Regional seminar in Manila which the Film Archive of the Philippines had organised at very short notice, with among others the resourceful participation of Mr Harold Brown. He summarised the recommendations and resolutions made by the participants at the conclusion of the seminar (see Appendix 10).

Fourth Session

Chairman: Robert Daudelin, Secretary General of FIAF

After the lunch break, there were three interventions before returning to the scheduled Agenda.

Action on behalf of Pyong Yang

Mr ROSEN read out the proposed telegram to Mr George Schultz, US Secretary of State; it was to be sent with the addition that it had been unanimously endorsed by the full General Meeting of FIAF.

A copy would be released to the Press (see Appendix 3).

Formal appreciation to FIAF from Thailand

Mr Dome Sukwong and Mrs Penpan, representatives of the newly created Thailand archive, expressed their appreciation to FIAF for its help in setting up the Thai film archive and offered medals to the Svenska Filminstitutet (Mrs WIBOM), Service des Archives du Film du CNC, Bois d'Arcy (Mr SCHMITT) and the Department of Film, Museum of Modern Art (Mrs BOWSER) for their special contribution through gifts of early film related to Thailand.

Formal Homage to Pierre Kast

Mrs Paulina FERNANDEZ JURADO asked that the Assembly should pay homage to film-maker Pierre Kast who had attended the Vienna Congress as delegate from the Cinémathèque Française. He had died during the year (on the same day as François Truffaut).

12 FINANCIAL REPORT & ADOPTION OF THE 1986 BUDGET

In the unavoidable absence of the Treasurer, Mr Jan DE VAAL, Mr Sam KULA, Deputy Treasurer presented the Accounts, for the year 1984 (Appendix 11). There were no comments from the floor.

He then submitted for approval the 1986 Budget (Appendix 12) which could be prepared by the EC only shortly before the GM so had not therefore been sent out in advance to the membership.

He noted in particular the increase in staff salaries which was an inevitable result of FIAF's increased activities and the consequent load on the Secretariat.

The 1986 Budget was approved unanimously.

13 FUTURE CONGRESSES

13.1 1986: Canberra

Mr Ray EDMONDSON distributed a very complete dossier which set out the arrangements for the 1986 Congress.

He described their plans for the 1st Asian-Pacific Seminar; they hoped to get funding for the delegates from developing countries but would welcome other members of FIAF who were interested, provided they could pay their own way.

The Symposium on Computer Applications was being developed in association with the Cataloguing Commission so that it would complement the Symposium in New York. The focus was on data exchange and collection management: they would be considering the feasibility of a global data base of filmographic information; the implications of storing data to a standard format (eg MARC and others); they would present their own FLICS system (Film Location and Information Control System) for collection management and hoped to compare it with systems from other archives and exchange ideas on the potential for standardisation.

The Symposium on Editorial Restoration would provide an opportunity to review the technical, artistic and ethical decisions involved and share experiences. In addition to papers and discussions, FIAF members would be invited to enter restored films, which could be shown during the 3 scheduled half-days or at one of the 3 possible evening sessions. He suggested this would be a very useful precursor to the plans for 1988. They would be seeking sponsorship assistance for film freighting. After the Congress, they hoped to have a travelling season of some of the restored films throughout Australia, and possibly internationally.

He then reviewed the Travel and Accommodation and suggested that, apart

from the psychological distance, Australia was not all that far away and for many members it would not necessarily be more expensive. A fund was available as promised to help with delegates' travel and accommodation costs. They were willing to act as a clearing house for delegates who would like to take the opportunity to present lectures or seminars to Australian institutions which run film courses.

Further Bulletins would be issued during the year and he and his staff could always be reached by phone, letter or telex.

They had brought a video tape of the opening of the NFSA's new building by the Prime Minister, which would be shown during the week. The party became a major media event and is a good example of the style adopted by NFSA to create a high public profile, attracting public interest and funds from the public and private sector.

At the end of his presentation, Jonathan DENNIS said delegates would be very welcome to visit the New Zealand Film Archive after the Congress.

13.2 1987: West Berlin

Dr RATHSACK referred to Mrs ORBANZ's report (see Appendix 13) which had been distributed, and summarised the main details on dates, location, etc. Three topics had been suggested for the Symposia:

- i miniaturisation of moving image archive materials using new recording technologies
- ii technical restoration of film prints
- iii restoration and preservation of sound recordings.

In connection with the above, they proposed a Review of Technical Equipment relating to moving image and recorded sound archive work. Before the Congress, they hoped to organise a seminar on Curriculum Development for training archive staff.

He mentioned that 1987 would be a very busy year for them as it was the 750th Anniversary of West Berlin for which the Kinemathek itself was preparing several events. Mrs ORBANZ would be in charge of all the FIAF Congress arrangements.

13.3 1988: Paris - 50th Anniversary

Mr DAUDELIN recalled that the French Members and Observers would be joint hosts for the Congress, coordinated by Mr SCHMITT. FIAF would be returning for its 50th Anniversary to Paris where it started.

He reminded members once more that their suggestions and contributions

were sought to ensure that that was the year in which FIAF's important activities attracted world-wide attention.

13.4 1989 and subsequent years

An official invitation was received from Cinemateca Portuguesa, Lisbon for 1989, when they would be celebrating their 40th Anniversary. It was accepted unanimously.

Mr DAUDELIN indicated that decisions for subsequent years would not be made yet but some invitations had already been received:

- i 1994: firm invitation from Cineteca Nacional, Mexico, for their 20th Anniversary
- ii open invitation from Filmoteca Espanola, Madrid, preferably 1992
- iii 1990: Mr GARCIA-MESA gave a verbal invitation to celebrate the 30th Anniversary of the Cinemateca de Cuba

He asked the above and any other archives able to host a Congress to submit their invitations officially in writing, in order to assist future planning.

Mr KULA suggested that, with the increasing trend to organise additional training sessions and seminars on the occasion of the Annual Congress, it was becoming important to consider an appropriate geographical distribution of Congresses to provide equitable access from all parts of the world. The choice of Congress location had now to be considered in the context of FIAF's overall development plans.

He hoped that the United States had not made an irrevocable decision to host no further Congresses but if they had, then the Canadian and Mexican archives would need to attempt to fill the gap, to bring FIAF back to this part of the world from time to time.

Mr DAUDELIN recalled that there was an internal FIAF document called "Recommandations aux membres organisant un congrès" and suggested that all prospective hosts should make sure they have copies which could be obtained in English or French.

Mr EDMONDSON supported Mr KULA's comment and suggested that the new EC should be asked to consider a 10-year strategic plan for the location of Congresses by region (not by specific cities).

14 MISCELLANEOUS

14.1 FIAF Bulletin

Mr DAUDELIN began by asking for comments on the Bulletin which is the most important link for FIAF members between Congresses.

Mr CINCOTTI regretted that he found it not very useful: too many contributions were simply advance information on what would later appear in the Annual Reports. He suggested the Editorial Committee should concentrate on soliciting contributions that would make it a more lively, useful and interesting vehicle for the exchange of ideas. He acknowledged that it was up to the members themselves, himself included, to submit more interesting material.

Mrs ORBANZ on the other hand felt it was interesting, especially the new technical and historical column.

Mr SCHMITT asked if it was possible to incorporate photos of new buildings, laboratories, etc. and double pages to show the details of plans which were lost if reduced. Mr DAUDELIN confirmed that both were possible and agreed with Mr CINCOTTI that contributors should avoid "mini-Annual Reports". The Editors were proposing to exercise more actively their rights to "edit" and in particular cut contributions.

Mr DE PINA suggested the Editorial Committee should be extended and operate more like Editors of a Magazine, rather than simply an information Bulletin. They could cover questions like the work of archives, their tasks in the world today, preservation and all the different departments of an archive. He also suggested that each archive should appoint its own Editor.

Mr HORAK mentioned that many archives were engaged in film historical research and it would be interesting to have a list of projects, together with occasional articles about their work.

14.2 FIAF Identity Card

Mr DE PINA asked if were possible to have an international identity card for FIAF members to assist in visits to other Archives. He believed there was such a card for museums.

End of Day 2 in full session

Fifth Session for Members Only**Chairman: Wolfgang Klaue, President of FIAF**

Mr KLAUE proposed the sequence of items be modified to allow discussions to continue during the counting of votes for the Elections. A Scrutineers' Committee was approved, consisting of Jana Vosikovska, Pierre Veronneau and Rolf Lindfors.

15 MEMBERSHIP QUESTIONS**15.1 New candidates for Membership**

Mr DAUDELIN reported that the EC had admitted two new Members at its meeting in Rome and recommended that the GM should confirm their admission.

15.1a Wellington: New Zealand Film Archive

Mr DAUDELIN reviewed the dossier of this archive which was founded in 1981 and became Observers in the same year. Though small, the archive is very dynamic and, through the dossier, the Annual Reports and personal contact, has impressed everyone with their understanding of what film preservation involves. The young enthusiastic Curator, Jonathan Dennis, a "product of the FIAF Summer School", has attended the Congresses annually and visited several archives. They have given top priority to research on the national cinematographic heritage and are already active in preserving the national production using full laboratory facilities. Mr SCHOU, who undertook the official visit on behalf of the EC early in 1985, submitted a detailed and very positive report.

There being no response to Mr DAUDELIN's invitation to the members to ask questions of the EC or of Mr Dennis himself who was outside, the Meeting proceeded to a secret vote. The delegation from Beijing being absent, there would be 45 votes.

Decision : 44 yes, 1 no.

Mr KLAUE reported the result and welcomed the Archive as full Members.

15.1b Seoul: Korean Film Archive

Mr DAUDELIN reviewed the dossier of this archive which was founded in 1974, becoming Observers in 1976. They have participated in several Congresses and the present Director was in Vienna last year. Their collection covers more than 2,000 film titles, including original negatives of several national productions, photos, posters, scripts and other documentation. They have a small theatre for public viewing and storage vaults, visited by Mrs WIBOM on behalf of the EC last Spring. They have

some major construction projects (we saw the plans more than 2 years ago) and they are currently working on introducing computers.

The initial application had been made in 1983 and the dossier and Mrs WIBOM's detailed Report had been carefully studied and discussed by the EC. In March 1985, FIAF received a letter from Mr Pak Sun Tae, Director of the National Film Archives of the Korean Democratic Republic, Pyongyang, advising us of their anxiety at certain aspects of the nature of the candidate archive. These criticisms had already been expressed in the past but the EC considered no new element had been introduced. They claimed there was doubt at their autonomy and there was a noticeable correspondence between the personnel of the Motion Picture Producers' Corporation and the Archive and suggested that the EC should postpone its decision and make a new inspection. The letter had been put before the EC but the EC decided it was satisfied with the information in the dossier, discussions with the Director in Vienna, and Mrs WIBOM's visit.

The EC therefore recommended the archive be accepted as a full Member but welcomed questions to the EC, Mrs WIBOM or representatives from the Archive who were outside.

Mr GONZALES CASANOVA felt it was regrettable that the delegates from the North Korean archive were unable to attend as he feared there might be continuing difficulties between these two archives. Mr DAUDELIN said the EC appreciated the point and felt it was very unfortunate that the North Koreans were prevented from presenting their case in person. However, the objection came, not from an archive within the country but from another country and was treated in the same way as if it had been made from anywhere else in the world: the EC had studied the situation again in the light of the letter but, from their own view of the situation, saw no reason to withhold membership.

At this point the results of the Wellington vote were announced but, on a point of order, Mr CINCOTTI suggested it was not right that they should have the right to vote on Seoul as it was pure chance their dossier had been discussed first.

Decision : 30 yes, 10 no, 5 abstentions.

Mr KLAUE therefore confirmed the Seoul Archive as a full Member of FIAF, in accordance with Article 7 of the Rules which requires an absolute majority of members present. He congratulated them and formally welcomed them as full Members of the Federation.

15.2 Reconfirmation of Members

Mr DAUDELIN recalled that full Members came up for Reconfirmation every 5 years and announced that the following full Members had been reconfirmed during the year by the EC:

Belgrade, Moskva, Milano, Roma, Praha, Amsterdam, Stockholm.

During the Reconfirmation discussions, there were certain problems in reviewing the dossiers so the EC decided at its Rome meeting that a questionnaire would simplify the Reconfirmation procedure for all concerned. A draft had been prepared and would be passed to the new EC for completion, hopefully in time to assist those archives due for Reconfirmation in the coming year.

Mr DAUDELIN also reported that, following the discussions in Vienna, the EC had been invited to visit the Istanbul archive. He had spent two days there prior to the EC meeting in Rome and had very fruitful meetings with Mr Sekeroglu and his colleagues. He was happy to confirm that all the outstanding difficulties were fully resolved and the EC had unanimously reconfirmed them as Full Members. He very much regretted that severe budget problems had prevented Mr Sekeroglu from coming to the New York Congress.

15.3 New Observers

Mr DAUDELIN reported that during the year the EC had admitted 5 new Observers:

- Quito: Cinemateca Nacional del Ecuador
- Bogota: Cinemateca Distrital
- Managua: Cinemateca Nacional de Nicaragua
- Manila: Film Archives of the Philippines
- Madison: Wisconsin Center for Film & Theater Research

15.4 Reconfirmation of Observers & Deletion of two Observers

Mr DAUDELIN recalled that all Observers had to be reconfirmed annually, principally in the light of their Annual Reports. All had been reconfirmed, except Alger who had not submitted an Annual Report. It was expected they could be reconfirmed as soon as the Report was received.

Unfortunately, in accordance with Article 9 of the Statutes, the EC had finally had to delete two other Observers, Brazzaville and Caracas, for non-submission of Reports and non-payment of subscriptions. FIAF had been unable to obtain any communication from them for several years in spite of numerous attempts from outside.

16 PROPOSALS TO CHANGE THE STATUTES AND RULES

To shorten the Meeting, Mr KLAUE proposed that items 17 & 18 be taken after item 15 so that the election could proceed. Item 16 was covered while votes were being counted.

Mr CINCOTTI was asked at the EC meeting in Rome to prepare a list of Articles which needed revision. Any changes would have to be submitted to the Members at least a month before the General Meeting so no changes could be voted on in New York. There were two categories of possible change:

- i to eliminate contradictions, ambiguities and discrepancies in translation
- ii to introduce modifications of the content

In his study, he had found that the main problems were in the Statutes rather than the Rules. The procedure for changing the Statutes was somewhat cumbersome so it would take a long time to introduce all the amendments necessary to reconcile the wording of the Statutes and Rules to eliminate problems under i) above. It would of course take even longer to consider more radical changes, as for instance an attempt to amend those cumbersome procedures required to change the Statutes.

He would submit his proposals to the new EC and once the suggested changes had been agreed, there would have to be a General Meeting to consider them. He was willing to indicate some of the changes needed but felt it was rather pointless as the Members did not have the texts before them to study the implications.

Mr KLAUE asked if there were any suggestions for changes from the floor but there were none at this stage.

17 DISCHARGE OF THE ADMINISTRATION OF THE OUTGOING EXECUTIVE COMMITTEE

As the President, Mr KLAUE reported that their work had been completed and asked for a formal discharge of the outgoing Executive Committee.

Decision : Unanimous.

18 ELECTION OF THE NEW EXECUTIVE COMMITTEE

Mr KLAUE began by recalling the Election Procedure which took place in 5 stages. For the first time, they had to execute Article 17 of the Statutes limiting the election period of the 3 Officers to 3 election periods, which meant that the existing Officers could not be nominated again for these positions although they could stand as Ordinary or Reserve Members.

For the benefit of all members present, he read out the names of the outgoing Executive Committee. In calling for nominations, he asked that proposers should introduce their candidates, indicating why they were well-qualified to serve. He recommended that FIAF should keep in mind its international responsibilities and try to ensure a good geographical balance within the EC.

18.1 President

The following nominations were made for President:

- Anna-Lena WIBOM
- Guido CINCOTTI (declined)
- Sam KULA

Decision : Mrs WIBOM was elected by secret ballot on the basis of the following returns: Mrs WIBOM 24, Mr KULA 19, Abstentions 4.

18.2 Secretary-General

While waiting for the result of the Election of the President, Mr KUBELKA suggested it might be interesting for the newly-elected President to indicate which candidate for Secretary General he would prefer to work with, so that Members might take that into consideration when voting.

The following nomination was made for Secretary-General:

- Guido CINCOTTI

Both Mrs WIBOM, as newly elected President, and Mr KULA supported this candidature and Mr KUIPER moved that the nominations be closed.

Mr KULA raised a point of procedure on the preparation of the voting slips but in the light of the overall majority for the single candidate, it was decided there was no need to vote again.

Decision : Mr CINCOTTI was elected by secret ballot on the basis of the following returns: yes 37, no 3, abstentions 7.

18.3 Treasurer

The following nominations were made for Treasurer:

- Peter KUBELKA (declined)
- Raymond BORDE
- Sam KULA (declined)
- Eva ORBANZ (declined)

Decision : Mr BORDE was elected by secret ballot on the basis of the following returns: yes 41, no 4, abstentions 2.

18.4 8 Ordinary Members

Twenty nominations were made in the sequence shown on the left. On the basis of the votes indicated on the right, the first 8 were duly elected:

4	Wolfgang KLAUE	38
5	Robert DAUDELIN	35
12	Eileen BOWSER	31
14	Eva ORBANZ	30
5	PK NAIR	29
5	David FRANCIS	28
5	Hector GARCIA MESA	24
14	Sam KULA	21
16	Jan DE VAAL	19
11	Cosme ALVES-NETTO	12
19	Luis DE PINA	10
2	Olli ALHO	9
18	Paul SPEHR	"
5	Mark STROCHKOV	"
12	Ray EDMONDSON	8
5	Paulina FERNANDEZ-JURADO	"
17	Maria RITA GALVAO	"
20	Peter KONLECHNER	"
1	Jonathan DENNIS	7
2	Manuel GONZALES CASANOVA	5

18.5 3 Reserve Members

Eleven nominations were made in the sequence shown on the left and, in accordance with the votes cast, the first 3 were duly elected Reserve Members:

11	Jan de VAAL	22
7	Cosme ALVES-NETTO	15
2	Paul SPEHR	15
8	Maria RITA GALVAO	12
10	Luis DE PINA	12
5	Olli ALHO	11
1	Ray EDMONDSON	10
3	Mark STROTCHKOV	9
4	Peter KONLECHNER	9
6	Manuel GONZALES CASANOVA	7
9	Jonathan DENNIS	6

19 CLOSURE OF THE GENERAL MEETING

In her capacity as newly-elected President of FIAF and its EC, Mrs WIBOM thanked the members for their trust in electing all the officers and members of the new EC. She noted the Federation was extremely conservative as there was no new Member so perhaps there should be a rotation system for EC members as well as for the 3 Officers.

She invited the meeting to show their warm appreciation for their achievements of the outgoing President and Secretary General.. She was glad that they were remaining on the EC to give their experience, help and continued dedicated work for the Federation.

The meeting was then formally closed.

End of New York General Meeting

In addition to various group meetings, informal events and slapstick film screenings, the Congress continued the next 3 days, May 1 - 3, with the 3 planned Symposia:

- 1 Cataloguing and the Computer (May 1)
- 2 The Technicolor Process of Color Photography (May 1)
- 3 American Slapstick (May 2 & 3)

The three programmes are included as Appendices 14-16.

DELEGATES TO FIAP CONGRESS

- 1. Members
 - 2. Observers
 - 3. Honorary Members
 - 4. Visitors
 - 5. Participants
 - 6. Invited
- Letting delegates who underlined
 a line were unable to vote on individuality
 1. Indicate proxy

APPENDIX 1.

1. Members

Algeria	Abdelhakim BELLAÏCHE	David FRANKS
Argentina	Roberto GARCIA	Edmund
Australia	John	Edmund
Austria	Wolfgang	Edmund
Belgium	Wolfgang	Edmund
Brazil	Wolfgang	Edmund
Canada	Wolfgang	Edmund
Chile	Wolfgang	Edmund
Colombia	Wolfgang	Edmund
Cuba	Wolfgang	Edmund
Czechoslovakia	Wolfgang	Edmund
Denmark	Wolfgang	Edmund
France	Wolfgang	Edmund
Germany	Wolfgang	Edmund
Greece	Wolfgang	Edmund
India	Wolfgang	Edmund
Indonesia	Wolfgang	Edmund
Italy	Wolfgang	Edmund
Japan	Wolfgang	Edmund
Malaysia	Wolfgang	Edmund
Mexico	Wolfgang	Edmund
Netherlands	Wolfgang	Edmund
Norway	Wolfgang	Edmund
Poland	Wolfgang	Edmund
Portugal	Wolfgang	Edmund
Romania	Wolfgang	Edmund
Spain	Wolfgang	Edmund
Sweden	Wolfgang	Edmund
Switzerland	Wolfgang	Edmund
Taiwan	Wolfgang	Edmund
Thailand	Wolfgang	Edmund
Turkey	Wolfgang	Edmund
U.S.A.	Wolfgang	Edmund
U.S.S.R.	Wolfgang	Edmund
Yugoslavia	Wolfgang	Edmund

Annex 1

DELEGATES TO FIAF 41th CONGRESS

- 1 Members
- 2 Observers
- 3 Honorary members
- 4 Visitors
- 5 Secretariat
- 6 Apologies

Key:

- Voting delegates are underlined
- x indicates unable to vote on technicality
- § indicates proxy

1 Members

Amsterdam §	Nederlands Filmmuseum	<u>Guido CINCOTTI</u> §
Athinaï §	Tainiothiki Tis Ellados	<u>David FRANCIS</u> §
Beijing	China Film Archive	<u>XU ZHUANG</u>
		<u>LI HENGJI</u>
		<u>WANG PEIFANG</u>
Beograd	Jugoslovenska Kinoteka	<u>Zika BOGDANOVIC</u>
Berlin (Ost)	Staatliches Filmarchiv der D.D.R.	<u>Wolfgang KLAUE</u>
		<u>Hans KARNSTAEDT</u>
		<u>Manfred LICHTENSTEIN</u>
Berlin (West)	Stiftung Deutsche Kinemathek	<u>Dr Heinz RATHSACK</u>
		<u>Eva ORBANZ</u>
Bois d'Arcy	Service des Archives du Film du Centre Nat. de la Cinématographie	<u>Franz SCHMITT</u>
		<u>Nicole SCHMITT</u>
Bruxelles §	Cinémathèque Royale de Belgique	<u>Eileen BOWSER</u> §
Bucuresti	Arhiva Nationala de Filme	<u>Marin PARAIANU</u> x
Budapest	Filmarchivum/ Magyar Filmtudományi Intezet	<u>Martha LUTTOR</u>
Buenos Aires	Fundacion Cinemateca Argentina	<u>Paulina FERNANDEZ JURADO</u>
Canberra	National Film and Sound Archive	<u>Ray EDMONDSON</u>
		<u>Henning SCHOU</u>
Habana	Cinemateca de Cuba	<u>Hector GARCIA MESA</u>
Helsinki	Suomen Elukova - Arkisto	<u>Olli ALHO</u>
		<u>Juhani SAARIVO</u>
		<u>Markus VILJANEN</u>
Jerusalem	Archion Israeli Leseratim	<u>Lia VAN LEER</u>
København	Det Danske Filmmuseum	<u>Ib MONTY</u>
Koblentz	Bundesarchiv - Filmarchiv	<u>Dr. F.P. KAHLBERG</u>
Lausanne	La Cinémathèque Suisse	<u>Christian DIMITRIU</u>
Lisboa	Cinemateca Portuguesa	<u>Luis DE PINA</u>
		<u>Jose Manuel COSTA</u>
London	The National Film Archive	<u>David FRANCIS</u>
London	Department of Film/ Imperial War Museum	<u>Anne E. FLEMMING</u>
		<u>Roger SMITHER</u>

Los Angeles	National Film Center and Video Preservation/ AFI	Joe EMPSUCHA Robert ROSEN Steve GONG
Madrid	Filmoteca Española	Juan A. PEREZ MILLAN Dolores DEVESA
Mexico	Cineteca Nacional	Fernando MACOTELA
Mexico	Filmoteca de la UNAM	Manuel GONZALEZ CASANOVA
Milano	Cineteca Italiana	Gianni COMENCINI
Montevideo	Cinemateca Uruguaya	Cristina FERRARI
Montréal	La Cinémathèque Québécoise	Robert DAUDELIN Pierre VERONNEAU
Moskva §	Gosfilmofond	Wolfgang KLAUE §
New York	Department of Film/Museum of Modern Art	Eileen BOWSER Jon GARTENBERG Peter WILLIAMSON
Oslo	Norsk Filminstitutt	Jon STENKLEV
Ottawa	National Film, TV and Sound Archives	Sam KULA Jana VOSIKOVSKA
Poona	National Film Archive of India	P.K. NAIR
Praha	Ceskoslovensky Filmovy Ustav/ Filmovy Archiv	Dr Jiri LEVY Karel CASLAVSKY
Rio de Janeiro	Cinemateca do Museu de Arte Moderna	Cosme ALVES NETTO
Rochester	Film Department/ International Museum of Photography	John KUIPER Jan-Christopher HORAK
Roma	Cineteca Nazionale	Guido CINCOTTI
São Paulo	Cinemateca Brasileira	Maria Rita GALVAO Joao SOCRATES DE OLIVEIRA
Sofia	Bulgarska Nacionalna Filmoteka	Ivan Doitchev CHOULEV Milka STAIKOVA
Stockholm	Cinemateket/ Svenska Filminstitutet	Anna Lena WIBOM Rolf LINDFORS Inga ADOLFSSON
Torino	Museo Nazionale del Cinema	Maria Adriana PROLO
Toulouse	Cinémathèque de Toulouse	Guy-Claude RICHEMONT
Warszawa	Filmoteka Polska	Roman WITEK
Washington	Motion Picture, Broadcasting and Recorded Sound Div./ Library of Congress	Paul SPEHR Harriet HARRISON David PARKER Robert SAUDEK
Wien	Osterreichisches Filmarchiv	Dr Walter FRITZ Rudolph BIENERT
Wien	Osterreichisches Filmmuseum	Peter KUBELKA Peter KONLECHNER
Wiesbaden §	Deutsches Institut für Filmkunde/ Filmarchiv	Rudolph BIENERT §

2 Observers

Bogota	Cinemateca Distrital	Claudia TRIANA DE VARGAS
La Paz	Cinemateca Boliviana	Pedro SUSZ-KOHL
Los Angeles	U.C.L.A. Film, TV & Radio Archives	Michael FRIEND Robert GITT Edward RICHMOND

Luanda	Cinemateca Nacional de Angola	Alvaro PACHECO DOS SANTOS Helena GUERRA MARQUES
Luxembourg Madison	Cinémathèque Municipale de Luxembourg Wisconsin Center for Film and Theater Research	Fred JUNCK Russel MERRIT Maxine FLECKNER
Managua Manila	Cinemateca de Nicaragua Film Archives of the Philippines	Rafaël VARGAZ RUIZ Ernie DE PEDRO Tina A. DARIO Eos PANUNCIALMAN
München Paris	Film Museum/ Münchner Stadtmuseum Cinémathèque Française	Enno PATALAS Bernard LATERJET Patrick BENSARD
Perth	State Film Archive of Western Australia	Jack HONNIBALL
Seoul	Korean Film Archive	Chang CHUNG-MOK Chung YUN-KOO
Wellington	New Zealand Film Archive	Jonathan DENNIS

3 Honorary members

Einar LAURITZEN Stockholm

4 Visitors

Bangkok	Thai Film Archive	Mrs Penpan JARERNPORN Dome SUKWONG
Dar Es Salaam	Audiovisual Institute	Said MBUNGIRA
Dublin		Ruth RIDDICK
London	National Film Archive	Harold BROWN
Madrid	FIAT	Fernando LABRADA
New York	United Nations Film Archive	Richard SYDENHAM
Paris	UNESCO	Celia ZAHER
Tokyo	National Film Center	Sadamu MARUO
Washington	National Archives	William MURPHY
Washington	Nat. Endowment for the Arts	Frank HODSOLL Robert O'DOUGHERTY

5 Secretariat

Brussels FIAF Secretariat Brigitte VAN DER ELST

6 Apologies

Members: Athens	Tainiothiki Tis Ellados
Amsterdam	Nederlands Filmmuseum
Bruxelles	Cinémathèque Royale de Belgique
Moskva	Gosfilmofond
Pyong Yang	National Film Archive of D.P.R.K.
Toulouse	Cinémathèque de Toulouse
Wiesbaden	Deutsches Institut für Filmkunde/ Filmarchiv

Observers: Hanoi
Jakarta
Montevideo
Tehran

Archives du Film du Vietnam
Sinematek Indonesia
Cine Arte del Sodre
Film-Khane-Ye Melli-E Iran

Opening Speech
of Mr. Frank Houston
National Endowment for the Arts (NEA)

APPENDIX 2.

Mr. Frank Houston, Chairman of the NEA, replied to Mr. Wolfgang Piss, President of FIAA and Mrs. Mary Lee Barry, Director of the Museum of Modern Art Film Department.

He said that it was a great honor and pleasure to be present at FIAA's 41st Congress. He pointed out that in receiving the Oscar, FIAA was following in the footsteps of FIAA, who received one for its film preservation activities in 1977. He also thanked to Brian O'Hererty, their own Film Arts Director, who had helped much to their efforts in film and video preservation area.

Fifty years ago, the NEA was born under the leadership of Mrs. Barry, emerged as the first American media centre and a cradle of film as a distinctive American art form. He recalled a host of film and video pioneers who had been associated with the Department, including Bill Paley and David Sarnoff among many others. It had benefited the country from an enlightened patronage, from patrons such as Blanton Rockefeller, Chairman of NEA's Board, and Chester Davis, whose vision paved the way for various other donors. Their enlightened patronage was an inspiration for those engaged in public support of the arts.

The impact made by the American Film community of FIAA's Department of Film is immeasurable. FIAA was the first museum to recognize the importance of photography and film as major art forms in their own right. The Department's programme of circulating film and video exhibitions, seminars and lectures, and excursions. They have educated generations of New Yorkers and visitors to New York in the art of moving images, not only from this country but from all corners of the globe. Because of the legacy of Mrs. Barry and the Department's continuing diligent work, Americans 100 years and more from now will know the awe-inspiring adventures of Douglas Fairbanks, the marvellous dancing of Gene Kelly, the artistry of Charlie Chaplin, the wit of William Weller and the wonders of countless other film and video treasures who will continue to live for future generations in the 17 million feet of archive film preserved thus far by the Department.

He said that Mrs. Mary Lee Barry had brought the John D. and Catherine T. McLaughlin Foundation to the NEA and was a great inspiration to all. The Department was most

Appendix 2:

Opening Speech
of Mr Frank Hodson
National Endowment for the Arts (NEA)

Mr Frank Hodson, Chairman of the NEA, replied to Mr Wolfgang Klaue, President of FIAF and Mrs Mary Lea Bandy, Director of the Museum of Modern Art Film Department.

He said that it was a privilege and pleasure to be present at FIAF'S 41st Congress. He pointed out that in receiving the Oscar, NEA was following in the footsteps of MOMA, who received one for its film preservation activities in 1979. He paid tribute to Brian O'Doherty, their own Media Arts Director, who contributed much to their efforts in film and video preservation area.

Fifty years ago, MOMA's Film Department, under the leadership of Iris Barry, emerged as the first American media centre and a prophet of film as a distinctive American art form. He recalled a host of film and video pioneers, who had been associated with the Department, including Bill Paley and David Sarnoff among many others. It had benefited enormously from enlightened philanthropy, from patrons such as Blanche Rockefeller, Chairman of MOMA's Board, and Céleste Bartos, whose vision pointed the way for so many other donors. Their enlightened patronage was an inspiration for those engaged in public support of the arts.

The importance to the American film community of MOMA's Department of Film is inestimable: MOMA was the first museum to recognise the importance of photography and film as major art forms in their own right. The Department's programmes of circulating film and video exhibitions, seminars and lectures, are exemplary. They have educated generations of New Yorkers and visitors to New York in the art of moving images, not only from this country but from all corners of the globe. Because of the legacy of Iris Barry and the Department's continuing excellent work, Americans 100 years and more from now will know the swashbuckling adventures of Douglas Fairbanks, the marvellous dancing of Gene Kelly, the artistry of Charlie Chaplin, the vision of Orson Welles and the wonders of countless other film and video immortals who will continue to live for future generations in the 12 million feet of nitrate film preserved thus far by the Department.

He said that Mary Lea Bandy had brought the Department forward into the 80's and deserved high praise from us all. The Department was most

fortunate to have Dick Oldenburg, as Director of the Museum of Modern Art, because he understands and supports those who founded the Department and what they intended to accomplish. It is a tribute to the great museum that Modern Art, in MOMA, most emphatically includes the art of the moving image.

Mr Hodson then paid tribute to FIAF, a unique and immensely important organisation, which serves the entire world in seeking to preserve, document and catalogue the cinematic heritage of every film-producing nation. He was delighted at having the opportunity to meet so many distinguished film archivists from all over the world. On behalf of the Federal Government, he said it was a great honour to have everyone in their country.

He mentioned that the Congress, the first in the United States since 1970, would focus on aspects of American film in which MOMA's archive was especially strong: the American silent film, technicolor preservation and computer cataloguing. The Congress was therefore a particularly appropriate form in which to share some thoughts about one of the Endowment's highest priorities: collaborative efforts to preserve America's film and video heritage.

Soon after he joined the NEA in 1981, he was appalled to learn from George Stevens Junior that over half of America's feature films, newsreels, documentaries and television programmes, produced between the turn of the century and 1950, had already been irretrievably lost and that, unless drastic measures were taken, most of the remaining half would not survive this century. It became clear that because of the perishable nature of nitrate film, colour film and video tape images, the moving image of 20th century America was fading faster than our memories. Apart from the limited residue of 19th century photography, the 20th century is the first in history to beget a visual record for the future. Even apart from their intrinsic artistic merit, film and video represent a quantum leap in enriching the collective memory of mankind.

The situation therefore impressed him as of the utmost urgency. American film and television have influenced and substantially contributed to our culture. Some believe that film may be the United States' most significant and distinctive contribution to international art and culture. It is difficult to think of a film which does not instruct us in the art, the social perspectives and the history of a particular period. Every film is a time capsule which tells us how we saw ourselves and how others saw us at a point in our past. The disappearance of film or archival video tape is therefore not only a loss of art but also a partial obliteration of our nation's history. Yet time, chemistry, and the market-place seem to collude against all moving images. As FIAF knew so well, nitrate

decomposition can occur in as little as fifteen years. Only a handful of films have lasted more than 50 years. Of the 11,000 or so American feature films produced before 1930, fewer than 1 in 5 have escaped fire, decay or destruction by other means. Over the past 30 years, the nation's major film archives have managed to transfer and preserve about 60 million feet of nitrate film at a cost of about 20 million dollars. These archives, however, still hold over 105 million feet of unpreserved film and it is estimated that there may be a similar quantity in the hands of film studios, private collectors and other holders. This means that less than one quarter of all surviving nitrate film has been transferred and preserved. Because of the short natural life of nitrate, time has run out for most of this footage.

Only slightly less urgency attaches to the preservation of colour film and video tape. Thus, one half of the live network television programming produced in the 1950's either was not recorded on a permanent medium or has been lost. It is roughly estimated that at least 200,000 hours of television programming are now in need of immediate conservation care.

Until the late 60's, only a few of our national cultural institutions, the George Eastman House in Rochester, the Library of Congress, the Museum of Modern Art, and the National Archives, were collecting significant amounts of film and television materials for preservation. In 1967, their combined film preservation expenditures amounted to approximately 150,000 dollars a year. The NEA began funding film preservation in 1967. The American Film Institute, created in that year, undertook a film archive programme to coordinate preservation activities among the various archives and help administer Endowment preservation grants. Since 1978, the Endowment's AFI grant programme for preservation of nitrate film has helped raise total preservation expenditures to a peak of 2.5 million dollars from the private sector in 1981. We estimate as a result that Endowment funding of more than 5 million dollars for preservation activities over the past 17 years has stimulated approximately 11 million dollars in private matching funds for nitrate preservation.

The consequence is that about 15,000 films, shorts and features, have been saved. This small boom in preservation activity heightened awareness of the problem and encouraged other institutions to collect and preserve endangered film and television materials. In order to coordinate archival efforts and avoid duplication of work, a Film Archives Advisory Committee with representatives from the 15 largest archives evolved. The coordination efforts of the AFI and the Advisory Committee led to a non-duplicative national archival network that is both institutionally and geographically diverse. The collections vary greatly in size but the quality of the archival work is we believe uniformly excellent. Still it was clear to NEA that much more had to be done and a number of factors

were coming together in the 80's militating in favour of a national push for major breakthroughs in all areas of preservation.

The overwhelming successes of such restoration projects as Frank Capra's "Lost Horizon", Abel Gance's "Napoleon", the George Cukor-Judy Garland version of "A star is born" and Reuben Mammouliau's "Becky Sharp" dramatised the benefits of preservation. Concurrently the magnitude of film and video losses had begun to dawn on many artists, scholars, industry executives and the public. Film producers have discovered an enormous demand in the market place for vault materials they previously had regarded as worthless. At the same time, the nation's film and television archives are undergoing a surge of activities and projects: new facilities are being constructed and each year, newly discovered moving image treasures many thought lost for ever are being restored.

In order to take advantage of these currents and significantly to enhance national preservation efforts, last year the Endowment joined with the American Film Institute to establish the National Center for Film and Video Preservation. With a distinguished Board representing the fields of both commercial and independent film and video, as well as preservationists and the archives, including Dick Oldenburg at MOMA, we hope the Center will serve as a major new force in the mission to safeguard America's film and television heritage. The Center is especially fortunate to have as its Director, Bob Rosen, the distinguished Director of the Film Archives at UCLA. Neither duplicating nor competing with existing archives, the Center is the first permanent independent agency for establishing, coordinating and implementing comprehensive moving image preservation policies on a genuinely national scale. The Endowment is delighted that Fay Kanin, former President of the Academy of Motion Picture Arts and Sciences chairs the Center's Film Activities, that Elton Rule, Vice Chairman of ABC, chairs the Center's video activities, and that Eddie Albert, distinguished stage, film and television actor, chairs the Center's public advocacy and outreach activities.

The Center is already engaged in:

- coordinating the work of the major film and television archives in order to promote communication, ensure cooperation and avoid duplication;
- building bridges between archives and producers by exchanging information and holding seminars in such areas of mutual interest as storage, cataloguing and new retrieval techniques;
- administering the AFI Catalogue Project, a definitive listing and description of all films produced in the United States since 1893;
- designing a computerised, national moving image data base that will contain comprehensive information on the film, television and video holdings of American archives and producers;

- administering the Endowment-AFI Preservation Grants Programme which annually awards approximately 400,000 dollars for moving image preservation;
- developing events, seminars and touring exhibits that will draw public attention by showcasing prestigious restoration projects, and, finally,
- continuing to locate, acquire and preserve films and tapes to be added to the growing body of over 20,000 titles in the AFI collection.

As we look to the future, it seems that 5 major themes are especially crucial to the mission of preserving America's moving image heritage. These themes are also relevant to the work of this FIAF Congress.

First, our efforts must be predicated upon an extraordinary degree of cooperation in a field characterised by pluralism and diversity. This fundamental reality is reflected by America's major film and video archives which are decentralised and pluralistic:

- MOMA's Department of Film is part of a great art museum;
- the Library of Congress and the National Archives are separate agencies of the Federal Government;
- the International Museum of Photography at George Eastman House is an independent institution representing the legacy of a great pioneer in the field;
- UCLA's film and video archives are housed in a great university;
- Anthology Film Archives is an independent institution specialising in experimental avant-garde film;
- the Museum of Broadcasting is a unique venture launched by CBS and supported by the industry and a wide variety of private and public sources; and
- the National Center for Film and Video Preservation is a public-private collaboration between the Endowment and the AFI.

These institutions and the other major archives with which they are in league embrace maximum cooperation and coordination as the only approach capable of dealing effectively with the imperative of preservation. In this, he suggested, they mirror the spirit of FIAF which is founded on common respect for each country's institutions and cinematic heritage, in a context of international cooperation and collaboration. Nothing less can vouchsafe the world's rich cinematic heritage for future generations.

Secondly, our preservation mission must rely upon wide-ranging partnerships between many sectors of society. Our national preservation coalition must embrace not only government and the archives but also the commercial film and video industry, independent film and video producers,

educational institutions, individual scholars and the public at large. No one sector can begin to do the job alone. Long term success will require true partnership and common effort. In particular, we must augment and expand the emerging partnership between the archives and the commercial film and television industry. Without access to industry vaults, preservation would soon grind to a halt; without the preservation work at the archives, the industry would have a harder time of realising the potentially major profits to be gained from restoring and distributing old film and video treasures in an age of booming demand for film, video cassettes, and cable television programming. Both sides therefore are finding partnership to be symbiotic as both act in the other's interest as well as in their own. In such a context, there is no room for the mutual distrust which too often characterised these relationships in years past.

Thirdly, our preservation efforts must be viewed as a whole, encompassing the entire spectrum of moving image art. In speaking to FIAF, the international leadership of cinematic archives, he was confident that they fully understood the need to include the treasures of television and independent video as a part of what we must safeguard and transmit to future generations. It is in this spirit that the mission of the US National Center has been defined as comprehensively as possible. It is also important to note that today productions are in both media and shown in both places so they cannot be separated.

Fourthly, as this Congress dramatically attests, the art of the moving image is preeminently an international medium of communication, across the barriers of language and national or ethnic culture. The outstanding archival work being undertaken by FIAF members all over the world will benefit all of us. Similarly, our efforts here in the United States will have benefits far beyond our own borders. He felt that they in the United States have a real stake in what FIAF members are doing and can learn much from many of them. As FIAF members, they have a stake in what is happening in the United States. All of us are acting as curators of the truly international heritage and nothing less than full international cooperation will permit us to realise our diverse yet common goals. He acknowledged that that was why FIAF exists and was assembled for this Congress.

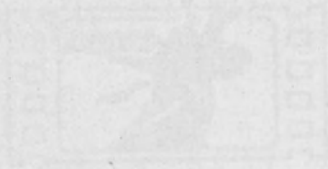
He said that they in the United States look to FIAF to help them advance not only the technological aspects of preservation but also to assist in grappling with the major conceptual issues inherent in the preservation movement. For instance, what exactly should be the criteria at this stage in determining what should be preserved and in what priority? How can the burgeoning body of knowledge and experience be best applied to the vast array of moving image collections? How should one approach the task of preserving the endless avalanche of video tape being produced all

over the world? And how can one ensure that preservation will have the greatest possible benefits for people everywhere?

Mr Hodson's fifth and final theme was the crucial issue of access. The true mission of moving image preservation as he saw it was not only to preserve and safeguard as much priority material as possible, whether nitrate or colour film or video tape, but to do so with a firm commitment to maximum feasible access to that which is preserved. An archive is not merely storage, it must be a living entity to be used in the present and passed on intact for the use of future generations. We must see to it that the moving image treasures which have been, are being, and still continue to be preserved, are, to the greatest extent possible, opened up for public use and enjoyment. This means broad programmes of public screenings, restored productions, resident and circulating exhibitions, publications and maximum opportunities for research by scholars. It means finding ways to take advantage of exciting advances in the electronic media and it means finding ways to resolve problems of copyright law so as to ensure maximum opportunities for public access to preserve material with appropriate financial return to copyright holders. In short, we must work together to ensure that the preservation movement will constitute public and private archives as sources of immense enrichment for future generations in all lands.

In closing, he quoted Marcel Proust, who once said that only through art can we get outside of ourselves and know another's view of the universe which is not the same as ours and see landscapes which would otherwise have remained unknown to us like the landscapes of the moon. Thanks to art, instead of seeing a single world, our own, we see it multiplied until we see before us as many worlds as there are original artists. Many centuries after their core is extinguished, they continue to send us their special rays.

Because of FIAF and the splendid work being done by its members the world over, we have reason for hope that the wonderful art of the moving image will convey a sparkling kaleidoscope of 20th century landscapes for ages to come, and that it will continue to send its very special rays into the lives of many generations of mankind yet unborn. In this hope, the National Endowment for the Arts will continue to work with FIAF as a proud partner and wishes you well in this Congress.



조선민주주의인민공화국 국가영화문고

The National Film Archive of the Democratic People's Republic of Korea

APPENDIX 3.

at, Puchungkyong
Capital District,
Pyongyang

Pyongyang

April 26, 1955

Dear Mr. [Name],

Dear Sirs and Friends,

FAF regards it as its duty to provide mutual cooperation and interchange in preserving and handling down whatever is precious film assets made in our film. As the full member, the Korean National Film Archive has always been one of FAF, and will inevitably contribute to its development by actively participating in its congresses and other events.

With this in mind, we have received a kind invitation from Mrs. Effie Sawyer of the Bureau of Modern Art, applied in January for American entry visas for the third congress.

We hope that countries which need their own film will actively support events in arranging and we'll be from organizing a big event such as a congress.

As the American authorities refused visas to our delegation, surely we hope that they respect their duty to their property and safety.

In the spirit which governs international law and justice.

Our delegation took part in congresses in London, Paris, Italy, Madrid, Sweden and other countries.



조선민주주의인민공화국 국가영화문헌고

*The National Film Archive of the
Democratic People's Republic of Korea*

*15, Pochangdong
Central district,
Pyongyang*

Cable: Korfilmarchive

Tel: 3-88-49

Pyongyang

April 26, 1985

Ladies and gentlemen,

Comrades and friends,

FIAF regards it as its duty to promote mutual cooperation and interchange in preserving and handing down undamaged to posterities precious film assets made in our time. As its full member, the Korean National Film Archive has always been true to FIAF, and will invariably contribute to its development by actively participating in its congresses and other events.

With that as our duty, we, having received a kind invitation from Mrs. Eileen Bowser of the Museum of Modern Art, applied in January for American entry visas for the 41rst congress.

We think that countries which send their men to FIAF must actively support events it arranges, and refrain from disturbing a big event such as a congress.

But the American authorities refused visas to our delegation, unduly excusing that they represent "threats to their property and safety."

This is an act which ignores primary international law and custom.

Our delegation took part in congresses in England, Swiss, Italy, Austrial, Sweden etc. and did nothing illegal.

Our archive is well known in FIAF, and Pak Sun Tae and other members to be sent to the coming congress all have film careers of some 20 years.

Korean nationals have neither coveted other countries' property nor threatened them.

American obstacle to our delegation is a link in their hostile policy against the Democratic People's Republic of Korea, and it cannot be seen other than an act to involve the sacred non-political organization in politics.

We think that the US authorities must reconsider and issue entry visas to our delegation to the 41rst congress.

If they stick to their undue position, they cannot escape denunciation from FIAF member countries and world public opinion.

The Korean National Film Archive appeals to delegates to the 41rst congress that they will actively cooperate with us so that our just demand may be met.

Taking this opportunity, the National Film Archive of the Democratic People's Republic of Korea extends its thanks to you, all FIAF members and participants in the congress.

The National Film Archive of
the D.P.R. of Korea

THIS IS A CONFIRMATION COPY OF THE FOLLOWING MESSAGE:

2127089400 MGMB TDMT NEW YORK NY 312 04-30 0432P FST
ZIP
PRESIDENT RONALD REAGAN
WHITE HOUSE
WASHINGTON DC 20500
THIS IS A COPY SENT TO:

GEORGE SCHULTZ
SECRETARY OF STATE
DEPT OF STATE
WASHINGTON DC

THE GENERAL ASSEMBLY OF THE INTERNATIONAL FEDERATION OF FILM ARCHIVES (FIAF) AT ITS 41ST ANNUAL CONGRESS HELD AT THE MUSEUM OF MODERN ART IN NEW YORK VIGOROUSLY PROTESTS THE EXCLUSION OF COLLEAGUES FROM THE FILM ARCHIVES OF THE DEMOCRATIC PEOPLES REPUBLIC OF KOREA FROM OUR DELIBERATIONS. SINCE ITS FOUNDING IN 1938, FIAF HAS LEAD THE INTERNATIONALLY COORDINATED EFFORT TO SAVE THE WORLD MOVING IMAGE HERITAGE TO BE PASSED ON TO FUTURE GENERATIONS. TODAY WITH MORE THAN 78 MEMBERS AND OBSERVERS FROM 57 COUNTRIES FIAF HAS BECOME A MODEL FOR EFFECTIVE NON-PARTISAN INTERNATIONAL COOPERATION TO ACHIEVE COMMON CULTURAL AND PROFESSIONAL OBJECTIVES. THE DECISION BY THE UNITED STATES DEPARTMENT OF STATE TO REFUSE ENTRY VISAS TO OFFICIAL DELEGATES FROM A MEMBER OF THE FEDERATION REPRESENTS A MAJOR SETBACK FOR THE CAUSE OF INTERNATIONAL CULTURAL COOPERATION. THIS DECISION UNNECESSARILY HAS INTRODUCED POLITICAL CONSIDERATIONS INTO A PROFESSIONAL ORGANIZATION DEDICATED TO PURELY CULTURAL GOALS AND HAS EMBARRASSED OUR UNITED STATES COLLEAGUES WHO WERE FRUSTRATED IN THEIR ATTEMPT TO HOST A MEETING FREELY OPEN TO ALL MEMBERS OF THE FEDERATION. IN RECENT YEARS WE HAVE HELD WITHOUT INCIDENT CONGRESSES IN MANY NATIONS INCLUDING CZECHOSLOVAKIA, ITALY, SWITZERLAND, MEXICO, SWEDEN AND AUSTRIA. ONLY IN THE UNITED STATES HAS A DULY ELECTED MEMBER OF OUR ORGANIZATION BEEN PREVENTED FROM FULL PARTICIPATION IN OUR WORK. DESPITE THE DAMAGE THAT HAS ALREADY BEEN DONE BY YOUR ARBITRARY DECISION WE WISH TO REAFFIRM OUR PERSONAL COMMITMENT TO WORK TOGETHER TOWARD COMMON GOALS WITHOUT REGARD TO NATIONAL BOUNDARIES IDEOLOGICAL DIFFERENCES OR POLITICAL DIVISIONS. WE REGRET THE UNITED STATES GOVERNMENT AT THIS TIME HAS MADE THIS TASK SO DIFFICULT FOR US TO ACHIEVE

TO REPLY BY MAILGRAM MESSAGE, SEE REVERSE SIDE FOR WESTERN UNION'S TOLL - FREE PHONE NUMBERS

41ST FIAF CONGRESS
MUSEUM OF MODERN ART
11 WEST 53 ST
NEW YORK NY 10019
CC: PRESIDENT RONALD REAGAN

APPENDIX 4.

REPORT OF THE PRESIDENT
ON BEHALF OF THE EXECUTIVE COMMITTEE
TO THE 1985 GENERAL ASSEMBLY IN NEW YORK

The Executive Committee has divided this Report into two sections: an assessment of the principal trends in the archives of members and observers and a statement of the activities of the Executive Committee and the Secretariat of the Federation.

I

From a study of the Annual Reports, it appears that the year 1984 has been successful for most archives. Restrictions which might have resulted in a reduction or ceasing of activities have been avoided. The programmes set up to preserve and extend the existing collections were continued and in some countries even enlarged considerably. On the whole, this can be considered a positive development under complicated economic conditions and an expression of the growing public awareness of the cultural functions of film archives and of the growing understanding by authorities, competent bodies and sponsors, of the indispensable conditions for organising and preserving film collections. The fact that the conditions for the existence of many archives have positively changed is the result of many years of persistent activities and of the personal commitment of many archive staff members. In addition, we have been stimulated and influenced by the support of our activities given by allies and sympathisers and, to an increasing extent, also by UNESCO.

When in July 1939 the Museum of Modern Art hosted the first FIAF Congress here in New York, there were 20 delegates from 12 countries. A closer look at the list of participants reveals that only four film archives were represented, the founder members of our Federation: the Museum of Modern Art Film Library (New York), the National Film Library (London), the Cinematheque Française (Paris) and the Reichsfilmarchiv (Berlin).

The seeds sown then by the pioneers of film archives have now grown and multiplied. Today our organisation has 78 members and observers in 57 countries. The preservation of the moving image heritage has become an acknowledged task in most countries. The 1980 UNESCO Recommendation on the Safeguarding and Preservation of Moving Images calls upon all governments to assume their responsibilities in preserving this part of their national cultural heritage for mankind.

The impressive figures given in the Annual Report of FIAF members and observers show how enormous is the cultural task performed by film archives. The Reports reveal that the holdings of archives were increased during the year by more than 40.000 titles (feature, documentary and animation films as well as newsreels). An ever greater number of archives have opened up their storage facilities to TV productions. According to the Reports, more than 3.000 programmes have been accepted by film archives for permanent preservation. There has been an increase in the number of countries where acquisitions are

based on legal regulations concerning the deposit of films or on mutual trust and understanding between the archive and the producers or distributors. High rates of acquisition are one of the essential criteria for the recognition, reputation and authority of film archives. Many archives have continued their painstaking efforts to detect missing films and were rewarded by discoveries such as the following: "Der Absturz" starring Asta Nielsen and Ambrosio's "Parzifal" were discovered in Amsterdam, an original print of "Passion de Jeanne d'Arc" turned in Norway, valuable documentary scenes were found in Perth, Australia, a historic documentary film about Iceland was traced by the Reykjavik archive and rare ethnographic films on Brazil were found in Berlin (GDR).

Great efforts have been made to preserve the film holdings. The figures contained in the Annual Reports are not complete and cannot always be compared with each other. However, the Reports show that approximately 6,000,000 metres of nitrate film were reprinted during the year and long-term programmes have been established to provide for the copying of nitrate film onto acetate base in a foreseeable future. It is noted with pleasure that some archives succeeded in obtaining additional funds enabling them to speed up the reprinting work and to save existing film holdings. According to the incomplete figures to hand, more than 40 million metres of film material were checked in archives as to their technical condition and more than 19 million metres were copied, among them to an increasing extent colour films the survival of which was in danger. Several archives reported that they were able to renew or enlarge their technical equipment for film restoration.

With video productions being more and more included in archive holdings as independent works of art or documents of contemporary history, it becomes ever more necessary to establish the technical prerequisites for their checking, copying and viewing. No wonder that several members and observers of the Federation reported they had equipped themselves with professional or semi-professional video technology. To an increasing extent video technology is used for information and study purposes.

25 archives stated in their Annual Reports that they were able to house their archives in new buildings or that there were new facilities under constructions or in the planning stage. This trend should be especially appreciated as it is the most evident sign of the growing attention paid in many countries to the activities of film archives that additional and sometimes substantial funds are made available for purposes of construction or reconstruction.

It is a logical consequence that the considerable enlargement of their collections and comprehensive measures of preservation have induced many archives to pay more attention to the cataloguing of their holdings. In the Annual Reports you find an acknowledgment of this trend: the holdings are systematically identified and catalogued and computers are increasingly used for this purpose.

It can be stated with pleasure that the elaboration of filmographies, primarily of the national production, has become an integral part of the work of many archives. Reliable filmographies are an indispensable tool for the activities of archives themselves, for film history research and for public activities.

The publication efforts of archives were not limited to filmographies but included extremely valuable essays on national film history and cinema history in smaller countries.

The Annual Reports of members and observers also give us an impressive idea of the varied cultural activities of the archives in promoting and spreading film culture, in restoring classical films, in supporting independent film-makers and in propagating young and unknown cinematographies. The archives made use of exhibitions, retrospectives, seminars and even TV and radio programmes to spread film culture.

The demands on the archives by the public have been growing everywhere. The use of the holdings for information and study purposes, for scientific research, for teaching purposes and compilation films has been growing, in some countries very rapidly. The documentation departments and libraries are frequented by thousands of users. The archives receive tens of thousands of enquiries. On the one hand, this may be considered a positive trend in line with the essence and purpose of the collection and preservation of films; on the other hand, it causes archives to face new problems which in turn require additional expenditure.

The Annual Reports do not contain complete data as to the extent of the exchange of films between archives. There is a continuing trend towards temporary loans as opposed to permanent exchanges. No other development can be expected due to the costs of making prints and the limited financial resources of most archives.

II

Progress has been made in preserving the moving image heritage in various countries through joint activities of UNESCO and FIAF. The period between the Vienna Congress and the 1985 Congress in New York can be considered the most fruitful period since the adoption in 1980 of the Recommendation on the Safeguarding and Preservation of Moving Images. Since its adoption by the General Conference of UNESCO, the measures aimed at preserving the moving image heritage have gained importance in UNESCO programmes from year to year. Projects could thus be realised which were in the interest of both organisations and which finally served the preservation of moving images.

In 1984 FIAF organised on behalf of UNESCO a meeting of experts immediately after the Vienna Congress. At this meeting, a long-term programme of how to initiate and promote film archives was formulated. Several members of our organisation were invited as experts. Raymond Borde wrote the introductory study, Sam Kula in his capacity as rapporteur made the final report. UNESCO will publish the results of this meeting of experts within the next few weeks and FIAF will send the material to all archives. The proposals made at this meeting of experts will form the basis for the UNESCO programme for this and forthcoming years.

Thanks to substantial financial support from UNESCO, the Third Seminar of Latin America was held in October 1984. It was organised by the archives in Sao Paulo and Rio de Janeiro and attended by 44 participants from 12 countries. It served to spread knowledge in the fields of documentation, preservation, and restoration of film material and was used for an exchange of experiences on how to improve co-operation between film archives within Latin America. UNESCO made possible the participation of two representatives of FIAF who compiled a report about the situation of Latin American archives with a number of proposals on how to promote the development of these institutions.

FIAF will take part in activities resulting from this seminar.

UNESCO has supported three FIAF publications; the Manual of Film Preservation to be printed shortly, the Bibliography of Filmographic Sources and the Glossary of Filmographic Terms.

In the framework of a contract concluded with UNESCO, preparations were made for the first Regional Seminar for the Promotion of Film Archives in southern Africa. The Film Archive in Mozambique is ready to act as host to such a meeting. A programme prepared by FIAF and the host archive was submitted to UNESCO and has already been approved. The seminar will take place in Maputo in December this year.

In the framework of yet another contract, FIAF has carried out a Fellowship Programme. A staff member from the National Archives of Sri Lanka received several weeks' training in the National Film, Television and Sound Archives of Canada and a staff member from the Audiovisual Institute of Tanzania studied for four weeks at the Pyongyang Film Archive.

Following a FIAF recommendation, UNESCO sent two experts on missions to the following Asian countries: Pakistan, Malaysia, Indonesia, Thailand, Bangladesh and Vietnam, to help them set up and develop film archives. Of equal importance is the major funding of archives in India and Bolivia by UNESCO. Also with the help of UNESCO, it became possible among other things to install a FICA box at the National Film Archive of India and to test this new technology under tropical conditions.

Everyone should be familiar with the Issue n° 8, 1984, of the UNESCO magazine, Courier, on the preservation of moving image heritage which was prepared in close co-operation with FIAF.

We would therefore like to thank UNESCO for their generous support of our measures to preserve the moving image heritage and to declare our full sympathy with the objectives and tasks of UNESCO. FIAF will make every effort to continue this extremely fruitful co-operation.

The Executive Committee met after the General Assembly in Vienna last April and there were further meetings in Rome in November 1984 and immediately prior to the 1985 Congress in New York.

At these meetings, the Executive Committee dealt with membership issues and approved the admission of the archives of Wellington, New Zealand and Seoul, Republic of Korea, as Members, subject of course to the confirmation by members of the Federation. The following archives were admitted as new Observers: Cineteca Distrital, Bogota; Madison, Wisconsin; Quito, Ecuador; the National Film Archives of the Philippines, and Managua, Nicaragua.

The member status of the archive of Istanbul was re-established. The member status of the archives of Belgrade, Moscow, Stockholm, Amsterdam, Warsaw, Prague, Rome and Milan was reconfirmed. Despite great efforts, the Executive Committee was not in a position to confirm the observer status of the archives: Cinemateca Nacional de Venezuela, Caracas, and Cinémathèque Nationale Populaire, Brazzaville.

There has been informal contact between FIAF and a number of potential

observers of our organisation, such as Japan, Thailand, Tunisia, Zimbabwe, Sri Lanka, Malaysia and Mozambique.

The Secretariat has answered many requests from various institutions for information on membership requirements. In Asian countries particularly, UNESCO activities have encouraged the establishment of film archives and FIAF has played a major part on the consultations.

FIAF's three specialised Commissions have regularly submitted reports about their activities to the Executive Committee. As they will later give separate reports we would like to make only a few remarks of a more general nature. First, all Commission members work on a voluntary, unpaid basis. It seems necessary to mention this as, from time to time, dissatisfaction is expressed at the slowness in their work. All commissions have done a considerable amount of work, some projects have now been finished and their results will be heard at the Congress. We would like to thank the Chairmen and all Commission members for their commitment and the work they have done. We would also like to thank the archives which have made commission meetings and the participation of their staff members possible. The Commissions are our most important instrument for pooling the experiences of the individual archives and for establishing scientific bases for film archive activities.

The Executive Committee reviewed the projects in their various stages. Details of current projects will be given in the course of the Congress. Here we would only like to mention those projects which were successfully completed in 1984. First, the UNESCO Courier special issue: we would like to thank Robert Daudelin who established the first contacts with the editorial staff, co-ordinated various articles, brought about understandings with the authors and collected and selected illustrations. Secondly, the 4th FIAF Summer School, organised by the Staatliches Filmarchiv der DDR in 1984. There were 20 participants from 16 countries and all agreed that this FIAF Summer School was once more a useful and successful event.

The FIAF Bulletin was published regularly. During the Congress in New York there will be the opportunity to ask the members for their comments and to take a decision on how the work of the Bulletin should be continued. We would like to thank the Editor, Jan de Vaal, and the editorial staff for the work they have done.

On several occasions, the Executive Committee discussed possible activities to celebrate FIAF's 50th Anniversary in 1988. Under another item of the Agenda, there will be the opportunity to discuss this in detail.

Our organisation is in a sound financial situation, thanks to a number of factors: efficient handling of the budget, financial support of various projects through contracts with UNESCO, prompt settlement of subscriptions by the majority of our members, and the growing number of organisations joining the Federation. Without restricting our activities, we have been able to cope with inflation and also to set aside a special fund to finance measures in respect of the 50th Anniversary. We thank the archives in Vienna, Rome, New York, Canberra, Prague and Wiesbaden, which have supported our budget through their help in organising meetings and funding participants.

Mention was made last year that the volume of work in the Secretariat of our organisation had increased considerably. This trend has continued.

The Secretariat takes care of the printing and distribution of publications, of the observance of contractual obligations towards UNESCO, takes on-the-spot decisions concerning enquiries, handles much of the correspondence with members and observers, and controls the financial transactions resulting from the administrative activities. We all owe very much to Mrs van der Elst for her great commitment and devotion and the wealth of knowledge with which she has mastered the ever-increasing range of tasks. The time has now come for the Federation to recognise her contribution and to give her more support.

The period between the Vienna Congress and the 1985 Congress in New York has been successful for FIAF, its members and observers, and for the safeguarding and preservation of the moving image heritage. The successes and progress made should give us the courage and the force to overcome the problems and difficulties which are still impeding us in our work. When the pioneers of our Federation met here in New York for the first FIAF Congress in 1939, not even the boldest dreamer could have imagined such a world-wide community of film archives as now exists. Four decades ago, nobody could foresee that today in the majority of film-producing countries archives ensure the safeguarding and preservation of moving images. 47 years is a short time for such tremendous progress. When the Congress participants parted in 1939, it was decided to organise the next Congress in Germany in 1940. Only a few weeks later the Second World War started. It is especially in these days, forty years after the end of the Second World War, that we should call upon staff members of film archives, cultural workers, artists and politicians, to save the fruit of our work from destruction by military conflicts. Let us continue to co-operate in an atmosphere of friendship and objectivity, as we have done over decades, to achieve our common aims within FIAF. Even with our modest means, we can contribute to bringing about understanding between peoples, and to maintaining peace.

Department of the
State

APPENDIX 5.

REPORT FROM THE PRESERVATION COMMISSION
TO THE 41ST YEAR GENERAL ASSEMBLY
NEW YORK - 23 MAY 1980

The 41st Year General Assembly held its fourth meeting in New York from 17-21 October 1980 in the presence of the Commission members. The agenda for the meeting was:

- Mr. Hans Kerstan, Chairman, East-European Subcommission
- Mr. Peter Williams, Acting Chairman of the North-American Subcommission

Apologies were received from:

- Mr. Larry Katz, Chairman, North-American Subcommission

Mr. Volodymyr Almas attended the meeting on the afternoon of 20 October to explain a number of proposals from Ukraine.

The East-European Subcommission held its second meeting in Kyiv on 17-24 November. The agenda for the meeting was:

- Mr. Hans Kerstan, Chairman
- Mr. Vladimir Golts
- Mr. Leonid Polakovsky
- Mr. Volodymyr Almas

Approved by the Commission on 17 October 1980



The Museum of Modern Art

Department of Film
50th Anniversary

REPORT FROM THE PRESERVATION COMMISSION
TO THE 41ST FIAF GENERAL ASSEMBLY
NEW YORK - 29 MAY 1985

1. Meetings

The new Preservation Commission held its fourth meeting in Rome from 7-9 November 1984 in the premises of the Cineteca Nazionale. The members present were:

Dr Henning Schou, President
Mr Harold Brown
Mr Hans Karnstadt, Chairman, East-European Subcommission
Mr Peter Konlechner
Mr Frantz Schmitt
Mr Peter Williamson
(acting Chairman of the North-American Subcommission).

Apologies were received from

Dr Larry Karr, Chairman, North-American Subcommission.

Mr Wolfgang Klaue attended the meeting on the afternoon of 9 November to explain a series of proposals from Unesco.

b. The East-European Subcommission held its second meeting in Karlovy Vary on 23-24 November. The members present were:

Mr Hans Karnstaedt, Chairman
Mr Vladimir Opela
Mr Goetz Pollakowski
Mr Rozgonyi.

2. Progress report

2.1. The Volkmann document (Project S-1)

The chapters on magnetic recording technology (video) have been reviewed by the Commission on Technology of the International Federation of Film Archives and edited by its Chairman, Mr Sam Kula. The text, as submitted by individual members of Mr Volkmann's Preservation Commission, has only been edited for language and clarity. It has not been possible to update the text in the light of new research, new manufacturing processes, or new practices and procedures as adopted by television archivists in recent years.

An extensive index is currently being produced by Henning Schou. This will greatly enhance the usefulness of the book which is going to be printed shortly after the Congress.

2.2. FIAF Preservation Commission: Technical Manual (Project M-3)

In addition to the previously approved loose-leaf format, it was decided that the materials in the manual should be classified by topic.

All members agreed upon the need to consult the Cataloguing Commission about an appropriate classification system. Henning Schou met with Roger Smither in London to discuss the matter.

The "Basic film handling" papers prepared by Harold Brown for the 1983 FIAF Congress in Stockholm have been partially rewritten by Mr Brown taking comments made by members of the Commission into consideration. These will be distributed as the first item to be issued in this format in a ringbinder designed specially for this purpose.

Other items in course of preparation include:

- film repair
- film treatment for diminution of scratches
- types of film printer
- assessment of quality in new duplicates
- durability of the materials of film and tapes etc.
- descriptions and evaluations of technical equipment.

In the future, informative articles from other sources will also be included along with an assessment of their value from a preservation point of view.

2.3. Revision of preservation chapter in "Handbook for Film Archives" (Project S-6)

Henning Schou has proposed to draft a replacement chapter based upon his manuscript "Cinematographic film versus nature" (originally intended for publication in the Unesco Courier) and incorporating all the necessary information from the existing chapter, also to be supplemented by a statement of basic preservation philosophy. It has also suggested that the chapter on "Practical film handling" be linked to the preservation chapter.

2.4 Technicolor Symposium for 1985 Congress (Project S-7)

Peter Williamson reported on the preparations, and indicated that examples of all the major processes had been offered for use in the Symposium. He explained the intention to examine original imbibition prints side-by-side with newly made prints on current film stocks.

Because the special facilities have a limited seating capacity (50 seats) it was considered necessary to offer the programme twice, to reach a sufficient audience. The Commission was strongly of the view that the proposed three-hour programme was insufficient to do justice to the subject. A longer programme would also justify the attendance of external experts. Peter Williamson confirmed that sufficient material was available for such a programme.

2.5. Multiple generation printing tests (Project M-1)

Hans Karnstadt brought a set of slides demonstrating further tests he had carried out at Staatliches Filmarchiv.

Harold Brown delivered to each member present 35 mm negatives in black-and-white and colour of the improved test target developed by the NFA (London).

2.6. Survey of non-standard printing facilities (Project M-8)

Frantz Schmitt brought a questionnaire seeking information from member archives about the facilities which they possess, and what they might do for other archives. This questionnaire was sent to all FIAF Archives in December 1984.

2.7. Preservation of moving images in hot and humid countries (Project L-1)

Peter Konlechner agreed to undertake preliminary studies of various forms of storage and their associated costs. Henning Schou promised to initiate laboratory tests on artificial ageing of black-and-white film sealed in special bags similar to those used in the FICA system.

2.8. Visit to new storage facilities of Cineteca Nazionale (part of Project M-7)

The Commission was privileged to visit the nitrate and the new safety film storage premises of the Cineteca Nazionale. The members were impressed with the comprehensive provisions made for achieving the desired climatic conditions for storage. Reports on its behaviour in the long term will be looked for with great interest.

2.9. Production of educational films and videotapes (Project S-4)

Frantz Schmitt has received some footage recording the burning of cellulose nitrate film, and has produced a questionnaire on the availability of additional footage to be addressed to member archives. This questionnaire was sent to all FIAF Archives in December 1984. Further footage has since been received.

2.10. Contact with other organizations

Members discussed correspondence between the Chairman and Wolfgang Klaue - and later with Mr. Klaue in person - in which Unesco proposals for projects were outlined. It was agreed that the Unesco proposals could be dealt with within the framework of existing Commission projects. The loose-leaf Technical Manual and slide shows (Project M-4) seemed particularly appropriate.

3. REPORT FROM THE EAST-EUROPEAN SUBCOMMISSION

3.1. Handling of nitrate material

The Subcommission has completed a 24-page paper on "Handling of nitrate films" discussing such topics as:

3.1.1. Structure of nitrate films

- chemical composition
- danger of self-ignition
- individual phases of nitrate decomposition
- effects of nitrous gases on acetate material.

3.1.2. Tests which distinguish between nitrate and acetate materials

3.1.3. Treatment of nitrate material

- regular inspection of nitrate material
- projection of nitrate material
- treatment of nitrate material in aqueous solutions.

3.1.4. Ageing tests

3.1.5. Storage of nitrate material

- constructional quality of storage facilities
- fire precaution in storage facilities
- marking of nitrate material

3.1.6. Transportation of nitrate material

- in archives
- by road, rail, ship and air
- special shipping containers

3.2. Effect of releasing gases from nitrate material

No conclusive results have been obtained from tests designed to illustrate the advantages and/or disadvantages of rewinding (airing) nitrate material on a regular basis.

3.3. During the Preservation Commission Meeting following the New York Congress, Mr Karnstaedt will report on **preservation of coloured film material made using old colouring methods**. Mr Karnstaedt will show examples of the work carried out in this field at the Staatliches Filmarchiv der DDR.

3.4. Mr Karnstaedt will also report on **"Protection of film against microbial damage"** and on **"Deep-freeze storage tests"**.

4. Stability testing of archival materials

Dr Henning Schou has, in collaboration with the Royal Danish Navy's Laboratory for stability testing of explosives, carried out some very accurate measurements of the disintegration rate of cellulose nitrate film. The equipment can also be used for stability testing of materials such as plastic used for storage containers, audio and video tapes etc. For a more detailed report, see attached excerpt from the Newsletter of the National Film Archive in Canberra.

5. Acknowledgments

We wish to thank Dr Guido Cincotti and his colleagues for their fine hospitality and for the provision of all the Commission's needs during its meetings in Rome in November 1984.

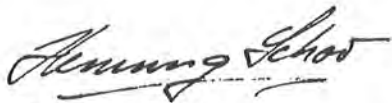
In the production of the test film for multiple generation printing we have to give thanks for the contributions of the National Film School - the Harrow College of Higher Education, School of Photography - and of Joe Dunton Cameras Ltd. all of Britain.

Finally, we would like to thank Ceskoslovensky Filmovy Ustav - Filmovy Archiv for sponsoring the meeting of the East-European Subcommittee in Karlovy Vary.

6. Future meetings

The Preservation Commission will hold its fifth meeting during the New York Congress Slapstick Symposium, 2-5 May 1985.

The East-European Subcommittee plans to meet again in September or October 1985.



Henning Schou
President of the Commission

EXCITING NEW RESEARCH DEVELOPMENT FOR PRESERVATION

Dr Henning Schou, Head of Preservation, Film and Television Branch, reports that exciting new research has been carried out which will enable the preservation staff to determine how long nitrate will survive at various temperatures.

The procedure, known as thermal analysis, is used by the Royal Danish Navy. Dr Schou visited the Laboratory for Stability Testing of Ammunitions in Copenhagen during a trip overseas late last year. He was able to observe the testing and consulted with Palle Kristensen about the sophisticated equipment.

The procedure can be done on minute samples (approximately 1000th of a gram) of film and other types of materials. During the analysis, physico chemical data are produced; ie. it is possible to determine the release of heat.

Dr Schou said that one of the most important reasons for testing cellulose nitrate film with this procedure is that it could reveal something about the chemical process of decay which is related to a chain reaction within the substance caused by heat and not exclusively the surrounding environment. There is varying information about the flash points and longevities of nitrate films. After a significant number of tests more definitive information should be available.

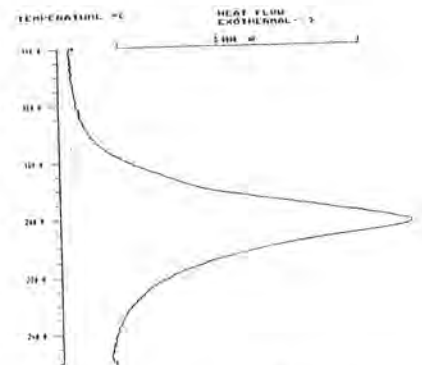
With this procedure we can calculate how long it will take for a sample to disintegrate by analysing the rate of break down at various temperatures. In real terms, it means we have a way to determine how much time we have left for copying of the films on to more stable "safety" film, and with 7 million feet of unstable nitrate film, this is a major breakthrough. We will be able to determine what parts of the collection are the most unstable and know which films need immediate attention. The new analysis is slow but very accurate, and might be used in conjunction with routine artificial aging testing, soon to be introduced at the Archive.

Dr Schou has previously done research in this area and knew about the process when he made his most recent visit to the Royal Danish Navy to make further observations. It is fortunate for the NFSA that in Denmark the Navy or any other service organisation is obliged, in the spirit of co-operation, to provide assistance to outside bodies such as the Danish Film Museum through which the contact was established.

There are a number of advantages with the thermal analysis, according to Dr Schou. The test requires only a minute sample which means the unstable film remains virtually intact as the sample is taken from

between the perforations. The test can also be done on the plastic containers which hold film. Secondly, the data produced during the testing can be written into the computer based cataloguing programme FLICS. Once the computer has the data it can produce a list of endangered films, in an order of urgency.

With the purchase of a piece of equipment needed for the testing, the NFSA could also begin the critical testing of archival materials such as audio and video tapes — and various old sound carriers.



The curve on the graph represents the amount of heat released at the temperatures indicated on the vertical axis. The ignition (peak) temperature for this sample occurs at 202.7°C.

UPDATE: FILM PRESERVATION

Preservation staff and the NFSA are printing film of the maiden flight of Queensland's first home made aircraft (circa 1932).

The Alf Curtis collection, comprising films about mechanisation of gold mining in the 1920s and 1930s, has been copied and is available for viewing. Alf Curtis was a mining engineer in Western Australia.

Routine preservation work includes a steady rate of quality checking prints of archival film. Staff plan to complete two film screening sessions a day.

Technical Assistant, Lee Kennedy, continues to complete hand repair on early nitrate films. This makes possible the duplication of these films, which in that way become accessible.

The section has assisted the Victorian State Film Centre with the provision of prints for Victoria's



A N N E X

Outline of Preservation Commission Projects

Short-Term Projects:

- S-1) Updating of "Preservation, Restoration and Transfer of Moving Images" edited by Herbert Volkmann.
- S-2) Development of FIAF test film.
This is part of an extensive programme to establish FIAF standards for preservation work - just as the Society of Motion Picture and Television Engineers (SMPTE) does for film and television work etc.
See also M-2.
- S-3) A manual on basic film handling.
Based on Harold Brown's workshop during the 1983 FIAF Congress.
See also M-3.
- S-4) Production of FIAF educational film/videotape:
1) Burning of cellulose nitrate film. See also M-4.
- S-5) Recommendations concerning handling of cellulose nitrate film.
- S-6) Revision of Preservation chapter in Handbook for Filmarchives.
- S-7) Symposium on Technicolor films, New York 1985.

Medium-Term Projects:

- M-1) Extensive generation printing tests
using various film stocks (initially Kodak, Agfa-Gevaert and ORWO black-and-white duplicating and release print stocks).
A programme involving extensive duplication of composite as well as split negatives and fine grain positives has been developed.
The programme is available upon request.
See also L-6.

- M-2) International survey of printers and their capabilities.
This is part of the programme for development of FIAF standards for preservation work (see S-2).
- M-3) A manual on practical film and video preservation procedures.
An archivist's "How to . . ." covering such topics as hand repair, scratch removal, de-shrinkage, printing, chemical restoration treatments, sound re-recording etc.
To be published, and updated, on loose-leaf sheets or folders in the SMPTE style.
- M-4) Production of educational films/videotapes including slide presentations.
- M-5) Information on long-term storage of magnetic material.
- M-6) Information on treatment against bacteria and fungi.
- M-7) Cold storage of motion picture films and videotapes.
The present state of the art.
- M-8) Survey of non-standard gauge printing facilities.
- M-9) Glossary of technical terms.
Survey of previous and current efforts.
- M-10) Publication of papers presented at the FIAF/FIAT joint technical Symposium.

Long-Term Projects:

- L-1) Preservation of moving images in hot and humid countries.
- L-2) Development of a literature on videogrammes.
Survey and encourage further development of new potential preservation techniques such as video disc and holography.
- L-3) A catalogue of all major film stocks including information on the chemical-physical characteristics such as data relating to dye fading.

- L-4) Research into stability of colour film stocks
after rejuvenation treatments including washing.
- L-5) Preservation of old colour stocks by duplication.
- L-6) Generation printing tests
using various colour stocks. An extension of M-1.
- L-7) A dictionary of old printing equipment.

APPENDIX 6.

The following information was obtained from the records of the Department of the Interior, Bureau of Land Management, regarding the acquisition of the land described herein.

A. Acquisition

The land described herein was acquired by the Department of the Interior, Bureau of Land Management, on the 15th day of August, 1954, by purchase from the private landowner, J. M. Smith, for the sum of \$10,000.00.

The purchase was made pursuant to the authority vested in the Secretary of the Interior by Executive Order No. 10344, dated August 12, 1953, which authorized the acquisition of land for the establishment of a national monument.

The land described herein is situated in the County of [County Name], State of [State Name], and is bounded on the north by [Description], on the south by [Description], on the east by [Description], and on the west by [Description].

The land described herein is being acquired for the purpose of establishing a national monument, and is being acquired in accordance with the provisions of the National Monument Act, as amended.

The purchase price of \$10,000.00 is being paid for the land described herein, and the same is being paid in full.

The land described herein is being acquired for the purpose of establishing a national monument, and is being acquired in accordance with the provisions of the National Monument Act, as amended.

REPORT OF THE CATALOGUING COMMISSION

TO THE ANNUAL CONGRESS

NEW YORK, APRIL 29-30, 1985

The Cataloguing Commission met in Wiesbaden, March 26-28, 1985. Reports there showed results of the hard work members have contributed over the past years.

A. Publications

Three new publications are now ready for distribution to the members. One copy of each will be mailed free to members and observers; extra copies are available at the Secretariat. The publications are:

Bibliography of National Filmographies. Compiled by Dorothea Gebauer; edited by Harriet Harrison. Brussels: FIAF, 1985. This bibliography includes annotated citations for fifty-nine countries. It is designed to help film catalogers find sources for identifying films, and for researching, checking, and verifying their cataloging work.
Price: \$8.50.

Glossary of Filmographic Terms. Compiled by Jon Gartenberg. Brussels: FIAF, 1985. This hierarchically arranged glossary contains definitions for film credits and other terms useful for film catalogers in five languages: English, French, German, Russian, and Spanish. Each term is numbered so that users may check equivalent terms across languages. An alphabetical index leads to the key number for the terms.
Price: \$15.00.

Study on the Usage of Computers for Film Cataloguing. By Roger Smither. Brussels: FIAF, 1985. This study presents statistical and narrative analyses of the results of a FIAF computer usage survey, based on thirty-six member responses. Individual responses are also included.
Price: \$20.00.

A special price of \$40.00 is available for those placing orders for all three publications.

Although these projects have now resulted in publications, the Commission recognizes that none of them is actually complete. New filmographies and reference sources continue to be published; additional languages need to be added to the glossary, and changes in both computer technology and archive computer usage are happening at an ever increasing pace. For these reasons the Commission has decided to continue working in all three areas, but we need your help!

Bibliography of National Filmographies. Márta Luttor (MFI) has agreed to continue this work by collecting citations for new filmographies. Please send to Ms. Luttor annotated citations for any new publications which you would like to see appear in the next edition of this publication.

Ms. Márta Luttor
Magyar Filmintézet
Népstadion ut 97
1143 Budapest xiv
Hungary

Glossary of Filmographic Terms. When originally designed, this glossary was intended to include all FIAF member languages. We would still like to add these languages, and have prepared the glossary so that members can add terms and definitions in their own languages by following the format provided in the publication and by using the key numbering system found there. Experience in compiling the first edition has shown that it is absolutely essential for staffs from member archives, where both the language and film expertise lie, to carry out this work. We therefore request that archives undertake to translate the publication into their own languages (using the format provided in the publication) and to send copies to the Secretariat in Brussels. Ms. van der Elst will collect the submissions and turn them over to the Commission for our work in providing future editions.

Computer Survey. The Commission is continuing to provide information on computer usage through two FIAF symposia, the first to be held here in New York on May 1 (cf. attached flyer), and the second to be held in Canberra in 1986. In addition, we request member archives to write articles for the FIAF Bulletin on changes occurring in their archives with regard to computerization.

B. Projects

1. Union Catalog for Holdings from the Nitrate Period. At the request of FIAF members and in close consultation with the Executive Committee, this ambitious project has taken shape. Within the next few months, each member and observer will be receiving a letter from the Secretariat, requesting you to participate and providing instructions and sample forms. Please remember that the project has been designed both to protect archival information--safeguarding archives against unwarranted requests for use--and to save expenditures for preservation of moving images worldwide. To lessen the burden of work, participating archives will send completed forms to the Secretariat only for feature films from the nitrate era (1927-1955) which have been produced in countries other than their own. The forms will be edited by the cataloguing staff of the National Film Archive (London) and maintained at the Secretariat in Brussels where members can obtain information about which members have holdings for the particular title they are seeking to preserve. Only staff members authorized by the archive (usually preservation officers) will be permitted to query the Secretariat. Detailed information about holdings can then be obtained on a bilateral archive-to-archive basis.

2. Cataloguing Rules. Work on the FIAF cataloguing rules standards is continuing. Harriet Harrison (LC) will prepare an English language draft for review by the Commission at next year's meetings.

3. Technical Data Forms. Work on the sample technical data form project is also continuing under the direction of Guenter Schulz (SFA) and with the collaboration of the Preservation Commission. The ultimate aim of this project is to provide guidance on the collecting and organizing of technical information in archives. In addition to sample forms, guidance on what information to collect and how to collect it will be provided.

4. Cataloguing Brochure. Work on a simple brochure to explain the nature of cataloguing and its central role in archival work will be undertaken by Dorothea Gebauer (DIF) in collaboration with Guenter Schulz (SFA).

5. Genre Terms. Commission members are planning to undertake a new project to study the use of genre terms in cataloguing work. A standardized list of genre terms for use by member archives is the ultimate goal of this project. The first step is much less ambitious. An ad-hoc subcommittee composed of Dorothea Gebauer (DIF), Guenter Schulz (SFA), Jon Gartenberg (MOMA), and Ani Velchevska (BNF) will be contacting each member and observer to request that you send them copies of genre lists which you use within your archives. Once the lists have been received, the ad-hoc committee will study them and report their findings.

C. Commission Membership

The Commission has reluctantly accepted the resignation of Wolfgang Klaue (SFA) as a member of the Commission. In his place we have recommended the appointment of Guenter Schulz (SFA) who has been working with the Commission during Mr. Klaue's tenure as President of FIAF.

The following persons attended the Cataloguing Commission working sessions:

- Harriet Harrison (LC) Chair
- Dorothea Gebauer (DIF)
- Jon Gartenberg (MOMA)
- Roger Holman (NFA)
- Wolfgang Klaue (SFA)
- Rolf Lindfors (SFI)
- Marta Luttor (MFI)
- Guenter Schulz (SFA)
- Roger Smither (IWM)
- Ani Velchevska (BNF)

A special thanks is owed to the Deutsches Institut für Filmkunde for their very generous contributions to the success of our commission work in hosting our 1985 meetings. From our hotel by the Rhine we walked everyday to the elegant palace, Beyerlich Schloss, where our spacious meeting room looked out onto the park, the town, and the Rhine. The setting was made even more romantic by the falling snow. We will not soon forget the warm hospitality of the Institute staff, and especially of Dorothea Gebauer, who carefully and thoroughly oversaw all the arrangements. Without the generosity of member archives who volunteer to host our meetings, our work for FIAF could not be organized and carried out so expeditiously and efficiently.

APPENDIX 7.

SECRET

1. Introduction

The purpose of this document is to provide a comprehensive overview of the current state of the industry. It covers the major trends, challenges, and opportunities that are shaping the market. The information is intended for use by senior management and other key stakeholders in making strategic decisions.

The document is organized into several sections. The first section provides a general overview of the industry. The second section discusses the major trends and challenges. The third section examines the opportunities for growth and innovation. The fourth section provides a detailed analysis of the competitive landscape. The fifth section offers recommendations for future action.

The data presented in this document is based on a thorough review of industry reports, market research, and other relevant sources. It is intended to provide a clear and concise summary of the key findings.

The information in this document is confidential and should be used only for the purposes intended. It is not to be distributed outside the organization without the express written consent of the management.

This document is the property of the organization and is loaned to you for your use only. It is to be returned to the source upon completion of your review.

The information in this document is for internal use only and is not to be used for any other purpose. It is the property of the organization and is loaned to you for your use only.

41st GENERAL MEETING
NEW YORK, 29-30 April 1985

REPORT FROM THE DOCUMENTATION COMMISSION

1. International Indexes to Film and Television Periodicals (PIP)

The microfiche service continued with no break despite staff changes. It is up-to-date, the number of entries slightly increased over last year. The last dispatch for 1984, which includes the information from the 1982 cards and the 1983 microfiche, contains also a directors' index for this period. It is on 40 fiche altogether.

The 1983 film volume was published in the autumn of 1984, earlier than in previous years. It was sent to the non-American standing orders in the middle of October, and to our subscribers in the US and Canada in February 1985. It is in 316 pages, A4 format, three columns, with a soft cover. The Editor is dissatisfied with the cover and will investigate alternatives for the 1984 volume. The 1983 film volume was published with the help of a loan from FIAF.

We regret to say that the second TV volume (1981-82) has been held up by production difficulties and temporary staff shortage. It is now scheduled to appear in the spring of 1985.

We are publishing new editions of the subject headings for the Film and the TV indexes and an accompanying brochure to the 10-year microfiche cumulation of the Film index with the financial help of FIAF.

Work has been started on a 6-year micro-edition of the TV index, comprising the years 1979-1984.

We have received an offer from St. James Press to act as distributor and promoter of the PIP publications both in Europe and America. George Walsh of St. James has outlined the terms of this offer in a letter which

was discussed by the PIP working group in Lisbon. It was unanimously agreed that the offer was very generous. After investigating the offer further on returning to London, the Editor has gone ahead with this collaboration, so the St. James Press is now our professional distributor in the whole world. The Editor expects considerable financial results from this collaboration.

The subsidy for publicity received from FIAF for 1984 has been used for reprinting the publicity brochures and order forms. Selective publicity mailings were done during the year. New order forms are being produced at the moment to include our latest publications. The publicity brochure for the FIAF publications will have to be up-dated this year for which, as well as for part of the publicity mailing costs in 1985, FIAF has granted us £700.

A meeting of the PIP supporters was held during the Congress in Vienna. A number of suggestions concerning the activities and promotion of the PIP were made, and were later communicated to the Editor. In accordance with the decision taken at the Supporters' meeting in Stockholm, representatives of other archives were canvassed for becoming supporters, several of them consenting to examine their possibilities in this respect. So far we have received the contributions of the Nederlands Filmmuseum and the National Film and Sound Archive in Canberra.

The next meeting of the Supporters will take place during the Congress in New York.

The 1984 accounts, prepared by Brigitte van der Elst, and the draft budget for 1986, prepared by the PIP working group, will be presented to the Executive Committee and the Supporters for their comment and approval.

2. International Directory of Cinematographers, Set- and Costume Designers

Volume 4: "Germany from the beginnings to 1945" was published in November 1984. Free copies have been sent to the member-archives of FIAF, as with the previous volumes. A publication plan for the years until 1995 has been worked out with the publisher. An index covering all volumes published by that time has been scheduled to appear in 1995 in connection with the 100th anniversary of cinema.

3. Revised edition of the "FIAF classification scheme for literature on film and television". Second classification workshop

In the beginning of 1984 an editorial committee was appointed to maintain revision and updating of the FIAF classification scheme in close co-operation with the users of the scheme. At the meeting of the Documentation Commission in Plovdiv, in March 1984, it was decided that the editorial committee should be considered one of the Commission's working groups and was renamed Classification working group. The members of this working group are: Michael Moulds, PIP Editor and author of the scheme, Karen Jones (Det Danske Filmmuseum), Margareta Nordström (Svenska Filminstitutet), Rosemary Curtis (The Australian Film and TV School) and Jan-Hein Bal (Nederlands Filmmuseum). Three of them met in Copenhagen in June to discuss the first draft of the revision of the Classification scheme. The second draft was prepared during the following months and was mailed by sections to all known users of the scheme for their comment. It also provided the basis for the discussions during the Classification Workshop which was held in Lisbon in October. Amendments to the second draft were dispatched to all users after the workshop. The Classification working group met again in Copenhagen in January 1985 to do further work on the second draft, integrating all suggestions and decisions made during the workshop in Lisbon, and to prepare the final draft of the second edition of the Classification scheme for publication.

The working group anticipates two versions of the revised edition of the scheme: one will be the published printed version, and the other one an expanded users' edition of the scheme incorporating guidelines and a collection of examples. The published version is not going to have an abridged version in it because of the fact that it has had just one user so far. On the other hand, the use of the scheme will be illustrated by incorporating explanatory notes on the page facing the classification schedules, where the abridged version used to be in the first edition. We plan to produce both versions in 1985, if financially possible. If not, we hope to publish the printed version in 1985, and the expanded users' version in 1986.

The Second classification workshop took place in Lisbon, October 23-28, 1984, through the kind invitation of Cinemateca Portuguesa. The participants were offered excellent working conditions in the extremely beautiful building of the Cinemateca and a warm hospitality by its staff.

The participants in the workshop were:

- Jan-Hein Bal, Nederlands Filmmuseum, Amsterdam
- Ascension Barañano, Filmoteca Española, Madrid
- Rui Brito, Cinemateca Portuguesa, Lisbon
- Maria Dolores Devesa, Filmoteca Española, Madrid
- Karin Synnøve Hansen, Norsk Filminstitut, Oslo
- Virginia Hennessy, British Film Institute, London
- Karen Jones, Det Danske Filmmuseum, Copenhagen
- Michael Moulds, FIAF, London
- Margareta Nordström, Svenska Filminstitutet, Stockholm
- Sheba Skirball, Archion Israeli Leseratim, Jerusalem
- Milka Staykova, Bulgarska Nacionalna Filmoteka, Sofia
- Renate Wilhelmi, Deutsche Film- und Fernsehakademie, Berlin.

The preliminary working programme was followed strictly, so that the second draft was discussed in full, the participants contributing actively to the discussions, commenting at the same time on their own experiences with the classification scheme. Both the Classification working group and the other participants were highly satisfied with the results of the workshop, including the exchange of experience between people doing the same kind of work in different archives.

As the workshop was foreseen to entail a lot of hard work and concentration, it was decided to extend it with one day and have an excursion on Sunday, October 28. Cinemateca Portuguesa generously offered to be our host for this excursion and it became an unforgettable day in which we toured Sintra, Cabo da Roca (the westernmost point of the European continent), Cascais and Estoril under the brilliant sun and the blue sky of Portugal.

We would like to express our warmest thanks to Cinemateca Portuguesa for the great hospitality, helpfulness and cordiality with which they surrounded us.

4. International Bibliography of Theses and Dissertations on Cinema

"An international bibliography of theses and dissertations on the subject of film filed at foreign universities", compiled by Dr. Raymond Fielding of the University of Houston on the basis of information provided by members of FIAF, was published in 1982 in the "Journal of the University Film and Video Association", volume 34, number 4. Free copies of the periodical were sent to all FIAF archives.

As Dr. Fielding is planning a new, revised edition of the bibliography in late spring 1985, a circular letter has been sent by the Documentation Commission to the FIAF archives asking them to send information on this subject. Several archives which did not contribute to the first edition have written to say they are joining the project, so we hope that the next edition will have a wider coverage of countries thanks to the efforts of the FIAF archives.

5. International Directory of Film and TV Documentation Sources

The third edition of the Directory was scheduled to appear by the end of 1984. A new, revised questionnaire was prepared by Frances Thorpe and was discussed by the Documentation Commission in Plovdiv and the PIP working group in Lisbon in order to be sent to the FIAF and FIAT archives, and other institutions with film documentation collections. Meanwhile George Walsh of the St. James Press has informed us of a book published by the Gale Research Company, "The Lively Arts, Information directory". Frances has ordered a copy of the book in order to decide whether we should try to continue with the idea of making the third edition of the Directory a wider publication, covering other institutions outside FIAF and FIAT, or, if the Gale book has already done this, to stick to the more modest FIAF/FIAT publication. For this reason the Directory will be published in 1985.

6. New projects and tasks

The Commission has started work on the first stage of a project suggested to us at the Stockholm Congress, namely, coverage of articles on film and television in non-film and non-television periodicals.

At the meeting of the Documentation Commission in Plovdiv it was decided that, due to the need to cover more film and TV periodicals when indexers and finance were available, a different solution should be offered to help locate articles in non-film/TV periodicals. Jana Vosikovska was asked to prepare a list of national and international abstracting and indexing sources, printed or computer based, of use in this area. Entries for each source should give information of titles of periodicals/newspapers covered; sample page where film entries are cited; address, price and frequency of the publication. Abstracting/indexing publications in the humanities and in the major languages would be looked at as being the most useful sources.

The list will be sent to the FIAF archives for their use and possible addition of titles which we have not been able to locate. We propose to publish the final list in the form of a directory of abstracting and indexing sources to general periodicals of interest to film/tv archives.

Work has been started on the revision of the Documentation Department chapter of the Handbook for Film Archives. The Commission will continue working on it in 1985.

7. Meetings

A full meeting of the Documentation Commission took place in Plovdiv, Bulgaria, March 27-30, 1984. A joint session was held with the Cataloguing Commission which was having a parallel meeting. Several joint projects were adopted and tasks were assigned accordingly. Bulgarska Nacionalna Filmoteka was host of both meeting, undertaking the staying costs of all participants.

Eileen Bowser's resignation from the Commission was accepted with regret and the Commission recorded a vote of thanks for all her service on the many projects and especially for representing the PIP through its many struggles.

It was officially announced, this being the first full meeting of the Commission since 1981, that John Luijckx was no longer a member of the Documentation Commission as he had left the Nederlands Filmmuseum in 1982.

The Cinematographers and Set Designers working group met in Athens in the beginning of October with the kind collaboration of Mrs. Aglaya Mitropoulos and the staff of the Greek Film Archive, and the PIP working group held a meeting in Lisbon immediately after the Classification Workshop. The Classification working group met in Copenhagen in June 1984 and again there in January 1985.

Jana Vosikovska took part as one of the FIAF experts in the regional seminar of the Latin-American film archives sponsored by UNESCO which took place in Sao Paulo and Rio de Janeiro in October 1984.

We plan to have another full meeting of the Commission in 1985. Dr. Gerd Albrecht, Director of the Deutsches Institut für Filmkunde, has kindly extended to us an invitation to hold the meeting in Wiesbaden. The working groups may decide to have separate meetings of their own, if necessary for their current work.

Members of the Documentation Commission:

Milka Staykova, Bulgarska Nacionalna Filmoteka, president
Karen Jones, Det Danske Filmmuseum, vice-president
Alfred Krautz, Staatliches Filmarchiv der DDR
Michael Moulds, Editor, International Indexes to Film and
Television Periodicals
Aura Puran, Arhiva Nacionala de Filme, Bucharest
Eberhard Spiess, Deutsches Institut für Filmkunde
Frances Thorpe, British Film Institute
Jana Vosikovska, National Film, Television and Sound Archives,
Ottawa

Milka Staykova
President of the Commission

APPENDIX 8.

Cinémathèque Royale

Rapport sur le Catalogue des films muets de long métrage

Cinémathèques ayant demandé des fiches et les ayant renvoyées :

Amsterdam - 32	Lisboa - 88	Oslo - 31
Athinaï - 56	London IWM - 26	Ottawa - 114
Beijing - 13	London NFA - 111	Praha - 79
Berlin DK - 29	Luxembourg - 106	Rochester - 625
Berlin SFA - 116	Madrid - 66	São Paulo - 184
Budapest - 62	Mexico UNAM - 23	Stockholm - 210
Caracas - 15	Milano - 50	Torino - 15
Helsinki - 33	Montevideo CU - 90	Washington - 504
København - 52	Montréal - 27	Wien FA - 17
Koblenz - 214	Moskva - 596	Wien FM - 31
Lausanne - 13	New York - 90	Wiesbaden - 125

Obs : Montevideo SODRE - 42, München - 162, Wellington - 22

4.069 fiches parmi lesquelles plus ou moins un tiers de nouveaux titres, c'est-à-dire des titres qui ne figuraient pas dans la dernière édition du Catalogue.

Ont demandé des fiches qu'elles n'ont pas renvoyées :

Habana - 150	Rio de Janeiro - 150	Sofia - 80
Poona - 5	Roma - 40	Warszawa - 7

Obs : Paris CF - 1.000

Ont répondu n'avoir pas de films muets, ou rien à ajouter depuis la dernière édition :

Beograd, Canberra, Mexico CN, Tirana (qui a demandé une dizaine de fiches en 1972 mais n'a jamais rien renvoyé)

Obs : Hanoi, Jakarta, Perth

N'ont pas bougé :

Bois d'Arcy *	Buenos Aires	Toulouse
Bruxelles	Jerusalem	
Bucaresti	Pyongyang	

Obs : Alger, Brazzaville, Cairo, Dacca, La Paz, Lima, Los Angeles, Lyon, Paris CU, Reykjavik, Seoul

* Bois d'Arcy a répondu qu'elle ne pourrait faire mention que d'une petite partie de ses collections. La question est encore en suspens.

Bruxelles, le 16 avril 1985
nc/crb

Consultation des collections:

La Cinémathèque Royale est un organisme de conservation, et non de prêt.

Cependant, lorsque leur état et leur statut le permettent, les collections peuvent être consultées au siège de la Cinémathèque, en vue de recherches

Palais des Beaux-Arts
Rue Ravenstein 23
1000 Bruxelles
Belgique
Téléphone 513 41 55
Telex 23022

Cinémathèque Royale

Rapport sur le Catalogue des films muets de long métrage

Etat des travaux

La vérification systématique des titres de l'ancien Catalogue est terminée, ainsi que celle de toutes les nouvelles fiches qui nous sont parvenues.

Nous préparons une circulaire demandant des détails techniques, que nous allons envoyer à toutes les cinémathèques qui nous ont fait parvenir des fiches, en espérant, vu l'intérêt de la chose, qu'elles y répondront au plus vite.

Nous espérons pouvoir fournir le manuscrit en janvier 1986.

Bruxelles, le 16 avril 1985
nc/crb

Consultation des
collections:

La Cinémathèque Royale
est un organisme de
conservation, et non de
prêt.

Cependant, lorsque leur
état et leur statut le
permettent, les collections
peuvent être consultées au
siège de la Cinémathèque,
en vue de recherches
d'intérêt esthétique,
historique ou scientifique.

Prière d'écrire au
Conservateur.

APPENDIX 9.



Public Archives
Canada

Archives publiques
Canada

Archives Branch

Direction des Archives

395 Wellington Street
Ottawa, Ontario
K1A 0N3

395, rue Wellington
Ottawa (Ontario)
K1A 0N3

NATIONAL FILM, TELEVISION AND SOUND ARCHIVES

BIBLIOGRAPHY: FIAF MEMBERS' PUBLICATIONS 1984

This year's edition is just being published and by the end of May copies will be sent to all Members and Observers.

It lists 222 publications representing 44 archives (60% of membership). We have not heard from 23 archives (32%) and the remainder either sent a negative answer or their reply reached us after the deadline. Those publications will be included in the next edition.

Quality and usefulness of the Bibliography depends on quality of answers and number of archives willing to cooperate. Both have markedly improved in recent years. We would like to thank our colleagues for their continuous support and we hope that we can count on them in the future.

FILMOGRAPHY: FIAF MEMBERS' FILM AND VIDEO PRODUCTIONS

In 1983 we intended to include in the Bibliography information on 1982 video and film productions of FIAF Members and Observers. Unfortunately, the amount of respondents and productions reported was so low (7 and 4 respectively) that we decided to stop the project.

We would, however, like to revive this idea once more and try to compile a list of all films and video programs produced, coproduced, sponsored or cosponsored by FIAF members and observers. This would be published as a separate publication and occasionally updated. In a few months, we will be sending out questionnaires and we hope that this project will meet with the same support as does the Bibliography.

Canada

Asia Pacific Regional Seminar and Workshop
on the Development of Film, Television and Sound Archives
organized at the Manila Film Center, March 18 to 27, 1985
by the Film Archives of the Philippines
in collaboration with the Unesco's
International Program for the Development of Communication

MANILA, PHILIPPINES

RESOLUTIONS AND RECOMMENDATIONS OF THE SEMINAR

The participants representing Bangladesh, Indonesia, Malaysia, Pakistan, Singapore, Sri Lanka, Thailand, Mauritius and the Philippines acknowledge the counsel and advice of the splendid faculty of resource persons and experts convened by the Film Archives of the Philippines (FAP) to support the seminar and workshop. These were:

Director Rod T. Reyes, Conference Director;

Mr. Harold Brown, chief film preservation officer (retired) of British Film Archives, London;

Mr. Bertrand Claverie of Institut National de la Communication Audiovisuelle (INA), Paris;

Mr. A. M. M. A³Abad, technical director of the Asia-Pacific Broadcasting Union (ABU), Kuala Lumpur;

Mr. John P. Seabourne of Sigma Film Equipment, London;

Mrs. Anne G. Schlosser, director of the Louis B. Meyer Library of the American Film Institute, Los Angeles;

Mr. Tom Nurse, laboratory manager of ColorFilm Pty, Australia, and

Mr. Gustav F. Buhr, of the Television Systems Division of Robert Bosch GmbH, Darmstadt, Federal Republic of Germany.

FAP, the host organization, is headed by Director General Ernie A. de Pedro. The Conference Secretariat was managed by Miss Tina A. Dario, APEX coordinator.

After due deliberation, the participants have put forth the following resolutions and recommendations:

1. For the teeming millions of people in the Asia-Pacific region, films have been providing information, education and entertainment since the beginning of the 20th century. This was followed by audio broadcasting (over 50 years), and television (over 20 years).
2. A vast quantity of materials on national and cultural heritage are available in these three media which need to be selected and preserved, including the requisite paper materials necessary for the documentation and cataloguing of moving images, and for creating filmographical resources for historical records. But the audiovisual archival services are not at all well-developed in the developing countries.
3. The main purpose of this Seminar was to analyze and review the shortcomings in this field, and to come up with proposals for the development of audio-visual archives.
4. The Seminar noted that while the archiving of printed materials (books, documents, etcetera) is comparatively better developed, there was an urgent necessity of accelerating the audio-visual archival services, to prevent the loss of vital cultural, historical and artistic materials represented by films and audio/video recordings. Some of

these materials are very old, and need urgent salvaging, for the benefit of the future generations.

5. The Seminar also noted with satisfaction that the United Nations Educational & Scientific Organization (UNESCO) had for years been carrying out archiving, archeological and other activities for the preservation of art, science and culture; and had spent so far millions of dollars in such projects.
6. The Seminar felt that the UNESCO and other relevant bodies should take urgent note of the shortcomings in the field of audiovisual archiving in the developing countries, and come up with financial and technical assistance, through professional international organizations such as the International Federation of Television Archives (IFTA/FIAT), the International Federation of Film Archives (FIAF), and International Association of Sound Archives (IASA).
7. The Seminar therefore recommends/resolves that:
 - A. The UNESCO provide every possible assistance to IFTA, FIAF, and IASA in the compilation of a series of instructional manuals on the operation and maintenance of audio-visual archives.
 - B. At the request of countries, UNESCO make available experts for the preparation of feasibility studies,

pilot projects and operational planning and training on audiovisual archives.

- C. The UNESCO assist in the planning and promotion of training courses on these subjects at regional, sub-regional, and country levels. As a first priority, local personnel should be trained, who in turn can take over the role of training in their own countries.
- D. The Seminar notes the extraordinary and enthusiastic response to the present seminar and workshop, which have been able to cover only certain basic aspects of archival activities relating to the moving images, and it notes a definite need for further seminars to deal with the problems peculiar to developing countries, which have become evident during the present seminar.

The Seminar requests all the participating organizations to provide the Film Archives of the Philippines (FAP) within one year, with the necessary feedback, for mutual benefit and cooperation.

- E. The Seminar notes that, rapidly developing electronic technology is leading to obsolescence of equipment, and this is causing serious problems for developing countries, which have financial and technical constraints. The Seminar has noted the effect of rapidly changing recording formats on the preservation

of television programmes. The Seminar therefore urges IFTA to carry out studies:

--- on the economics of transfer of television recorded materials from one format to another.

--- on the choice of recording formats for long-term preservation and archiving.

F. The Seminar emphasises that the archiving of moving images plays an important role in the preservation of the records of national and cultural heritage. The Seminar stresses that the UNESCO, as well as all national archival agencies concerned with film and broadcasting, impress upon the National Administrations the urgent necessity to accord high priority to the establishment, organization and development of archiving.

G. The Seminar recommends that a data base be set up in the region to store and retrieve information of the moving images for the mutual benefit of the countries in the Asia Pacific Region.

The Seminar notes with appreciation that the Film Archives of the Philippines has offered to carry out this service at its center in Manila.

H. After considering the recommendations adopted by UNESCO in the report of Programme Commission IV at the 32nd

Plenary Meeting on 27th October 1980, the Seminar agrees with the UNESCO recommendations, and further recommends that the appraisal and selection criteria of all moving images be left to the individual country.

- I. The Seminar recommends that all locally produced films, including the portions censored by any board of censors or review, be deposited with the film archives or the institution responsible for the preservation of such material. ###

APPENDIX 11.

BALANCE PER 31 DECEMBER 1984
=====

(in Belgian Francs)

ASSETS

Current assets

Debtors

1.058.307,-

Quick assets

Bank 3.858.282,-
Cash 10.713,-

Reserve Fund

Interest account in Sw. Frs
at SGB Brussels (114.468,55 Sw. frs) p.m.

3.868.995,-
4.927.302,-
=====

LIABILITIES

Creditors

1.288.510,-

Balance

Accumulated balance
at 31 December 1983 2.580.096,-
+ surplus of income
over expenses 1984 1.058.696,-

3.638.792,-
4.927.302,-
=====

PROFIT AND LOSS ACCOUNT

DEBIT

Expenditure

5.365.102,-

Surplus of income over
expenditure

1.058.696,-
6.423.798,- B.F.
=====

CREDIT

Income

6.423.798,- B.F.
=====

DETAILED BALANCE SHEET PER DECEMBER 31, 1984

ASSETSDebtors

Unpaid subscriptions for 1982 - 83	268.903,- B.F.	
Unpaid subscriptions for 1984	367.394,-	
Loan £5,500 to P.I.P. towards production of film volume 1983	<u>422.010,-</u>	1.058.307,-
<u>Bank (SGB Brussels)</u>		
Current account	281.274,-	
Interest account in B.F.	700.000,-	
Interest account in ECU (64.053,31 ECU)	<u>2.877.008,-</u>	3.858.282,-
<u>Cash</u>		
Petty cash Brussels office		10.713,-
		<u>4.927.302,-</u>
		=====

LIABILITIESCreditors

1985 subscriptions paid in advance	248.510,-	
Advance payment Unesco contract	600.000,-	
Outstanding bills for special publications	400.000,-	
50th Anniversary Fund	<u>40.000,-</u>	1.288.510,-

BALANCE

Accumulated balance at 31.12.83		3.638.792,-
+ surplus of income over expenditure 1984		<u>4.927.302,-</u>
		=====

Note: average exchange rates for 1984

1 Swiss franc	=	23 B.F.
1 ECU	=	44,92 B.F.
1 £	=	76,73 B.F.

DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON
FOR THE YEAR 1984

EXPENSES

<u>Current expenses</u>	<u>Expenditure</u>	<u>Budget</u>
Staff salaries	479.260	514.000 B.F.
External work fees	155.393	55.000
Social Security, Insur., Taxes	339.449	333.000
Office rent and charges	286.018	320.000
Office supplies & equipment	115.155	130.000
Postage & telephone	196.592	190.000
Miscellaneous	23.015	30.000
	<hr/>	<hr/>
	1.594.882	1.572.000
 <u>Special expenses</u>		
Congress	377.835	370.000
Executive Committee	168.311	150.000
Commission meetings	243.130	240.000
Special missions	119.777	100.000
Administrative publications/ Bulletin	149.473	140.000
Special publications	553.937	550.000
Publicity FIAF publications	30.000	30.000
Summer School - fellowship/training	12.057	55.000
50th Anniversary Fund	40.000	40.000
Unesco contracts underway	2.075.700	2.100.000
	<hr/>	<hr/>
	3.770.220	3.785.000
	<hr/>	<hr/>
	5.365.102	5.357.000
	=====	=====

INCOME

1984 Subscriptions	3.924.799	3.250.000
FIAF publications	215.572	200.000
Bank interests + difference on exchange rates	175.849	60.000
Unesco contracts	2.107.578	2.100.000
	<hr/>	<hr/>
	6.423.798	5.610.000
	=====	=====

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1984 (in Swiss francs)

	<u>1982</u>	<u>1983</u>	<u>1984</u>
Bogotá (C.C.)	400,-	400,-	400,-
Brazzaville		400,-	400,-
Bucuresti		2.850,-	2.850,-
Buenos Aires			1.850,-
Cairo			400,-
Caracas	400,-	400,-	400,-
La Paz			400,-
Lima		400,-	400,-
Madrid		2.850,-	2.850,-
Paris (C. Univ.)			400,-
Rio de Janeiro	2.850,-*	2.850,-	2.850,-
Torino			2.850,-*
United Nations/ AV archives (subscriber)			400,-
	<u>3.650,-</u>	<u>10.150,-</u>	<u>16.450,-</u>

= 268.903 B.F.

= 367.394,- B.F.

* Payment made during the first weeks of 1985



fiaf

fédération internationale des archives du film
international federation of film archives

secrétariat
70 Coudenberg 1000 Bruxelles Belgique
tel (32.2) 511.13.90 cable.fiafilm

NOTES TO THE 1984 ACCOUNTS

Balance sheet (p. 2)

Debtors

The £ 5,500 loan to P.I.P. towards production of the Annual Volume has been renewed for another year, i.e. 1985.

Creditors

- Unesco contract: FIAF has a contract underway with Unesco for the printing of two important publications. Partial payment has already been made following submission of work plans and estimates of costs.
- Outstanding bills/special publications: for preparation work on the International Directory of Film Documentation Sources (new edition) and on four new publications we hope to produce before the Congress.

Budget comparison (p.3)

Salaries and External work fees : Despite moderate inflation (+ 5,5%), salaries in Belgium have remained frozen during 1984. The bulk of work to be done at the Secretariat is however steadily increasing and we have fortunately been helped by Jill Johnson in London for drafting and typing the Minutes of both the General Assembly and E.C. meetings. This explains the increase in "External work fees".

Special missions : include official visits by Mrs Wibom to Seoul in connection with the full membership application from the Korean Film Archive, and by Mr Daudelin to the film archive in Istanbul also in connection with their membership status. There were also several visits to Unesco (Paris) by Mr Klaue, Mr Borde or Mrs van der Elst to prepare the contracts or attend meetings.

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Special publications : To cover

- reprinting (small print run) of "Preservation and Restoration of Colour and Sound in Films" and of "Problems of Selection in Film Archives", both sold out.
- new edition of the P.I.P. "List of Subject Headings" and "Guidelines for Indexing".
- booklet to accompany 10-year microfiche edition of International Index to Film Periodicals.
- preparation work for "International Directory of Film Documentation Sources", "Polyglot Glossary of Filmographic Terms", "Bibliography of National Filmographies", etc...

Summer School : A special budget of 160.000 BF had been accumulated over 3 years for the Berlin Summer School in 1984. Its organizers requested only 117.057 BF from this budget.

Unesco contracts : in 1984, FIAF signed and executed several contracts with Unesco.

- for the organization of an expert consultation on AV archives after the FIAF Congress in Vienna.
- to act as intermediary for study tours of two trainees from Sri Lanka to NFTSA in Ottawa and from Tanzania to National Film Archives of DPRK in PyongYang.
- for participation in the Third Latin-American Seminar of Film Archives in Brazil.
- for a preparation mission to Maputo for the First African Seminar on audiovisual archives.

Income

Subscription increase derived from new Members and Observers.

Unpaid subscriptions (p.4)

The Treasurer reminds those Members who still have not paid their 1984 subscription by the date of New York's General Meeting that, in accordance with art. 34 of the Rules, they will lose their right to vote at this meeting.

Balance (p. 1)

As in previous years, the 1984 accounts still show a fairly high surplus of income over expenditure mostly due to the unforeseen increase in membership numbers and to careful control of expenditure. This again allows FIAF to continue supporting its most prestigious project, the P.I.P., by renewing the loan which enables them to overcome cashflow problems. Subscribers to the P.I.P. will receive separate accounts covering this project.

APPENDIX 12.

STATE OF NEW YORK
 DEPARTMENT OF TAXATION AND FINANCE

UNITED STATES FOR 1985 (in billions of dollars)

EXPENSE	1985	1984	1983
Salaries and wages	1,200,000	1,150,000	1,100,000
Retirement benefits	150,000	140,000	130,000
Health insurance	100,000	90,000	80,000
Travel	50,000	45,000	40,000
Printing and reproduction	30,000	25,000	20,000
Postage	20,000	18,000	16,000
Telephone	15,000	14,000	13,000
Interest	100,000	95,000	90,000
Other	100,000	90,000	80,000
Total	1,775,000	1,707,000	1,659,000
Income tax	1,200,000	1,150,000	1,100,000
Corporate tax	400,000	380,000	360,000
Individual income tax	800,000	770,000	740,000
Excise tax	100,000	90,000	80,000
Gift tax	10,000	9,000	8,000
Estate tax	10,000	9,000	8,000
Other	10,000	9,000	8,000
Total	1,775,000	1,707,000	1,659,000

NEW YORK / 41st GENERAL MEETING
41e ASSEMBLEE GENERALE

DRAFT BUDGET FOR 1986 (in Belgian Francs)

<u>INCOME</u>	<u>1984</u>	<u>Budget 1985</u>	<u>Budget 1986</u>
Members' (2850 SF) and Observers' (400 SF) subscriptions	3.915.799	3.596.000	3.925.000
FIAF publications (incl. subscribers)	224.572	237.000	300.000
Bank interests	175.849	175.000	180.000
	<u>4.316.220</u>	<u>4.008.000</u>	<u>4.405.000</u>
<u>EXPENSES</u>			
<u>Current expenses</u>			
Staff salaries	479.260	722.000	743.000
External work fees	155.393	125.000	125.000
Social Secur., Insur., Taxes	339.449	448.000	642.000
Office rent & charges	286.018	343.000	360.000
Office supplies & equipment	115.155	200.000	210.000
Postage, Telephone & Telex	196.592	215.000	240.000
Miscellaneous	23.015	30.000	30.000
	<u>1.594.832</u>	<u>2.083.000</u>	<u>2.350.000</u>
<u>Special expenses</u>			
Congress	377.835	400.000	450.000
Executive Committee	168.311	170.000	200.000
Commissions	243.130	300.000	330.000
Special missions	119.777	100.000	105.000
Administr. publications & Bulletin	149.473	200.000	200.000
Special publications	553.937	550.000	550.000
Publicity to FIAF publications	30.000	60.000	60.000
Summer School/fellowship/training	12.057	55.000	60.000
50th Anniversary Fund	40.000	90.000	100.000
	<u>1.694.520</u>	<u>1.925.000</u>	<u>2.055.000</u>
	<u>3.289.402</u>	<u>4.008.000</u>	<u>4.405.000</u>

NOTES ON THE BUDGET

Revision of the 1985 budget

Considering the increase in the work volume at the Secretariat, the Executive Committee decided, at its New York meeting, to raise the Executive Secretary's salary and also to increase the working hours of the assistant-Secretary from 10 to 20 hours per week. This has led to a substantial raise in the budget for Staff Salaries, raise which could easily be balanced by a de-facto increase in the number of subscriptions and bank interests.

Budget 1986

Income : The annual subscription fees will remain unchanged in 1986.

Sales of FIAF publications will probably generate more revenue due to the three new publications which came out this year.

Expenses

- Staff salaries: see note for 1985.
- Postage, telephone & telex: includes increase in mailing costs for FIAF publications.
- Congress: represents the FIAF contribution to NFSA for both the General Meeting and the Symposium on Editorial Restoration in Canberra.
- Executive Committee: 2 meetings outside Europe foreseen in 1986, entailing higher travel costs for FIAF Secretary and interpreter.
- 50th Anniversary Fund: with its annual increase, this Fund should add-up to a total of 500.000 Belgian Francs in 1988.



The Museum of Modern Art

Department of Film
50th Anniversary

43rd FIAF Congress in Berlin (West) 1987

The Stiftung Deutsche Kinemathek invites you cordinally to attend the 43rd FIAF Congress to be held in Berlin (West).

The dates for the Congress have now been fixed as follows:

General Assgmbly May 17-19, the Symposion May 20-22.

The Congress will be held in the International Congress Center (ICC). The hall reserved for the Congress and the Symposion is equipped with screening facilities for all common film formats as well as for video. The ICC also provides exhebiton space close to the meeting hall, and we will be proposing an exhibit around the themes of the Symposion.

The translation for the General Assambly and for the Symposion will be available in English, French, Spanish and German.

We will suggest several categories of hotels: single room between 80,-- and 140,-- DM, double room between 100,-- and 190,-- DM. We also hope to make arrangements that will allow delegates to stay in a Pension which will cost aproximantly 50,-- DM (single room).

The Stiftung Deutsche Kinemathek expects to be able to cover the travel expenses of three Members or Observers nominated by the FIAF Executive.

As agreed by the FIAF Executive Committee the Symposion will be a joint technical symposion to be organized in cooperation with FIAT and IASA and with the participation of ICA and IFLA. Three subjects have been suggested: 1. Miniaturisation of moving image archiv& materials using new recording technologies; 2. technical restoration of film prints; 3. restoration and preservation of sound recordings.

Immedately prior to the FIAF Congress the Stiftung Deutsche Kinemathek is proposing to organize a Round Table on Curriculum Development for the Training of Personnel in Moving Images and Recorded Sound Archives. The Kinemathek will request support for that project from UNESCO.

The Kinemathek is also proposing to UNESCO that the Review of Technical Equipment relating to moving image and recorded sound archive work be held in Berlin in 1987 in conjunction with the joint Technical Symposion.

During the Congress and the Symposium the Stiftung Deutsche Kinemathek will organize film screenings every evening, and suggestions for these programmes will be welcome.

We shall keep you informed and we hope to welcome you all in Berlin (West).

New York, 4/29/1985

APPENDIX 14.

CATALOGUING AND THE COMPUTER

Agenda

Morning session: Cataloguing and the Computer: Concepts and Practice
10 A.M. - 1 P.M. Titus I Theatre, The Museum of Modern Art

10:00 A.M. Welcome and Introduction - Jon Gartenberg

10:15 A.M. Principles of Film Cataloguing - Harriet Harrison
(illustrated with film excerpts)

11:15 A.M. Break. Signups for afternoon workshops.

11:30 A.M. Report on the "Second FIAF Survey on the Study and Usage of
Computers for Film Cataloguing - Roger Smither

12:10 P.M. Computerized Film Cataloguing in The Museum of Modern Art
Department of Film - Jon Gartenberg

1:00 P.M. Lunch - The Museum of Modern Art Garden Cafe

Afternoon session: Workshops

3 P.M. - 6 P.M. Film Department offices, 5th Floor,
The Museum of Modern Art

I. Demonstration of MOMA Film Archive Computer System

Hours: 3 P.M.	Locations: Louis B. Mayer Screening Room
4 P.M.	16mm projection room, Film Study Center
5 P.M.	Archive Computer Room
	Room 504 (Jon Gartenberg's office)

Note: 4 simultaneous working groups each hour.
Demonstrated by Film Cataloguing Staff.

II. Cataloguing at MOMA before Computerization
(display of forms and explanation of procedures)

Hours: 3 P.M. Location: Film Study Center

Given by Film Cataloguing Staff

III. Use of Cataloguing Commission publications in archive work and
related archive experiences.

Hours: 4 P.M. Location: Staff Lounge

Given by Cataloguing Commission members.

Time permitting, the staff lounge will provide for an informal
meeting place for all participants at the end of the day.

APPENDIX 15.



The Museum of Modern Art

Department of Film
50th Anniversary

You are cordially invited to attend a SLAPSTICK SYMPOSIUM, on the American short silent film comedy, May 2 and 3 in the Titus II Theater. Please bring this invitation with you.

Program for May 2:

First Session, 9:45 am - 12:45 pm

INTRODUCTION by Eileen Bowser

DEFINING "CALIFORNIA SLAPSTICK" by Jay Leyda

VITAGRAPH'S "GOODNESS GRACIOUS": THE CONCEPT OF BURLESQUE IN AMERICAN FILM COMEDY by Tom Gunning

SUBVERTING THE CONVENTIONS: SLAPSTICK AS GENRE by Eileen Bowser

Second Session, 3:00 pm - 6:00 pm

LEAVE 'EM LAUGHING: THE LAST YEARS OF THE BIOGRAPH COMPANY by Pat Loughney

LLOYD HAMILTON by Walter Kerr

NESTER COMEDIES 1911, by Steve Higgins

Program for May 3:

Third Session, 9:45 am - 12:45 pm

VITAGRAPH COMEDY PRODUCTION by Jon Gartenberg

STATE OF THE ART OF THE GAG 1925-1926 by Don Crafton

REPORT FROM THE SLAPSTICK IDENTIFICATION SEMINAR by Ron Marilozzi

Fourth Session, 3:00 pm - 6:00 pm

CHAPLIN'S TRAMP by Charles Musser

THE CHASE: ORIGINS AND EVOLUTION OF A MOTION PICTURE GENRE by David Levy

DISCUSSION PERIOD

Films will be shown in proportion of twice as much time for films as for speakers. The list of films to be shown will not be announced in advance, but we will distribute a list at the symposium.

The symposium participants will all speak in English, with simultaneous translation in French and Spanish.

You are also invited to additional screenings of slapstick films on the evenings of May 1, and May 2, at 8:00 pm in the Titus II Theater.

The symposium is made possible with the generous support of The National Endowment for the Arts, The International Council of The Museum of Modern Art, The New York State Council on the Arts, and the Pinewood Foundation.



SLAPSTICK SYMPOSIUM

FILM LIST

5/2/85

Defining "California Slapstick"

THE SURF GIRL, 1916, produced by Mack Sennett, Triangle-Keystone, directed by Glen Cavender. Cast: Fritz Schade, Raymond Griffith, Al Kaufman, Ivy Crosthwaite, Glen Cavender, Dale Fuller, Julia Faye, Roscoe "Fatty" Arbuckle, the Keystone Cops.

THE ROUNDERS (excerpt), 1914, produced by Mack Sennett, Keystone, directed by Charles Chaplin. Cast: Charles Chaplin, Roscoe "Fatty" Arbuckle.

THE BATTLE OF THE CENTURY (excerpt), 1928, produced by Hal Roach, directed by Clyde Bruckman. Cast: Stan Laurel, Oliver Hardy.

THE CURTAIN POLE, 1909, produced by Biograph, directed by D.W. Griffith. Cast: Mack Sennett.

A NIGHT IN THE SHOW (excerpt), 1915, produced by Essanay, Jesse J. Robbins, directed by Charles Chaplin. Cast: Charles Chaplin, Edna Purviance, Lee White.

THE BUTCHER BOY (Paramount-Arbuckle Comedy), 1917, produced by Comicque Film Corp., directed by Roscoe "Fatty" Arbuckle. Cast: Roscoe "Fatty" Arbuckle, Buster Keaton.

POLIDOR SI SPOSA (Polidor's Wedding), 1912, Italy, produced by Pasquali Film.

Vitagraph's "Goodness Gracious"

GOODNESS GRACIOUS OR MOVIES AS THEY SHOULDN'T BE, 1914, produced by Vitagraph, J. Stuart Blackton, directed by James Young. Cast: Clara Kimball Young, Sidney Drew, Ned Finley, James Lackaye, Robert Connelly, Kate Price, Etienne Giradot.

Subverting the Conventions

FEED 'EM AND WEEP, 1929, produced by Hal Roach, directed by Fred L. Guiol. Cast: Max Davidson, Anita Garvin, Edgar Kennedy, Charlie Hall, Daphne Pollard (?), Marion Byron (?).

Leave 'Em Laughing

GETTING RID OF TROUBLE, 1912, directed by Mack Sennett. Cast: Charles Murray.

LOVE'S MESSENGER, 1912, directed by Dell Henderson.

A MIXED AFFAIR, 1912, directed by Dell Henderson.

THE DAYLIGHT BURGLAR, 1913, directed by Tony O'Sullivan. Cast: Dell Henderson, Charles Murray, Gus Pixley, William Butler.

ALMOST A WILD MAN, 1913, directed by Dell Henderson. Cast: Dorothy Gish.

All films produced by Biograph.

Lloyd Hamilton

MOVE ALONG (Hamilton Comedies), 1926, directed by Norman Taurog. Cast: Lloyd Hamilton.

THE VAGRANT (Mermaid series, Hamilton-White series), 1921, directed by Jack White. Cast: Lloyd Hamilton.

Nestor Comedies

THE BLESSED BABY (alternate title: That Blessed Baby), 1911, directed by Thomas Ricketts. Cast: Gertrude Clair, Mr. Waldron.

MUTT AND JEFF JOIN THE OPERA, 1911, directed by Al E. Christie. Cast: Gus Alexander, Sam Drane, Victoria Forde.

DIPPY ADVERTISES FOR A PUP, 1911, directed by Al E. Christie or Thomas Ricketts. Cast: Mr. Waldron.

MUTT AND JEFF DISCOVER A WONDERFUL REMEDY, 1911, directed by Al E. Christie. Cast: Gus Alexander, Sam Drane.

All films produced by Nestor Films.

41st
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Vitagraph Comedy Production

LIQUID ELECTRICITY OR THE INVENTOR'S GALVANIC FLUID, 1907, produced by Vitagraph.

FRAUDS AND FRENZIES, 1918, produced and directed by Larry Semon (Vitagraph release). Cast: Larry Semon, Stan Laurel.

THE SAWMILL, 1921, produced by Vitagraph, directed by Larry Semon and Norman Taurog. Cast: Oliver Hardy, Larry Semon.

State of the Art of the Gag

HIS WOODEN WEDDING, 1925, produced by Hal Roach, directed by Leo McCarey. Cast: Charley Chase, Katherine Grant, Fred de Silva, John Cossall, Gale Henry.

DON KEY (SON OF BURRO), 1926, produced by Hal Roach, directed by Grover Jones and Hal Yates. Cast: Max Davidson, Stuart Holmes, Vivian Oakland, Frank Butler, Jimmy Finlayson, Tylor Brooke, Spec O'Donnell, Jackie Hanes, Jerry Mandi.

Slapstick Identification Seminar

A DOG CATCHER'S LOVE, 1917, produced by Tiangle-Keystone, directed by Eddie Cline. Cast: Slim Summerville, Peggy Pearce, Glen Cavender, Teddy the Dog.

DIZZY DAISY (Jack White Comedy), 1924, directed by Fred Hibbard (Educational release). Cast: Louise Fazenda, Lee Moran, Dick Sutherland.

HAM TAKES A CHANCE, 1916, produced by Kalem, directed by William Beaudine. Cast: Lloyd Hamilton, Bud Duncan.

Chaplin's Tramp

THE BURGLAR ON THE ROOF, 1897, produced by Vitagraph. Cast: J. Stuart Blackton.

THE TRAMP AND THE NURSING BOTTLE, 1901, produced by Edison, directed by Edwin S. Porter (?).

POOR ALGY, 1905, produced by Edison, directed by Edwin S. Porter.

A METHOD IN HIS MADNESS, 1910, produced by Essanay.

A KNIGHT OF THE ROAD, 1911, produced by Biograph, directed by D. W. Griffith.
Cast: Frank Powell, Dorothy West.

KID AUTO RACES AT VENICE, 1914, produced by Keystone, directed by Henry Lehrman.
Cast: Charles Chaplin, Henry Lehrman.

THE TRAMP (excerpt), 1915, produced by Essanay, Jesse J. Robbins. Directed by Charles Chaplin. Cast: Charles Chaplin, Edna Purviance.

HIS NEW JOB (excerpt), 1915, produced by Jesse J. Robbins, directed by Charles Chaplin. Cast: Charles Chaplin, Ben Turpin.

A MILLIONAIRE BARBER, 1911, produced by Essanay.

The Chase

UNIDENTIFIED ARBUCKLE FILM (excerpt), 1913 or 1914, produced by Mack Sennett, Keystone.

CALL A COP, 1921, produced by Mack Sennett, directed by Mal St. Clair. Cast: Marie Prevost, George O'Hara, Pat Kelly, Jack Richardson, Eddie Gribbon.

COUNT YOUR CHANGE, 1919, produced by Rolin Film Co. Cast: Harold Lloyd. Snub Pollard, Bebe Daniels.

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1985



The Museum of Modern Art

Department of Film
50th Anniversary

May 2, 1985

8:00 pm

Titus II

HIS WEDDING NIGHT, 1917. Produced by the Comique Film Company, distributed by Paramount. Directed by Roscoe Arbuckle. Cast: "Fatty" Arbuckle, Buster Keaton, Al St. John, Alice Mann. (See Keaton smile)

HIS SMOTHERED LOVE, 1918. Produced by Mack Sennett, distributed by Paramount. Directed by Edward Cline. Cast: Chester Conklin, Ford Sterling, Ben Turpin.

SLIPPERY FEET, 1925. Produced by Al Christie for the Christie Film Company. Directed by Harold Beaudine. Cast: Bobby Vernon.

RED PEPPER, 1925. Mermaid Comedies. Directed by Arvid Gillstrom. Cast: Al St. John.

GET 'EM YOUNG, 1926. Hal Roach Productions, distributed by Pathe. Supervised by F. Richard Jones. Directed by Fred Guiol. Cast: Harry Myers, Stan Laurel, Max Davidson.

ROAMING ROMEO, 1928. Produced by Lupino Lane Comedy Corporation, distributed by Educational. Directed by Henry W. George. Cast: Lupino Lane.

BRIDE AND GLOOM, 1921. Produced by Warner Brothers, distributed by Federated. Directed by Jack Warner. Cast: Monty Banks, Sid Smith, William Blaisdell.

A MAN ABOUT TOWN, 1923. Hal Roach Productions, distributed by Pathe. Directed by George Jeske and Percy Pembroke. Cast: Stan Laurel.

This program has been selected by Karel Časlavsky from among the slapstick treasures of Československý Filmový Ústav/Filmový Archiv. The prints have Czech titles and are sometimes lacking a main title. Running time is approximately 130 minutes.

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THE
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ART
NEW
YORK
1985



The Museum of Modern Art

Department of Film
50th Anniversary

May 8, 1985

8:15 pm
Titus II

ALL JAZZED UP, 1920. Produced by Christie Film Company. Directed by Al Christie. Cast: Bobby Vernon, Helen Darling.

THE DUMB-BELL, 1922. Hal Roach Productions, distributed by Pathe. Directed by Charles Parrott (Charley Chase). Cast: Snub Pollard, Marie Mosquini.

THE PEST, 1922. Amalgamated Producing Company. Directed by Stan Laurel (?). Cast: Stan Laurel, Glen Cavendar, Vera Reynolds, Joy Winthrop, Hero (a dog).

LIONS JAWS AND KITTEN'S PAWS, 1920. Century Comedy, distributed by Universal. Directed by W. H. Watson. Cast: Harry Sweet.

NO DANGER, 1923. Produced by Arrow, a Mirthquake Comedy. Directed by Eugene De Rue. Cast: Bobby Dunn, Glen Cavendar.

JUS' PASSIN' THRU, 1923. Hal Roach Productions, distributed by Pathe. Directed by Charles Parrott (Charley Chase). Cast: Will Rogers.

EGGED ON, 1926. R-C Pictures Corporation, a Whirlwind Comedy. Directed by Charley Bowers, H. L. Muller and Ted Sears. Cast: Charley Bowers.

This program has been selected by Eileen Bowser from the collections of The Museum of Modern Art and Ceskoslovensky Filmovy Ustav/Filmovy Archiv. Some of the prints have Czech titles or French titles. Running time is approximately 137 minutes.