

FIAF 1987
Berlin (West)
Minutes

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

Minutes of the
43rd GENERAL MEETING

17 - 19 May 1987

BERLIN (WEST)

Contents

Agenda Item		Page
1	Official Opening	1
2	Confirmation of the Status & Voting Rights of Members Present or Represented	2
3	Adoption of the Agenda	3
4	Approval of the Minutes of the Preceding General Assembly	3
5	Report of the President on behalf of the Executive Committee	3
6	Plans for FIAF 50th Anniversary 1988	5
7	Report of the Documentation Commission	10
	- Report on the Periodicals Indexing Project	11
8	Report of the Cataloguing Commission	13
9	Report of the Preservation Commission	16
-	Appeal for more support of Commission work	18
10	Projects & Publications Underway	19
11	Financial Report	22
12	Membership Questions	
	12.1 Confirmation of Observers	23
	12.2 New Observer: Cinemateca Nacional, Caracas	23
	12.3 Confirmation of Members	24
	12.4 Deletion of Member	24
	12.5 New Applications for Membership	
	a Los Angeles: UCLA Film, Radio & TV Archives	24
	b Luxembourg: Cinémathèque Municipale	24
	12.6 Other Membership Questions	28
13	Modification of FIAF Statutes and Rules	28
14	Election of the new Executive Committee	29
15	Future Congresses	
	15.1 1989 Lisboa: Cinemateca Portuguesa	32
	15.2 1990	33
	15.3 1991 onwards	34

16	Open Forum	
	16.1 Working Group on Information Technology	34
	16.2 FIAF Policies and Third World Film Archives	36
	16.3 Rights to Lumière Films	39
	16.4 International Identificatino Symposium in Prague	41
	16.5 Bi-centennial of the French Revolution	42
	16.6 News from the Portuguese Archive	42
	16.7 European Year of the Cinema, 1988	42
	16.8 International Film & TV School in Habana	43
	16.9 FAC & TAC, North America	43
	16.10 Report on Joint Technical Symposium, Stockholm	43
	16.11 Colorisation of Black and White Films	44
17	Relations with Unesco & Other International Organisations	
	17.1 Unesco	45
	17.2 IASA	51
	17.3 FIAT	52
	17.4 ICA	52
	17.5 Council of Europe	53
18	Miscellaneous	
	18.1 Filmoteca de la UNAM	54
	18.2 American Cinematheque	54
	18.3 FIAF Publications	54
	18.4 Information on Archive Budgets	54
	18.5 Statement about Colorisation	54

ANNEXES overleaf

ANNEXES

No		Agenda item
1	List of Participants (voting members underlined)	2
2	Agenda	3
3	Documentation Commission Report	7
4	PIP Editor's Report	7
5	Cataloguing Commission Report	8
6	Preservation Commission Report	9
7	New York Slapstick Symposium Report	10.4
8	Accounts for the Year 1986	11.1
9	Draft Budget for 1988	11.2
10	List of Candidates for the Executive Committee Elections	14
11	Proposals for the 1989 Congress in Lisboa	15.1
12	Report of Carlos Arnaldo on behalf of Unesco	17.1

F I A F

XXXIII GENERAL ASSEMBLY Berlin, 17 - 19 May 1987

MINUTES

Day 1
Chairman

First Session
Anna Lena WIBOM, President of FIAF

1 OFFICIAL OPENING

Dr Rathsack, Director of the Stiftung Deutsche Kinemathek, hosts of the Congress, welcomed everyone to Berlin and a successful 43rd Congress.

In spite of the heavy programme, he hoped they would have time for the personal conversations which were such an important part of the FIAF Annual Congresses as well as to visit the city. It was an honour to organise the Congress, especially as it gave them the opportunity to thank their many colleagues for their friendly cooperation and contributions to retrospectives, exhibitions and publications over the years in a shared fascination for film. Whenever they visited other archives, they felt at home; he hoped they too would feel at home during the Congress and whenever they came back to visit the Archive.

He reviewed the arrangements that had been made in addition to the organisation of the General Assembly and Symposia: the Technical Exhibition in the foyer, the boat excursion along the canals, the Reception in the Egyptian Museum as guests of the Berlin Senate, the film programmes in the Arsenal Cinema every evening through the week, the opening of the Kinemathek's Exhibition on the History of Film in Berlin.

He thanked everyone who had helped to make the Congress possible and paid tribute to the staff of the Kinemathek, in particular Mrs Eva Orbanz for her many months of planning for the occasion.

Mrs WIBOM responded for the Federation and mentioned how much they treasured their relations with their colleagues in Berlin who had demonstrated so much loyalty, friendship and service over the years.

Organising a Congress was the utmost token of friendship as it required so much work and so much money. She thanked them very warmly for the excellent working conditions they had provided.

She formally declared the 43th FIAF Congress open.

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

Mr CINCOTTI, Secretary-General, read out the list of delegates (Members, Observers, Honorary Members and Visitors) asking everyone to identify themselves to their colleagues as their names were called. He began with the Members and asked for confirmation of who was voting for each Archive (Annex 1).

There were 52 Members of the Federation; 47 voting members were present or expected and 2 had appointed proxies

- Milano Mr Cincotti
- Pyongyang Mr Klaue

He believed this was a record attendance at a FIAF Congress and confirmed they had the majority needed for a quorum.

Two Members (Istanbul, Torino) were not present and had appointed no proxy. The following Members had not yet arrived or were not present when the count was taken:

Brussels; Jerusalem; Warsaw; Wien Filmarchiv; Wien Filmmuseum

Of the 25 Observers, 9 were present and 3 more were expected.

He then welcomed in turn:

- two Honorary Members, both former Presidents of the Federation, Mr Vladimir POGACIC and Mr Jerzy TOEPLITZ;
- Mr Michael MOULDS, Editor of PIP (Periodicals Indexing Project);
- 5 participants from the recent FIAF Summer School (from Jakarta, Tanzania, Sri Lanka, Mali, Poona and Unesco)
- representatives of the international organisations who had helped to organise the Joint Technical Symposium which would follow the General Assembly:
 - FIAT Mrs Anne Hanford, Mr Fernando Labrada
 - IASA Mrs Helen Harrison
- Mr Carlos Arnaldo of Unesco who was expected shortly
- Mr Richard Sydenham of United Nations, New York, a FIAF Subscriber;
- Mrs Carmen Luisa Torres, Cinemateca Nacional de Venezuela, candidate Observer.

Mrs WIBOM also asked for a special welcome to the Adviser to the New Zealand Film Archive, Mrs Witarina Harris, a Maori Elder and early New Zealand silent film star.

She then read a cable of best wishes from Graham Gilmour, Ray Edmondson, Anne Bayliss and all at the National Film & Sound Archive in Canberra, who had hosted the last Congress.

3 ADOPTION OF THE AGENDA

Mrs WIBOM asked that the two financial points be taken together (ie that Point 18 be renumbered 11b). There being no further requests for changes, the Agenda (Annex 2) was adopted by show of hands.

4 APPROVAL OF THE MINUTES OF THE PRECEDING GENERAL ASSEMBLY

The Minutes of the last General Assembly, in Canberra, were approved by show of hand.

5 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mrs WIBOM read out the Report on the work of the Federation, the Executive Committee and the individual Members and Observers during the last year, summarised below.

The year 1986-87 had been very busy and the Federation had never been bigger. She was sad to report the deaths during the year of Mr Marin Parianu, Director of the Bucaresti Archive and Mr Hernando Salcedo Silva of Bogota.

She paid special tribute to the Commissions and the Commission Heads for their very important work. She regretted that Milka Staykova, Head of the Documentation Commission, had had to resign for health reasons and thanked the Vice President, Ms Karen Jones from the Danish Film Museum, for taking over as Acting President during the year.

There had been a number of ad hoc Working Groups. One Group (Raymond BORDE, David FRANCIS and Guido CINCOTTI) had been charged with revising the Statutes and Rules to resolve ambiguities and make them more helpful for the running of the Federation. The final recommendations for Revision had been

distributed and some members had sent in helpful comments; there would be a final opportunity for brief discussion during the GA before proceeding to vote on adoption of the changes. The revisions contained provisions for improving the Election procedures and a List of Candidates willing to stand had been circulated so that all delegates had a chance to consider their votes in advance; however, the List of Candidates would remain open for additions until the last minute.

Another Working Group had been preparing for the 50th Anniversary Congress in 1988. Details would be given later in the Agenda but she wanted to extend FIAF's very warm thanks to the Centre National de la Cinématographie for their active support and very generous subsidy

She thanked everyone for their patience in responding to the numerous questionnaires they had been sent during the year and asked those who had not yet replied to do so as soon as possible to ensure they were not left out of any of the many arrangements for the 50th Anniversary. One of the objectives of the Anniversary was to make the work of film archives more widely known and acknowledged and make FIAF itself more visible throughout the world. They needed everyone's help.

She thanked Brigitte VAN DER ELST, Executive Secretary, and her Assistant, Chantal VAN DER BERGHE for their hard work throughout the year.

The Executive Committee (EC) had had its first meeting in Glasgow, as guests of the Scottish Film Council, where they were given the opportunity to discuss the situation of a regional archive in relation to a national one. The second EC meeting took place in Berlin thanks to the hospitality of Stiftung Deutsche Kinemathek who had been actively preparing both the General Assembly and the impressive Joint Technical Symposium to follow. For this, she thanked particularly Mrs Eva ORBANZ, who had been assisted by Henning SCHOU, Wolfgang KLAUE, David FRANCIS and representatives from FIAT and IASA.

FIAF's close cooperation with Unesco continued through the year. They had provided financial support for part of the Technical Symposium and initiated two Consultations to be held afterwards. The 5th FIAF Summer School, immediately before the General Assembly had again been organised very competently by Staatliches Filmarchiv of DDR and she warmly thanked them for the remarkable and devoted work in training staff and developing awareness of film archive problems around the world. The irresistible force behind all this work is our former President Wolfgang KLAUE, with the help and enthusiastic cooperation of his staff. Unesco had assisted with the Summer School and the organisation of the first African seminar for film archive staff, in Maputo, Mozambique, which had been attended by several FIAF members.

In reviewing the Annual Reports, she had noticed that all except one Member had enlarged their collections, restored films, arranged screenings and other activities. Unfortunately it was still difficult to build a coherent picture of the Federation's overall activities as Annual Reports referred to various combinations of titles, reels, metres, feet, etc. and only 20 Members and 7 Observers had completed the Statistics Questionnaire. She recognised that the information might not be readily available but hoped they could move towards some standardisation of reporting. It was important to know how the membership was progressing, both so that the Federation could identify how to serve its members better and present to the outside world an accurate picture of its achievements and outstanding needs.

Film archives in a changing world were meeting with new situations. There was now a proliferation of film museums seeking contact with FIAF and its members, and of rich and powerful mass media organisations seeking access to our collections and sometimes able to give money for perfect restorations. There was the decline in cinema attendance, in film production and the competition from television and the new technologies. The EC was therefore studying aspects of the topic "FIAF in the 1990's": what to expect, how to protect our interests, whether we can incorporate film museums among our membership without losing sight of our fundamental aims, management questions (policy creation, dealing with government authorities, new legislation, new media, staff training, health and safety of staff). There were many important topics for symposia in the coming years and they looked forward to contributions from the membership at this and future Congresses.

She closed with a warm tribute and presentation to Jan de Vaal, retiring from the Nederlands Filmmuseum after 42 years, and thanked him for his long, active and devoted service to film preservation and FIAF.

6 PLANS FOR FIAF 50TH ANNIVERSARY 1988

Mrs WIBOM began by referring again to the very generous cooperation of the French government, who, through the Centre National de la Cinématographie, were providing a subsidy of 2,650,000 French francs for the event.

Mr Franz SCHMITT, the French coordinator with CNC, gave details of the arrangements so far:

- Location

Changed to the Musée d'Orsay, opened in December 1986 and much more central, dedicated to the arts of the period 1848 - 1914, including two halls permanently dedicated to early cinema.

- Association Cinquantenaire de la FIAF ("FIAF 50")

Administrative arrangements would be channelled through this specially formed non-profit making Association, whose official representatives were:

FIAF (Mrs WIBOM); CNC; Cinémathèque de Toulouse (Mr BORDE); Mrs VAN DER ELST; Mr SCHMITT. They had appointed a Secretary, initially part-time, later full-time, to take charge of all the administrative arrangements in Paris. Bois d'Arcy would be receiving all items for the exhibitions.

- Hotel Bookings

As it would be Election Year for the French Presidency there would be many journalists and personalities in Paris. It was important therefore to book hotels early, certainly by November 1987. Members were therefore asked to reply promptly to the invitation to the Congress.

- Budget

Provision was being made to help with travel and/or staying costs for those who could not otherwise attend the Congress. Requests for help should be submitted as soon as possible to the Association FIAF 50.

- Dates

29-31 May	Executive Committee meeting at CNC
1 June	General Assembly
2-4 June	Symposium "Le cinéma muet français dans le monde"
5 June	Excursion and departure
6 June	Unesco Symposium

Mrs WIBOM thanked everyone who was working to make the event happen and invited each in turn to take the floor.

- Exhibitions

i "Dreams and Fantasies of the Pioneers" Exhibition

Mr FRANCIS had kept the original title although the concept had been somewhat modified. They would cover the period 1895-1906, that is, from when cinema was possible until the cinema industry took over from the individual pioneer film-makers. It was an interesting period for archives to illustrate as, from the initial response, it was obvious they had extensive treasures of key original documents which might well cause the history of the cinema to be re-written. On the pioneers, much research had been done already, inspired initially by FIAF. The exhibition would therefore enable FIAF to demonstrate both how it had already influenced film history and its role in preserving material which might lead to "new" histories. In addition, the Exhibition was to be entertaining and informative, to attract the members of the public so that they might become more aware of FIAF's work.

He acknowledged that it was a very ambitious project and depended on contributions from members. Unfortunately, the Anniversary clashed with the Opening of his own Museum in London so he would need help. He thanked all those who had offered help so far and would be sending out more requests shortly. He would probably ask the Museums nearby to provide objects but would like documentary contributions from throughout the world. He suggested it might be appropriate to microfilm all the documents offered

so that even those that could not be used for the Exhibition could be nevertheless retained within FIAF for future access.

In response to Jon GARTENBERG, it was indicated that the Exhibition would probably continue for three months during the summer. There had been talk of making it a touring show but that would present too many problems.

ii Technical Exhibition on Preservation and Restoration of Film
Mr SCHMITT said this was designed both for professionals and the general public to make them aware of all the different types of problems in the preservation of the audio-visual heritage.

He would appreciate contributions, especially in the way of documentation, photographs, models, catalogues, use of computers, on anything original or specific to problems of their own country.

iii Cinema Poster Exhibition, 1896-1929

Mr BORDE said they had changed the dates (previously 1920-1940) to fit in with the Musee d'Orsay's own period. They were interested in national productions but also foreign films shown in another country. He made the following points:

- The Exhibition would be restricted to posters from Members and Observers, excluding material from private collectors, production companies and all other sources.
- They were planning for some 80-100 exhibits, depending on the sizes.
- The public in Paris was already familiar with posters from France, Germany, Italy, the USA, etc. so they were specially interested in posters that would be unfamiliar, eg Russia, Latin America.
- They had already received 87 photos from 18 archives: they would be writing to ask for more background information on these. At the same time, they would be inviting other archives to send colour slides or photos of their posters of the silent era.

Mrs WIBOM stressed that they were very anxious for all the exhibitions to have a truly international character and urged all archives to ensure they were represented by contributions from their own collections.

Mr GARCIA MESA reported that he had persuaded a number of Latin American designers (from Mexico, Brazil, Venezuela, Uruguay, Cuba) to design a poster to commemorate FIAF's 50th Anniversary. In addition, they hoped to have an exhibition in Paris of film posters of these same artists. If this could be arranged, then a further poster would be designed advertising the exhibition. He had examples of their work with him in Berlin for delegates to view.

- Symposium: Le cinéma français muet dans le monde

Mr DAUDELIN confirmed that the symposium would be exploring reciprocal

artistic and economic links between France and the rest of the world. Mr BORDE had compiled a programme on foreign influences in France to be presented by some 14 French specialists, ending with Jean Mitry talking about the effect of foreign films on young French cinephiles. Mr DAUDELIN was compiling a programme on French influences abroad; so far he had speakers from Portugal, USA, Germany, Canada, Italy and the UK. He would like contributions from Belgium, Austria and Switzerland which he knew were influenced by French silent cinema and asked the delegates if there were other regions of the world similarly influenced he had not taken into account. **Action:** Delegates invited to suggest contributions as above.

- Livre d'Or

Mr DAUDELIN reported progress which was continuing on the lines outlined in Canberra, ie reference document on the work of FIAF, its Commissions, its members, its publications and a historical section. They were seeking inspiration for the final title. He said they wanted the reference section to contain information on all members and observers and pointed out that 17 had still not replied and 8 had not sent photos.

Action: 17 + 8 "defaulters" asked to send texts and photos in time for manuscript to go to press in the autumn.

- Anniversary Poster and Film Trailer

Mr DAUDELIN confirmed that Norman McLaren had provided a sketch for the poster very shortly before he died. A Canadian artist was preparing the final poster and copies would be printed during the summer ready for distribution to members and observers to use in their own countries adding information about their own activities in honour of the Anniversary. He asked for information on numbers required by each archive. They were also working with McLaren's collaborator, Don McWilliams, to use the same design element to produce a 20-second animation trailer, in 16 and 35 mm, for use with film programmes associated with the Anniversary, including the Touring Show.

Action: Delegates asked to indicate requirements for both during the GA.

- Touring Shows of FIAF treasures and restorations

Mrs BOWSER was grateful for the enthusiastic and generous response to requests for films for the Touring Show which would take news of the FIAF 50th Anniversary around the world for possibly two years. They proposed two separate programmes, one starting in Europe, the other in North America; this would reduce shipping costs and make the programmes more quickly available. However, archives could certainly book to show both programmes if they wished. It was suggested that each archive should try to meet the Customs costs on importing and the shipping costs for sending to the next archive. If there were any difficulties in meeting shipping costs, they should consult the Secretariat.

Archives whose films had been chosen for the programmes were asked to

make sure there were no difficulties in providing the prints promised, in preparing programme notes, or in clearing rights for showing in FIAF archives worldwide. If there were requests to show the films elsewhere, for instance at Festivals, she suggested such rights should be cleared individually. If films could be sub-titled in one of the major languages, that would be especially welcome. Her report was later distributed to all delegates. **Action:** Archives were invited to make bookings in writing through the Secretariat.

Mr SCHMITT asked if extra prints were needed but Mrs BOWSER reported that in their experience of travelling shows provided to FIAF archives, the films had come back still in usable condition. The only problem was occasional non-observation of FIAF shipping regulations so a copy would be included with each film to remind them.

Mrs Paulina FERNANDEZ JURADO suggested it would be useful if FIAF could send an official letter to archives asking them to show the programme to draw attention to FIAF's 50th Anniversary as this would be a help to the archives in getting permission to show the programme in their country. Mrs WIBOM asked for her help in drafting such a letter.

Mr STROTCHKOV said through an interpreter that they thought FIAF's 50th Anniversary was a very important occasion. In addition to celebrating it in their own archive, they had made arrangements via the Film Workers' Association to have films shown in Moscow and on Soviet television.

Mr BORDE urged all archives to act so that the event obtained the maximum cultural effect. For instance, archives could approach journalists on cinema magazines in their own country to include in their May/June issues some articles about FIAF, preservation, problems in preserving the moving image heritage. In addition, they hoped archives would initiate cultural events associated with the 50th Anniversary, as for instance Mr GARCIA MESA's proposed exhibition of Latin American posters. In France, they had two proposals in connection with major Festivals. At Avignon they would be treating the theme "The transition from silent cinema to the talkies"; at Perpignan, in April, they would be talking about "Europe in the 20's".

In addition, they hoped all the Film Festivals would have one session devoted to the Anniversary. As example, he asked Mr PRINZLER of the Stiftung Deutsche Kinemathek to describe what had been planned for the Retrospective at the Berlin Festival in 1988. Mr PRINZLER explained that they would be looking at the history of colour films, and giving a central role to FIAF and the problems of preservation and restoration, hoping to extend awareness of this important work. Representatives from other archives would be invited to talk about their work and a publication would include information about FIAF's work. As always, they were dependent on the generous support of

other archives and would be seeking help during the Congress.

Mrs Paulina FERNANDEZ JURADO reported they had been in touch with the postal authorities who had agreed to issue special stamps honouring leading Argentinian film-makers. She suggested that other archives could do the same so that in 1988 there were stamps bringing FIAF's 50th Anniversary to the attention of very many people, which would be excellent publicity for FIAF and the individual archives. Mrs WIBOM warmly supported this idea.

Day 1
Chairman

Second Session
Wolfgang KLAUE, Vice-President of FIAF

7 REPORT OF THE DOCUMENTATION COMMISSION

Mrs Karen JONES, Vice President of the Commission, reported with deep regret that the President, Milka Staykova had resigned for health reasons. She had joined in 1974 and had been President since the resignation of Mrs BOWSER in 1981. She expressed their warmest thanks for her efforts and accomplishments, including the obtaining of a 3-year grant for the PIP from the Bulgarian Ministry of Culture. Milka was unable to attend the Congress but sent her best wishes to all.

They greatly appreciated the appointment of Michelle SNAPES as Milka's successor. She was well known to all and had been closely associated with the work of the Commission even before she joined it in 1985. Back in 1971/72, she helped prepare the basic material for the Periodicals Indexing Project (PIP), and was later a member of the working group for the International Directory of Cinematographers, Set- and Costume-Designers in Film.

She also took the opportunity to thank the individual members of the outgoing Commission for their contributions, especially Eberhard Spiess who had been a Member since the Commission was set up in 1968 and served as both President and Vice President. She also thanked others who had served many years:

- Dr Alfred Krautz, Staatliches Filmarchiv, DDR
 - Michael Moulds of the PIP
 - Aura Puran, Arhiva Nationale de Filme, Bucaresti
 - Frances Thorpe, BFI, London
 - Jana Vosikovska, National Film, Television and Sound Archives, Ottawa
- as well as two more recently appointed members:
- Rui Brito, Cinemateca Portuguesa, Lisboa
 - Ron Magliozzi, Museum of Modern Art, New York.

Before commenting the written Report (Annex 3), Mrs JONES mentioned that at the most recent meeting of the Commission, it had been decided that PIP was such an important project that the Editor, Mr Moulds, should be given the opportunity to report on it separately, both to the EC and the GA, even though it was still a Documentation Commission project.

On Point 1.3, "FIAF Classification Scheme for Literature on Film & TV", Mrs JONES added that 22 orders had been received. If archives were ready to undertake translations into, for instance, French or Spanish, they were encouraged to do so, making a copy available to the Commission, but regretfully the Commission itself had no resources to manage or take responsibility for such work. Mrs Maraia Rita GLAVAO later offered to supply a translation into Portugues which they had already prepared.

Re point 1.8, Mrs JONES explained that the Union List of Film and TV Periodicals held by FIAF Archives would be very useful for the daily work of Documentation Departments and appealed to all archives for their cooperation.

She commented that perhaps progress on some projects appeared to be rather slow. Perhaps they were too ambitious in the number of projects. A major factor, however, was that Commission members were too busy in their own archives to spare the amount of time needed for the FIAF projects. Sadly, this was a continuing problem for FIAF Commissions.

Mrs WIBOM appreciated these difficulties and mentioned that the EC had decided to send a circular questionnaire to identify a pool of individuals who might be able to serve on the different Commissions.

Re 1.6 on Guidelines for poster materials, Mr SPEHR asked if they were surveying outside film archives as there was considerable literature in the general field, some of which was fairly accessible.

Mr KLAUE noted that new terms of reference would be established for the new Commission and all projects would be reviewed. He felt that the International Directory of Cinematographers, etc, was very important as was a Bibliography on Archive work in all its aspects. He suggested this latter project could be done with the help of the Secretariat, once the Commission had set up a bibliographic standard and devised a system for members to send information to the Secretariat and update it each year.

Report on the Periodicals Indexing Project (PIP)

Mr MOULDS, Editor of PIP, commented on his report (Annex 4), noting particularly their move to cheaper premises and purchase of a computer which would enable them to produce the information much faster, with indexes produced automatically. They were investigating the possibility of

changing to a different standard of fiche, which was easier operationally, had a more attractive arrangement of information and could be produced more cheaply. However, it required a new lens with 48x magnification instead of 24x and he would be sending a circular enquiring if this would cause problems to subscribers.

They were very behind with the TV volumes, having only done 1979/80 and 1981/82, but had not succeeded in obtaining the necessary grants from outside sources to finance the work. This was sad as the information was already in the computer but it required too much extra work for them to handle without subsidy.

The Film Volumes should be much easier to produce once the computer programmes were operational as they would prepare camera ready copy plus indexes enabling them to save about 4 months.

His report listed periodicals for which they had no indexers and he would be grateful for volunteers as they had no funds to pay for indexing.

Action: Archives to consider whether they can contribute indexing services for periodicals listed.

Mr KLAUE asked for further information on the financial situation. Mr MOULDS felt that now they had a cheaper office and a computer, the only problem remaining was the income from the annual volumes: they were having great difficulty getting information and money from the distributors.

Mrs JONES expressed the Commission's thanks to the group of PIP Supporters and appealed to all archives to consider becoming at least subscribers, if not supporters, and thus contributing to the continuation of the Commission's oldest and, hopefully, most useful project.

Mr KLAUE invited comments, adding that he thought the survival of this very important project should be based on a careful consideration of its financial development in the past and the expectations for the future. He would suggest that the new EC should examine this question carefully and take the necessary measures for the management and financing of the project over a longer period. He mentioned that IFLA and ICA had kindly said they were ready to publish information on PIP in their own publications for members without charge, which was an opportunity to seek a larger market.

Mrs WIBOM also added that the new EC would be charged with considering how to make the PIP available to archives who for financial reasons could not obtain it. Small archives, who might need it most as they had not the resources to do their own cataloguing, often also lacked the resources to subscribe to it. The documentation staff in her archive estimated it saved one, possibly two, staff.

There being no further discussion, Mr KLAUE expressed the thanks of the Federation and the EC to Mrs JONES herself who had for many years, as Vice President and Acting President, acted as the "motor" of the Commission, initiating and contributing to the execution of many of the projects. The GA expressed their appreciation by applause.

Mr KLAUE called also for appreciation of Mr MOULDS who had a difficult task, working in isolation from the Secretariat and the Members, without guidance or moral support on a project which had an uncertain future, yet persisting with devotion and enthusiasm. The GA expressed their appreciation by applause.

8 REPORT OF THE CATALOGUING COMMISSION

Mrs HARRISON opened with thanks to Mr KLAUE and his archive for their support to the Commission, especially for so generously hosting the recent meeting which will enable them to use the FIAF funding for a further meeting in the autumn. She introduced the various members of the Commission who would be asking for help on different projects and reported that the newly appointed member, Vladimir Opela from the Czech Film Archive, would be joining the Congress later.

Mrs HARRISON then repeated the information in her written Report (Annex 5) with the additions below:

- Glossary of Filmographic Terms (item 1A)
They hoped the Supplements (translations of the terms and indexes but not necessarily translations of the definitions) could contain perhaps 5 languages at a time. Translations into Portuguese and Czech had already been provided by the archives in Sao Paulo and Prague.

- Union Catalogue of Feature Sound Films from the Nitrate Era
Mrs VAN DER ELST had reported that information on some 18,000 titles had been supplied to the Secretariat from 34 archives. About one third had been input to the computer. The computer program provided many possibilities of analysis; eg the number of films per country of production, per archive, search by keyword in title, by date of production or distribution, etc.

Archives were invited to send information on their holdings on safety stock of the relevant films. They were also reminded to use the codes provided for country of production and archive name to speed up the inputting process. Cards which were unclear would be returned to the senders for clarification. Archives were reminded that the Catalogue was set up to enable members to identify more readily which archives had material on specific titles. Queries were therefore welcome. She stressed however that the Catalogue would not

be published and no holdings information would be released to outsiders.

- List of FIAF Archive Cataloguing Staff

Following the information collected in Canberra, a list would shortly be distributed by the Secretariat which should make it easier for cataloguers to contact their colleagues in other archives.

In the discussion, Mrs GALVAO asked for information on the cataloguing brochure (project B) They had made a brochure for distribution some years ago and she was surprised to find in Angola that it was being used as a cataloguing guide within the archive. She wondered if there should be something more specialised for institutions which kept films. Mrs HARRISON explained that it was a general popular publicity guide and would list more specialised publications. There would be no specific information on how to catalogue.

Mr HORAK was advised that the Union Catalogue was certainly an on-going project and they should send in additional cards on new nitrate acquisitions as well as holdings on acetate from the nitrate era. They could get a print-out of the 200 submissions they had already submitted, for correction.

Mr KONLECHNER felt it was time to identify which computer programs were most useful for film cataloguing. Hardware was now so cheap that even small archives could obtain a computer but they needed guidance, particularly on the different data-bases. He understood Mr FRANCIS was happy with the relational data-base Oracle, which provided a facility similar to the IBM Query Language (SQL). He understood a new data-base facility was being introduced as part of the IBM operating system for their new series. Others were using D-base 3 or 3+. Apparently PIP was using Revelation. He was not even sure whether relational or hierarchical data bases were preferable or a simple File Manager. He wondered if FIAF could help, perhaps by making contact with the US software producing companies, testing programs and making recommendations to its members which could save individual archives a lot of money.

Mrs HARRISON agreed the situation was very complex, both in the marketplace and within FIAF. They had published a Computer Study in 1985 listing the experiences of FIAF archives although there had of course been many changes since then. There was a whole industry of computing consulting organisations set up to provide advice on selection of hardware, software and standards for exchange of information between systems. FIAF could not keep up with such a specialised and constantly evolving field and in any case it was not appropriate for them to get involved in recommending specific commercial products. However, they could help by developing cataloguing rules for exchange of information between archives, independently of the different hardware and software in use.

Mr GARTENBERG supported this by saying that the Commission carefully considers for each project whether international recommendations can be made. It was possible for Cataloguing Rules but usage of computers in film archives was dependent on widely different economic, geographic and technical considerations so, as Roger Smither had indicated in their Computer Study, it was not possible to make international recommendations.

Mr SPEHR suggested there was some middle ground and that it would be possible and very useful, especially for the inexperienced archives, for FIAF to pool their experiences in implementing different software packages, especially those offering data-base management. The so-called consultants were very often salesmen with no knowledge of archive needs. He had identified some 7 software packages used by archives worldwide and would find it very useful to have information on how these packages were integrated into the work of the archive. He was not sure it was a job for the Cataloguing Commission.

Mr ALHO reported they had started to apply MINISIS and had had a poor experience using private consultants. The schedule they prepared was very short (a few months) but it had taken twice as long. Commissions couldn't keep up with computer development: they did not meet often enough to provide up to date information for us. He suggested they should try to use the occasions of the General Assembly for exchanging information: perhaps those who planned to use computers might indicate that in the Open Forum or via the pigeonholes; they could use the FIAF Bulletin as a way of letting others know of problems. He felt more and more archives would be interested in such information.

Mr KLAUE welcomed the discussion and suggested the EC should examine the proposals. Last year, in Canberra there had been a Symposium on the usage of computers in film archives and a proposed symposium on archive management could provide another opportunity. Mr SCHMITT would like to suggest in Open Forum that there should be a new group set up in FIAF to study computers and data exchange.

Mrs HARRISON agreed there was a role for the Cataloguing Commission. They had discussed it but had no proposals as yet. They were thinking of perhaps preparing a set of questions or cautions in dealing with consultants and sales persons.

Mr KLAUE formally gave thanks to Mrs HARRISON for the Report and to the members for their work and passion for the tasks of the Cataloguing Commission.

9 REPORT FROM THE PRESERVATION COMMISSION

Mr SCHOU commented his written Report (Annex 6) with the additions below, but recalled that the Commission had some 29 projects underway.

- Volkman Document (2.1)

The errata list was in fact being expanded to include technical updates. The price for additional copies was 650 Belgian francs, or 950 Belgian francs including postage and packing.

- Handbook for Film Archives (2.2)

Mr SCHOU reported the new chapter on Preservation was an update of the former Chapter 3 on Preservation by Mr Volkman and Chapter 7 Practical Work by Mr Kuiper, but about 50% longer and with some 66 references to make it more practical. In addition, they had indicated some compromises on the recommendations. For instance, although -5° Celsius was recommended for colour storage, every degree made a difference, and lowering by 6 degrees doubled the lifetime of almost any material.

- Technical Manual (2.3)

The translations mentioned could be obtained on application to the Secretariat. The papers being prepared by Mr SCHMITT (items 2.3.1-3) would be accompanied by slides for a complete audio-visual presentation.

- Vinegar Syndrome (2.4)

This had turned out to be a serious problem but he was pleased to report that several research teams were working on it. In Manchester, they hoped to be able to inject stabilisers into both acetate and nitrate film.

In addition, he had received a paper from Dr Götz Pollakowski of the East European Sub-Commission, called "How safe is safety film?". Meanwhile, the Commission would be distributing a questionnaire to archives to help assess the size of the "vinegar" problem worldwide.

- Project Progress Reports

Mr SCHOU referred to the sample Progress Report attached to the end of his Report and explained they would be sending such Reports on all the projects out to archives in the hope that archive technicians would be interested and able to contribute to the work being done by the hard-pressed Commission members.

- Intra-archive communication

Mr SCHOU mentioned that some technicians reported they had still not received the paper on Basic Film Handling. It seemed that they were still staying in the Administrator's office or the Library and not reaching the

people who needed them. Two copies could be sent if required.

- Commission Membership

In addition to the changes in the Report, Mr SCHOU confirmed that Mr Bob Gitt of UCLA had agreed to join the North American Sub-Commission. His special interest is sound and colour restoration. As mentioned by Mrs WIBOM, FIAF wanted to attract "new blood" to the Commissions and they would be asking archives to supply names of technicians who might be able to contribute to the Preservation Commission work.

- Acknowledgments

He thanked Mr KLAUE for hosting both the East European Sub-Commission and the full Commission and also the Heads of Archives for allowing their members to participate in the work of the Sub-Commissions. He also thanked Dr Klaus Oldenhagen for the invitation to hold the next meeting in Koblenz but might have to postpone it as so many members were unable to attend.

Discussion on vinegar syndrome

In the discussion, Mr FRANCIS referred to the vinegar syndrome research. From the work in Manchester, it seemed two problems had already been identified: the hygroscopic nature of the base, and Kodak's use of a nitrate layer in safety film. These problems might be avoided by use of a mylar-based film. He asked if it was serious enough to start immediate research into identifying whether the use of mylar might create additional problems. Mr SCHOU replied that Agfa-Geveart were already using polyester and Kodak, when asked about the most common stocks, were prepared to make it, even for small orders of 30,000 feet. The problem with polyester was to make sure the gelatine adhered to the base; there was also the possibility of "core set", the polyester might reset causing an irreversible curl, especially on small 2" cores. He would certainly encourage archives to try it. However, some commercial laboratories might resist as, if anything went wrong, it would spoil their equipment.

Mr SCHOU quoted from a letter to John KUIPER from Mr James Reilly of the Image Permanence Institute, stressing that the degradation was a potential catastrophe that not all archives were aware of. It was not just di-acetate at risk but all safety stock except polyester-based. The Institute had set up a 3-year programme to investigate the degradation process, using 17,000 film specimens of all the major types of film stock. A 1986/87 survey of 29 collections had documented the severity of the problem and shown that all types of safety stock were showing some degradation. It could be catastrophic as the negatives degraded so rapidly that there was no time to save the information by copying. The problem presented the principal threat to film collections of the 1930's onwards. In addition, it provided a health hazard.

Mr SPEHR was very troubled by such reports but felt they needed realistic information before pressing the "panic" button. He stored about 300,000 - 1 million reels of acetate film dating back to the 1920's and the only incidence they had found was on films brought in from outside, not those stored by them from the beginning. In addition, there was no sign of it on their vast collections on microfilm.

Mr HORAK supported Mr SPEHR's comments. He was familiar with the report, which perhaps over-stressed the urgency because it was written as a proposal to a funding agency. He suggested also that the problem was much more serious for still negatives than for motion picture film.

Ms DALTON warned that in the United States the NEA (National Endowment for the Arts) which was providing major funding for the nitrate preservation programme, based on copying to acetate, was already alert to the vinegar syndrome problem. It was important that any information from FIAF or other technical sources retained perspective as otherwise they would be in danger of losing the nitrate funding.

Mr SCHOU acknowledged this danger but felt the tone of the Report was justified as it was important that research into the vinegar problem be funded. He added that the research so far had shown a significant amount of motion picture film was affected, especially in hot and humid places like Manila.

Mr SPEHR asked for Mr SCHOU to produce a very brief explanatory report on the present state of affairs, that archives could use with their management. Mr KLAUE recalled that the topic would be discussed in detail at the Technical Symposium.

"Rejuvenation" treatment

Mr SPEHR referred to Mr SCHMITT's paper on Restoration of Films: surface treatment and physico-chemical treatment. He mentioned an aggressive commercial company in the United States that was marketing a film rejuvenation treatment and attacking archives for not using it. FIAF's earlier Preservation documents had previously advised archives not to use any chemical product for which they did not have the formula and he hoped this warning would be reiterated very strongly.

Mr KLAUE closed the discussion by thanking Mr SCHOU and all the Commission Members for their contributions.

Appeal for More Support of Commission Work

Mr KLAUE expressed the view that Commission work was the most important part of the Federation's work. The Commissions collected and analysed the experiences of all their members, disseminated new information and

attempted to define the scientific basis of archive work. Such work could only be partly financed by the FIAF budget and was dependent on the support of the individual archives. He appealed to all archives to make whatever contributions they could to ensure the continuance of this vital work, either by allowing their staff to work for the Commissions or by hosting Commission meetings.

10 PROJECTS AND PUBLICATIONS UNDERWAY

10.1 Embryo 3, now called "Treasures from the Film Archives: a catalogue of short silent fiction films held by FIAF Archives"

Mrs BOWSER mentioned this was the first time they had produced a public catalogue of their holdings. During the year they had signed a contract with Scarecrow Press who would publish the computer output in book format in 1988. All archives would receive a copy, whether or not they had contributed, to be supplied at cost price, payable out of royalties.

10.2 Silent Film Catalogue (Mr LEDOUX)

Mr LEDOUX apologised for the fact that the Catalogue was not ready for Berlin as promised but he had brought sample pages. A commercial computer firm, Bull, had offered to provide an Index but, instead of taking 15 days, it had taken some 5 months. The manuscript was complete and ready for printing via the Secretariat. The Catalogue contained 5,899 titles instead of 4,264 as before, an increase of one third.

Mr KLAUE thanked Mr LEDOUX for all the work he had put into the Catalogue and they looked forward to receiving the printed version as soon as possible.

10.3 Proceedings of the Historical Congress in Vienna

Dr FRITZ reported that corrections should be finalised in the autumn ready for publication early in 1988.

10.4 Proceedings of the New York Slapstick Symposium

Mrs BOWSER had produced a written Report (Annex 7) and hoped the Secretariat would be able to distribute the printed version in the autumn.

10.5 Proceedings of the Canberra Restoration Symposium

Mr SCHOU reported that he and Mr EDMONDSON would be working on this in the autumn for publication during 1988. They hoped to combine it with reports on the Restoration Symposium in London in September 1985 and the forthcoming discussion on restoration and ethics at the end of the Technical Symposium in Berlin.

10.6 Annual Bibliography of FIAF Members' Publications

Mr KULA reported this was a little late but would be mailed in the autumn. Next year, they would still be able to compile the information in their archive but, because of internal reorganisation, printing would have to be done by the FIAF Secretariat. For 1988, the Anniversary year, it was suggested they include information on film and TV programmes relating to archive work.

10.7 Bibliography of Ancient Cinematographic Equipment

Mr DAUDELIN recalled that the information was held on a computer data base and members were already beginning to use it to obtain information on equipment in their archives.

During the year they had received one major contribution, documents from Dr Krautz of DDR. He asked archives who had found catalogues of equipment to send a photocopy of the title page initially.

10.8 Revised edition of Handbook for Film Archives

Mrs BOWSER reported that they now had all the contributions and editing could begin.

10.9 Glossary of Laboratory terms

Mr SPEHR regretted they had been too busy to progress this project. However, there was apparently a strong demand for it and, as they themselves were preparing an internal training programme shortly, they would hope to produce a first version at least. A preliminary list had been supplied to Mr SCHOU for his comments. They would start with terms used in the United States and consider foreign language equivalents at a later stage.

10.10 FIAF Bulletin

Mr DE VAAL reported contributions had arrived late so the 34th Edition would be distributed in June. This meant that they could include additional contributions submitted in Berlin or to Brussels by the end of May.

In view of his own retirement, this would be his last issue as Editor. In addition, he had heard that John KUIPER could no longer serve on the Editorial Board, leaving only Mrs BOWSER and Mr DAUDELIN who had both agreed to continue to serve if required by the new EC.

Mr KLAUE invited comments on the Bulletin from the membership but there was only silence.

10.11 Statistics on Film Archive activities

Mr KLAUE recalled that he and Mr KULA had completed this project and members had had the first questionnaire. They appreciated that the questions were difficult to answer, especially for the very large archives. However, once the statistical system had been established, it would be a very

useful form of information within FIAF and also to demonstrate to the outside world the scope and scale of FIAF's activities. He invited comments.

Mr KONLECHNER proposed it should be discontinued as in many respects it could be dangerous for archives, when applying for money for example. It gave too much scope for unwanted control by governments or funding agencies and could be used as an instrument that would not help all archives, in their local situation especially.

Mr KULA felt they could have a very long discussion on philosophical questions of liberty, privacy and the public need for information to carry out its functions. The form was designed to accomplish the simple objective of helping FIAF to become more effective in the world at large by talking about film archive activity with authority. For this, it was necessary to speak from a basis of knowledge about the scope of the problems being faced worldwide. Mr KLAUE was FIAF's representative at Unesco which was a body that also dealt with the preservation of historic buildings, with world illiteracy and a host of intellectual, economic and social problems; for FIAF's voice to be heard, it was essential to have some kind of statistical base. He saw no danger of it being used as an instrument of control of individual archives as it was designed merely to provide statistical aggregates on a world scale, an extremely useful tool to enable FIAF to present its case before international organisations and governments and persuade them to support the preservation of film heritage. He didn't like preparing statistics either but saw it as essential if FIAF was to perform its functions in gaining worldwide recognition for the importance of its members' activities.

Mr KLAUE suggested the discussion should be continued in Open Forum if desired.

10.12 FIAF Summer School 1987

Mr KLAUE gave a brief verbal report but a written report would appear in the Bulletin. It was held in his archive, 26 April-16 May, with 22 participants from 22 countries, 11 from outside FIAF. Financing was partly from a participation fee and a Unesco subsidy but mainly from the GDR Ministry of Culture. The programme included lectures and exercises on preservation, cataloguing, documentation, administration, management and the legal problems of film archives. In Week 3, participants specialised in preservation or cataloguing and documentation. For some participants, the School might lead to an initiative for establishing film archives, especially in Nigeria, Jordan, Syria. For existing archives, the training course was useful as a stimulus to further progress. All participants enjoyed the course, even though it was hard work. There was an opportunity to meet some of them at the General Assembly and the Joint Technical Symposium.

There were no plans to hold another Summer School at the moment.

11 FINANCIAL REPORT

11.1 Final Accounts for 1986

Mr BORDE, Treasurer, presented the final accounts for the year 1986 (Annex 8). He indicated that revenue was 300,000 Belgian Francs below forecast for several reasons: sales of FIAF publications over-estimated, bank interest rates in Belgium had gone down and contracts with Unesco calculated in dollars had suffered from the dollar's loss of value vis-à-vis the Belgian franc. However, expenditure had also been about 300,000 francs less than forecast in two areas.

Referring to the unpaid subscriptions, he regretted that one Member, Bucuresti Arhiva Nationala de Filme, had to be deleted in accordance with Article 13 after 4 years of non-payment. Similarly, one Observer, the Cinemateca Universitaria de Peru, in Lima, had to be deleted after more than 2 years of non-payment.

The 1986 Accounts had been verified as usual by a professional accountant in Brussels.

There were no questions and the FIAF Accounts and Balance Sheet for 1986 were formally approved by show of hands.

11.2 Draft Budget for 1988

Commenting on the draft Budget (Annex 9), Mr BORDE pointed out that forecast revenue was similar to 1987 and slightly below 1986 when they had benefited from a Unesco contract. For the moment, they had no information on possible funding from Unesco for 1988.

Forecast expenditure was higher than previous years primarily because of the 50th Anniversary Congress, for which they had set aside 1 million Belgian francs, 380,000 brought forward from previous years, and 620,000 allocated in the 1988 budget. In addition, the cost of printing the Silent Film Catalogue produced by the Cinémathèque Royale was being spread over two years, 1987 and 1988. There was a deficit of 400,000 Belgian francs.

The EC had therefore had to decide whether to increase the subscriptions but voted unanimously to leave them unchanged at the same figure as for the last five years. In taking this decision, they had in mind the problems of archives with weak currencies and young archives with limited resources.

He mentioned that, in addition to the 1 million Belgian francs FIAF itself had set aside for the 1988 Congress, they would be receiving from the French government a subsidy of 2,500,000 French francs (16 million Belgian francs), which provided an optimistic outlook.

Mr KLAUE suggested it was a task for the EC to examine the financial perspective of the Federation, in the medium and long term, and whether it was necessary to increase the subscription. He felt an increase would be difficult for many archives but, if it was necessary, they would want to know in advance to negotiate with their own authorities.

The GA voted unanimously by show of hands to approve the draft 1988 Budget.

Mr KLAUE then formally closed the first Day's Sessions

Day 2 Third Session FOR MEMBERS ONLY
Chairman Sam Kula, Vice President

Mr KULA opened the session by checking that only Members were present. Mr CINCOTTI then took the roll-call to establish the number of voting members present, which came to 44, including the two proxies for Milano and Pyongyang. (Three further Voting Members arrived shortly after)

12 MEMBERSHIP QUESTIONS

12.1 Confirmation of Observers

Mr CINCOTTI recalled that Confirmation was subject to payment of subscription and submission of an Annual Report. He reported that the EC had been able to confirm all the Observer archives except 6. 5 could not be confirmed because of default on one or both points:

- Madison Wisconsin Center for Film and Theater Research
- Managua Cinemateca de Nicaragua
- Manila Film Archives of the Philippines
- Reykjavik Kvikmyndasafn Islands
- Washington Human Studies Film Archive

As mentioned by the Treasurer, the Cinemateca Universitaria del Peru in Lima, had had to be deleted as they had not paid their subscription for two years nor supplied any reports. He pointed out that this was not in any sense a punishment by the EC but a recognition of the fact that the archive in question had withdrawn from contact with FIAF.

12.2 New Observer

Mr CINCOTTI formally reported the admission of a former Observer, the Cinemateca Nacional de Venezuela, from Caracas, pending the payment of their subscription for 1987.

12.3 Confirmation of Members

The EC had confirmed the following 12 Members:

- Rio de Janeiro Cinemateca do Museu de Arte Moderna
- Frankfurt Deutsche Institut für Filmkunde
- Buenos Aires Fundacion Cinemateca Argentina
- Habana Cinemateca de Cuba
- Lausanne La Cinémathèque Suisse
- Lisboa Cinemateca Portuguesa
- London Imperial War Museum
- Jerusalem Archion Israeli Leseratim
- Poona National Film Archive of India
- Tirana Arkivi Shteteror i Filmit i RPSS
- Toulouse Cinémathèque de Toulouse
- Washington Library of Congress

12.4 Deletion of Member

He regretted that, as mentioned by the Treasurer the day before, the archive in Bucharest had not paid their subscription for four years (1983-86) so the EC had proposed to the GA that they should be deleted.

In the later discussion, it was recalled that, according to the current Statutes and Rules, deletion could be proposed after 2 years with a 3-month period of grace.

Decision by secret vote: 42 in favour, 1 against, 5 abstentions.

12.5 New Applications for Membership

12.5a Los Angeles UCLA Film TV and Radio Archives

Mr CINCOTTI reported that the EC voted unanimously to propose to the GA their admission as Full Member.

Decision by secret vote: 44 in favour; 1 against; 2 abstentions.

In thanking the Federation, Mr Bob ROSEN recalled his first Congress in Mexico as Temporary Director of a very small collection, some ten years ago when Mr DE VAAL had given him some advice: he had suggested that, given their location there should be a good future for the archive at UCLA and he had thought Mr ROSEN would enjoy being head of an archive more than being an academic. Mr DE VAAL was right on both counts so he wanted to thank him.

12.5b Luxembourg: Cinémathèque Municipale

While the votes were being counted, Mr CINCOTTI reported that after careful examination and discussion of the dossier and the positive report following the Visit to the archive, the EC had voted on a majority vote to reject the application of this Observer for a number of reasons, which they were ready to explain to the extent that a secret vote could be explained.

Mr BANK (Nederlands Filmmuseum) asked if it was possible to explain the vote. Mr CINCOTTI said the vote had not been unanimous and colleagues could only give their personal views. For himself, he felt that one fundamental point had been concern about preservation which should be the first task of FIAF Members.

Mr BORDE indicated that his Visit Report had been favourable.

Mr DIMITRIU asked for clarification on the difference in procedure between UCLA and Luxembourg. Mr CINCOTTI explained that a proposal from the EC to admit a new Member had to be approved by the GA; in the case of a rejection by the EC, there was no proposal for the GA to vote upon.

Mr KUBELKA said there were two possibilities: either the GA voted on the recommendation of the EC or it votes on its own thinking. If the latter, then each member of the EC had to explain the reasons for and against so that the GA had the means to evaluate the vote. He asked for the relevant portion of the Statutes and Rules to be read out. As he recalled, the EC could support a candidature, leave it to the GA to decide or reject it, but he was not sure if the EC could reject without submitting it to the GA's vote.

Mr CINCOTTI re-read the existing Rules and apologised for the fact that they seemed to have mis-interpreted Article 5; it seemed that all decisions relating to the admission of Members had to be voted by the GA, whether the EC was in favour of the candidature or not.

Mr KUBELKA said if the GA had to vote, then they must first have a detailed discussion of the topic. Mr CINCOTTI said that unfortunately the wording was confusing. It was an example of why they had proposed changes to the Statutes and Rules: if a "decision" by the EC had to be approved by the GA, then it was not a "decision" but a "proposal". If there was to be a vote, then there should certainly be a discussion and the contents of the relevant documents made available.

Mr TOEPLITZ felt it would be difficult to open a discussion now. They should acknowledge that the EC had made a mistake; when there had been a negative vote, they should have obtained an explanation and prepared a list of reasons for rejection. It would take too much time to open the discussion now. He proposed instead there should be an immediate vote to accept or reject the recommendation of the EC. If accepted, that would be the end of it; if the EC's recommendation were rejected, then the EC should reconsider the matter and bring its reasons to the next GA.

Mr KONLECHNER felt Mr TOEPLITZ's proposal was very unfair to the candidate. As a democratic organisation, they should know why a "good friend" of many of them should not be recognised formally as a good friend. He remembered

very well his own situation coming from a small and probably poorer country than Luxembourg. It is very difficult when you start, you need some recognition and then, if you are lucky, you get some money from your government. To insist on a lot of costly preservation activity was unfair on a small archive which had some very important films, sometimes the only print in the Federation. He felt it was important the archive should be admitted and its government encouraged to give more money for preservation. We would all like more negatives. Sometimes Mr JUNCK only had 16mm prints but they were better than nothing at all. He would suggest that the GA takes a favourable decision to admit this archive. In addition, he said the Federation lacked people with the personal qualities and devotion to film of Mr JUNCK; more and more the Federation was invaded by government appointees.

Mr NAIR thought the question of Luxembourg raised some basic issues of policy towards countries with a small national production. The division between projection and preservation is not so important for admitting Observers but there should be some norms for would-be Members, with appropriate guidelines in the Statutes and Rules.

Mrs FERNANDEZ JURADO agreed with Mr TOEPLITZ that as the GA did not have before it the wherewithal necessary to make an informed decision on whether the EC recommendation was justified or not, they should not attempt to discuss and decide the issue now. The whole matter should be postponed until next year.

Mrs BOWSER pointed out that a rejected candidate could enquire why he was rejected and could reapply.

Mr KULA commented that the reason for having an EC was to entrust to them the detailed analysis of background paperwork needed to make informed decisions. The GA could not make an informed decision in this session as such paperwork had not been prepared for them. He did not think it would be helpful to continue the discussion as any contributions would of necessity be based on partial information and that was not a proper way to judge any candidate.

He suggested they could simply vote on whether to accept the EC's proposed rejection of the candidate. If the GA rejected the EC proposal, then the new EC should review the application.

Mr KUBELKA spoke of non-participation by the GA in the 1960's when everything proposed by the EC was voted and accepted without discussion. That was not good for FIAF and he was glad that it had changed over the years. If matters were too complicated for handling in the GA, then the Statutes should be changed so the EC should decide. However, if the GA were expected

to vote, then it was indispensable that the EC present the arguments to it, otherwise there was no point in voting.

Mr RATHSACK agreed with Mr TOEPLITZ. The GA could decide whether to accept the EC's proposal or not. If they rejected it, there were two possibilities: decision in the GA or reference back to the EC.

Mr CINCOTTI agreed with Mr KUBELKA and explained they had proposed amendments for the new Statutes and Rules to overcome such confusions. It was proposed that all matters relating to Members should be decided by the GA.

Mrs WIBOM said the question had been discussed at length in the EC and, as they had heard, there had been disagreements. It was always a very painful decision to decide not to accept a candidate; the Federation wanted as many full Members as possible. The EC was very appreciative of the activities of this particular cinematheque; they have an important collection and some of their copies are unique. They knew that his screening activities, his ways of collecting films and his cooperation with members were beyond reproach.

They all knew also that but for Mr JUNCK, there would be no cinematheque in Luxembourg. However, there was nothing wrong in being an Observer; in fact they had all the advantages, except the right to vote. Mr JUNCK's archive had been an Observer for some 5 years but in none of the Annual Reports was there a sign that they were able to undertake preservation work; this was not a criticism but an observation. She added that they should not confuse the issue by talking about possible changes to the Statutes and Rules; they had to decide this issue within the existing ones. She agreed with the proposal to refer the matter to the new EC.

Mr TOEPLITZ said the proposal could be referred to the new EC directly, or following a vote on the present EC's proposal. Either way, he suggested the discussion should be closed. Nevertheless, the GA was of course free to vote on whether to pursue the discussion or not.

Mr KLAUE also proposed a vote on the outgoing EC's proposal; in case of rejection, it should be referred to the new EC. In either case, they should use Rule 8, that the representatives of the archive should be present to the EC to answer any questions they might have. He felt a lot of misunderstanding and doubts had arisen because no answers were sought to the various questions raised in discussion.

Mr KULA then invited help in formulating the vote. He pointed out that the GA could not vote to accept or reject the candidate as Member of the Federation as it would not be fair on the candidate. The issue was whether the GA supported the decision of the EC concerning the archive of Luxembourg: YES was for approval of the EC decision, NO was for rejection of the EC decision.

Decision by secret ballot: 20 in favour, 17 against, 11 abstentions.

As there was no clear majority, it was proposed and agreed informally that the candidature should be referred to the new EC for reconsideration.

12.6 Other Membership Questions

During the voting the following points were raised:

12.6a Ottawa

Mr KULA reported on changes at his archive, including a change of name to The Moving Image and Sound Archive. From September 1987, he would be on two years' leave of absence from the archive. In his absence, Jana Vosikovska currently in charge of Documentation, would be Acting Director.

12.6b Exchange of Staff

Mrs WIBOM felt it was extremely important and enriching for staff members to visit other archives and raised the possibility of "staff-swapping" on a bilateral basis for perhaps 3 or 6 months at a time. Visiting other archives was always very useful, a source of stimulus, inspiration and education. She mentioned that, even on a "tourist" visit of Mr KLAUE's archive, she had discovered a useful new device for transporting films that they had perhaps developed themselves.

She would welcome comments from any archives who would be willing to swap staff with her archive. On a practical level, she suggested the home archive should continue to pay for its own staff.

Mr KULA noted that there had already been some exchanges on an informal basis and perhaps it would be valuable to establish a regular mechanism to encourage such exchanges. Government interchange programmes already operated quite effectively so he thought it should be easy enough for archives to do the same.

Mr NAIR thought it would have to be on a governmental basis. They had cultural exchange agreements with various countries and which already included exchange of archive personnel on occasions. Mr KULA suggested the archives establish informal agreement before making the formal application to the governments.

13 MODIFICATION OF FIAF STATUTES AND RULES

This item was taken in parallel with item 14 below to save time during the counting of votes.

Mr CINCOTTI reviewed the stages passed through by the EC and the GA to arrive at the modifications proposed. During the year, about a dozen archives had responded, mostly approving the new text, some with minor suggestions which were discussed by the EC and incorporated as seemed appropriate.

As indicated previously, the main reasons for the changes were:

- to eliminate certain contradictions and ambiguities, especially in relation to the different tasks of the EC and the GA
- to eliminate differences between the French and the English texts which suggested differences in interpretation.

They suggested it was more appropriate for all the decisions regarding Observers to remain with the EC but all relating to Members to be taken by the GA. (Their lengthy discussion that morning in connection with 12.5b demonstrated the need for clarification of the roles and responsibilities of the EC and the GA).

They also proposed the elimination of the special category of Reserve Members on the EC and an increase in the number of "Full" Members. Reserve Members were expected to attend and participate in every meeting, but they had no right to vote if all the full EC Members were present. It was suggested therefore that the present composition of 11 full Members plus 3 Reserves should be changed to 13 full Members (to keep an uneven total).

The changes were indicated by underlining in the texts provided to the GA. Mr CINCOTTI commented each change in turn.

Mr DIMITRIU congratulated the members of the EC who had worked on the modifications, as it was obviously a major task which should be acknowledged. Mr KULA thanked him for his comment, saying the work was primarily that of the Secretary General. There being no further comments, he invited the GA to proceed to a vote, reminding them that a two-thirds majority was required.

Decision: The GA voted unanimously to accept all the proposed modifications.

14 ELECTION OF THE NEW EXECUTIVE COMMITTEE (Annex 10)

While the votes on item 12.2 above were being counted, Mr KULA asked if there were any final additions or changes to the list of candidates for the EC before they proceeded to the vote. Mrs VAN DER ELST reported the following changes:

- additions to the EC list: Mrs Eileen BOWSER, Mrs Maria Rita GALVAO, Mr Christian DIMITRIU, Mr Bob ROSEN
- Mr VARGAS withdrew candidature for officers, remained on EC list
- Mr Sam KULA withdrew as he would be on temporary leave of absence from his archive.

Mr KONLECHNER withdrew his candidature as Treasurer as he did not wish to run against Mr BORDE but remained on EC list.

Before proceeding to the voting for the new EC, the GA voted unanimously by show of hands to discharge the outgoing EC.

Voting for Officers of the Federation

Before each Ballot, Mr KULA asked the GA for the last time if there were any additional candidates.

i Voting for President

Votes cast for the 3 candidates were as follows:

Mr Raymond BORDE	17	
Mr Luis DE PINA	2	
Mrs Anna Lena WIBOM	29	Total 48

Mrs WIBOM was formally declared the new President. She thanked the Federation for their vote of confidence and hoped to be a better President than before. She also thanked her fellow candidates for standing and thus ending the old system whereby there had only been one candidate for each office.

ii Voting for Secretary-General

Before the voting, Mr KULA pointed out Mrs WIBOM's name should now be removed from the candidates' list. Mr CINCOTTI formally welcomed the Polish delegation and established that Mr PIATEK had the right to vote.

Votes cast for the 2 candidates were as follows:

Mr Luis DE PINA	10	
Mr Guido CINCOTTI	39	Total 49

Mr CINCOTTI was formally declared the new Secretary-General and, in thanking the GA, he said that he too would try to be better than last time. He predicted to Mr DE PINA that in the future he would be a very good Secretary-General of the Federation.

iii Voting for Treasurer

Votes cast for the 2 candidates were as follows:

Mr Raymond BORDE	32	
Mr Luis DE PINA	17	Total 49

Mr BORDE was formally declared the new Treasurer and thanked the GA for their confidence. He looked forward to continuing to serve the Federation under the smiling charm of Mrs WIBOM.

Voting for remaining Members of the EC

Votes cast for the 20 candidates were as follows:

Mr Wolfgang KLAUE	43
Mr Robert DAUDELIN	40
Mrs Eva ORBANZ	40
Mr David FRANCIS	36
Mrs Eileen BOWSER	33
Mr Luis DE PINA	30
Mr Hector GARCIA MESA	28
Mrs Maria Rita GALVAO	23
Mr P K NAIR	22
Mr Bob ROSEN	20
Mr Mark STROTCHKOV	20
Mr Peter KONLECHNER	19
Mr Paul SPEHR	18
Mr Jonathan DENNIS	17
Mr Christian DIMITRIU	17
Mr Olli ALHO	16
Mrs Paulina FERNANDEZ JURADO	16
Mr Jiri LEVI	10
Mr Janos VARGA	6
Mr Manuel MARTINEZ CARRIL	4

Mr KULA reported that all 49 ballot papers were valid, declared the results as above and thanked the scrutineers.

In the final vote to resolve the tie for the last position, votes were cast as follows:

Mr Bob ROSEN	26
Mr Mark STROTCHKOV	22

Mr ROSEN was therefore declared as the final Member of the EC.

Mr KULA then formally closed the morning session.

Day 2 Fourth Session
 Chairman David FRANCIS

15 FUTURE CONGRESSES

15.1 1989: Lisboa: Cinemateca Portuguesa

Mr Luis DE PINA referred to his written Report (Annex 11) and said the Congress would be held, in the context of the Cinemateca's 40th Anniversary, with the support of the Secretary of State for Cultural Affairs. He outlined their proposals as follows:

Location	At the very well-equipped Calouste Gulbenkian Foundation, near the Cinemateca in Lisbon.	
Dates	April 9 - 16	EC and other meetings
	April 17-18	GA
	April 19	Excursion outside Lisbon
	April 20, 21, 22(am)	Symposia

Symposia: topics suggested

- 1 Evolution of Film Editing, 1900-06 a corpus analysis; 1 day
- 2 The Cultural Role of Film Archives; 1 1/2 days

Mr Jose Manuel COSTA spoke at more length on the preliminary Symposia proposals and added later that the duration could be changed if appropriate.

1 Evolution of Film Editing

He referred to the work being done by André Gaudreault and his team at the University of Laval on film language and narrative processes. The idea was to give them the opportunity to present the results achieved and explore the possibility for future work, in particular, the scope for collaboration between archives and researchers on matters of better access to prints and cataloguing material. It was envisaged that the research group would define the content of the Symposium and the Lisbon archive would provide the technical facilities and liaison with the FIAF archives.

2 Cultural Role of Film Archives

This Symposium was their own suggestion. They envisaged four main topics.

- i responsibilities of archives in showing prints; how and what to show
- ii relationship between archiving and programming
- iii relationship between archives' programming and that of other cultural institutions showing films
- iv programming history and criteria.

He gave a brief survey of their initial ideas but stressed they would like feedback and suggestions from FIAF archives during the coming year so that they could present more specific suggestions in Paris.

Discussion on Dates

Mr HORAK asked if it was possible to have the Congress a little later because of the academic year. Mr DE PINA said it might be possible to change if the GA wanted it. Mr DIMITRIU suggested several people would prefer it did not clash with Cannes. Mr FRANCIS asked the opinion of the GA as a whole on dates and there seemed to be no wish to change.

Decision: Keep the dates proposed.

Discussion on Symposia

There was no initial comment so Mr FRANCIS asked delegates to share ideas with the Portuguese Archive during the year.

Mr GARTENBERG asked if the intention was that the first symposium should be presented entirely by the Gaudreault team. Mr COSTA said they needed more discussion with the team before deciding on that.

15.2 1990

Mr FRANCIS recalled that the GA needed to take a decision on the venue for the third year ahead. The EC had received one very attractive invitation, from the Cinemateca de Cuba, which they warmly recommended to the GA.

Mr GARCIA MESA put forward the following proposals:

Dates End of April or beginning of May; before Cannes.
 9 working days: EC 3 days; GA 2 or 2 1/2; Symposia 4 days

Symposia Situation of Film and Film Archives in the Third World
 (Latin America, Africa and Asia)
 including further evaluation of the effects of the 1980
 Unesco Recommendation.

The symposia would be accompanied by exhibitions and screenings, in 35 or 16mm, including 10 or 12 films from the 3 regions, with English or French sub-titles, to be presented by specialists from each area. The Exhibition would include posters, stills, statistics, maps showing film archive locations in each region, resumes of each archive, etc. Additional performances were being considered, for example, folkloric music and dance groups, mainly Afro-Cuban to entertain the audience at the Exhibition.

Proceedings The Cuban Film Archive would publish the proceedings in Spanish and supply a rough English translation to be edited by FIAF.

Location The GA and the Symposia would be held in Habana's Convention Palace, with capacity for 150 or 200 people, about 15-20 minutes by bus from the hotel(s). Simultaneous translation would be provided in English, French and Spanish and possibly an additional language if required.

Administration Mr GARCIA MESA confirmed that all the usual facilities would be provided. They hoped delegates would be able to visit the International Film and TV School and the new Latin American Film Foundation. Social events would also be organised. The Cuban Film Archive hoped to cover airfares and staying costs for speakers and other participants from Africa, Asia and Latin America.

Decision : Unanimous decision to accept the invitation to Cuba.

15.3 Congresses from 1991 onwards

Mr FRANCIS indicated that no further decisions had to be made at this stage but summarised for the benefit of delegates the proposals on file.

- India: 1991
Mr NAIR originally proposed for 1990 (their 25th Anniversary) and would keep the proposal on the table, perhaps for another date.
- Madrid: 1992
They were interested in combining with the 1492 Anniversary
- Montevideo: 1993 (see below)
- Mexico, Cineteca Nacional: 1994 (their 20th Anniversary)

On behalf of the two archives in Montevideo, Mr Juan José MUGNI confirmed Mr Hintz's invitation for the year 1993, a double anniversary year: 40 years for Cinemateca Uruguay, and 50 years for the Archiva Nacional de la Imagen.

Mrs Christina FERRARI of the Cinemateca Uruguay added that there had been no FIAF Congress in South America, only in Mexico, and it would be a good opportunity for archives to visit Buenos Aires as well.

Mr FRANCIS thanked all those who had offered to host Congresses, recognising that it was a major financial responsibility.

16 OPEN FORUM

16.1 Working Group on Information Technology

Following the discussion the previous day on archives' need to share information and experience of computer systems for archive work, Mr Frantz SCHMITT read out a paper recommending the creation of a specialist FIAF Working Group on Information Technology.

The aim would be to ensure a more homogeneous approach to the design of computerised data-bases of film catalogues developed by FIAF for international collective use. FIAF already had 3 separate catalogues, using different formats:

- Short silent fiction films (Embryo)
- Silent feature films
- Sound feature films on nitrate, 1927-55 (Union Catalogue).

In addition, other initiatives were in progress:

- BFI/Frankfurt data base, with EEC money
- Catalogue of French films (Francophone group)

Topics for study could include the possibility of establishing standards for data organisation (eg formats, field size, contents, codes, indexes) and advising on suitable hardware, software, user programming languages, etc. for more efficient information exchange, both in setting up data-bases and accessing them via computer networks. They should also study the ethical problems (policy implications for data protection, privacy, etc).

There was already a certain body of knowledge within FIAF (the Cataloguing Commission's computer study, and experiences of individual archives) but he thought there was a need for more in-depth consideration from different points of view: methodological, technical, organisational, legal and administrative. He suggested the Working Group should include representatives from the Commissions and be advised by computer specialists.

Mrs HARRISON felt the first priority was the work already engaged in by the Cataloguing Commission: producing Cataloguing Rules and standardising format. She recalled that the Computer Symposium in Canberra had touched on questions of networking internationally and nationally, in particular with a presentation by American Film Institute (AFI) of their standards and plans. She felt the general consensus however was that the idea of worldwide cataloguing networks was somewhat premature. Meanwhile, however, she hoped archives would use the Bulletin to share information and experiences.

Ms DALTON added that, although the papers on the Canberra Computer Symposium were not available, information on the National Moving Image Data Base (NAMID) being developed by the National Centre for Film and Video Preservation at the AFI, could be obtained via herself or Michael Friend who was in charge of the project.

Mr SPEHR felt there was a real need to study and evaluate the changing field of data processing and there were applications beyond those of Cataloguing. He was rather wary of a FIAF standard as many had already made commitments to their own standards; however, guidelines would be useful and he welcomed the idea of a group within FIAF monitoring the field, keeping in touch with archives' projects and reporting to the Bulletin and at Congresses.

Mr SCHMITT also said that archives' use of computers extended beyond cataloguing; for example, their technical records were quite different in content from those required for Cataloguing for which rules were being developed. In addition, as money was becoming available from international and national bodies to help archives install and develop computer systems, and as the field was so complex and fast-changing, he felt it would save considerable duplication of effort if FIAF could provide some information and perhaps advice on hardware and software, both in relation to specific applications and to ensure future compatibility with other systems.

Mr GARTENBERG, speaking as a Commission member and as someone who had himself developed a microcomputer system for his archive, acknowledged there were great changes in technology but stressed that the availability of specific hardware and software depended on different economic and social conditions in different countries. He felt it was worthwhile to exchange information via the Bulletin, bilaterally, nationally or even regionally, but it was not the time for FIAF to tackle the problem globally.

Mr SPEHR asked if it was the intention to publish the proceedings of the Canberra Computer Symposium, and, if not, whether the decision could be reconsidered.

Decision:

- i Secretariat to liaise with Australian archive and Cataloguing Commission to investigate possibility of publishing Proceedings.
- ii No decision on proposal to set up separate Working Group on Information Technology.

16.2 FIAF policies and Third World Film Archives (Mr KARECHE)

Mr KARECHE mentioned that he had been associated with FIAF for some 5 years and admired its work, particularly that of the Commissions. However, he was concerned on 3 counts:

i Money

He was disappointed at FIAF's attitude to money, especially as it had such substantial reserves. For instance, he was sure the Director of the Bucarest Film Archive which had just been deleted was not personally responsible for the non-payment of subscription. His own travel and staying costs to come to the Berlin Congress added up to the cost of a copy of a 35 mm feature film and he had to decide which was the better choice for his archive.

ii Links with the media

He and many of his colleagues worked in archives because of their love of films. He felt however, from the FIAF Congresses he had attended, the link with the live film world was neglected.

There was a world-wide crisis in film, on the production side and in the ever-diminishing attendance in cinemas. Archives were preserving for tomorrow but they should also take steps to ensure that cinema itself did not disappear today

iii Links between FIAF and Third World

Although FIAF professed an interest in the development of archives in the Third World, he felt such archives could not create themselves, they were indeed becoming less numerous and very little significant progress was being made. He noted that 1 million Belgian francs had been set aside for the Paris Congress and asked if FIAF had invested an equivalent sum in the Maputo seminar. Why was no-one from Maputo at the Congress?

In the Third World, they were concerned with preservation but there was a lack of laboratories and vaults. They had to ask other archives for copies but they also wanted to preserve new production. He mentioned in particular film-makers from southern Africa and Palestine who wanted their work preserved and asked what FIAF could do for them. FIAF should concern itself with the realities of preserving film made today.

Referring to Mr KARECHE's first point above on choices with limited budgets, Mr FRANCIS thought all would be concerned if any Member or Observer thought it was not worthwhile coming to the Congress. The Congress was an important opportunity for all to exchange ideas and information on what concerned them all; however, they should always be on the alert for ways to make the Congress even more useful. He was personally always very keen to have a wider discussion of the central issues of film and cinema.

Mrs WIBOM had listened to Mr KARECHE with great interest and wanted to make it absolutely clear that in her mind the world was one and indivisible. All problems concerning archiving and saving of any national heritage concerned all of FIAF. However, they suffered from lack of means to intervene. The Maputo Seminar had been organised by Unesco and a number of FIAF archives had participated as individuals giving their time and knowledge, with their expenses paid by their own archives.

FIAF was dependent on the contributions of its members which they recognised were already a heavy burden for many. They had no financial resources to create archives in a country where they didn't exist. Their contribution could be promotional, by for example sending someone to help create awareness of the need. In fact she was not so pessimistic as Mr KARECHE as a number of archives had been appearing in developing countries in recent years.

She recognised it was a heavy burden for archivists from developing countries to come to the Congresses but hoped each one went home with new knowledge

and new contacts that would help in their work back home, particularly after the Technical Symposium in Berlin which had required so much effort and investment by the archives involved in its preparation.

She was moved and surprised that so many were able to attend and so many were ready to make the enormous commitment to host a Congress. Perhaps they should discuss whether it would be preferable to have a FIAF Congress every two years, lasting for perhaps 10 days to give time for more in-depth symposia. She recalled her early days in FIAF when there had been no Symposia and felt they had made considerable strides in recent years in combining the business meeting with worthwhile Symposia.

The EC was discussing the problem of travelling costs, which placed an uneven burden for those who had weak currencies or had to travel very far, and would welcome comments and suggestions.

Mr KLAUE commented on what FIAF could do with its limited resources. If the GA wanted FIAF to start giving financial support for the development of film archives in the third world, then they would have to decide what sections of their budget should be changed, what other activities should be cut. In his view, however, FIAF's major contribution should be in sharing its knowhow and experience and in persuading other organisations to recognise the importance of, and invest in, preserving the moving image heritage. He disagreed with Mr KARECHE's pessimistic views and asserted there had been tremendous progress in the development of film archives in Asia, Latin America and southern regions of Africa, some already within FIAF, some not.

Unesco had supported 3 Seminars for the promotion of the need to preserve moving images in which FIAF had actively participated. With Unesco support, FIAF had sent advisers to several countries in the third world which had been very helpful in nurturing new archives. FIAF had assisted with Fellowships to enable individuals from developing countries to go to advanced archives. FIAF had organised Training Courses; at the last one in Berlin, the majority of the participants had come from the third world and been given the opportunity to share the knowledge of advanced archives. It was certainly not a waste of time to attend FIAF Congresses, as apart from the contacts, the specialised Symposia to share experiences and knowledge of preservation activities, were the heart of FIAF's work.

He closed by repeating that FIAF was not the organisation which could provide financial support for the development of new archives; its role was to share and spread knowledge on preservation and archive work. There had been considerable achievements in the last decade as the archive statistics bore witness.

Mr STROTCHKOV was dismayed by the intervention of Mr KARECHE. FIAF did great work in reinforcing the ties between archives. However, there was a number of questions still not solved. For instance, a major interest was the development of contacts and exchanges, to replenish their collections and exchange retrospectives yet, although FIAF had intervened with producers to prevent vetos of films sent between archives, nevertheless many archives still had difficulties which were hampering exchanges.

He then referred to the current great transformations in Soviet cinema which was being restructured to create films of great artistic value that would contribute to the development of international film art. Gosfilmofond was a major contributor to that restructuring and was encouraged by their cinema public opinion to develop contacts with other film archives in all directions: in the area of exchanges, mutual retrospectives and other questions, even technical as well. He appealed to colleagues that those who were interested in developing contacts should give advice to them on how to proceed.

Secondly, he mentioned that many archives had a number of early Soviet films but none of recent years. They were preparing 10 programmes of films produced by young Soviet film makers with English subtitles and wanted to send to other archives through the Secretariat.

Lastly, he recalled that this year they were celebrating a major Anniversary of their great October Revolution and since then Soviet cinema had made an important contribution to world cinema. They would like to offer archives the films they would like to screen and invited any special requests.

Finally, he believed that FIAF should focus attention on the questions that were important for everybody. He understood very well that technical questions were very important for every archive (conservation, restoration, the fight against fungi) but sometimes they should focus attention on other more important issues. He suggested the new EC should pay more attention to those questions never discussed in the Assemblies. He believed the Open Forum should take more time in the work of Assemblies so that everyone could discuss problems of concern to their own archives. In addition, such discussion should not be consigned to the end of the day when there were tired and short of time.

16.3 Rights to Lumière films (Mr. BORDE)

Mr BORDE spoke of the commercial rights of Société Lumière films produced between 1895 and 1905. He reported that the Institut Lumière, of Lyons in France, claimed they had the rights and had announced in the press that they were going to ask archives worldwide to return to them any negative or positive elements in their collections.

They further claimed that they would make new versions available, at standard commercial rates of 5,000 French francs a minute, to French and foreign television.

Mr BORDE warned archives to expect such demands in the coming weeks or months. They should know however that the question of the rights was very controversial and indeed the films seemed to belong to the public domain, ie free to all.

He summarised the background as follows. In 1896, Auguste and Louis Lumière set up the Société Lumière and ceased production in 1905. Their company was merged with others in 1911, 1930, 1961 and finally with the Swiss company, Ilford, in 1967. In no case, were the films mentioned as an asset in the merger documents. The Institut was basing its claim to the rights on a letter from Ilford dated 26 June 1986 which handed over any rights there might be for a symbolic fee of 1 French franc.

Three FIAF archives in France had the bulk of the Lumière films. The February 1987 edition of La Cinémathèque Française (number 18) carried a masterly legal analysis by Mr PINEL, arguing that the rights had entered the public domain after 50 years, on the basis of at least 3 counts:

- as industrial products rather than works of art
- as anonymous works
- as collective works

In addition, the Lumière heirs, through their spokesman at the Musée du Cinéma de Lyon, had asserted they belonged to the nation and no-one should make money from them.

If therefore any FIAF archives were asked to return Lumière films in the coming weeks or months, he strongly advised caution.

Mr PINEL supported what Mr BORDE had said but referred to the more general question of conflicts of interest with rights-holders raised earlier by Mr STROTCHKOV, which could affect the whole future role of archives and how they were seen by the public. It was important to resist such pressures. Mr SCHMITT said the Lumière family could always reclaim the rights under French law.

Mr FRANCIS asked if it was serious enough for FIAF to take legal advice and initiate some campaign, perhaps in 1988, on the freedom of archives to use such material. He saw a number of other collections which could suffer in a similar way.

Mr HORAK reported he had just received the new American catalogue of the Raymond Rohauer Collection and was very surprised at many of the films for which he claimed exclusive rights with an assertion that anyone else holding

this material was holding it illegally. The listing included many British, American and other foreign films that one assumed were in the public domain. Given the proliferation of video and the interests of commercial distributors to use older material in a video network, the problem was certainly growing.

Mr GARCIA MESA asked if there existed any document about "Films and the public domain" and, if not, could one be produced.

Mr SPEHR said it had been a problem for film archivists from the beginning. One of the developments in the United States, where there was long antagonism from the major Hollywood companies towards film archives, was that now the major companies had come to recognise the value of the restoration processes going on film archives which had led to much more cooperation. The companies had sought out old material and found missing segments to help the archive produce a restored version which they could then exploit commercially on the video market (cf *Lost Horizon*, *Becky Sharp*). There was good will now so he thought there was the possibility of persuading the companies to recognise the rights of legitimate archives to hold copies in their collections and to preserve them and make them available to the public for research programmes or through screening programmes on archive premises where permissions were obtained from the legitimate owners.

He didn't know what mechanisms were available. For copyright, you normally had to attach yourself to an International Convention and he didn't know of one at this time although the Library of Congress copyright authorities might be able to help. Another approach would be through Unesco; already their document gave some rights to archives to collect and preserve the patrimony of their own country.

Mr GARTENBERG suggested for 1988 they should look again at the Statutes and Rules, article 1, which set out the cultural aims of FIAF and emphasised the context in which the films are used. This might be the way to approach this problem with Lumière films and other commercial organisations which were hesitant about archival use of materials.

Mr KLAUE made 2 points:

- copyright was based on national legislation so if Rohauer had rights for the American market he could not have the same authority for all the other countries.
- the only existing legal instrument for archive activities concerning the usage of its collections was the Unesco Recommendation, see Article 9.

16.4 International Identification Symposium in Prague (Mr LEVY)

Mr LEVY planned to organise an International Identification Symposium like the one they held some 20 years ago. He thought it was an important part of

the work of archives. They would submit a more concrete proposal to the next EC with information on the number of people they could invite

16.5 Bi-centennial of the French Revolution (Mr ROSEN)

Mr ROSEN announced that this would be a major cultural event worldwide and they had a number of events planned at UCLA. Colleagues from CNC, INA, the Cinémathèque Française and other groups had been meeting with UCLA in Paris to discuss several film projects, including

- publication in English and French of a comprehensive catalogue of all films worldwide dealing with the themes of the Revolution
- screenings in Paris and Los Angeles
- films for worldwide circulation.

They would be asking archives for help in identifying relevant material for this exciting project.

16.6 News from the Portuguese Archive

Mr José Manuel COSTA reported on the construction in Lisbon of their new Technical Centre with facilities for preservation of film and video which would replace the existing premises scattered around Lisbon.

They could include a Research Centre which could be useful for FIAF as a whole. In this connection, he suggested that it might be useful for FIAF archives to consider setting up specialist Technical Centres in different parts of the world, each with specialist projects, complementing the work of one another, instead of serving only individual archive needs and duplicating effort. He invited archives, and in particular the Preservation Commission, to submit suggestions on research that would be most useful.

They would also like to see other archives' plans of new or forthcoming preservation centres and exchange ideas and experience.

Mr Luis DE PINA said they were also working on identification. They were about to publish a list of 16,000 films shown in Portugal between 1918 and 1957. They had found many surprises, including a collection of some 50 previously unidentified nitrate films, which was good news for FIAF and the countries that had produced them.

16.7 European Year of the Cinema, 1988

Mr DIMITRIU asked if FIAF would be represented in the June 10 meeting in Hamburg organised by the Council for Cultural Cooperation of the Council of Europe, noting that Group 6 within the Council was concerned with archiving matters. He further asked if FIAF had any projects to suggest to that meeting.

Mrs WIBOM confirmed FIAF had been invited and asked Mrs ORBANZ to attend.

16.8 International Film & TV School in Habana

Mr GARCIA MESA reported that this School, under the patronage of the Fundacion del Nuevo Cine Latinamericano and the Presidency of Gabriel Garcia Marquez, had launched a Preparatory Course in January 1987 and was starting a three-year course in September, to train students to a professional level in various cinematographic and television fields. They were studying the possibility of including a section on film archiving.

The School had a quota of 82 students, about 5 from each country in Latin America, Africa and Asia. Scholarships would be available for travel and living expenses. Information would be circulated to archives shortly and he invited FIAF to help identify potential candidates.

16.9 FAC and TAC, North America

Ms DAL TON mentioned that the National Centre for Film and TV Preservation served as the Secretariat to the Film and Television Archives Advisory Committees which meet every year on an informal basis.

In October 1987, they would be organising and hosting a Conference in Madison, Wisconsin, on the archiving of local television news which is a major problem for small historical societies and universities. They had a participation list of about 70 and enquiries from over 100 but they would supply information later.

In February, the Centre organised and hosted a 3-day Preservation Technicians' Seminar, funded by the National Endowment for the Humanities, in Los Angeles. It was attended by technical staff from archives, industry and commercial laboratories working for US archives, 35 participants from some 10 separate institutions. Topics included storage, tests of plastic cans and cores, colour preservation and restoration, sound preservation and restoration, and the vinegar syndrome.

There was great concern to find a way to begin monitoring and testing results of storage in colour vaults instead of just relying on accelerated ageing tests and other information supplied by Kodak and others. She would be distributing to all archives a note on a simple test devised by the two participants from Ottawa, who were just beginning to use their new colour vaults (they would store 3 identical rolls, one in the regular safety vault, one in the cold vault and tested annually, one to be cycled freeze-thawed once per month).

16.10 Report on Joint Technical Symposium, Stockholm 1983

Mr FRANCIS showed delegates a copy of the FIAT Newsletter containing the JTS Report which had been distributed to all FIAF affiliates. Further copies were available from the Secretariat if required.

16.11 Colorisation of Black and White Films

Mr FRANCIS reported that 3 people, Mr Jerzy TOEPLITZ, Mr Frantz SCHMITT and Mr Miguel MARIAS, had all raised this question for discussion.

Mr SCHMITT asked if FIAF was ready to take an official position on this, especially via contact with the producers' association, FIAPF

Mr KONLECHNER thought FIAF had a moral obligation to protest strongly against this mutilation of works of art. He thought they should make the strongest possible move, perhaps at Film Festivals, and especially to the American lobby who were having hearings on the topic, invoking infringement of copyright.

In response to the Chairman's request for an alternative point of view, Mr SPEHR said that, in discussing it at the FAC and TAC meeting, they realised some side benefits in their work for Hal Roach and Ted Turner. For colorising, they had to make a new master of the original which gave the archives the possibility of preserving a better black and white version.

He added that mutilation of films was not new: films used to be cut by 15-30 minutes to make double feature programmes; TV companies cut films to suit their schedules. If FIAF took a stand, it should be against all such mutilations.

In the US, they decided not to take an official stand but he felt FIAF could certainly do it, perhaps addressing the US Congress which had relevant legislation before it, or to the US Copyright Office which was reviewing whether colorisation was a legitimate artistic accomplishment which could be registered for copyright.

Mr KONLECHNER thought it was important to take a stand and added that, by colorisation, the owners were gaining a new copyright period.

Mr FRANCIS said that if FIAF was to make a stand, they had to take some practical measure and have someone draft a statement for consideration by the Congress the next morning. Mr KULA allied himself absolutely with Mr KONLECHNER in his condemnation of this obscene practice of colorising black and white films. He suggested they should first see by a quick show of hands if there was agreement in principle that FIAF should make a statement on the question. They could then consider the content of perhaps a one-line statement.

Decision : Fairly overwhelming vote by show of hands in favour.

Mrs ORBANZ confirmed her archive would organise to supply any statement to the press.

Mr ROSEN, referring to Mr SPEHR's comments, asked about the scope and focus of FIAF's intervention. Films on television are cut up with commercials, edited for television viewing, shown in the wrong format, panned and scanned and effectively re-shot. Such transformations raised two kinds of issues, authors' rights and the interests of the society as a whole in its cultural products. Colourisation was just the most recent in a whole series of indignities.

Mr KULA read out a preliminary statement and it was agreed that the 5 people who spoke, together with Mr Schou as Head of the Preservation Commission, should review the text together and put it to the GA the next day.

Mr KONLECHNER suggested it should be placed with the news agencies, like AFP and UPI, and perhaps the President could include it in an official speech in the presence of officials at the end of the Congress.

See item 18.5 Miscellaneous, for continuation of the discussion the next day

Regretfully, Mr FRANCIS had to close the Session at this point for want of time, even though a number of items put forward had not been discussed.

Day 3
Chairman

Fifth Session
Anna Lena WIBOM, President of FIAF

17 RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

17.1 Unesco

Mr KLAUE opened with a welcome to Mr Carlos ARNALDO of Unesco. He was pleased that relations with Unesco were friendly and cooperative based on a good understanding of FIAF's aims which were also in the interests of Unesco. During the year there had been several useful achievements.

i 1st African Seminar on the Development of Moving Images, June 1986, in Maputo

This was supported by Unesco and attended by about 30 participants, including representatives from film and television archives from the Portuguese-speaking countries in Africa, from archives from the English-speaking countries from the southern region of Africa and experts from FIAF archives, invited by Unesco or on bi-lateral agreements with the host archive, and representatives from many institutions in Mozambique.

The Seminar covered basic information on film and television archive activities and everyone attending found it useful for their own orientation and were encouraged to continue archive work under very difficult conditions.

FIAF hoped that the input from this Seminar might lead to permanent and closer contacts with the Federation. Several of the archives were at an early stage of development and FIAF should continue to give them the benefit of their advice, experience and cooperation for their further development.

ii Survey on effect of Unesco 1980 Recommendation on the Preservation of Moving Images

Most of those present would have received a detailed questionnaire on film production and the impact of the Recommendation on Preservation in their countries, for this Unesco Survey being carried out jointly by FIAF and FIAT.

The level of participation was good. 150 countries were approached and more than half replied, including 80% of those countries which had the detailed third questionnaire. The final Report would include several Appendices, with photo-documentation on recent archive achievements. He warmly thanked all who participated and said the membership would get the results.

The main purpose was to provide background information for the international organisations, ie FIAF and FIAT, as well as UNESCO, to assess the support needed for the development of moving image archives, over the next decade and define long-term aims and goals.

iii Preparation of Berlin Events

Unesco had provided support for the Joint Technical Symposium and two Expert Meetings (a consultation of archives and manufacturers of equipment for archives 23/24 May, and a Round Table meeting of experts to discuss the provision of education and training for moving image archivists. Both projects were discussed and prepared in very close cooperation between FIAF, Unesco and the other international organisations, mainly FIAT and IASA, and also ICA.

iv FIAF Summer School in Berlin

Unesco had given \$15,000 to help with the Summer School, which was used mainly for travel expenses.

In addition to the above, FIAF was also invited to participate in the preparation of Unesco's next 2-year programme and made several proposals. Mr ARNALDO would speak about this and their direct support to individual archives.

Referring to the Round Table of Non-Governmental Organisations (NGO's) engaged in preserving film, television and sound material, he said they had been meeting regularly for several years, initially to exchange information about activities but more recently to cooperate in specific projects. The result of this cooperation was

- the JTS prepared and organised by 3 of them (FIAF, FIAT and IASA.)
- the Survey on the 1980 Recommendation
- the Round Table on education for audiovisual archives.

Representatives from the other NGOs were present in the GA and invitations had been received to attend their Annual Congresses so there were good opportunities to continue good and friendly relations.

Mrs WIBOM then welcomed Mr Carlos ARNALDO of Unesco and asked the GA to greet him with applause as, thanks to his enthusiasm and inventiveness, he had done so much to further cooperation with FIAF and opened possibilities for support to developing archives.

Mr ARNALDO read out his Report (Annex 12). He thanked everyone for their warm reception and especially for the work done by Mr KLAUE. He brought greetings from the Director General, Mr Amadou Matar M'Bow, and the Assistant Director General for Culture and Communication, Mr Henri Lopez, and his own Acting Director, Mr Allan Hancock. Mrs Cecilia Zaher, former Deputy Assistant Director-General for Culture and Communication and in charge of their Programme for two years, was now the Unesco Representative to Mexico.

He began by evoking the name of Lumière. It was just over 100 years ago that the Lumière Brothers created a machine that could record moving images and, today, they were still searching how to restore and preserve those images made by light (French = lumière). He suggested it was ironic that the men who created this machine were named after the Latin word for Light: Lumière is the physical, solar light which writes images on silver compounds, it is also the intellectual light which illuminates the darkness of ignorance and guides the spirit of mankind.

The International Federation of Film Archives, through its members, had pioneered the movement to keep alive the historical traditions of cinema and to hand on to future generations that intellectual light and the artistic spirit captured on celluloid, to restore and preserve the moving image as now embodied in the Unesco Recommendation. FIAF, as well as the other NGO's, was very much part of that Recommendation, as most of its Articles could be found in various forms in the very principles and ideals of FIAF, in FIAF handbooks and manuals and in the works of the member archives.

But restoration and preservation were not sufficient in themselves. It was necessary to build new archives. At this point, he digressed from his prepared paper to review some joint projects in different countries, stressing however that much more was still to be done:

- Bangladesh
Preparatory missions and plans to provide some equipment for film cleaning and restoration.
- India
Regional Seminar, provision of some equipment and assistance for the preparation of a data base.
- Indonesia
One preparatory mission and hope to schedule a second this year
- Pakistan
One preparatory mission, lots of ideas but no follow-up.
- Vietnam
One preparatory mission, very good recommendations but much more to be done on the equipment side.
- Philippines
Missions, preparation of a computerised data base, provision of computers, one seminar in 1985 and one scheduled for 1987 or 1988, depending on political situation.
- Brazil
Provision of computers and software to link mainframe and micros; some equipment and a regional Seminar. The archive had since developed a simplified version of the software which might be useful for other countries.
- Argentina
Preparatory mission and Seminar planned for 1988.
- Peru
Preparatory mission scheduled for 1987
- Morocco
One mission and two fellowships
- Mozambique
Regional seminar in Maputo
- Zaire
Hope to have mission this year and small Seminar in 1988 for southern countries of Africa.
- Qatar
Training mission later in 1987.
- Cape Verde
One preparatory mission, a lot of work to be done on architectural preparation of building, equipment and training.
- Senegal
Preparatory mission and possible supply of equipment
- Malaysia
Regional Seminar and preparatory work
- Sri Lanka
Two short missions and two fellowships to international Congresses.
- Thailand
Several missions, local training with more scheduled for 1987 and sufficient equipment to enable them to do all the basics. The archive's inauguration was

scheduled for 14 days' time and Unesco hoped to be present.

The list covered perhaps only one quarter of the countries of the world; the funding came from the resources of the international organisations but mainly from the countries themselves who had provided the infrastructure and the facilities. Mr ARNALDO stressed that neither Unesco nor FIAF and the other NGO's were funding organisations. However, instead of financial resources, they had the very important intellectual and technical resources. Unesco had the organisational resources and, through their good will and negotiations, they could help to seek out the necessary financial resources.

He was very happy to report that for their next two years, the Programme was no longer called "Action to promote cinema, photography and audio-visual media" but attacked the root problem of the Recommendation and was called "Development of audio-visual archives". It encompassed 6 points:

- i advisory and preparatory missions for the development of archives (radio, tv, sound, film) and investigation into the regional possibilities where possible (following suggestion of FIAF in 1985)
- ii organisation of regional and national training programmes
- iii planning and testing of networked audio-visual databases
- iv assistance to new archives to obtain and restore historical and cultural films and preserve them
- v evaluation of the practical results of the 1980 Recommendation in terms of restoration, preservation and the development of audio-visual archives, especially in the developing countries
- vi international Round Table to analyse these results and propose a long-term programme.

In the next two years, Unesco wished particularly to strengthen the networks of information exchange among the archives through computerised data bases. Many of these were already in existence but the information had yet to flow and be shared and acted upon. The network had to be developed and operated actively.

Unesco was also concerned about its own archives and had just begun work on its own computerised data base, combining microcomputers and mainframe using CDS Minisis and Micro-Isis software. The database would be on line and they would share their experiences with archives interested to use it.

The Annual Round Table meetings had become increasingly active for exchange of information and many cooperative ventures. FIAF might like to consider whether it should be given wider and fuller scope, perhaps to actively engage in joint work concerning the advisory missions and training programmes, perhaps even with a permanent Secretariat to ensure continuity between the annual sessions. Some NGO's had already taken the initiative to schedule

their own meetings around the same time frame as the Round Table.

Funding had always been a major problem in archive development and further work must be done to seek out funds and demonstrate the need for building and operating archives and the practical benefits and advantages to be gained. A more coherently articulated strategy of written and audio-visual persuasion might be required. For these endeavours, the NGO's and their members represented a dynamic force and a wealth of resources and experience.

Many developing countries were only now beginning to discover the film and video treasures they have, or have lost, or are about to lose. They looked to FIAF for that intellectual and spiritual light that could help save their moving images. If the Lumière Brothers were alive today, one wonders whether they would have been film-makers or archivists.

Mr ARNALDO's speech was received with warm applause. Various points were raised in discussion as below and Mrs Maria Rita GALVAO formally thanked Unesco and FIAF for all the support her archive had been receiving.

Computer software available from Unesco

Mr KONLECHNER asked for information on the computer programs available from Unesco. CDS/MIN/ISIS developed from ISIS (Interchange of Statistical Information) was developed originally for books and library documents. It provided up to 200 fields per entry, up to 3000K characters per field, search facilities, very flexible reprogramming facilities. Brazil was the first to adapt it, some 18 months ago, and had translated all messages into Portuguese, created their own menus for retrieval. Unesco was preparing 4 applications, databases for film and video, inventory type in/out tracking the location of films, and a reference library for all films co-produced by Unesco.

It was available free (3 diskettes and manual) to any archive subject to an agreement that it would not be used for commercial purposes and used only by the archive for its own work. They should write to Director of Unesco, LAD (Libraries, Archives and Documents). It was available with messages in other languages: currently French, Spanish, English, Italian, with German in progress.

Mrs FERNANDEZ JURADO mentioned they were beginning to implement the software and Mr FERNANDEZ JURADO had attended a training course.

Idea of Secretariat for NGO Round Table

Dr OLDENHAGE asked for more information on the idea of a Permanent Secretariat for the NGO Round Table. Mr ARNALDO mentioned that at present the NGO's took it in turns to provide a President and Secretary each year but now there was so much activity, they were seeking ways to provide

continuity between meetings. It was recognised that it would be a considerable burden for the Secretariat of the NGO or any particular archive that volunteered to provide such a service. (See also 17.3 & 17.4 below)

OCIC History of the Cinema in Africa

Mr KLAUE asked if the OCIC (International Catholic Organisation for the Cinema and the Audio-Visual) request to IPDC for funding for a project to prepare a general History of the Cinema in Africa had been approved. If so, it would be of interest to all the archives as their cooperation would obviously be needed if the project was to be a success. Mr ARNALDO confirmed that \$25,000 had been granted but the project was being handled directly by the IPDC Secretariat and he had no further information on it, although he had already suggested to them that the archives should be involved. There were some 49 countries and it was not clear if they would cover both North and Southern Africa. There were already at least 8 books on African film in Senegal, 4 in Zaire (3 published in the last two years by Zaire Television).

FICC

Mr LEVY spoke of FIAF's relations and possible cooperation with FICC (International Federation of Cine Clubs). Both have excellent relations with Unesco and he mentioned that the 1987 General Assembly of FICC was being held in Czechoslovakia (September 14-20). He gave information about Seminars which were to be held during that period, mentioning particularly one on "Education of Young Audiences in and by Cinema". He thought it might be useful for the two archive organisations to work together with FICC to participate in this important educational work. He asked Mr ARNALDO's opinion on the education of young audiences in future and the possibility for collaboration.

Mr ARNALDO agreed that appreciation of cinema was an important aspect of film but this part of the Unesco programme was under other Divisions (Free Flow, Research and Communication Policies for Users of Media, and Cultural Programmes for Artistic Appreciation and Creativity). If they were interested, they should make a request to the Assistant Director General of Unesco who would route it appropriately.

17.2 IASA

Mrs Helen HARRISON, Secretary-General of IASA, thanked FIAF for the invitation to attend the GA as it had been very interesting and taught her a lot about FIAF with whom they had been cooperating via the Round Table for seven years. The Round Table had been extremely useful for IASA for cooperation with audio-visual archives. After working separately, there now seemed to be the beginning of a convergence of both the technologies and the interests of the different specialist Associations as indicated by the Joint Technical Symposium. They welcomed this convergence as their underlying problems were shared ones.

17.3 FIAT

In the absence of Mrs HANFORD and Mr LABRADA, Mr KULA spoke for FIAT and echoed the remarks of Mrs HARRISON in appreciation of the increasing cooperation between the separate Associations.

He was a little concerned at the idea of spending money on setting up a permanent Secretariat for the Round Table of NGO's when money was so much more badly needed for actual projects. The Round Table was set up as a liaison organisation and it was up to the Secretariats of the individual organisations to ensure that their members were informed of each other's activities. For instance, the National Archives of Sri Lanka were running a New Media Seminar in June 1987 with 11 countries participating: everyone present in the GA should have known about it if there had been appropriate communication between the two Secretariats concerned and their several members.

After a break for coffee, Mrs WIBOM welcomed some new arrivals:
Mrs Madeleine MALTHETE MELIES, Mrs Inga ADOLFSON, Mr Fernando LABRADA.

17.4 ICA

In the absence of Mr VAN KUYCK, Head of the ICA Audio-Visual Working Group, Dr OLDENHAGE, Treasurer of ICA took the floor. He thanked FIAF for its cooperation and mentioned that at the forthcoming Joint Technical Symposium, ICA would be represented by

Mr VAN KUYCK from the Netherlands
Mr BRACHMAN from the GDR
Mr BRANDES from the FRG Bundesarchiv

He supported Mr KULA's comment that they did not want any more bureaucracy and suggested, that if more active coordination was required, one of the existing Secretariats should take over the task without requiring money to be diverted from their urgent archival projects. The ICA Secretariat was in the same city as the Unesco headquarters and they were willing to serve, if required.

There had been a discussion between IFLA, ICA and FID (International Federation of Documentalists) in the Hague some months ago on the possible need for an inter-professional infrastructure for the NGO's in developing countries. ICA could offer the services of its 9 regional branches spread around the world. He suggested that within the world of archiving it didn't matter too much which particular NGO provided a service.

Finally, he spoke of the 11th International Congress on Archives to be held in Paris in August 1988, which would deal with "The new archives". The Congress organisers put film archives in this category, although he personally did not share that judgment. Mr KLAUE would be giving a paper. The official

invitation should have arrived already from the French organisers. They were all welcome.

Mrs WIBOM mentioned that cooperation started in Stockholm in 1983 and continued in Berlin in 1987. Perhaps during the JTS programme, they should already start thinking about the next JTS: what it should contain, how it should be organised, what should be further developed. If they continued on a 4-year cycle, they should be planning for 1991. FIAF had not yet decided the location for its Congress in that year, but maybe they should take into account the possibility of a JTS. She asked if one of the other organisations would like to take the main responsibility for hosting the JTS, asking if IASA could do it. Congresses and Symposia took a long time to organise and she suggested they should plan to take a decision on the basics in 1988.

Dr OLDENHAGE would prefer to consult Mr VAN KUYCK as the ICA's 1991 Congress would be held in the Netherlands.

Mr ARNALDO agreed with Mr KULA and Dr OLDENHAGE that there should not be an expensive new Coordinating Secretariat. He had some ideas for a solution which he would like first to discuss within Unesco and with the members of the Round Table.

17.5 Council of Europe

Mr ALHO reported that the Council of Europe's Commission for Cultural Matters was preparing a Recommendation about the distribution of quality films around Europe and the preservation of the national film heritages. In 1985 they produced a Recommendation on the archiving of films which was distributed in the countries concerned. Some representatives from European Film Archives invited to Rimini were asked if there had been any change in government policy as a result. He was now collecting the Reports.

They were uncertain of the extent of the powers of persuasion of an organisation like the Council of Europe vis-à-vis the Ministries funding archives. Nevertheless the Recommendation was a positive outcome of the original Unesco Recommendation. They gave special emphasis to legal deposit or systematic voluntary deposit of foreign films in a given country.

Perhaps in the future they could do something about the legal systems and Customs procedures controlling the traffic of films between countries in Western Europe. He would hope to bring results to a future FIAF Congress.

Mr ARNALDO was happy to hear about the Council of Europe Recommendation. He mentioned that the Secretariat had copies of the Unesco Recommendation in 6 languages.

18 MISCELLANEOUS

18.1 Filmoteca de la UNAM

Mr Carlos GONZALES MORANTES reported they had used silver recovered from old nitrate films to produce medals for those who had helped the Filmoteca and they had offered one to the Stiftung Deutsche Kinematek.

At the same time, he publicly thanked Mr Manuel GONZALES CASANOVA for the great contribution he had made to the Filmoteca during his 30 years of service.

Mrs WIBOM thanked him on behalf of FIAF and asked him to send their best regards to Mr GONZALES CASANOVA, together with warm thanks for his contributions to FIAF.

18.2 American Cinematheque

Mr ROSEN explained that this was a local Los Angeles entity; it was not an archive but a screening facility which by the end of 1988 planned to have one 200-seat cinema. There were of course other American organisations who were showing foreign classics, as for example MOMA in New York, AFI in Washington, and UCLA themselves in Los Angeles. The publicity claimed it would be "the home for all the world's cinema coming through the various FIAF archives" but this was news to him!

18.3 FIAF Publications

Ms VAN DER ELST reminded the GA that lists of all the FIAF Publications and Order Forms were available. They had printed several thousands of the pamphlets, in French and in English, with prices in Belgian francs, in the hope that member archives would be able to distribute them more widely and attract sales.

18.4 Information on Archive Budgets

Mr KONLECHNER said they very often needed information about budgets of other cinematheques in their own fight for money. He asked if it was feasible for someone to collect the budgets of all the member institutions with information on extra sources of funding that ingenious members had found. He suggested it would be a great help and not require too much work.

Mrs WIBOM suggested it should be done on a bilateral basis. Theirs were available in a Year Book which she would be glad to send him.

18.5 Statement about Colourisation

Mr KULA read out the revised version. Mr CINCOTTI wanted to add after colourisation the phrase "for purely commercial reasons" although Mrs WIBOM felt the reasons made no difference. Mr OLDENHAGE wanted to add something about destroying their quality as historical documents and Mr SPEHR

explained they had inserted the word "cultural" to cover that kind of point.

Mr ALVES NETTO was uncomfortable with the whole idea of the Statement. FIAF was an organisation concerned primarily with preservation, not diffusion, and should not be making statements about diffusion. In any case, when it came to diffusion, he thought they were all guilty, citing for example the use of improvised live music with silent films, the projection of black and white copies of films made originally in colour, and the projection of films in the wrong formats and speeds.

Mr KONLECHNER protested strongly at Mr ALVES NETTO's comments; they were living in a progressively decadent and commercialised world. He believed there must be some people who would uphold principles of purity in respecting the arts. They had a moral obligation to speak out even if they could not prevent it happening.

Mr PINEL mentioned that the phenomenon was mostly confined to television at the moment but could spread to the cinema. He felt it was naive to say it was a diffusion problem: the danger was that the original works would be spoilt and only the new versions preserved. Finally, he recalled that many of the original film-makers had coloured portions of their own films so they should be condemning only the "commercial" aspect, ie colouring by others for marketing reasons.

Mr ROSEN was in conflict; as a critic he didn't like it, as a film-maker he supported the notion of author's rights, as an archivist, he found difficulties in negative condemnation. He asked if the archives were refusing to store colourised versions which had after all become part of our culture. Were they refusing to cooperate with the commercial owners of the films they hold? Were they also going to condemn films in dubbed versions, transformed in a host of different ways? They were creating enormous difficulties, especially for archives who had to work with the commercial organisations to ensure deposit of films in the first place.

He felt they should attempt to be more positive as archivists and suggested, that instead of condemnation, they should simply make an affirmation of what they stood for:

".....in the form that most closely approximates the format, colour and version in which the work was originally produced."

Mr FRANCIS recalled that the GA had decided yesterday that a statement should be issued on the lines of Mr KULA's original draft, subject to final revisions overnight. He recognised that it was an important and complex subject and it would take a very long time to reach full agreement. He suggested it was more important to ensure some statement was issued than to do nothing because they could not agree on the detail.

Mr KULA supported this approach and felt they should not cloud the issue with qualifications. Mr KONLECHNER, Mr SPEHR, Ms DALTON and Mr HORAK all agreed that the issue was colorisation as this was the issue the press were interested in.

The GA then formally voted on whether to approve Mr KULA's version, which they did overwhelmingly, with 3 against and 1 abstention.

The final text, issued in English and French, was as follows:

STATEMENT

The International Federation of Film Archives (FIAF)
meeting in Berlin, 18 May 1987,
affirming the principle that film, as works of art and culture,
should be preserved and presented in the form
that most closely approximates the filmmakers' original intent,
condemns the colourization of Black and White films.

Closure of the 43rd General Assembly

Mrs WIBOM said it was her pleasure, on behalf of FIAF and everyone, to thank their hosts for having made the meeting possible: the Stiftung Deutsche Kinemathek, Dr RATHSAK, Mrs ORBANZ, and all their colleagues. She asked them to stand to receive their applause. She also thanked the interpreters for their excellent work.

She then formally closed FIAF's 43rd General Assembly.

ANNEX 1

DELEGATES TO FIAF 42nd CONGRESS

Key:

- voting delegates are underlined
- * indicates proxy

I Members

Amsterdam	Nederlands Filmmuseum	Jan de Vaal <u>Jan Fank</u> Franz A. Maks
Athina	Tainotiki tis Ellados	<u>Aqleya Mitropoulos</u> Theodoros Adamopoulos
Beijing	China Film Archive	<u>Xu Zhuang</u> Xu Jian He Zhen Gui Fong
Beograd	Jugoslovenska Kinoteka	<u>Zika Bogdanovic</u>
Berlin (West)	Staatliches Filmarchiv der D.D.R.	<u>Wolfgang Klauke</u> Manfred Lichtenstein Günther Schulz Alfred Krautz Dr. Heinz Rath sack Eva Orbanz Hans Helmut Prinzler
Berlin (West)	Stiftung Deutsche Kinemathek	<u>Frantz Schmitt</u> Nicole Schmitt
Bois d'Arcy	Service des Archives du Film du CNC	Jacques Ledoux <u>János Varga</u> E. Fernandez Jurado G. Fernandez Jurado
Bruxelles	Cinémathèque Royale/Koninklijk Filmarchief	<u>Henning Schou</u>
Budapest	Magyar Filmtézet/Filmarchivum	Gerd Albrecht Dorothea Gebauer <u>Eberhard Spiess</u> Peter Franz
Buenos Aires	Fundacion Cinemateca Argentina	<u>Hector Garcia Mesa</u> Olli Alho Juhani Saariuvo Antti Alanen
Canberra	National Film and Sound Archives	<u>Lia van Leer</u>
Frankfurt	Deutsches Institut für Filmkunde	<u>Ib Monty</u> Karen Jones Klaus Oldenhage Helmut Regel
Havana	Cinemateca de Cuba	<u>Christian Dimitriu</u>
Helsinki	Suomen Elokuva-Arkisto	<u>Luis de Pina</u> José Manuel Costa David Francis Bridget Kinally <u>Anne Fleming</u>
Jerusalem	Archion Israeli Leseratim	Susan Dalton
Köbenhavn	Det Danske Filmmuseum	<u>Miguel Marias</u> Catherine Gautier Dolores de Vesa
Koblenz	Bundesarchiv-Filmarchiv	
Lausanne	Cinémathèque Suisse	
Lisboa	Cinemateca Portuguesa	
London	The National Film Archive	
London	Department of Film/Imperial War Museum	
Los Angeles/Washington	National Center for Film & Video Pres. at The American Film Institute	
Madrid	Filmoteca Española	

Mexico	Cineteca Nacional	<u>Luz Fernandez de Alba</u>
Mexico	Filmoteca de la UNAM	<u>Carlos Gonzalez Morantes</u>
Milano†	Cineteca Italiana	<u>Guido Cincotti†</u>
Montevideo	Cinemateca Uruguaya	<u>Cristina Ferrari</u>
Montréal	La Cinémathèque Québécoise	<u>Robert Audelin</u>
Moskva	Gosfilmofond	<u>Mark Strotchkov</u>
		<u>Vladimir Dimitriev</u>
		<u>Igor Stalenkov</u>
New York	Department of Film/Museum of Modern Art	<u>Eileen Bowser</u>
		<u>Jon Gartenberg</u>
Oslo	Norsk Filminstitutt	<u>Arne Federsen</u>
		<u>Bosse Westerlund</u>
Ottawa	National Film, TV and Sound Archives	<u>Sam Kula</u>
		<u>Pierre Malcolm Stevens</u>
Poona	National Film Archive of India	<u>F.K. Nair</u>
		<u>J.A. John</u>
Praha	Ceskoslovensky Filmovy Ustav/ Filmovy Archiv	<u>Jiri Levy</u>
Pyongyang†	National Film Archive of D.P.R.K.	<u>W. Flaue†</u>
Rio de Janeiro	Cinemateca do Museu de Arte Moderna	<u>Cosme Alves Netto</u>
		<u>Francisco Moreira</u>
		<u>Ronald Monteiro</u>
Rochester	Film Dept./International Museum of Photography	<u>Jan-Christopher Horak</u>
Roma	Cineteca Nazionale	<u>Guido Cincotti</u>
São Paulo	Cinemateca Brasileira	<u>Maria Rita Galvão</u>
		<u>Carlos Roberto de Souza</u>
		<u>Silvia Bahiense Naves</u>
Seoul	Korean Film Archive	<u>Yun-koo Chung</u>
		<u>Moo-Sang Lee</u>
Sofia	Bulgarska Nacionalna Filmoteka	<u>Ivan Shoulev</u>
Stockholm	Cinemateket / Svenska Filminstitutet	<u>Anna-Lena Wibom</u>
		<u>Rolf Lindfors</u>
		<u>Inga Adolfson</u>
Tirana	Arkivi Shtetëror i Filmit i R.S.F. të Shqipërisë	<u>Habaz Hoxha</u>
		<u>Arben M. Keta</u>
Toulouse	Cinémathèque de Toulouse	<u>Raymond Bode</u>
		<u>Guy-Claude Fochement</u>
Warszawa	Filmoteka Polska	<u>Waldemar Fiatek</u>
		<u>Tadeusz Facewicz</u>
Washington	Motion Picture, Broadcasting & Recorded Sound Division/Library of Congress	<u>Paul Spehr</u>
		<u>Harriet Harrison</u>
Wellington	The New Zealand Film Archive	<u>Jonathan Dennis</u>
Wien	Oesterreichisches Filmarchiv	<u>Walter Fritz</u>
		<u>Ludwig Giesek</u>
Wien	Oesterreichisches Filmmuseum	<u>Peter Konlechner</u>
		<u>Peter Kubelka</u>

2. Observers

Alger
Nairobi
Hanoi
Los Angeles
Luanda

Cinémathèque Algérienne
Bangladesh Film Archive
Archives du Film du Vietnam
UCLA Film and Television Archive
Cinemateca Nacional de Angola

Boudjemaa Karèche
A.K.M. Abdour Rouf
Tran Lam
Bob Rosen
Alvaro Pacheco dos Santos
Amélia Rodrigues Minas
Fred Junck
Juan José Mugu
Enno Fatalas
Vincent Finel
M.H. Khoshnevis
N.M. Garakant
M. Forsaleh
Enrique Planas
Wendy Ann Shay

Luxembourg
Montevideo
München
Paris
Tehran

Cinémathèque Municipale de Luxembourg
Archivo Nacional de la Imagen (SODRE)
Filmmuseum/Munchner Stadtmuseum
Cinémathèque Française
National Film Archive of Iran

Vaticano
Washington

Filmoteca Vaticano
Human Studies Film Archives

3. Subscribers

New York

U.N. Visual Materials Library

Richard Sydenham

4. Honorary Members

Peograd
Warszawa

Vladimir Pogacic
Jerzy Toeplitz

4. Visitors

London
Jakarta (Indonesia)
Dar es Salaam (Tanzania)
Colombo (Sri Lanka)
Bamako (Mali)

F.I.P.
Arsip Nasional Republic Indonesia
Audio-Visual Institute
National Archives
Cinemateca de Mali
FIAT

Michael Moulds
Mona Lohanda
Said A. Mbungira
K.D.G. Wimalaratne
Batio Turet
Anne Hanford
Fernando Labrada
Helen Harrison
Carlos Arnaldo
Pierre Bettembourg

Paris

IASA
UNESCO
Unesco

5. Secretariat

Brussels

FIAP Secretariat

Brigitte van der Elst

ANNEX 2

43d GENERAL MEETING
Berlin (West), 17-19 May 1987

DRAFT AGENDA

FIRST SESSION

May 17, 9.30 - 12.30 a.m.

1. Official opening
2. Confirmation of the status and voting rights of the members, present or represented
3. Adoption of the agenda
4. Approval of the Minutes of the preceding General Meeting
5. Report of the President on behalf of the Executive Committee
6. Plans for the 50th Anniversary of FIAF / 1988

SECOND SESSION

May 17, 2.30 - 6.00 p.m.

7. Report of the Documentation Commission
8. Report of the Cataloguing Commission
9. Report of the Preservation Commission
10. Projects and publications underway
11. Financial report

THIRD SESSION (reserved for members only)

May 18, 9.30 a.m. - 1 p.m.

12. Membership questions: admission of new members
new observers
other membership questions
13. Modification of FIAF Statutes and Rules
14. Election of the new Executive Committee

FOURTH SESSION

May 18, 3.00 - 6.00 p.m.

15. Future Congresses (from 1989)
16. Open Forum. Proposals for new projects

FIFTH SESSION

May 19, 9.30 - 12.00 a.m.

17. Relations with UNESCO and other international organizations
18. Adoption of the 1988 budget
19. Miscellaneous

43e ASSEMBLEE GENERALE
Berlin (Ouest), 17 - 19 mai 1987

PROJET D'ORDRE DU JOUR

PREMIERE SESSION

17 mai, 9.30 - 12.30h.

1. Ouverture officielle
2. Confirmation du statut et du droit de vote des membres, présents ou représentés
3. Adoption de l'ordre du jour
4. Approbation du procès-verbal de l'Assemblée Générale de Canberra
5. Rapport du Président au nom du Comité directeur
6. Projets pour le 50e anniversaire de la FIAF - 1988

DEUXIEME SESSION

17 mai, 14.30 - 18.00h.

7. Rapport de la Commission de Documentation
8. Rapport de la Commission de Catalogage
9. Rapport de la Commission de Préservation
10. Projets et publications en cours
11. Rapport financier

TROISIEME SESSION (réservée aux membres)

18 mai, 9.30 - 13.00h.

12. Questions relatives aux membres: admission de nouveaux membres
nouveaux observateurs
autres questions
13. Modification des Statuts et Règlement de la FIAF
14. Election du nouveau Comité directeur

QUATRIEME SESSION

18 mai, 15.00 - 18.00h

15. Prochains Congrès (à partir de 1989)
16. Open Forum. Propositions de nouveaux projets

CINQUIEME SESSION

19 mai, 9.30 - 12.00h.

17. Relations avec l'UNESCO et d'autres organisations internationales
18. Adoption du budget pour 1988
19. Divers

ANNEX 3

REPORT OF THE DOCUMENTATION COMMISSION

TO THE ANNUAL CONGRESS

Berlin, May 17-19, 1987

1. Projects and tasks

1.1 International Indexes to Film and Television Periodicals (PIP) (Editor: Michael Moulds)

A report by the Editor about the present situation and prospects for the future is attached to this report.

1.2 International Directory of Cinematographers, Set- and Costume Designers in Film

(Project co-ordinators: Alfred Krautz & Eberhard Spiess)

Two volumes were published in 1986:

Volume 5: Denmark, Finland, Norway, Sweden (from the beginnings to 1984) &

Volume 6: Supplementary volume (New entries, additions, corrections 1978-1984: Albania, Bulgaria, France, GDR, Germany (until 1945), Poland, Romania, Sweden, Yugoslavia).

Volume 7 (Italy) is being researched by Eberhard Spiess in collaboration with Italian film historians and the manuscript is expected to be ready by the end of 1987.

Other volumes in preparation include the Soviet Union and the Central European countries.

Plans for starting a new series covering other professions which are not well documented in other sources (e.g. screenwriters, composers, editors) are under consideration.

1.3 Revised edition of the FIAF Classification Scheme for Literature on Film and Television

(Project co-ordinator: Karen Jones)

The work of the users' version of the second revised edition has been completed and this version is now available in loose-leaf format (120 pages) to allow for updating whenever needed. There will be no charge for the users' version, but it will only be available to users or to prospective users.

The printed version of the second revised edition will be published by Aslib, London in late 1987. The printed version will be an extract of the users' version with the addition of an alphabetical subject index to the schedules.

1.4 International Directory of Film and Television Documentation Sources

(Project co-ordinator: Frances Thorpe)

The publication of the third edition of the Directory is scheduled for Spring/Summer 1987. Progress has been slow in following up organizations who did not reply adequately to the questionnaire or did not reply at all. In spite of this, information concerning 50 organizations is computerised now and the final number of entries should be around 120 as compared with the second edition which contained 75.

1.5 List of national and international abstracting and indexing sources

(Project co-ordinator: Jana Vosikovska)

The list is expected to be finalized by Spring/Summer 1987 and published in "Bibliography of FIAF Members' Publications" and in the 1986 annual volume of the "International Index to Film Periodicals".

Tentative title of the list is now: **Film/TV/Video in General Abstracting and Indexing Sources.**

1.6 Guidelines for the description, handling and storage of poster materials

(Project co-ordinator: Ron Magliozzi)

The initial stage of research which consisted of a survey designed to evaluate the need of FIAF archives for such guidelines has been completed. It has revealed that the description, handling and storage of poster materials is of significant concern to our membership. The Documentation Commission has decided to continue with this project.

Our next effort will be to develop an outline suggesting the information necessary for description and covering the aspects of handling and storage which will need to be addressed by these guidelines. We expect to have this second stage completed for discussion at our next commission meeting.

1.7 Guidelines for describing unpublished script materials

(Project co-ordinator: Ron Magliozzi)

The results of the study circulated to FIAF members in late 1985 indicated a need to proceed with the proposed revisions.

The guidelines published in 1974 were found to be lacking in the detail necessary to adequately describe material, especially in such areas as 'type of script' and 'special notes'. A working group consisting of Ron Magliozzi, Frances Thorpe and Jana Vosikovska has been established to study proposals and undertake revisions. They hope to deliver an outline of their proposed revisions at the next meeting of the Documentation Commission.

1.8 Union List of Film and TV Periodicals Held by FIAF Archives

(Project co-ordinator: Rui Brito)

Twenty replies have been received in response to a letter circulated to all FIAF members and observers. Two archives refused and eighteen agreed to participate in the project. Of these, nine have already sent their lists of periodical holdings.

A second letter will be circulated to the archives that have not replied, trying to interest them in the project.

At our next commission meeting it will be decided how to proceed with this project.

1.9 Other projects and tasks

As Aura Puran was unable to attend the meeting of the Documentation Commission in Pordenone it was decided to postpone detailed discussions on the two new projects suggested by Aura Puran:

A History of the Documentation Commission and a Bibliography of Materials on Film Archives and Film Archive Activities.

The revised material for the Documentation Department chapter in the **Handbook for Film Archives** was mailed to Eileen Bowser in December last year.

The **Second International Bibliography of Theses and Dissertations on the Subject of Film Filed at Foreign Universities**, compiled by Dr. Raymond Fielding in collaboration with 15 contributing FIAF members, was published in the Spring 1986 issue of the Journal of Film and Video. The issue has been sent to each of the contributors.

At the meeting of the Commission in Pordenone Frances Thorpe brought the subject of **Preservation of Documentation Materials** up for discussion and presented a brief report on the need to guard against the deterioration of paper records in our collections. FIAF documentation collections need to look at priorities for storing and handling books and periodicals as well as press books, special collections and posters. It is necessary to begin to educate our staff and users in the handling of our material and to investigate cooperative schemes to safeguard individual items as well as information. Commission members agreed to assess the situation in their own collections and report back to the next meeting of the Documentation Commission.

2. Meetings

The Documentation Commission held a full meeting in Pordenone, September 29 - October 4, 1986 through the generous invitation of the Giornate del Cinema Muto. The President of the Commission, Milka Staykova as well as Aura Puran had sent their apologies. In the absence of the President Karen Jones chaired the sessions. The Commission was offered excellent working conditions and a splendid hospitality by the organizers of the festival. During the festival the Documentation Commission held a press conference on its activities in the 'Cinema Verdi'. A press release compiled by Karen Jones about the work and objectives of FIAF in general and of the Documentation Commission in particular was distributed. We would like to express our cordial thanks to Davide Turconi, Director of the festival, and to Piera Patat and Livio Jacob of the Cineteca del Friuli for their great hospitality and assistance.

The PIP Working Group and the Cinematographers and Set-Designers Working group met for respectively three and two days before the full meeting of the Commission.

Two members of the Classification Working Group (Michael Moulds and Karen Jones) met in Copenhagen in May 1986 to finalize the work on the users' version of the revised edition of the FIAF classification scheme.

3. Membership

It is with deep regret that the Commission has received the resignation of our President, Milka Staykova, who has decided to resign as President for health reasons. Milka has agreed to remain as an ordinary commission member for the present. We would like to express our deepest thanks to Milka for her extraordinary efforts and accomplishments for the Commission, especially with regards to the P.I.P.

Members of the Documentation Commission:

Rui Santana Brito, Cinemateca Portuguesa, Lisboa
Karen Jones, Det Danske Filmmuseum, København (Acting President)
Alfred Krautz, Staatliches Filmarchiv der DDR, Berlin
Ron Magliozzi, Museum of Modern Art, Department of Film, New York
Michael Moulds, Editor of the International Indexes to Film and
Television Periodicals, London
Aura Puran, Arhiva Nacionala de Filme, Bucuresti
Michelle Snapes, National Film Archive, London
Eberhard Spiess, Deutsches Institut für Filmkunde, Frankfurt
Milka Staykova, Bulgarska Nacionalna Filmoteka, Sofia
Frances Thorpe, British Film Institute, London
Jana Vosikovska, National Film, Television and Sound Archives,
Ottawa

Karen Jones
Acting President

ANNEX 4

INTERNATIONAL INDEX TO FILM/TELEVISION PERIODICALS

113 Canalot Studios, 222 Kensal Road, London W10 5BN

tel: 01-960 1001

May 1987

EDITOR'S REPORT

Office

After nearly a year of searching for an office at a rent we could afford I finally found one in February this year. It is in a rather bleak area of North Kensington, but the building itself, a recently-converted Victorian factory overlooking a canal, is attractive. It is divided into studios and offices of different sizes, and occupancy is restricted to "media" organisations (the BBC has a television production studio there). Working conditions are pleasant and will be more so when all the services, such as the restaurant, are fully operational.

The office itself (340sq.ft., 34½sq.m.) was simply bare walls, floors and ceiling, and had to be completely decorated, carpeted and shelves and working surfaces installed. The electrical service was particularly expensive to install. However the rent is reasonable, rates and heating costs will be much less than in Shaftesbury Avenue, which will compensate in the long run for the initial expenses.

The move took place on 24 March 1987.

Computer

The FIAF Executive Committee finally approved our proposal to acquire our own computer in January 1987. I immediately started discussions with Computaprint, a company specialising in bibliographic applications. On their advice we bought an Armstrad PC1512 computer with a 20MB hard disc. They have produced a program based on the Revelation database system which is designed to meet our specification for speed in the recording of entries, automatic indexing of directors and authors, and the addition of all accents and diacriticals. Two microfiche bureaux are now making tests for the production of computer-generated fiche (comfiche) from the output of our computer. This method will avoid the troublesome delays we now experience in the creation of fiche from cards (e.g. 10 weeks to produce the final dispatch of the 1986 service - a cumulation of over 51,000 cards for 1982/86 on 67 fiches).

Computaprint themselves will make the camera-ready copy for the annual volumes, which from next year should be published at least four months sooner than at present.

Unfortunately staff sickness caused a three week delay at a crucial time in the instigation of the new system, but we are now catching up fast and hope to send out the first fiches by the end of May.

We are faced with a difficult decision regarding the format of the new fiches. Our present fiches are based on the standard for 98 frame library fiches and require a 24x lens. The normal comfiche standard involves a greater reduction, an improved layout in columns and much more data on each fiche. The 1982/86 cumulation which we have just sent out will cost us £1240. On comfiche it would take up

about 24 fiches and cost about £200. Most subscribers who have other data on microforms would be able to read the microfiche on their existing equipment, but some would need to buy the 48x lens required. We still have the option to produce fiches on the 2 1/4x standard, but we will not be gaining the full benefit in cost and convenience for users to be derived from the new system. I hope to be assisted in making a decision by reactions to the alternatives from subscribers attending the Congress.

Subscriptions

Since this time last year there have been seven new TV subscribers and one new film subscriber. They are marked with an asterisk on the attached list. We have had one TV cancellation (University of Alberta, Edmonton) and one probable cancellation (Rede Globo, Brazil, a TV card subscriber). Cinémathèque Québécoise, who subscribed to the film service on cards, have switched to microfiches. The decision of the Cinémathèque Royale in Brussels is not yet known.

Television volumes

I applied to The Television Fund of the ITV Companies Association (who subsidised the 1981/82 volume) for a grant to produce the 1983/84 TV volume. The application was turned down.

K.G.Saur

I had a brief telephone conversation with Mr Saur when he was visiting his office in London. At his request I sent a copy of the annual volume to his New York office since he wanted their views on the sales possibilities in the USA. Some time later I was informed that he did not wish to pursue the project (copy of letter attached).

Financial prospects

The anticipated deficit on this year's budget is accounted for by:

1. the inclusion of the increase in rent of the Shaftesbury Avenue office back to September 1986
2. the amount demanded by the Shaftesbury Avenue landlord to redecorate the office on leaving. We were bound by the terms of the lease to pay this
3. the costs of decorating and furnishing the Canalot office.

As a result of 2. and 3. the budget for the move, for which we received a grant from FIAF of £3000, was exceeded by £1259.

Whether we can meet the income targets this year and in future depends almost entirely on the receipts from St James Press. Their accounts both for UK and US are controlled by George Walsh in Chicago and it is extremely difficult to get information out of him. I hope to hear from him before I leave for Berlin with full information on the income that we can expect this year.

ANNEX 5

REPORT OF THE CATALOGUING COMMISSION

TO THE ANNUAL CONGRESS

BERLIN; MAY 17 - 19, 1987

The Cataloguing Commission was hosted this year by the Staatliches Filmarchiv der DDR, meeting in Berlin from May 7 - 10, 1987. Those present at the meeting were:

Members:	Harriet Harrison, Chair	Library of Congress (Washington)
	Jon Gartenberg	Museum of Modern Art (New York)
	Dorothea Gebauer	Deutsches Institut für Filmkunde (Wiesbaden)
	Rolf Lindfors	Svenska Filminstitutet/ Cinemateket (Stockholm)
	Günter Schulz	Staatliches Filmarchiv der DDR (Berlin)
	Roger Smither	Imperial War Museum (London)
	Ani Velchevksa	Bulgarska Nacionalna Filmoteka (Sofia)
<u>Guest</u>		
<u>Expert:</u>	Marta Luttor	Mafilm (Budapest)
<u>Observers:</u>	Wolfgang Gogolin	Staatliches Filmarchiv der DDR
	Barbara Schütz	Staatliches Filmarchiv der DDR

Wolfgang Klaue also joined us for the first half day of our meetings.

The Commission's meetings were primarily devoted to the presentation and discussion of reports on progress with our various projects:

1. Revision of current publications.

A. The Glossary of Filmographic Terms.

The Commission has promised to continue work on the Glossary by adding lists of terms in languages additional to the first five (English, French, German, Russian, and Spanish). Last year in Canberra, we requested member archives, whose languages are not yet represented in the Glossary, to create lists for their languages. These lists should be related to the terms in the present Glossary by the use of the numbering systems already provided there. They need not include translations of the definitions for each term, but it would be helpful if the contributing archive would also provide an alphabetical index to the terms. Please consider making this contribution to the work of the Commission by sending your lists to:

Ms. Brigitte van der Elst
Executive Secretary
FIAF Secretariat
Coudenberg 70
1000 Bruxelles
BELGIQUE

B. Bibliography of National Filmographies

Mr. Lindfors again requests member archives to review the current Filmography publication and provide corrections and updates for your national filmography lists. He will be reminding you of this task by sending you lists of updated information for your countries. He has compiled these lists, using the excellent documentation library at the Swedish Film Institute. We ask you all please to take some time to review the listings he will send for your current national filmographies, to correct them, to update them as soon as possible, and to return them to him:

Mr. Rolf Lindfors
Cinematket/Svenska Filminstitutet
Box 27126
S-10252 Stockholm
SWEDEN

II: Projects Underway.

A. Guidelines for Technical Data.

This project has been carried out jointly with the Preservation Commission. What started with the simple aim of collecting and comparing technical data sheets from various member archives has now developed into a very practical set of guidelines for organizing and controlling technical information about the condition and preservation of moving image materials held by archives. The final draft of this document has been prepared and is awaiting one final contribution from the Preservation Commission before submission to the Secretariat. The manuscript will contain both examples and recommendations; it is about 30 pages in length and should be ready for distribution to members within the next year.

B. FIAF Brochure on Cataloguing.

The Commission has prepared the text for a simple brochure which will explain the purpose and function of cataloguing activities within film archives. It has been designed for distribution by member archives to interested visitors, to schools of library and information science, and at professional meetings and conferences, etc., and will include a list of Cataloguing Commission publications. There will be a space on the last page for archives to place their own stamps, thereby gaining publicity for themselves - as well as for FIAF. The brochure will be illustrated and is tentatively titled, "Behind the Screen;" it should be ready for use during the next year. We hope that you will all find the brochure both informative and beneficial for your public relations work.

C. Genre Study

This project, begun two years ago, to collect and compare samples of genre lists used by FIAF archives, has led to some interesting results. Dorothea Gebauer and Günter Schulz have discovered that the various lists they have been receiving are more similar than we would have supposed. They now believe that the results of their study could

lead to a useful written report. They would still like, however, to receive additional lists from our members and observers who have not yet contributed to this project. We note, in the published results of our Computer Study, that many members who have not yet sent in lists have nonetheless listed genre access as one of the most important ways of searching their collections. We assume therefore, that you must have genre lists, and we would very much like to add them to our study. Please send your lists of genre terms (together with definitions, if possible) to either Dorothea Gebauer or Günter Schulz:

Ms. Dorothea Gebauer
Deutsches Institute für Filmkunde
Langenbeckstrasse 9
D-6200 Wiesbaden
BUNDESREPUBLIK DEUTSCHLAND

Dr. Günter Schulz
Staatliches Filmarchiv der DDR
Hausvogteiplatz 3/4
1080 Berlin
DEUTSCHE DEMOKRATISCHE REPUBLIK

Ms. Gebauer and Dr. Schulz would also like to study lists of terms for film movements and styles which you may be using. If you have such lists, please send these as well to either Ms. Gebauer or Dr. Schulz.

D. International Standard Cataloging Rules.

This project has been ongoing for several years. It began with the recognition of a need for a set of cataloging rules appropriate for film archive work and based upon the general principles outlined in our 1980 manual, Film Cataloging. We also decided to incorporate, insofar as possible, published standard cataloging principles from the international library community and popularly known as ISBD (NBM), or the International Standard Bibliographic Description for Non-Book Materials. Our attempt to integrate archival cataloging principles with library rules has gone through several stages. We now have a complete and fully integrated draft (133 pages) for review by the Commission membership. There yet

remains work on front matter, appendices, and an index. The final step before publication will include a review by the IIAI members and by other international non-governmental organizations (NGOs) from the NGO Round Table, i.e., FIAT, IFLA, and ICA.

III. Membership.

The Commission has proposed to the Executive Committee the selection of Vladimir Opela of the Czech Film Archive as the newest member of our Commission. He will replace Marta Luttor, who resigned last year following her retirement from the Hungarian Film Archive.

The Commission is indebted to the staff and administration of the Staatliches Filmarchiv der DDR -- particularly to Wolfgang Klaue, Günter Schulz, Wolfgang Gogolin, Barbara Schütz, and Irene Stroetmann -- who did so much to welcome us to Berlin, to provide us with excellent meeting facilities and other meeting costs, and to introduce us to their life and culture during our recent sessions.

ANNEX 6



(hsc87.037)

REPORT FROM THE PRESERVATION COMMISSION

TO THE 43RD FIAF GENERAL ASSEMBLY

BERLIN 17-19 MAY 1987

1. MEETINGS

1.1 The seventh meeting of the Commission was held in East Berlin from 18 to 20 November 1986.

1.1.1 Members present

Dr Henning SCHOU, National Film & Sound Archive, Canberra, President;

Hans-Eckart KARNSTÄDT, Staatliches Filmarchiv der DDR, Berlin, Chairman of the East European Preservation Subcommittee;

Peter WILLIAMSON, Dept. of Film, Museum of Modern Art, New York, Deputy Chairman of the North American Preservation Subcommittee;

Frantz SCHMITT, Service des Archives du Film, Bois d'Arcy;

Peter KONLECHNER, Österreichisches Filmmuseum, Vienna;

Harold Brown, Consultant, UK.

1.1.2 Apologies were received from

Dr Lawrence KARR, Chairman of the North American Preservation Subcommittee;

Joao Socrates DE OLIVEIRA, Cinemateca Brasileira, São Paulo.

1.2 The fourth meeting of the East European Preservation Subcommittee was held in Berlin GDR on 21-22 November 1986.

1.2.1 Members present

Hans-Eckart KARNSTÄDT, Chairman;

Vladimir OPELA, Ceskoslovensky Filmovy Ustav, Prague

1.2.1 Members present cont.

Dr Götz POLLAKOWSKI, DEFA Zentralstelle für Filmtechnik, East Berlin;

Dezsdő ROZSONYI, Filmmarchivum, Magyar Filmtudományi Intézet, Budapest;

Boris VERSHININ, Gosfilmofond, Moscow.

1.2.2 Visitors

Dr Henning SCHOU, President

Kil Hak RYONG, National Film Archive of the Democratic People's Republic of Korea, Pyongyang.

2. PROGRESS REPORT

2.1 The Volkmann Document

After the 42nd FIAF Congress, the final text was set up and printed on the word processor at the National Film & Sound Archive in Canberra. Copies were produced by offset litho in Brussels under the title Preservation and Restoration of Moving Images and Sound. A few errors have been observed, and members of the Commission have compiled an errata list.

2.2 Handbook for Film Archives

A new chapter on preservation has been prepared and submitted to the Co-editor, Mrs Eileen Bowser.

2.3 Technical Manual

Copies of the report of the East European Preservation Subcommittee (EEPS) on Handling, Preservation and Storage of Nitrate Film were distributed to delegates at the 42nd Congress in Canberra. A German language translation by Hans Karnstadt and a French translation by Frantz Schmitt have been prepared. An offer has been received from Madrid to produce a Spanish language version.

Frantz Schmitt has also completed a translation of Basic Film Handling.

The next papers for the manual are to be

2.3.1 Restoration of Films: Surface Treatment and Physico-chemical Treatment;

2.3.2 Stability of Colour films;

2.3.3 Design and Layout of Permanent Film Storage Buildings.

These three papers are by Frantz Schmitt.

2.3.4 Treatment Against Bacteria and Fungi

produced by EEPS in Collaboration with the universities in Prague and Brno. *REFER 3.3.*

2.3.5 Factors Affecting the Cleanliness of Motion Picture Film in Laboratories produced by EEPS. *REFER 3.5.*

2.3.6 Guidelines for the Description of Technical Data on Film and Video Material in Film Archives

produced by Hans Karnstädt and Dr Günter Schulz.

2.4 Vinegar Syndrome

Following the report on the observation of this condition at the 41st Congress in New York, a postgraduate study at Manchester Polytechnic is being sponsored by the National Film Archive, London and Kodak UK. Agfa-Gevaert, Belgium has announced its intention to initiate a second study. In addition, the President is in communication with the newly established Image Permanence Institute at Rochester, USA with a view to supporting its research programme.

The President has also received a report entitled The Acetate Negative Survey - a project funded by the University of Louisville and the National Museum Act, USA.

2.5 Multiple Generation Printing Tests

The colour printing tests as well as the black and white tests made by Frantz Schmitt were presented as part of the Symposium on Film Restoration at the 42nd Congress. Frantz Schmitt has made a second series of tests which he presented at the meeting, and is making yet further tests. The Commission members are assembling frames of the tests for close comparative study of the results.

2.6 Colour Stability of Film Material After Rewashing

Hans Karnstädt produced samples and graphs of tests carried out in East Berlin, Prague and Budapest showing the effects of washing and accelerated ageing of Orwo and Eastman colour negative and positive stocks. Further ageing tests on other stocks are being carried out for periods between one and eight weeks. *REFER 3.1 & 3.2.*

2.7 Catalogue of Major Film Stocks

Members have gathered a number of data sheets relating to film stocks both past and current. Further information is being collected.

2.8 Preservation of Old Colour Film by means of Duplication

As a first step, Harold Brown brought a list of some of the old colour processes to the Commission meeting. When the Commission has compiled as complete a list of these processes as it finds practicable, the list will be circulated to member archives with a request that they inform the Commission of any samples of these, or any other, colour processes which they hold examples of. The Commission also wishes to know of whatever work archives have done to preserve these colour films through duplication.

2.9 Copying Black-and-white Films on Colour Stock

Harold Brown has undertaken to prepare a plan of how to prove, or otherwise, the observation that copies of black-and-white films on colour stocks appear to be sharper than copies made on black-and-white stocks.

2.10 Film Formats

The Commission will make photographic reproductions of a number of unusual film formats, together with some written information about them.

2.11 Slides of Various Types of Sound Tracks

Upon viewing a sample slide, the Commission members felt that the purpose of the illustration would be more effectively achieved on paper than in the form of slides. Sample sheets will be prepared.

2.12 Project Reports

The Commission is preparing a report on each of its projects, noting the objectives, the people currently involved, progress achieved, and further action required. These reports will soon be distributed to all FIAF archives for comments and constructive criticism.

3. REPORT OF THE 4TH MEETING OF THE EAST EUROPEAN SUBCOMMISSION

3.1 Evaluation of the Wash Tests

Colour wedges and china girls of Kodak positive material and Kodak negative material and of ORWO NC 3, PC 7 and PC 12 material were washed for 10 minutes, then for 20 minutes and 3 times for 10 minutes at intervals of one week. After having been washed, the material was subjected to an artificial ageing procedure 2 times for one week with an interval of 1 1/2 to 2 months.

Participants from archives in Prague, Budapest and Berlin shared the opinion that the artificial ageing procedure had no influence on the colour density of Kodak material, but it affected ORWO material. The colour changes of the ORWO-material are different in the various layers. Further testing is planned.

3.2 Evaluation of the Artificial Ageing Test

Colour wedges and china girls of Kodak positive material and Kodak negative material and of ORWO NC 3, PC 7 and PC 12 material were subjected to an artificial ageing procedure of one week at a relative humidity of 100% and a temperature of 60 degrees Celsius. Results were similar to the wash test.

Further evaluation is planned to distinguish what alterations of colour shade are due to the artificial ageing (3.2) and what are due to the additional washing (3.1).

3.3 Protection of Films against Microbial Damage

Mr Opela reported in detail on tests in the nitro and acetate bunkers of the Czech film archives. Many tests have been carried out and more are planned. In summary, optimum temperatures for the propagation of microorganisms range between 20 and 28 degrees C and the optimal relative humidity for funguses is 70-80% and for bacteria more than 90%. A complete report would be issued to all members of the Commission in the near future.

Archives should be alerted to the dangers of non-airconditioned bunkers and inadequate storage.

3.4 Guidelines for Technical Documentation of film and video material in film archives were discussed.

3.5 Tidiness in film archives

Recommendations for storage and handling of materials within archives to avoid the problems caused by dirt, dust, fibres etc shall be distributed. The manual will contain the following:

- a) introduction by Dr Pollakowski
- b) design of buildings
- c) air cleaning, air pressure, static electricity etc
- d) staffing and protective clothing
- e) treatment processes
- f) maintenance and cleaning
- g) methods of measuring

Mr Karnstädt will summarise the material and then distribute it to all members of the Commission.

3.6 Tests are to be carried out on acetate material found to have the Vinegar Syndrome.

4. MEMBERSHIP CHANGES

Dr Lawrence F Karr regretfully resigned from the Commission and as Chairman of the North American Preservation Subcommittee after three and a half years of service. The Commission recorded its appreciation of the work performed by Dr Karr.

Peter Williamson has been appointed as the new chairman of the Subcommission.

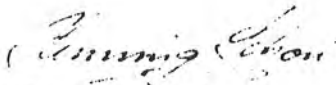
5. NEXT MEETING

The next meeting of the Head Commission will be held in Koblenz from 25 to 28 May 1987.

The East European Subcommission is scheduled to meet in October/November 1987 possibly at Gosfilmofond in Moscow.

6. ACKNOWLEDGEMENTS

The Commission expresses its appreciation to the Director of the Staatliches Filmarchiv, Mr Wolfgang Klaue, and all those concerned at the Archive for the accommodation, hospitality and transport provided for the meetings in East Berlin.



Henning Schou
President of the Commission

Preservation Commission Project M-6

INFORMATION ON TREATMENT AGAINST BACTERIA AND FUNGI

Co-ordinator

People involved

EESC in co-operation with the University of Prague.

Purpose

To investigate and identify safe and effective fungicides for use with film.

In the humid conditions of many countries, mould, bacteria and fungi flourish, and the gelatin of the emulsion coating of films is an excellent nutrient for them. Thus many films have been seriously damaged and even totally ruined from this cause.

The damage is irreparable, but may be arrested or prevented with suitable chemical treatment.

However, some effective fungicides are themselves damaging to film, nor are all fungicides effective against all fungi. Therefore there needs to be investigation into the subject in order to advise the Archives concerned.

It is understood that the ultimate preventative is the maintenance of climatic conditions of storage in which the organisms cannot flourish. To many archives this is not an early possibility and effective fungicides would be valuable as an interim measure.

Method

Make a serious study of the organisms involved and examine the effect of various chemical compounds upon them.

Progress to Date

EESC has reported upon the density of fungal population, and variety of fungal species, as established by personnel of Prague University. These personnel are now in process of testing a number of fungicidal formula.

Further action

Continuance of present investigation with expectation of report on further progress at the meeting in November 1986.

Preservation Commission Project S-1

PRESERVATION AND RESTORATION OF MOVING IMAGES AND SOUND

Co-ordinator: Henning Schou

People involved: Members of Prescom, various external experts

Objectives

Revision and publication of the manuscript edited by Herbert Volkmann.

Progress Report

Revision completed in June 1986; book published in September 1986

Further action

Compilation of errata.

Deadline: as soon as possible.

ANNEX 7

Publication of The Slapstick Symposium, New York 1985

The manuscript is ready to be handed over to the FIAF Secretariat for publication in 1987, with the exception of one paper which the author wished to rewrite. In any case we will deliver the manuscript to Brussels soon after the congress. There will be approximately 150 typed pages. The table of contents appears below in draft form:

Introduction	p. 1
1. Jay Leyda: CALIFORNIA SLAPSTICK: A DEFINITION	p. 4
2. Thomas Gunning: VITAGRAPH'S "GOODNESS GRACIOUS": THE CONCEPT OF BURLESQUE IN AMERICAN FILM COMEDY	p. 7
3. Eileen Bowser: SUBVERTING THE CONVENTIONS: SLAPSTICK AS GENRE	p. 17
4. Patrick Loughney: LEAVE 'EM LAUGHING: THE LAST YEARS OF THE BIOGRAPH COMPANY	p. 27
5. Walter Kerr: LLOYD HAMILTON	p. 38
6. Steven Higgins: MUTT AND JEFF MEET THE HORSLEYS	p. 47
7. Jon Gartenberg: VITAGRAPH COMEDY PRODUCTION	p. 60
8. Donald Crafton: PIE AND CHASE: GAG, SPECTACLE AND NARRATIVE IN SLAPSTICK COMEDY	p. 65
9. Ron Magliozzi: REPORT FROM THE SLAPSTICK IDENTIFICATION SEMINAR	p. 79
10. Charles Musser: CHAPLIN'S TRAMP	p. 83
11. David Levy: THE CHASE: ORIGINS AND EVOLUTION OF A MOTION PICTURE GENRE	p. 98
Appendix I. Films shown during the symposium.	p. 110
Appendix II. Films examined by the Identification Seminar	p. 115
Appendix III. FIAF archives that contributed films	p. 139
Appendix IV. List of FIAF Publications	p. 140
Index to Film titles	p. 142

All FIAF members and observers will receive copies free of charge, and a small amount of extra copies will be printed for resale by the FIAF Secretariat.

- Eileen Bowser

ANNEX 8

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (F.I.A.F.)

BALANCE AS AT 31 DECEMBER 1986
 =====

(in Belgian Francs)

ASSETS

Current assets

Debtors

1.542.972,-

Creditors

714.483,-

Quick assets

Bank
 Cash

2.745.765,-
 3.234,-

Reserve Fund

Interest account in Swiss frs.
 at SGB Brussels: 121.060,13 SF =
 ± 2.995.000 B.F.

Balance

Accumulated balance
 at 31 December 1985

2.748.999,-

3.550.382,-

+ surplus of income
 over expenditure

27.106,-

3.577.488,-

p.m.

4.291.971,-
 =====

4.291.971,-
 =====

PROFIT AND LOSS ACCOUNT

Expenditure

4.595.531,-

Income

4.622.637,-
 =====

Surplus of income over expenditure

27.106,-

4.622.637,-
 =====

DETAILED BALANCE SHEET AS AT DECEMBER 31, 1986

ASSETSDebtors

Unpaid subscriptions for 1985 - 85	254.987	
Unpaid subscriptions for 1986	377.216	
Loans to P.I.P. (£9,920.-)	700.900	
Advance payment for Berlin Congress	209.869	
	<hr/>	1.542.972,-

Bank (Générale de Banque - Brussels)

Current account in B.F.	79.532	
Interest account in ECU (59.364,32 XEU)	2.666.233	
	<hr/>	2.745.765,-

Cash

Petty cash at Secretariat		3.234,-
---------------------------	--	---------

4.291.971,- B.F.
=====

LIABILITIESCreditors

1987 subscriptions paid in advance	130.000	
50th Anniversary Fund	230.000	
Summerschool & Training Fund	68.850	
Outstanding bills for 1986 :		
Social security	113.665	
Salaries	35.927	
Exec. Committee	61.669	
Unesco Survey	40.000	
Office charges	16.972	
Commissions	17.400	
	<hr/>	714.483,-

BALANCE

Accumulated balance at 31.12.86		
+ surplus of income over expenses 1986		3.577.488,-
		<hr/>

4.291.971,- B.F.
=====

Notes

Average exchange rate for 1986 (exchange rate at 31.12.86)

1£ = 65,99 BF (57,93)

1ECU = 44,96 BF (43,49)

DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON

<u>INCOME</u>		<u>1986 Budget</u>
Members and Observers subscriptions	3.862.012	3.925.000
FIAF publications (incl. Subscribers)	165.482	300.000
Bank interests	160.222	180.000
Unesco contracts	434.921	500.000
	<u>4.622.637</u>	<u>4.905.000</u>
<hr/>		
<u>EXPENDITURE</u>		
<u>Current expenses</u>		
Staff salaries	687.053	718.000
External work fees	137.157	150.000
Social Security, Insur., Taxes	683.870	642.000
Office rent and charges	352.291	360.000
Office supplies and equipment	353.016	210.000
Postage, Telephone, Telex	285.422	240.000
Miscellaneous	13.173	30.000
	<u>2.511.982</u>	<u>2.350.000</u>
<u>Special expenses</u>		
Congress	451.807	450.000
Executive Committee	231.085	200.000
Commissions	301.168	330.000
Special missions	113.692	105.000
Administrative publications & Bulletin	223.542	200.000
Special publications	357.691	550.000
Publicity for FIAF publications & P.I.P.	49.420	60.000
Summer School & Training Fund	60.000	60.000
50th Anniversary Fund	100.000	100.000
Unesco contracts underway	195.144	500.000
	<u>2.083.549</u>	<u>2.555.000</u>
	<u>4.595.531</u>	<u>4.905.000 B.F.</u>
<hr/>		
<u>BALANCE</u>		
Surplus of income over expenses for the year 1986	27.106,-	

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1986 (in Swiss Francs)

	<u>1983 -84 -85</u>	<u>1986</u>
Bucuresti	8.550	2.850
Alger		400
Bois d'Arcy *		2.850 *
Cairo		400
Dacca		400
Hanoi		400
La Paz		400
Lima	400	400
Los Angeles, UCLA *		400 *
Madrid *	2.116 *	
Manila		400
Managua		400
Milano *		2.850
Montevideo (Sodre) *		400
Paris, C.U. *		400
Quito		400
Reykjavik		400
Torino		2.850
Washington (Human Studies F.A.)		400
	<hr/>	<hr/>
	11.066	17.000 Sw. Frs
	(254.987 BF)	(377.216 B.F.)

* paid in January 1987

NOTES TO THE 1986 ACCOUNTS

Detailed balance sheet (p.2)

Debtors

The £ 5.500 loan to P.I.P. has been renewed for the publication of the 1986 annual volume.

A supplementary loan of £ 4.420 was granted towards the end of 1986 to solve cash-flow problems.

The list of unpaid FIAF subscriptions is on p.4.

Balance

Small surplus of income over expenditures.

Detailed Profit and Loss Account and Budget comparison (p.3)

Income

Very close to the budgeted income except for the sale of FIAF publications which has been overestimated.

Expenses

In general also very close to the budget.

Office Supplies

Include the unforeseen purchase of a new more elaborate photocopier of 142.000 BF and some furniture for the micro-computer.

Special publications

In 1986, FIAF published the "Preservation and Restoration of Moving Images and Sound" which was also partly subsidised by Unesco.

Unesco contract

Work is still underway for the "World Survey on the Implementation of the 1980 Unesco Recommendation".

NOTES EXPLICATIVES

Bilan détaillé (p.2)

Débiteurs

Le prêt de £ 5.500 au P.I.P. pour l'impression du volume annuel a été renouvelé. Un prêt supplémentaire de £ 4.420 a dû être consenti en novembre 1986 en raison de difficultés de trésorerie. Le détail des cotisations FIAF impayées se trouve en p.4.

Balance

Léger surplus des revenus en regard des dépenses pour l'année 1986.

Comptes des pertes et profits et Comparaison avec le budget (p.3)

Revenus

Résultat très proche des montants budgétés sauf pour la "vente des publications FIAF" qui avait été surestimée.

Dépenses

Montants en général aussi très proches du budget sauf pour:

Fournitures et équipement de bureau (office supplies)

En plus des fournitures régulières, ce montant comprend l'achat non prévu d'une nouvelle photocopieuse plus performante (142.000 FB) et du mobilier pour équiper le micro-ordinateur.

Publications spéciales

Principalement la publication de la Commission de Préservation: "Preservation and Restoration of Moving Images and Sound", partiellement subsidié par l'Unesco.

Contrats Unesco

Le contrat en cours est celui de "l'Enquête mondiale sur les résultats de la Recommandation pour la Sauvegarde et la Conservation des Images en Mouvement".

ANNEX 9

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat
 Coudenberg 70
 1000 Bruxelles Belgique
 Adresse télégraphique FIAFILM
 Téléphone 511 13 90

BERLIN (West) / 43d GENERAL MEETING
 BERLIN (Ouest) / 43e ASSEMBLEE GENERALE

DRAFT BUDGET FOR 1988 (in Belgian Francs)

<u>INCOME</u>	<u>1986</u>	<u>Budget 1987</u>	<u>Budget 1988</u>
Members and Observers subscriptions	3.862.012	3.925.000	3.950.000
FIAF publications (incl. Subscribers)	165.482	200.000	200.000
Bank interests	160.222	200.000	150.000
Unesco contracts	434.921	---	---
	<u>4.622.637</u>	<u>4.325.000</u>	<u>4.300.000</u>
<u>EXPENDITURE</u>			
<u>Current expenses</u>			
Staff salaries	687.053	745.000	745.000
External work fees	137.157	180.000	180.000
Social Security, Insur., Taxes	683.870	670.000	720.000
Office rent and charges	352.291	360.000	365.000
Office supplies and equipment	353.016	220.000	250.000
Postage, Telephone, Telex	285.422	260.000	300.000
Miscellaneous	13.173	30.000	20.000
	<u>2.511.982</u>	<u>2.465.000</u>	<u>2.580.000</u>
<u>Special expenses</u>			
Congress	451.807	500.000	620.000
Executive Committee	231.085	225.000	240.000
Commissions	301.168	350.000	350.000
Special missions	113.692	120.000	120.000
Administrative publications & Bulletin	223.542	215.000	230.000
Special publications	357.691	450.000	450.000
Publicity for FIAF publications & P.I.P.	49.420	60.000	50.000
Summer School & Training Fund	60.000	60.000	60.000
50th Anniversary Fund	100.000	150.000	---
Unesco contracts underway	195.144	---	---
	<u>2.083.549</u>	<u>2.130.000</u>	<u>2.120.000</u>
	<u>4.595.531</u>	<u>4.595.000</u>	<u>4.700.000</u>
Balance to be taken from credit balance previous years		270.000	400.000

NOTES CONCERNANT LE BUDGET DE 1988

ENTREES

Pas d'augmentation des cotisations prévue pour 1988.
Pas encore de contrat précis prévu avec l'Unesco.

DEPENSES

Salaires et travaux externes

Etant donné le faible taux d'inflation actuel en Belgique, il n'y aura probablement pas d'augmentation supérieure à celle prévue pour 1987.

Sécurité Sociale, Taxes, Assurances

Ce montant a dû être augmenté sensiblement au vu des paiements effectués sur ce poste en 1986.

Congrès

Congrès de Paris pour lequel la FIAF a prévu un montant de 1.000.000 FB, déjà partiellement mis de côté.

BALANCE

Le solde débiteur de ce budget sera couvert par une partie du solde créditeur accumulé les années précédentes.

NOTES ON THE DRAFT BUDGET FOR 1988

INCOME

No raise of subscriptions in 1988.
No contract with Unesco is yet foreseen.

EXPENDITURE

Salaries

Considering the present low rate of inflation in Belgium, salaries in 1988 will probably not raise higher than what was foreseen for 1987.

Social Security, Insurances, Taxes

This amount had to be raised in accordance with the high percentage of taxes now due in Belgium.

Congress

The Paris Congress for which FIAF has foreseen a budget of 1.000.000 B.F. already partly covered by the 50th Anniversary Fund.

BALANCE

The debit balance of this budget will be covered by the credit balance accumulated in previous years.

ANNEX 10

PROVISIONAL LIST FOR FIAF E.C. ELECTIONS

Accept to be put on the list for election of the Executive Committee:

Alho, Olli	Klaue, Wolfgang
Borde, Raymond	Konlechner, Peter
Cincotti, Guido	Kula, Sam
Daudelin, Robert	Levy, Jiri
Dennis, Jonathan	Martinez Carril, Manuel
de Pina, Luis	Nair, P.K.
Fernandez Jurado, Paulina	Orbanz, Eva
Francis, David	Spehr, Paul
Garcia Mesa, Hector	Strotchkov, Mark
	Varga, Janos
	Wibom, Anna-Lena

From the above, the following would also accept to serve as President:

Raymond Borde
Sam Kula
Luis de Pina
Janos Varga
Anna-Lena Wibom

Would also accept to serve as Secretary-General:

Guido Cincotti
Luis de Pina
Janos Varga
Anna-Lena Wibom

Would also accept to serve as Treasurer:

Raymond Borde
Peter Konlechner
Luis de Pina
Janos Varga
Anna-Lena Wibom

The following archives regret not to be in a position to present a candidate for this election:

Amsterdam, Beijing, Bois d'Arcy, Canberra, Copenhagen, Jerusalem, Koblenz, London(IWM), Los Angeles(AFI), Madrid, Mexico (C.N.), New-York, Oslo, PyongYang, Seoul, Torino, Warszawa, Wien (FA), Frankfurt.

ANNEX 11

MINISTÉRIO DA CULTURA
CINEMATECA PORTUGUESA

Cinemateca Portuguesa - to all FIAF Members and Observers



45th FIAF Congress / Lisboa 1989

Cinemateca Portuguesa is proud to announce that preparatory work for the 45th FIAF Congress in Lisbon is on its way, the following points having been decided.

Context and Place

Congress work will be organized by the Cinemateca Portuguesa, founded by a 1948 law, active since 1949 and FIAF member since 1956. The congress will thus happen in the context of our 40th anniversary, formally commemorated in February 1988.

The Cinemateca being a State Archive, congress work will run under support of the Secretary of State for Cultural Affairs. It will also have the special collaboration of the Calouste Gulbenkian Foundation in Lisbon, which will be associated to the event

as far as installations, technical support and logistic base are concerned. Both the General Assembly and the Symposia will take place in the Foundation premises, the former in the Congress Room, the latter in Auditorium 2, equipped with 300 seats and audio-visual projection facilities. (Both are also equipped with built-in simultaneous translation facilities.)

Schedule of Activities

Congress main activities - General Assembly and Symposia - will happen from April 17th to 22st, 1989. General Assembly will run Monday the 17th and Tuesday the 18th: Wednesday the 19th will be dedicated to a one-day excursion outside Lisbon; Thursday the 20th, Friday the 21st and the morning of Saturday 22nd will be dedicated to Symposia.

The week before, from Sunday April 9th to Sunday April 16th, will be dedicated do previous complementary events, namely FIAF Executive Comitee meeting, FIAF Comissions meetings, and the Portuguese Language Archives meeting.

Symposia

We propose to organise two symposia on historical and archival subjects.

The former will be a one-day symposium on the "Evolution of Film Editing (1900-1906): a corpus analysis" organized by the Group working at University-Laval (Quebec) under direction of André Gandreault. The Cinemateca will participate with logistic support and will activate collaboration of archivists, historians, scholars.

The latter will be a one-and-a-half-day symposium on The Cultural Role of Film Archives, thus discussing the relationship between archiving and diffusing/programming, history and criteria of that relationship. The Cinemateca will provide its orientation, activating participations from all archives and still inviting a group of internationally recognized historians, critics, scholars, in order that they can also be an asset on the cultural needs faced by modern archives.

Social Events

All members will be invited to join a one-day excursion to places outside Lisbon, including lunch and visit to a town of main historical interest. Other special cultural and social events will take place during all week from the 16th to the 20th

Accommodation

We are now in the process of organizing a 'package deal' for hotel booking. We will either propose one or two hotels in the proximity of Calouste Gulbenkian Foundation, prices probably being of considerable advantage comparing to other european countries.

For the succes of this booking we will need the collaboration of all FIAF members and observers in order that we can confirm in advantage the precise number of rooms. (Booking form will be mailed soon).

From now on regular information will be supplied to all colleagues. Collaboration and suggestions are welcome. We are proud to

CONTINUAÇÃO

receive you in Lisbon and hope that you will enjoy staying
and working with us.

CINEMATECA PORTUGUESA

April 1987

ANNEX 12

OPENING REMARKS FOR THE FIAF GENERAL ASSEMBLY

Berlin 19 May 1987

Lumière -- it is just over a hundred years that the Lumière brothers in the industrial environment of their times created a machine that could record moving images. Today, a hundred years later, we are still searching the ways to restore and preserve those moving images made by light.

Lumière -- it is also ironic that the men who created this machine were named after the Latin word for light.

Lumière -- physical, solar light that writes images on silver compounds. Intellectual light that illuminates the darkness of ignorance and guides the spirit of mankind.

The International Federation of Film Archives, through its member archives, has pioneered the movement to keep alive the historical traditions of cinema, to hand on to future generations the intellectual light and the artistic spirit captured in celluloid, to restore and preserve the moving image, as now embodied in the Unesco Recommendation (Belgrade, 1980). FIAF is very much part of that Recommendation as most of its articles can be found in various forms in the principles and ideals of FIAF, in the handbooks and manuals published by the Federations and its members.

But restoration and preservation are not sufficient in themselves. It is also necessary to help build the new archives, particularly in developing countries, so that this epic work can continue. That is why, based on the recommendations of archivists at the Consultation for the Development of a Long Term Programme for the Development of Audio-visual Archives (Vienna, 1984), Unesco has prepared a biennial programme for 1988-1989, now explicitly entitled, III.3.5 the Development of Audio-visual Archives.

This programme encompasses:

1. advisory and preparatory missions for the development of AV archives, for investigation into the possibilities of regional archive laboratories;
2. organisation of regional and national training programmes;

3. the planning and testing of networked audio-visual databases;
4. assistance to new archives to obtain and restore historical and cultural films and preserve them;
5. the evaluation of the practical results of the 1980 Recommendation, in terms of restoration, preservation and the development of AV archives, especially in developing countries;
6. an international roundtable to analyse these results and propose a long term programme.

In the next biennium, Unesco wishes particularly to strengthen the networks of information exchange among archives through computerised databases. Many of these are already in existence, but the information has yet to flow and be shared and be acted upon. The network has yet to be developed and operated actively.

Unesco is also concerned about its own archives and has begun work on a computerised database combining of micro-computers (using CDS/MIN/ISIS software) and mainframe (ISIS). It is planned to make this database available to on-line users and to share our experiences in this operation with those archives who wish to make use of it.

The annual Roundtable meetings of the NGO's engaged in audio-visual archives has in the last six years become increasingly more active and has served more and more as a focal point, not only for exchange of information and calendars, but also for many cooperative ventures. FIAF, its members and other federations may wish to consider whether this annual roundtable should be given wider and fuller scope, perhaps to actively engage in joint work concerning advisory missions and training programmes. It may eventually be necessary to devise ways to ensure continuity of inter-NGO work in between sessions of the roundtable. Conscious of these developments, some NGO's have already begun scheduling their committee and commission meetings before or after the roundtables.

As funding has always been a major problem in the development of archives, further work must be done in this sphere too, not merely obtaining funds for new archives, but also using our resources to demonstrate the need for building and operating archives and the practical benefits advantages to be gained. For this, a more coherently articulated strategy of written and audio-visual persuasion may be required.

In all of these endeavors, FIAF and the other AV archive federations are the essential partners. Together with the member archives, they represent a dynamic force and a wealth of resources and experiences.

Many developing countries are only now beginning to discover the film and video treasures they have, or have lost, or are about to lose. They look to FIAF for that intellectual and spiritual light that can help save their moving images.

And if the Lumière brothers were alive today, one wonders whether they would be filmmakers, or archivists!

Carlos Arnaldo
UNESCO