

FIAF 1988

Paris

Minutes

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

Minutes of the
44th GENERAL MEETING

1 June 1988
PARIS

F I A F

50th ANNIVERSARY

MEETING OF THE GENERAL ASSEMBLY

Paris, 1 June 1988

FINAL AGENDA

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MINUTES

I OFFICIAL OPENING

MRS WIBOM opened by inviting M. Jérôme Clément, Director of the Centre National de Cinématographie (CNC) to address the Assembly. He brought greetings to FIAF from the Minister of Culture, the CNC and all those in France who had contributed to the preparations.

He recalled that in June 1938 a small group of enthusiasts met in Paris to create an organisation which was to become the International Federation of Film Archives. They had limited resources, high ambitions and preoccupations that were remote from the general concerns of the time, even including those who were powerful in the world of cinema. Henri Langlois had a small cinémathèque but was "richer in his convictions than in his collection" and it was presumably the same for the German, English and American participants. What was important was their realisation that cinema should be considered as one of the major arts, with its own libraries and museums. They had recognised that film was not part of life's ephemera, designed for commercial exploitation and then forgotten. The creation of cinémathèques brought the realisation that films were part of our "collective memory" which retained for us the ways of being and doing of previous generations and were thus important elements in the education of our perception and sensibility.

Those present were already fully aware of the importance of this movement and he therefore confined himself to saluting the individuals who came together for FIAF's first meeting: John Abbott, Iris Barry, Frank Hensel, Olwen Vaughan and finally Henri Langlois who had still such an important place in French cinema and the history of cinema.

He also expressed his pleasure that FIAF's 50th Anniversary should be celebrated in Paris, a suggestion that had been warmly welcomed by CNC and Jack Lang, the Minister of Culture, back in 1984. France was one of the cradles of cinema and had remained a favoured spot during the years. The French had a high regard for the work and its creators; it was a major industry but would not exist without the individual artists and specialists. The French were also interested in cinema from other countries of the world. Paris was the city where one had the opportunity to see the greatest number of films from the greatest number of countries in the world. He paid homage to the invaluable cultural and preservation work undertaken by the Federation which was already represented in 56 countries and still growing.

He warmly welcomed each individual delegate to Paris knowing that they shared common concerns. Their presence in Paris gave them the opportunity to reaffirm to the public authorities, the professionals and the public at large the importance of the cinematographic heritage. He expressed his appreciation of the theme chosen for the Symposium, the French silent cinema and the world.

He closed by saying that he and all his staff at CNC had done their best to provide a big welcome to Paris and, thanks to the Musée d'Orsay, the most recently opened and popular major cultural centre in Paris, he hoped they would have ideal working conditions and enjoy visiting the associated exhibitions in the Museum itself as well as find time to see some films. He offered his best wishes for a successful meeting.

Mrs WIBOM acknowledged his welcome on behalf of FIAF.

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

Mr CINCOTTI, Secretary General, invited Mrs VAN DER ESLT, Executive Secretary, to read out the list of archives and the delegates to indicate who had the right to vote. Of the Members, only Bruxelles and Tirana had been unable to send a representative. The Observers, Honorary Members and Visitors were then formally welcomed. (See Appendix 1 for complete list)

3 ADOPTION OF THE AGENDA

Mrs WIBOM recalled that this year exceptionally the General Assembly had been confined to one day and she hoped interventions would be brief to ensure they finished on time. She invited delegates who had topics they wished to raise under point 14: Miscellaneous/Open Forum to advise the Executive Secretary in advance. The Session reserved for Members would be held after the morning coffee break. The Agenda was formally adopted.

4 APPROVAL OF THE MINUTES OF THE PRECEDING GENERAL MEETING

There being no comments from the floor the Minutes of the 1987 meeting in Berlin were formally approved.

5 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mrs WIBOM presented the President's Report in French (Appendix 2). Mr Clément expressed his further appreciation and left the meeting.

6 FINANCIAL REPORT

Mrs VAN DER ELST mentioned that the 1989 Budget, 1987 Accounts and other papers had been posted in advance but regretted that, because of photocopying difficulties, extra copies would not be distributed until later in the meeting.

Final Accounts for 1987 (Appendix 3)

Mr BORDE, Treasurer, reviewed the Final Accounts for 1987 and noted that there had been no problems and in fact both income and expenditure had been about 3% below forecast. Income was decreased because of late payment of some subscriptions (received in 1988) and the decrease in Belgian interest rates; expenditure was lower than forecast because salaries were still blocked, there had been no purchase of office equipment and the EC expenses had been lower than anticipated because of the generosity of the Cuban archive. These factors had more than compensated for increased employment taxes and expenditure on PIP. The Balance Sheet showed a very healthy picture as regards the two reserve funds which together totalled the equivalent of one year's outgoings. Regarding the outstanding subscriptions, a number of delegates had been able to bring the money with them to Paris and only one archive was two years behind: this was the Observer, National Film Archive of Egypt, in Cairo, which could therefore not be reconfirmed.

He confirmed that the Federation's independent auditor had fully approved the 1987 accounts.

Provisional Budget for 1989 (Appendix 4)

Mr BORDE submitted to the GA's formal approval the provisional budget approved by the EC. They had recommended no increase in subscription for two reasons: many countries had been effectively paying more because of movement in the exchange rate with respect to the Swiss franc and because the Federation's reserves were sufficient.

Forecast income was lower than in previous years partly to compensate for the lower Belgian interest rates and partly because no information was available on possible funds from Unesco.

Following decisions taken in the EC, he asked delegates to note four amendments to Expenditure:

- Special Expenses for Commissions: increase by 120,000 Belgian francs to provide funding for the Working Group on Membership.
- Publications: increase by 50,000 Belgian francs to cover further planned publications.
- PIP: request for £3,000 (200,000 Belgian francs).

It had been found that this project could not after all be entirely self-sufficient and needed some central funding like other projects.

- Development Fund: The EC recommended setting aside an initial 120,000 Belgian francs to start a fund to aid young archives in developing countries to send delegates to FIAF-organised seminars and meetings.

1988 Congress

Mr BORDE closed his remarks by drawing attention to the fact that FIAF's own exceptional allocation of 150,000 French francs had been generously supplemented by a contribution of 2,000,000 French francs from the French authorities, via the CNC.

There were no questions from the floor and the proposed Budget for 1989 was formally adopted.

As the Business scheduled for the First Session was completed early, the GA passed on to the items below before breaking for coffee.

7 REPORT OF THE CATALOGUING COMMISSION

Mrs HARRISON reported that, as well as being a special anniversary for FIAF, this year was a special one for the Cataloguing Commission as it was their 20th Anniversary. They had been busy on a number of projects, details of which were available in her written Report (Appendix 5):

- Bibliography of National Filmographies

She asked archives to cooperate with Rolf Lindfors in preparing information for the new edition.

- Cataloguing Brochure: available shortly

This was designed to explain the purpose and function of cataloguing activities within film archives. It would enable archives to advertise both FIAF and their own archive. Copies would be distributed by the Secretariat and extra copies could be obtained for free distribution.

- Guidelines for Technical Data: available in the summer

This would be available in English, Spanish, French and German.

- Glossary updates: available in the autumn

In addition to the 5 languages mentioned in the Report (Bulgarian, Czech, Hungarian, Italian, Portuguese) this would also be available in Swedish.

- Nitrate Union Catalogue

Computer data-base in the Secretariat of information on non-national sound feature films held by FIAF archives. This was now being used as reference by archives planning restorations.

- International Standard Cataloguing Rules: draft available in autumn

This long-term project was now in draft form and would be distributed to

archives for their comments. The draft was also being sent to other NGO's and the Commission would then have a final meeting to review all submissions and prepare final text for publication.

- Guidelines for evaluating computer software

A report prepared by Roger Smither would shortly be available after review within the Commission.

Two other projects were in progress:

- Genre study
- Logos and standardised names on early production companies.

Mrs HARRISON warmly thanked the archives for allowing Commission members to work on Commission work and thanked Lisbon, Sao Paolo, Bois d'Arcy and Toulouse for special services to the Commission. She also expressed warm appreciation to Mrs VAN DER ELST of the Secretariat for her work in getting all the projects to publication stage and in particular for hosting a Commission meeting in her home.

Mrs WIBOM stressed that Commission Heads very much welcomed feedback from archives on the many different projects. She hoped members would give comments or suggestions either in the GA or in private conversations during the Congress. She formally thanked the Library of Congress for enabling Mrs HARRISON to be Head of the Cataloguing Commission and hoped all archives would be able to continue to support Commission work, by enabling their staff to work on Commission work and meeting the associated expenses. She confirmed that all Commission members had been confirmed for a further two years.

8 REPORT OF THE DOCUMENTATION COMMISSION

Mrs WIBOM presented to the GA, Mrs Michelle SNAPES, the newly appointed Commission Head. Mrs SNAPES said that the new Commission met on Monday for the first time, and had received reports from the members of the previous Commission who had come to Paris for the 50th Anniversary. They would be preparing a new programme of work and still needed two more Commission members. An interim report had been distributed (Appendix 6).

International Directory of Film & TV Documentation Sources Member archives would receive their copy of this new publication on their return home. It was edited by Frances Thorpe and contained some 400 entries.

Mrs SNAPES and Mrs WIBOM both urged members to put forward comments and suggestions for future Commission work.

SECOND SESSION

Reserved for Members only

Chair: Ms Eva ORBANZ

9 MEMBERSHIP QUESTIONS

9.1 Reconfirmation of Existing Member: Ottawa: Moving Image and Sound Archives

Mr CINCOTTI confirmed that they had submitted the relevant dossier and been reconfirmed for a further 5 years by the EC in accordance with Article 18 of the Statutes.

9.2 Reconfirmation of Existing Observers

Of the 6 which were due for reconfirmation after 2 years, 5 were confirmed: Alger, Dhaka, Managua, Manila and Quito.

Cairo could not be reconfirmed as they had not met their obligation to pay their Subscription and submit their Annual Report. They would therefore be automatically deleted but the EC would be contacting the relevant authorities to try and encourage their return.

Later in the GA, Mr KONLECHNER asked that FIAF do as much as possible to keep the Egyptians within the Federation: their films were important and interesting and local conditions might be difficult.

9.3 New Observers

The EC had examined a number of dossiers in the light of the Statutes (Article 18) and Rules (Rules 2-4) and been able to admit the following:

- Frankfurt: Deutsches Filmmuseum
- Bogota: Fundacion Patrimonio Filmico Colombiano
- Bangkok: National Film Archive of Thailand

New applications

There had been an increasing number of applications from very specialised organisations, as for example museums, local, municipal or regional archives. The EC had decided it was becoming urgent for the Federation to re-assess its membership policy and consider how it could encourage and support those organisations with responsibility for film collections even though their prime task was not preservation.

9.4 New Candidate for Membership Luxembourg: Cinémathèque Municipale

Mr CINCOTTI recalled that this application had been discussed at the last GA in Berlin when the EC had been unable to recommend admission because various points had not been satisfactorily clarified. As requested by the GA, the EC had reconsidered the dossier and now recommended that the candidate be accepted as a full Member. However, before proceeding to the vote, he invited Mrs WIBOM to report on an intervention by Mr Jacques Ledoux, of the Cinémathèque Royale de Belgique.

Mrs WIBOM reported that Mr Ledoux was unable to attend the GA but had sent a letter to the EC in Paris, vehemently opposed to the acceptance of the Cinémathèque de Luxembourg as a full member. He had raised a number of questions but the EC found there was no basis for refusing admission.

Mrs ORBANZ asked if there were any questions before the secret vote and Mrs VAN LEER asked for information on the nature of Mr Ledoux's reservations.

Mrs WIBOM said they concerned the regulation of relations between different members, particularly within the same country. Mr Ledoux felt that Mr Junck was trespassing in Belgian territory, maybe fighting for the same prints. As they all knew, Luxembourg was a small country without a cinema distribution structure of its own; generally when you sold a film to Belgium, Luxembourg was included in the deal, which could lead to conflict of interests. The EC had studied this carefully and did not think it was reasonable for a country in this position to be excluded for ever from having a film archive, especially as there were separate distribution prints for Luxembourg. Mr Ledoux had also claimed that Luxembourg was not doing much preservation work; however, there was very little national production in Luxembourg and it was felt the archive was looking after its own production to the best of its abilities.

Mr BORDE recalled that last year he had undertaken the official visit to the archive as required by the Statutes and examined the question of distribution of films in Luxembourg. The distributors have their offices in Belgium but the contracts refer specifically to films to be distributed in Luxembourg and it seemed quite normal that copies should be made available to the archive in Luxembourg as well as the one in Belgium. In addition, he had found no evidence of dispute or complaint between the two archives. Mr BORDE added that the Luxembourg archive was extremely active in contributing to the catalogue of French films being compiled by the Group of Francophone Archives and indeed was hosting their next meeting in June.

Mr HORAK said on behalf of Mr JUNCK that when he recently visited the USA to

attend a conference of film collectors held in New York State, he did inform him as the closest FIAF archive of his intent, asked for permission and advised him of the films he had obtained; he had certainly observed FIAF regulations.

Mr DIMITRIU was extremely confused by the discussion and unhappy both on behalf of his friend, Fred JUNCK, and of Jacques Ledoux who was someone he respected enormously. He felt that Luxembourg should be admitted as Member but he was unhappy to oppose Mr Ledoux who was prevented by illness from being present so he would feel obliged to abstain.

Mrs ORBANZ confirmed, as had been said by Mrs WIBOM and Mr CINCOTTI, that the application had been very seriously considered and the EC could find no reason not to admit them as Member.

In response to Mr DIMITRIU, Mr CINCOTTI recalled that membership decisions had to be made according to the Statutes and Rules and not according to one's personal feelings. As one member archive had some reservations and was unable or unwilling to be represented personally, the EC felt it was important for his point of view to be expressed. However, this did not alter the fact that the EC had very carefully examined the dossier and the stated reservations and found that the candidate complied with all the Federation's requirements for full membership.

Mrs WIBOM thanked Mr DMITIRIU for his comments about two colleagues who were dear to many. However, she mentioned that Mr Ledoux had not attended a FIAF Congress for ten years (since he gave up being Secretary General), and she felt he could have sent a delegate to speak for him if he felt so strongly. It may be painful for humanitarian reasons but, in fairness to the candidate, she felt the decision was clear. Mr CINCOTTI recalled that an absolute majority was required.

Decision by secret vote: Of 49 votes, 40 were in favour, 3 against, 6 abstentions.

Mrs WIBOM and Mrs ORBANZ warmly welcomed Mr JUNCK as Member of the Federation and he thanked the GA and the EC for their confidence. He regretted that there had been objections and affirmed that there was no basis for them.

9.5 Honorary Members

Mrs ORBANZ recalled that there was a limit of 5 Honorary Members and the Federation already had 4. Mrs WIBOM reported that it had been suggested within the EC that they should honour Mr DE VAAL who had recently retired from the Archive in the Netherlands which he had been responsible for creating. He had served FIAF for 40 years and was probably the longest-serving Member the Federation had ever had. In addition, for many

years he had served on the EC, been Treasurer as well as Joint Editor of the Bulletin.

Mr CINCOTTI recalled that a two-thirds majority was required.

Decision by Secret Vote: Of 50 votes, 48 were in favour, one against, one abstention.

Mr DE VAAL was warmly applauded as he entered the room and Mrs ORBANZ formally welcomed him as Honorary Member. He thanked everyone for their welcome and for "keeping him in the family". He recalled that Ernest Lindgren used to refer to FIAF's "world family" and he thought it was an appropriate description: they were a strong family that could overcome local disputes and where East and West could always meet and work together. He was very happy to look back over a period of more than 40 years working for this family and was honoured to be able to stay within it. He wished FIAF good luck.

9.6 Miscellaneous

Buenos Aires Mrs FERNANDO JURADO reported that the Cinemateca Argentina de Buenos Aires was celebrating its 40th Anniversary in 1989 and welcomed suggestions from other archives on how to celebrate the occasion.

Roma Mr CINCOTTI reported that the Centro Experimentale in Rome had recently celebrated their 50th Anniversary and 100 copies of their commemorative volume were available to members from the Reception desk.

Mexico City Mr MACOTELA mentioned that he made his first contact with FIAF in Stockholm when they had lost everything in a fire. He expressed warm thanks to all FIAF archives who had helped them rebuild and extend their collection during the past 6 years. He mentioned that the top officials in the archive changed with the government, every 6 years, and he regretted that neither he nor his colleague Luz Fernandez would be entitled to attend another FIAF Congress.

Torino Mr BORIO from Torino introduced himself as the assistant to Madame Prolo who had just celebrated her 80th birthday. He hoped that when there was place for another Honorary Member, she could be considered.

Next Easter, Torino hoped to open a multiple projection cinema and sought the help of all archives in reopening their projection activities which had ceased in 1984. They would have 3 small cinemas and in 3 years they hoped to move to a larger location, specially restored for the Museo.

The Members' Only Session then adjourned for lunch

THIRD SESSION

CHAIR: Mr Wolfgang Klaue

10 REPORT OF THE PRESERVATION COMMISSION

Mr SCHOU referred to the copy of the Preservation Commission Report (Appendix 7) and the reprint of an article in the SMPTE Journal which had been distributed to all.

He opened with thanks to Mr KONLECHNER for his work on the Commission in the last 6 years and was glad he was able to remain as Consultant even though he had to leave the Commission because of the work involved in his new University appointment.

There were 31 ongoing projects and detailed information could be made available to anyone was interested. He hoped that delegates would seek out the members of the Commission during the Congress to talk about projects of interest.

He thanked all the archive heads who were contributing to the Commission's work either directly or through sponsoring of their staff and to all individuals who were helping on projects or in preparing translations of reports. Their next meeting would be in Koblenz after the FIAF Congress. He had only received some 25 replies to the questionnaire asking for names of archive technicians and hoped archives could be able to respond and, in particular, identify technicians who could help with Commission projects.

Through the Coordinating Commission with Technical Committees of other NGOs, he had been able to attend the IASA Congress and was pleased of the possibility of cooperation to avoid duplication of work. They also had set up a relationship with 5 working groups within ICOM.

He briefly reviewed some projects whose reports would be included in the Technical Manual. The SMPTE article which included some background information about FIAF reached some 8 or 9,000 technicians and he had already received some interesting and useful responses. Other items scheduled for inclusion were listed under point 3.5, page 4. Some documents and tape recordings of meetings organised by other organisations were also available.

He warmly thanked Mrs ORBANZ for her work in connection with the Joint Technical Symposium in Berlin, whose proceedings would shortly be published.

In connection with point 3.9, Vinegar Syndrome, he drew attention to the fact that the figures had been reversed: Kodak had committed £10,000 for the nitrate research but some £21,000 was still needed for the acetate and polyester research. He hoped any archives with suggestions or possibilities for funding would make contact. In this connection, Mr FRANCIS reported that they were finishing the first 3-year period of research on the stability of both nitrate and acetate. Most of the time had been spent on cellulose acetate because of the important issues which had arisen. The third project was to look at polyester-based film and video tape as a possible alternative route. Mr FRANCIS said he was trying to raise the money from the manufacturers or other industry sources and would only be asking help from archives if he failed.

There being no questions, Mr KLAUE reminded the GA that Commissions needed feedback from members on their work and hoped that at least the delegates would make a point of talking to the Commission members privately. The work of the Preservation Commission was of prime importance for all FIAF archives. He warmly thanked Mr SCHOU for his very active contribution and Mr GILMOUR for providing the resources for Mr SCHOU to be so active.

11 REPORT ON THE PERIODICALS INDEXING PROJECT (PIP)

Mr MOULDS reported that the recent move to the new office had been very successful and he hoped that the transfer to the new computer would soon be equally satisfactory.

Income from sales had increased as they were now selling direct and no longer paying commission to a distribution company. The microfiche edition was now in 48x format, which made it cheaper to produce and more convenient to use.

He made another appeal for more indexers as volunteers were badly needed, especially for periodicals in English and French, and especially for television. He hoped that heads of archives would release staff to do this work. He read out the list of periodicals needing indexers which was also in the PIP Report which would be distributed (Appendix 8). Mr KLAUE and Mrs WIBOM warmly encouraged delegates to help identify new indexers.

Mr KONLECHNER asked if it was possible for the information to be published on diskettes for PC's (personal computers) as these were likely to be more convenient in libraries within a very few years. Mr MOULDS said they had no objection to supplying diskettes but was not sure if they would be readable

without the right supporting software. In response to Mr KONLECHNER's request for information on their experience of the new software, Advanced Revelation, he said the original Revelation was adapted for their purposes and there had been development problems but it was now working well.

Mrs WIBOM said she was among those who were very impressed by Mr MOULD's work and the catalogues which had been appearing for 16 years, covering more than 100 periodicals. She was appalled to find so many periodicals were not being indexed now as the value of the index would be seriously impaired. If they could not find indexers, they would certainly have to reconsider the future of the project. At present, Mr MOULDS and his staff were attempting to index the more important omissions themselves but this was of course taking them away from the basic editing/production activities. She urged all delegates to consider how the situation could be resolved and all periodicals indexed "in the field".

Mr WILLIAMSON added that PIP was one of the most important ways in which people around the world came in contact with FIAF and he thought it would be a tragedy for the project to fail for lack of indexers: he hoped that every archive head would go back and check that there was at least one indexer in their archive indexing something for PIP. He himself helped by indexing 6 publications on his commuter journeys. Those archives that did their own indexing could do the PIP indexing in only a few extra minutes.

Mr MOULDS confirmed that the Supporters would be meeting for lunch the next day and hoped that all 16 would be able to attend.

Mr KLAUE closed by thanking him for all his work on the project and hoped that archives would be able to take back all the indexing work that had been done in the past.

12 PROJECTS AND PUBLICATIONS UNDERWAY

Mr KLAUE referred delegates to the annotated list which had already been distributed (Appendix 9) and called for any additional contributions.

1 Treasures from the Film Archives

Mr MAGLIOZZI confirmed that he had delivered camera-ready copy 3 weeks ago and the publishers hoped to complete by September 1.

2 Silent Film Catalogue

Mrs VAN DER ELST ceremonially presented Copy no 1 to the President of FIAF. She stressed that the Catalogue was only available to members and observers

who had contributed and it should not be made available on public shelves in libraries. Some copies remained for purchase by contributors if required. Mr KLAUE said warm thanks had been sent to Mr Ledoux for what was a very valuable working tool.

3 PIP

See item 11 above.

4 Bibliography of Catalogues of old cinematograph equipment

5 Revised edition of Handbook for Film Archives

6 Glossary of Laboratory Terms

There was nothing to add on any of the above.

7 FIAF Bulletin

Mr DAUDELIN encouraged all archives to submit contributions. In particular, he asked that News from Archives should be different from the Annual Reports. He thanked all those who had contributed to the special anniversary issue. In response to a question, Mrs VAN DER ELST said the deadline for the next issue was 15 September.

8 Proceedings of Vienna Symposium, 1984

9 Proceedings of Canberra Restoration Symposium, 1986

10 Bibliography of FIAF members' publications

There was nothing to add on any of the above.

11 Proceedings of Joint Technical Symposium, 1987

Mrs ORBANZ thanked Philippe Poncin (FIAT) and Helen Harrison (IASA) who had edited the papers from the other two NGOs. It was a large publication which should be ready at the end of June.

12 International Directory of Cinematographers, Set & Costume Designers

Volume 7 had now arrived and would be distributed during the Congress.

Mr KLAUE mentioned that this work had been separated from the Documentation Commission and FIAF was providing the necessary funding for the continuation of the project under the editorship of Dr Krautz. They envisaged a total of some 40 volumes and would be seeking their cooperation.

13 Computer Symposium in Canberra, 1986

Dr SCHOU confirmed that this part of the symposium was not recorded but they could supply copies of the 3 papers available.

Mr KLAUE concluded by noting that the Proceedings of the Slapstick Symposium, New York 1985, had been removed from the list as it had now been published and distributed. He thanked Mrs BOWSER and her staff for

their work on it. Additional copies were available from the Secretariat at \$20 and the work was available for sale to the public.

Mr KLAUE warmly thanked all those who were contributing to the various projects for their additional voluntary work.

Mrs ORBANZ mentioned that during discussion in the EC the List had been renamed to include the phrase "Future Projects" and invited archives to make suggestions.

Sound Film Catalogue

Mr KONLECHNER repeated a former suggestion for a Sound Film Catalogue. He suggested it could be handled by the Secretariat using the same type of cards used for the Silent Film Catalogue, perhaps using the Secretariat or PIP expertise to make the link between the data-base and a desk-top publishing package. Mr KLAUE suggested the Cataloguing Commission should be asked to discuss the proposal and see if it was possible to include it in their Working Programme or provide advice; and the EC should then examine their report and see if the Secretariat was able to handle it.

Mrs VAN DER ELST asked if Mr KONLECHNER envisaged a published catalogue or an extension of the Union Catalogue of nitrate sound films which was being built up on the Secretariat's computer. So far, only one archive had made an enquiry of the data-base. Mr KONLECHNER would prefer it to be in printed form in the hands of the membership. He suggested it should be built up gradually, a few years at a time. Mrs VAN DER ELST was willing to do whatever the members wished; she recalled however that it was the members who had asked that the Union Catalogue should not be published. Mr KONLECHNER felt the heads of archives could keep the list confidential but Mrs VAN DER ELST had the impression that many members were not willing to have their collections listed for distribution, however many promises of confidentiality were made. Mr KLAUE suggested the suggestion should be examined by the Cataloguing Commission and the EC and a detailed proposal put forward at the next GA.

Bibliography of filmographies

(directors, studios, national filmographies)

Mr HORAK suggested a further project for the Cataloguing Commission. The International Bibliography of Film Bibliographies was among the most useful. He suggested as a companion to it a Bibliography of Filmographies compiled from many secondary sources, not just national filmographies. George Eastman House would be willing to coordinate it.

Action: Cataloguing Commission to consider.

13 RELATIONS WITH UNESCO & OTHER INTERNATIONAL ORGANISATIONS

Mr KLAUE introduced Mr Carlos Arnaldo and Ms Jocelyne Josiah from Unesco and Mr VAN KUYK from ICA.

Mr KLAUE referred to 3 main projects which had had Unesco support:

- Survey on present Situation of Film & Tv Archives (with FIAT)
to compile precise data on the present situation, following the Unesco 1980 Recommendation on the safeguarding and preservation of moving images. The draft had been prepared for the Unesco Round Table on Archive Needs to be held on June 6. There were some alarming signals, especially concerning colour film preservation for which very few archives had appropriate preservation facilities.

- Round Table discussion with archives and equipment manufacturers
(after Berlin Congress)

Proceedings available from Mrs ORBANZ. A Coordinating Commission of the Technical Commissions of FIAF, FIAT, IASA and ICA was set up with Unesco support to continue work on this theme, producing equipment recommendations for audio-visual archives.

- Round Table on training for av archivists (after Berlin Congress)

Mr KLAUE noted that most archivists were amateurs who had learnt on the job but they hoped to start to remedy the situation and provide professional training. A publication was available from Mrs ORBANZ. FIAF, FIAT, IFLA and ICA would continue to work on the project over the next few years.

The Round Table of NGO's had met again this year and had decided to launch a project to compile and review archives' legal problems, to prepare a position paper for discussion with international bodies with the aim to change international conventions in the interests of archives and libraries.

In addition to FIAF representatives being present at various professional meetings of other organisations through the year (as mentioned, for example, by Dr SCHOU in the Preservation Commission report), Mr KLAUE recalled that FIAF members had been sent on missions to archives in developing countries.

FIAF's relations with Unesco continued in a positive and fruitful way and he hoped this would continue, even in Unesco's present financial difficulties. Many important achievements of recent years could not have been achieved without Unesco's support of the different international organisations taking care of the archiving of audio-visual material. Every year the international

organisations were working more closely together to address common problems and avoid duplication and competition.

Mr KLAUE invited Mr Arnaldo to address the GA. Mr ARNALDO began by introducing Ms Josiah, from Guyana, who works mainly on projects in the Caribbean and Latin America. He was also pleased to confirm that a representative of the Unesco Director-General, Ms Marie-Claude Dock, Principal Director of sector of Culture and Communication, would be joining them that evening to celebrate FIAF's 50th Anniversary.

Mr ARNALDO began by quoting a first century missionary: "We carry our souls in fragile vessels of clay" and said we carry the images of our culture, our lives and our history, in other fragile vessels, cellulose and magnetic tape. It is the soul that counts, that led us to the 1980 Recommendation which marks a turning point in the movement to develop film, tv and sound archives. The same soul that inspired FIAF to come into existence 50 years ago keeps us alive today, sparking the archive movement, particularly new archives in developing countries. The soul that is most important to carry out the mandate we all have.

Within Unesco they had a number of serious problems: reduced budget, a new structure, based on the original mandate of the Charter with 3 major sectors, Education, Science and Culture, plus the complementary axes of Social Sciences and Communication, for the next medium term programme 1990-1995. It was obviously very important for all, archives, institutions and NGOs, to see how each would fit in with this new structure and programme under a new Director General. He hoped the programme would reflect the findings of their research, both in the recent Survey, and in the technical committees of the various NGOs.

He added that Unesco would sincerely thank those who had helped in the cooperation between NGOs, in particular, the Swedish Film Institute, the Deutsche Kinematek, the Bundesfilmarchiv, the Imperial War Museum, the Staatliches Filmarchiv, the Public Archives of Canada, the Cinémathèque Française, the Cinémathèque of Toulouse, the Austrian Filmarchiv, the Australian Film Archive, the Netherlands Audiovisual Office, the British Film Institute and Archive, and many other individuals and institutions who had written reports, attended meetings and made contributions in many forms.

There were at least 20 archives identified by FIAF to which Unesco had been able to give positive assistance and cooperation.

For the future, their programme would have to be extremely limited. The

major activity for the year would be to try to prepare a Regional Film Restoration Facility in Asia. There was no funding and no promises but, as they had agreed in Sweden, it was better to start work and hope the money would come. The second major activity was a long-term approach to prepare an integrated method of planning audio-visual archives in the 5 countries of the Gulf Area. FIAF had contributed to the first mission to Qatar and Abu Dhabi and they hoped to reach the remaining 3 countries next year. A third smaller project was to start a regional workshop in Latin America on the use of computers in an archive, including design of forms for basic cataloguing of materials, for information exchange and computer input and networking. A fourth activity, learning from training activities in recent years, was to develop curricula for training, led by the Deutsche Kinemathek with help from other archives experienced in this field.

A fifth activity, first proposed in Vienna in 1984, was the International Round Table on the results of the Recommendation, which would be held on Monday, June 6. He hoped the small group of some 20 people attending would help provide detailed strategy for the next Unesco programme.

Two further activities would depend on local initiatives and funding: preparatory missions to individual countries and regional training (eg technical restoration techniques in Asia, meeting in Africa following on from the 1985 meeting in Kenya, computers in Latin America).

He concluded with a request to delegates to consider the place of archives in the medium term programme: the future after the next 18 months was a mystery, dependent on archive discussions with their own Unesco National Commissions. Contributing to programmes but also helping to make the programme were the most important contributions of NGO's like FIAF.

He hoped that the soul inspiring FIAF for the last 50 years would continue in the next 50 and be incorporated at least in part in some Unesco programmes so they could all work together as one community.

Mr KLAUE thanked Mr Arnaldo for his speech and the help given by Unesco in support of audio-visual archiving.

After the coffee break, Mr KLAUE made special mention of the Thai Archive which had been recognised by the award of the Unesco Silver Medal; the award was relatively rare and had never before been given to a film archive. He invited the GA to give a warm welcome to Mr Dome SUKVONG and Ms PEN PAN.

Ms PENPAN said they had first attended a FIAF Congress in Stockholm in 1983 before there was even an archive, but it was the first step in setting up the

archive. They had received much support and help from FIAF member archives as well as from Unesco and she felt they should all feel a share in the Silver Medal. She hoped other developing countries could be helped in the same way and that there would be more and more in future Congresses. Mr KLAUE felt they had started like the early film archive pioneers.

In the discussion, Mrs WIBOM asked Mr Arnaldo to explain what archivists could do to support the Unesco programmes and how to reach their national representatives for the various parts of the programmes. Mr Arnaldo stressed that the National Commissions were the decision makers on behalf of their governments: archivists should try to meet with them and participate in their deliberations. The NGO's had a major role in helping to fashion the programmes and FIAF had been very active in this, especially in 1987. He knew there were some consultations to which they had not been invited but they could make contact with the Director-General or the Assistant Director-General for Culture and Communication and spell out their ideas.

Taking the Preservation Commission as an example, he said that there was no way Unesco could get involved in more than one or two projects. However, perhaps there was room for change; perhaps Unesco should cede some responsibilities to the NGO's. It was up to the NGO's and the individual archives to work through the National Commissions to help formulate Unesco's programmes.

Under the new structure, it was not even clear where archives would fall (under Communication, Cultures, Education or Science) and there was a risk that it would find no place at all, and thus no programme.

Mr KLAUE felt FIAF should give more advice to its members on how to influence the National Commissions.

14 FUTURE CONGRESSES

14.1 1989: Lisbon

Mr Luis DE PINA referred to the dossier (Appendix 10) that had been circulated to all Members in advance, confirming as follows:

<u>Dates:</u> Thurs/Friday/Saturday, 13-14-15 April	EC
Sunday 16 April	free day and lunch for all
Monday/Tuesday 17/18 April	GA
Wednesday, 19 April	Excursion outside Lisbon
Thurs/Friday/Saturday 20-21-22	2 Symposia
Last evening (22 April)	Farewell dinner

The 3 FIAF Commissions would stay for 3-day meetings immediately afterwards.

<u>Locations:</u>	GA	Hotel near Cinemateca, central Lisbon
	Symposia	Foundation Gulbenkian (see leaflet)
<u>Simultaneous Translation</u>		English, French, Spanish & Portuguese.
<u>Hotels</u>	200 rooms reserved	(150 in 4 star hotel (Novotel); 50 at lower price)
<u>Rate of Exchange</u>		\$1 = 138 escudos
<u>Visas</u>		will be necessary for most delegates

Symposia

1 "Early cinema research" (1 day)

The first Symposium, led by André Gaudréault, would enable them to explore the links between archives and researchers into early cinema.

2 "Cultural role of film archives" (1 and 1/2 days)

They hoped to invite major personalities from the world of culture and history of cinema to help clarify the role of film archives which, he suggested, was to preserve the past in order to prepare the future.

Mr Joao Benard DA COSTA, his deputy, thanked archives for the useful suggestions and comments that had been sent in response to their questionnaire and confirmed that there would be an open planning meeting in Paris later in the week to prepare a detailed programme. He was particularly pleased that they had the opportunity to discuss the basic questions, not of programming, but of the role of archives vis-à-vis all those who used them, especially historians both of the 20th century and of cinema itself. He hoped the symposium would lead to clarification and perhaps re-definition of the policies and roles of archives for the future.

1.4.2 1990: Cuba

Mr Hector GARCIA MESA confirmed that this Congress would also be held in April and they hoped too to host the 3 Commissions for meetings afterwards. Some initial information had already been distributed.

Symposia

The 3 days would be divided in two parts, technical and cultural (one and a half days each). The first "Film archives in developing countries" would be in 3 parts, led by the 3 FIAF Commissions, with guidelines and recommendations for new archives, especially for those working in tropical climates. It would include a presentation on the progress and difficulties experienced by the new Regional Preservation Centre in Sao Paulo. He hoped it could be attended by delegates from both Africa and Asia.

The second would present the results of a study of the aesthetics, cultural significance and state of preservation of Latin American cinema of the years 1930's, 40s and 50s. They would be inviting Latin American major historians and critics to attend and participate.

There would be a major exhibition of publications on Latin American cinema as well as all the FIAF publications (including those for sale). It would be accompanied by extensive screening programmes throughout April of Latin American cinema of that period.

Dates April 19-24 (Easter Sunday is April 15)
Prices They were negotiating a package price for single room for 7 nights, all meals, airport transfers, receptions, excursions. It would probably cost as little as US\$500. They were also exploring the possibility of cheap flights, package or charter.

After each host archive had spoken, Mr KLAUE invited general questions and invited those with specific questions or suggestions to speak directly to their Lisbon or Cuban colleagues.

14.3 1991

Mr KLAUE mentioned that there was still a provisional invitation to hold the Congress in Poona and the EC suggested that the GA should approve this invitation, subject to the National Film Archive of India being able to give official confirmation from its government which was hoped for in time for the EC meeting in November. No other invitations had been received for 1991.

Decision: There being no response from the floor, it was formally assumed the GA approved this suggestion.

14.4 Future Years

Mr KLAUE recalled that they had agreed not to decide more than 3 years in advance. Provisional invitations for some following years had been received, more would be welcomed.

Mrs MITROPOLOS asked if the Congress could come to Athens as soon as possible after 1991.

15 OPEN FORUM

Mr KLAUE regretted that only 14 minutes remained for this item and they would try to ensure more time was available on future occasions. Five speakers had already expressed their wish to take the floor.

15.1 Paris Symposium and 50th Anniversary Celebrations

Mr BORDE reminded delegates of the arrangements for the Symposium that would start the next day, with some 21 speakers, most interventions being followed by film extracts (see Appendix 11 for programme).

In connection with the 50th Anniversary Celebrations, there would be a Film Retrospective at the Festival d'Avignon, July 15-25, on the theme "Le Passage du cinéma muet au cinéma parlant". Some 18 archives had contributed and there would be 34 sessions, some 50 films, 3 Round Tables, a prestigious catalogue. The Toulouse archive was coordinating the supply of film prints and everyone was cordially invited.

15.2 Anniversary Gift from China

Mr XU ZHUANG of Beijing Film Archive, speaking through an interpreter, said he had prepared a speech for FIAF's 50th Anniversary but as time was running out he would instead distribute xerox copies (see Appendix 12). On behalf of the China Film Archive, he presented a gift to FIAF in celebration of its 50th Anniversary. He hoped FIAF would be like an evergreen tree and never fade.

He described the gift which consisted of 3 large and 52 small balls, all made of cloisonné which is now produced only in Beijing. The carving includes two dragons playing with a ball. According to the Chinese calendar, this is the Year of the Dragon, the symbol of royalty and longevity, which is why only the Emperor can wear dragon robes and why his throne is carved with dragons.

15.3 Anniversary Touring Show

Mrs Eileen BOWSER explained a last minute decision to show the two parts of the Touring Show in Paris; films shown at the Musée d'Orsay would be touring the European countries, those at the Cinémathèque Française would be shown in North and South America.

15.4 Death of Mr George Pratt

Mr Christopher HORAK reported with great sorrow the death of their former Curator, Mr George Pratt, who died on May 22, 1988. He had been Curator at Eastman House from 1953 to 1984 and subsequently as Curator Emeritus until shortly before his death. Many would have met him at FIAF Congresses, for instance at Rapallo and Mexico.

15.5 Use of fax by FIAF archives

Mr Peter KONLECHNER asked how many members were interested in obtaining fax (facsimile transmission) for inter-archive communication. From a show of hands, it was apparent that at present only 15 had or planned to have it. Mr KLAUE suggested the fax numbers should be included in the book of addresses.

15.6 Bicentennial of the French Revolution

Mr Bob ROSEN recalled that the Bicentennial of the French Revolution would be celebrated in many places around the world. His archive would be seeking cooperation in connection with two activities planned for the United States of America:

- a series of films from all over the world dealing with the Revolution which would be touring the USA.
- a comprehensive filmography in English dealing with films on the Revolution.

15.7 Evening Reception at the Musée d'Orsay

Mrs VAN DER ELST confirmed that the cocktail that evening was offered jointly by the Musée d'Orsay, the CNC and FIAF and many personalities had been invited to join them from the world of cinema.

Mr KLAUE then formally closed the session, warmly thanking all participants, the administrators and the interpreters who had contributed to a successful meeting.

APPENDIX 1

DELEGATES TO FIAF 43d CONGRESS

Key:

- Voting delegates are underlined

1 Members

Amsterdam	Nederlands Filmmuseum	<u>V.F. Blotkamp-de Roos</u> <u>E. de Kuyper</u>
Athinaï	Tainotiki tis Ellados	<u>Aglaya Mitropoulos</u> <u>Theodoros Adamopoulos</u> <u>Maria D. Comminos</u>
Beijing	China Film Archive	<u>Xu Zhuang</u> <u>Wang Rui</u> <u>Shi Rui Zhen</u>
Beograd	Jugoslovenska Kinoteka	<u>Zika Bogdanovic</u>
Berlin (Ost)	Staatliches Filmarchiv der D.D.R.	<u>Wolfgang Klaus</u> <u>Günther Schulz</u> <u>Alfred Krautz</u>
Berlin (West)	Stiftung Deutsche Kinemathek	<u>Dr. Heinz Rathsack</u> <u>Eva Orbanz</u>
Bois d'Arcy	Service des Archives du Film du CNC	<u>Frantz Schmitt</u> <u>Nicole Schmitt</u> <u>Jean-Marie Jeannot</u>
Budapest	Magyar Filmintezet/Filmarchivum	<u>Jozsef Marx</u> <u>Janos Varga</u>
Buenos Aires	Fundacion Cinemateca Argentina	<u>P. Fernandez Jurado</u> <u>G. Fernandez Jurado</u>
Canberra	National Film and Sound Archives	<u>Graham Gilmour</u> <u>Henning Schou</u>
Frankfurt	Deutsches Institut für Filmkunde D.I.F. Wiesbasen	<u>Eberhard Spiess</u> <u>Dorothea Gebauer</u>
Habana	Cinemateca de Cuba	<u>Hector Garcia Mesa</u>
Helsinki	Suomen Elokuva-Arkisto	<u>Olli Alho</u> <u>Juhani Saarivuo</u> <u>Eila Anttila</u> <u>Satu Laaksonen</u> <u>Sakari Toniainen</u> <u>Pentti Pajukallio</u> <u>Lauri Tykkyläinen</u>
Istanbul	Sinema - TV Enstitüsü	<u>Sami Sekeroglu</u> <u>D. Sekeroglu</u>
Jerusalem	Archion Israeli Leseratin	<u>Lia van Leer</u>
København	Det Danske Filmmuseum	<u>Ib Monty</u> <u>Karen Jones</u>
Koblenz	Bundesarchiv-Filmarchiv	<u>Klaus Oldenhage</u> <u>Helmut Regel</u>
Lausanne	Cinémathèque Suisse	<u>Christian Dimitriu</u>
Lisboa	Cinemateca Portuguesa	<u>Luis de Pina</u> <u>José Manuel Costa</u>
London	The National Film Archive	<u>João Benard da Costa</u> <u>David Francis</u> <u>Michelle Snapes</u>

London	Department of Film/Imperial War Museum	<u>Clive Coultass</u> <u>Anne Fleming</u> <u>Roger Smither</u> <u>Robert Rosen</u> <u>Cynthia Cooper</u> <u>Will Everman</u>
Los Angeles	U.C.L.A. Film and TV Archive	
Los Angeles	National Center for Film & Video Pres. at The American Film Institute	<u>Michael Friend</u>
Los Angeles	N.C.F.V.P. / Washington	<u>Susan Dalton</u>
Madrid	Filmoteca Española	<u>Miguel Marias</u> <u>Catherine Gautier</u> <u>Fernando Macotela</u> <u>Carlos Gonzalez Morantes</u> <u>Gianni Comencini</u> <u>Walter Alberti</u> <u>Manuel Martinez Carril</u> <u>Robert Daudelin</u> <u>Louise Beaudet</u> <u>Pierrre Veronneau</u> <u>Gisèle Côté</u> <u>René Beauclair</u> <u>Mark Strotchkov</u> <u>Vladimir Dimitriev</u> <u>Nicolai Privezentzev</u> <u>Eileen Bowser</u> <u>Jon Gartenberg</u> <u>Mary Lea Bandy</u> <u>Ronald Magliozzi</u> <u>Mark Yermish</u> <u>Peter Williamson</u> <u>Adrienne J. Mancia</u> <u>Jan Erik Holst</u> <u>Arne Pedersen</u> <u>Bosse Westerlund</u> <u>Kell Billing</u> <u>Sidsel Meyer</u> <u>Ted Johansen</u> <u>Jana Vosikovska</u> <u>P.K.Nair</u> <u>Jiri Levy</u> <u>Vladimir Opela</u> <u>Pak Sun Tae</u> <u>João Luiz Vieira</u> <u>Cosme Alves Netto</u> <u>Francisco de Machaes</u> <u>Ronald Monteiro</u> <u>Jan-Christopher Horak</u> <u>Guido Cincotti</u> <u>Maria Rita Galvão</u> <u>Yun-Koo Chung</u> <u>Moo-Sang Lee</u> <u>Ivan Shoulev</u> <u>Ani Velschevska</u> <u>Anna-Lena Wibom</u> <u>Rolf Lindfors</u>
Mexico	Cineteca Nacional	
Mexico	Filmoteca de la UNAM	
Milano	Cineteca Italiana	
Montevideo	Cinemateca Uruguaya	
Montréal	La Cinémathèque Québécoise	
Moskva	Gosfilmofond	
New York	Department of Film/Museum of Modern Art	
Oslo	Norsk Filminstitutt	
Ottawa	National Film, TV and Sound Archives	
Poona	National Film Archive of India	
Praha	Ceskoslovensky Filmovy Ustav/ Filmovy Archiv	
Pyongyang	National Film Archive of D.P.R.K.	
Rio de Janeiro	Cinemateca do Museu de Arte Moderna	
Rochester	Film Dept./International Museum of Photography	
Roma	Cineteca Nazionale	
São Paulo	Cinemateca Brasileira	
Seoul	Korean Film Archive	
Sofia	Bulgarska Nacionalna Filmoteka	
Stockholm	Cinemateket / Svenska Filminstitutet	

Toulouse	Cinémathèque de Toulouse	<u>Raymond Borde</u> Guy-Claude Rochemont Jean-Paul Gorce Waldemar Piatek Tadeusz Pacewicz
Warszawa	Filmoteka Polska	
Washington	Motion Picture, Broadcasting & Recorded Sound Division/Library of Congress	<u>Paul Spehr</u> Harriet Harrison Jonathan Dennis Walter Fritz Peter Konlechner Peter Kubelka
Wellington	The New Zealand Film Archive	
Wien	Oesterreichisches Filmarchiv	
Wien	Oesterreichisches Filmmuseum	

2. Observers

Alger	Cinémathèque Algérienne	Aouda Ben Abdel Kader
Bangkok	National Film Archive	Penpan Jarernporn Manee Svalek Dome Sukwong
Bogotá	Fundacion Patrimonio Filmico Colombiano	Claudia Triana de Vargas
Frankfurt	Deutsches Filmmuseum	Jürgen Berger
Luanda	Cinematca Nacional de Angola	Alvaro Pacheco dos Santos
Luxembourg	Cinémathèque Municipale de Luxembourg	Fred Junck
Lyon	Musée du Cinéma de Lyon	Paul Génard
Madison	Wisconsin Center for Film	Maxine Fleckner-Ducey
Managua	Cinematca de Nicaragua	Rafaël Vargas Ruiz
München	Filmmuseum/Münchner Stadtmuseum	Enno Patalas
Paris	Cinémathèque Française	Vincent Pinel Noëlle Giret Jean Rouch Claude Beylie Michel Marie Azucena Cornejo Gudbrandur Gislason Gudmundur K. Björnsson M.H. Khoshnevis N.M. Garakani M. Porsaleh Mgr Enrique Planas Pamela Wintle
Paris	Cinémathèque Universitaire	
Quito	Cinematca Nacional del Ecuador	
Reykjavik	Kvikmyndasafn Islands	
Tehran	National Film Archive of Iran	
Vaticano	Filmoteca Vaticano	
Washington	Human Studies Film Archives	

3. Honorary Members

Amsterdam	Jan de Vaal
Beograd	Vladimir Pogacic
Praha	Dr Miroslav Svoboda
Warszawa	Jerzy Toeplitz

4. Visitors

London
Toronto
Paris
Paris

P.I.P.
Canadian Centre for Advanced Film Studies
Ancienne Secrétaire exécutive
Unesco

Michael Moulds
Sam Kula
Marion Michelle
Carlos Arnaldo
Jocelyne Josiah
Ann Fenton
Laure Forestier
Harold Brown
Robert Egeter van Kuijk
Rachel Thurneyssen
Paolo Cherchi Usai
Prof. Jan Olsson
Aldo Bernardini
William T. Murphy
Charles Turner
Frances Thorpe

Paris
London
Den Haag
Zürich
Pordenone
Lund (Suède)
Roma
Washington
Riverside
London

Unesco O.P.I.
Cinémathèque Gaumont
Former Preservation Commission
International Council of Archives
Fernsehen DRS Dok. Film & Video
Cineteca del Friuli
University of Lund
Ass. It. Ric. Storia del Cinema
National Archives & Records Adm.
Motion Picture Director
BFI / Documentation Commission

5. Secretariat

Brussels

Paris

FIAF Secretariat

Secrétariat FIAF 50

Brigitte van der Elst
Chantal van den Berghe
Claire Espilondo

APPENDIX 2

A P P E N D I X 2

Rapport du Président au nom du Comité Directeur

Mesdames, Mesdemoiselles, Messieurs, Chers Amis Collègues,
c'est mon plaisir et mon devoir, au nom du Comité Directeur, de vous saluer au moment où la Fédération Internationale des Archives de Films fête son 50ième Anniversaire, un age peu évident pour une association d'archives du film.

On peut déjà constater que c'est notre plus grand congrès: y sont venus des personnes de près de 50 pays. Nous avons aussi l'honneur de voir parmi nous nos membres honoraires dont la présence souligne l'importance de notre anniversaire, mais aussi son aspect de fête: Monsieur Jerzy Toeplitz, Président pendant 25 ans, Monsieur Vladimir Pogacic, également ancien Président et Monsieur Miroslav Svoboda, vous êtes tous très bienvenus.

Le Comité Directeur est heureux de pouvoir vous communiquer le bilan, nécessairement résumé, des activités de la FIAF depuis notre congrès de Berlin en 1987. Nous avons continué à poursuivre durant la dernière année les objectifs essentiels de notre travail: collectionner, restaurer et conserver les films; encourager la recherche et la conservation des documents et matériaux liés au cinéma; aider à la création de nouvelles archives; développer la coopération entre les membres dans tous les domaines; et promouvoir l'art et la culture cinématographiques.

Comme résultat de l'activité développée pour accomplir ces objectifs, le Comité Directeur constate que pendant l'année 1987, les archives ont reçu dépôt 15,000 titres de long métrage et 30,000 titres de court métrage. Elles ont transféré du support nitrate sur support de sécurité 3 millions de mètres de films, les sauvant ainsi de la disparition. Elles ont également vérifié et catalogué 11 millions de mètres de films de sécurité, c'est-à-dire, sur support acétate. Ce sont là des chiffres énormes.

Il faudra aussi signaler quelques d'autres événements importants liés aux activités de la FIAF. Je me permets de souligner la médaille d'argent que l'Unesco a décerné à un de nos collègues pour le travail de longue durée qu'il a entrepris dans le domaine de la sauvegarde des images en mouvement, plus précisément dans les pays en voie de développement. Je vous invite tous à congratuler avec moi Wolfgang Klaue.

[applaudissements chaleureux dans la salle]

Lors de sa réunion à La Havana, où nous étions invités par notre collègue de la Cinemateca de Cuba, Hector Garcia Mesa, le Comité Directeur a traité des questions relatives à la qualité de membre de notre Fédération en tenant compte des nombreuses demandes d'adhésion reçues par notre Secrétariat, situation qui reflète le changement du paysage audio-visuel dans le monde. Pour mieux résoudre cette question, le Comité Directeur vient de créer un groupe de travail temporaire.

Ensuite, le Comité Directeur a décidé d'établir un fonds qui, par des modestes subventions aux archives et aux personnalités des pays en voie de développement les aidera à participer aux travaux de notre Fédération et permettra à la FIAF d'organiser des cours de formation ou d'autres activités culturelles et techniques.

Maintenant, nous avons le plaisir de vous informer que la Fédération vient de recevoir d'un des ses membres un grand cadeau: c'est le catalogue des films muets de long métrage archivés dans 47 cinémathèques membres.

[Ici, Madame VAN DER ELST, Secrétaire Executive,
a formellement offert l'exemplaire numéroté "Numéro 1"
à Madame WIBOM, en tant que Présidente de la FIAF]

Baucoup d'entre vous y ont participé en fournissant des éléments pour cette publication, admirablement exécutée par nos collègues de la Cinémathèque Royale de Belgique, sous la direction de Jacques Ledoux, qui pour des raisons de santé n'est pas parmi nous aujourd'hui. Le Comité Directeur a préparé un télégramme qui lui sera adressé en notre nom à tous.

Je dois aussi vous informer que la Commission de Documentation, dissoute à Berlin il y a un an, vient d'être recréée comme le phénix. Elle poursuit son travail sous la présidence de Madame Michelle Snapes du National Film Archive de Londres, qui va vous présenter ses projets sous peu.

Un succès très important pour la préservation du cinéma en Amérique Latine a été obtenu grâce au grand écrivain colombien, Gabriel Garcia Marquez, qui a fait une donation très importante à une fondation dédiée à l'étude du cinéma latino-américain. La responsable du projet est notre collègue, Madame Maria Rita Galvão de la Cinemateca Brasileira.

Pour finir ce bref rapport de nos activités, il faut rappeler que la FIAF a été représentée et a participé à de nombreuses réunions d'autres organisations internationales.

* * * * *

Célébrer cet anniversaire ici à Paris aurait été impossible sans la généreuse coopération et appui des personnes et des institutions que je veux ici sincèrement remercier: tout d'abord, Monsieur Jack Lang, ministre de la Culture, qui, il y a 4 ans, a tout de suite compris l'importance de cet événement dont il a vivement encouragé la réalisation.

Pour assurer la bonne exécution de notre programme, de nombreuses personnes ont apporté leur enthousiasme, puisé dans leurs collections, contribué de leur temps, leur professionnalisme et, au nom de toute la Fédération, je veux ici les remercier très vivement: en premier lieu, le Centre National de la Cinématographie en la personne de Monsieur Jérôme Clément et de Monsieur Alain Auclair. Ici, dans ces locaux splendides offerts par le Musée d'Orsay, nos remerciements vont à Madame Françoise Cachin, à Madame Aïcha Kherroubi et à leurs collègues.

Le programme du congrès ne sera pas identique à celui que nous connaissons traditionnellement. Vous avez sans doute remarqué que l'Assemblée Générale sera limitée à une seule journée, celle d'aujourd'hui. Cela implique que tous les orateurs, y compris moi-même, devront être brefs et concis. Nous voudrions que ce congrès rende la FIAF et les tâches de la FIAF plus visibles; qu'il fasse connaître notre organisation à un public plus large, qu'il fasse partager avec ce public nos collections de films, d'affiches, d'objets, etc...

Nos collègues des archives françaises ont permis la création de l'Association FIAF 50 qui a travaillé durant plus d'un an pour faire en sorte que la FIAF devienne vraiment connue cette fois, ce qui implique qu'une très grande partie du programme s'adresse au grand public. Ce programme veut aussi démontrer le caractère international du cinéma, comme de notre Fédération, par exemple grâce au Touring Show pour lequel 20 archives ont envoyé des films et qui va circuler pendant au moins deux ans dans la plupart des pays du monde.

Cette volonté d'ouverture se manifeste encore sous plusieurs formes, notamment dans ce que nous appelons le "Livre d'Or" ou "50 ans d'archives du Film" dont vous recevrez tous un exemplaire cet après-midi et auquel tous nos affiliés ont participé. Ce beau volume a été rassemblé par les soins de Robert Daudelin de la Cinémathèque Québécoise et de Raymond Borde de la Cinémathèque de Toulouse mais surtout par notre Secrétariat à Bruxelles et Brigitte Van Der Elst. Il marque une étape importante dans l'évolution de la FIAF. Avec cette publication, nous devenons vraiment public. Il n'y a pas de retour !

La présence de la FIAF à Paris sera visible longuement après notre départ sous la forme de trois expositions qui seront ouvertes jusqu'en septembre 1988 dans ce beau musée même. Il y a tout d'abord une exposition nommé par

son commissaire "La recherche du film perdu", une exposition conçue et exécutée par notre collègue Monsieur Frantz Schmitt, directeur des Services des Archives du Film à Bois d'Arcy.

Puis, il y aura l'exposition des affiches de la période muette où plus de 20 archives participent avec des prêts de leurs collections. Cette exposition et son catalogue est le résultat du travail de Monsieur Alain Weil, historien d'art et muséologue et de Madame Nicole Schmitt, chef du département de documentation aux Service des Archives de Bois d'Arcy.

La troisième exposition, "Le cinématographe, l'invention du siècle" a commencé dans la tête de notre collègue, David Francis du National Film Archive, Londres, mais a été exécutée par Monsieur Yascha David, historien d'art et muséologue, assisté par Emmanuelle Toulet de la Bibliothèque Nationale et Noelle Giret de la Cinémathèque Française. Nos remerciements vont à ces personnes mais aussi à toutes les archives membres qui ont généreusement prêtés leurs objets.

Mesdames, Mesdemoiselles, Messieurs, chers amis et collègues, nous n'avons pas dans nos remerciements oublié la Cinémathèque Française. Nous voulons le faire maintenant pour évoquer aussi l'année déjà lointaine de 1938 où se sont réunis à Paris les responsables de notre rêve: Iris Barry du Museum of Modern Art, New York, Olwen Vaughan de la National Film Archive de Londres, Frank Hensel du Reichsfilmarchiv de Berlin et Henri Langlois. Celui-ci, avec deux amis Georges Franju et Jean Mitry, avait deux ans auparavant créé La Cinémathèque Française. Henri Langlois avait tout de suite compris, avec son enthousiasme et sa vision aigüe de l'avenir, que le cinéma a beaucoup de nationalités et que, si on voulait le promouvoir, on avait besoin de collègues dans beaucoup de pays. Cela permet d'avoir accès à beaucoup de cinématographies.

Cette idée est encore valable aujourd'hui, 50 ans plus tard et nous oblige à évoquer les pionniers du mouvement des cinémathèques, cette première génération d'archivistes qui étaient les premiers à collectionner et montrer des films qui à l'époque n'avaient pas de valeurs reconnues. 50 ans plus tard leur travail prend toute sa dimension, c'est grâce à leur amour, leur enthousiasme, leur travail et surtout leur compréhension pour le cinéma que nous nous trouvons ici ce matin.

Je me dispense de parler de l'histoire de la FIAF: elle reste à être étudiée. Je veux constater qu'elle a eu beaucoup de membres de très grande qualité, qu'elle a su toujours garder son caractère de Fédération très internationale. Ainsi elle a profité des meilleurs tempéraments de tous les coins du monde.

Sauver les films, diffuser les collections a toujours été le but de la FIAF.
Et c'est grâce à nos 78 affiliés que les nouvelles générations peuvent
comprendre, étudier et connaître cet art tant aimé. L'avenir se construit du
passé. Personne n'a exprimé cela mieux que Henri Langlois quand il disait:

"Moi, ce qui m'intéresse, c'est qu'on fasse de nouveaux films.
C'est que le cinéma avance.
Pour moi, la diffusion de la culture par la Cinémathèque
consiste à créer le futur,
car la Cinémathèque est le musée d'un art vivant,
un musée qui n'est pas seulement celui du passé,
mais aussi de l'avenir."

APPENDIX 3

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

BALANCE AS AT 31 DECEMBER 1987
 =====

(in Belgian Francs)

ASSETS

Current assets

Debtors

965.810,-

Creditors

978.932,-

Quick assets

Bank

2.364.654,-

Cash

22.764,-

Reserve Fund

Interest account in Swiss Frs.
 at Generale de Banque, Brussels
 123.522 S.F. = 3.118.930 B.F.

2.378.418,-

Balance

Accumulated balance
 at 31 December 1986

3.577.488

- excess of expenses
 over income 1987 - 218.266
 & write-off unpaid
 subscriptions & debts - 984.826

p.m.

2.374.296,-

3.353.228,-

3.353.228,-

PROFIT AND LOSS ACCOUNT

Expenditure

5.279.253,-

Income

5.060.987,-

Debit balance

218.266,-

5.279.253,-

DETAILED BALANCE SHEET AS AT DECEMBER 31, 1987

ASSETS

Debtors

Unpaid subscriptions for 1986	36.000	
Unpaid subscriptions for 1987	437.449	
Loan to P.I.P. for computer purchase	492.361	
	-----	965.810

<u>Cash in hand & on short term deposit</u>		
Current account in Belgian Francs	474.215	
Interest account in ECU (41.650,43 XEU)	1.890.439	
Cash at Secretariat	22.764	
	-----	2.387.418

		3.353.228
		=====

LIABILITIES

1988 subscriptions paid in advance	120.000	
50th Anniversary Fund	261.876	
Summer School and Training Fund	68.850	
Outstanding bills for: External work fees	50.000	
- Commission costs	91.000	
- Special publications	375.000	
- Unesco contract	12.206	
	-----	978.932

BALANCE

Accumulated balance at 31.12.86		
less excess of expenses over income 1987	3.359.122	
Write-off loans to P.I.P. (1982-86)	- 700.900	
Write-off unpaid subscriptions Bucarest & Lima	- 283.926	

Accumulated balance at 31.12.87		2.374.296

		3.353.228
		=====

DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON

<u>INCOME</u>		<u>Budget 1987</u>
Members' (2850 S.F.) and Observers' (400 S.F.) subscriptions	3.882.232	3.925.000
FIAF publications (incl. Subscribers)	195.971	200.000
Bank interests	109.007	200.000
Unesco contracts	873.777	875.000
	-----	-----
	5.060.987	5.200.000
	=====	=====
<hr/>		
<u>EXPENDITURE</u>		
<u>Current expenses</u>		
Staff salaries	700.793	745.000
External work fees	176.863	180.000
Social Security, Insur., Taxes	736.021	670.000
Office rent and charges	310.376	360.000
Office supplies & equipment	103.065	220.000
Postage, telephone, telex	264.839	260.000
Miscellaneous	16.860	30.000
	-----	-----
	2.308.817	2.465.000
 <u>Special expenses</u>		
Unesco contracts	884.462	875.000
Congress	544.612	500.000
Executive Committee	151.668	225.000
Commissions	350.385	350.000
Special missions	89.773	120.000
Administrative publications & Bulletin	172.146	215.000
Special publications	444.353	450.000
Publicity for FIAF publications	----	60.000
Summer School/ fellowship/ training	----	60.000
50th Anniversary Fund	150.000	150.000
P.I.F.: office move (£3000)	183.037	----
	-----	-----
	2.970.436	3.005.000
	-----	-----
	5.279.253	5.470.000
	=====	=====
Balance to be taken from credit balance previous years	218.266	270.000

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1987 (in Swiss francs)

	<u>1986</u>	<u>1987</u>
Alger		400,-
Bogotá		400,-
Buenos-Aires		2.850,-
Cairo	400,-	400,-
Dakha		400,-
Habana		2.850,-
Jerusalem		2.850,-
La Paz		400,-
Manila	400,-	400,-
Managua	400,-	400,-
Milano		2.850,-
Montevideo Sodre		400,-
Paris, C.U.		400,-
Quito		400,-
Reykjavik		400,-
Rio de Janeiro		2.850,-
	-----	-----
	1.200,-	18.650,-
	=====	=====
	(36.000,-BF)	(437.449,- BF)

* Those archives paid their subscription in the course of January 1988

NOTES EXPLICATIVES

Bilan détaillé (p.2)

Débiteurs

Le prêt au P.I.P. pour l'achat d'un ordinateur sera remboursé en 6 annuités à partir de 1988.

La liste des cotisations impayées se trouve en p. 4.

Banque

Le taux de change moyen ECU/FB utilisé en 1987 est inférieur au taux de change de l'ECU quand nous en avons acheté pour constituer le compte à terme en 1983 - 84 à des taux d'intérêt très avantageux. En conséquence, il existe actuellement une perte de change théorique de 95.758 FB non exprimée dans le bilan.

La valeur marchande de notre stock de publications FIAF n'est pas non plus reprise dans le bilan, mais peut être évaluée à environ 250.000 FB.

Bilan

Le solde débiteur de notre bilan annuel est inférieur au montant prévu.

Compte de pertes et profit. Comparaison avec le budget (p. 3)

Revenus

Les taux d'intérêt ont beaucoup baissé en 1987, ce qui a eu pour corollaire heureux un taux d'inflation de moins de 1% en Belgique.

Dépenses

Montants en général très proches du budget, sauf pour :

Fournitures & équipement de bureau (Office supplies): 50% de moins que prévu car pas le moindre achat d'équipement de bureau cette année.

Comité directeur : montant inférieur au budget grâce à la générosité de la CINEMATECA DE CUBA qui a couvert tous les frais de notre interprète Jill Johnson, à la réunion de La Havane.

Publications spéciales: principalement la publication des Actes de Rapallo, du Symposium Slapstick et la moitié de la facture pour le Catalogue des films muets de long métrage, qui sortira le mois prochain.

Cotisations impayées (p. 4)

Suivant les nouveaux Statuts et Règlement (Règle 16), un membre ou observateur, qui ne paie pas sa cotisation durant deux années consécutives, sera radié automatiquement sauf cas exceptionnel pour lequel le Comité directeur pourra octroyer un délai supplémentaire de 6 mois.

NOTES TO THE 1987 ACCOUNTS

Detailed Balance Sheet (p. 2)

Debtors

The loan to P.I.P. for the purchase of their computer will be reimbursed in 6 yearly instalments, starting in 1988.
The list of unpaid subscriptions is on p. 4

Bank

The average exchange rate ECU to Belgian Francs used in 1987 is lower than the exchange rate of the ECU when we first bought them in 1983 (for reasons of much higher interest rates). As a result, there is a theoretical exchange loss amounting to B.F. 95.758 not expressed in the Balance sheet.

The market value of the book stock (FIAF publications) is not mentioned in the Balance sheet either and amounts to approx. 250.000 B.F.

Balance

The excess of expenses over income is smaller than foreseen.

Detailed profit and loss account and Budget comparison (p. 3)

Income

Interest rates in 1987 were much lower than in previous years which, on the other hand, had the advantage of reducing inflation in Belgium to less than 1%.

Expenses

In general, very close to budget, save for:

Office equipment : No new equipment had to be purchased this year.

Executive Committee : Lower than foreseen thanks to the generosity of Cinemateca de Cuba who paid for all of our interpreter's costs for the Havana meeting.

Special publications include this year: the Slapstick Symposium and half the bill for the Silent Film Catalog to be published next month.

Unpaid subscriptions (p. 4)

It has to be noted that, following the new Statutes and Rules, Members or Observers who have not paid their subscription for two consecutive years, will be automatically deleted from the Federation unless they can explain an exceptional situation, in which case the E.C. can grant them an additional 6 months' delay.

APPENDIX 5

REPORT OF THE CATALOGUING COMMISSION

TO FIAF'S 50TH ANNUAL CONGRESS

PARIS, JUNE 1, 1988

The Cataloguing Commission met from October 6 - 9, 1987 in Brussels at the home of our Executive Secretary, Brigitte van der Elst.

Those present at the meetings 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)
	Vladimir Opěla	Ceskoslovensky Filmovy Ustav (Prague)
	Günter Schulz	Staatliches Filmarchiv der DDR (Berlin)
	Roger Smither	Imperial War Museum (London)
	Ani Velchevska	Bulgarska Nacionalna Filmoteka (Sofia)
Guest		
Expert:	Nicole Schmitt	Archives du Film (Bois d'Arcy)

The Commission's meetings were primarily devoted to the review of our draft cataloging rules and to the presentation of progress reports on our various other projects:

1. 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

DRAFT BUDGET FOR 1989 (in Belgian Francs)

<u>INCOME</u>	<u>1987</u>	<u>Budget 1988</u>	<u>Budget 1989</u>
Members' (2850 S.F.) and Observers' (400 S.F.) subscriptions	3.882.232	3.950.000	4.000.000
FIAF publications (incl. Subscribers)	195.971	200.00	200.000
Bank interests	109.007	150.000	100.000
Unesco contracts	873.777	---	---
	-----	-----	-----
	5.060.987	4.300.000	4.300.000
	=====	=====	=====
<hr/>			
<u>EXPENDITURE</u>			
<u>Current expenses</u>			
Staff salaries	700.793	745.000	745.000
External work fees	176.863	180.000	180.000
Social Security, Insur., Taxes	736.021	720.000	745.000
Office rent and charges	310.376	365.000	365.000
Office supplies & equipment	103.065	250.000	225.000
Postage, telephone, telex	264.839	300.000	300.000
Miscellaneous	16.860	20.000	30.000
	-----	-----	-----
	2.308.817	2.580.000	2.590.000
 <u>Special expenses</u>			
Unesco contracts	884.462	---	---
Congress	544.612	620.000	550.000
Executive Committee	151.668	240.000	240.000
Commissions	350.385	350.000	360.000
Working group on membership		---	120.000
Special missions	89.773	120.000	120.000
Administrative publications & Bulletin	172.146	230.000	230.000
Special publications	444.353	450.000	500.000
Support to P.I.P.		---	200.000
Publicity for FIAF publications	----	50.000	50.000
Summer School & Development Fund	----	60.000	120.000
	-----	-----	-----
	2.637.399	2.120.000	2.490.000
	-----	-----	-----
	4.946.216	4.700.000	5.080.000
	=====	=====	=====
Balance to be taken from credit balance previous years		400.000	780.000

APPENDIX 4

Cataloguing Commission Report, p. 2.

archival cataloging principles with library rules has gone through several stages. At our meeting in Brussels, we completed the Commission's review of the draft. Harriet Harrison is currently working to revise the draft and to prepare front matter and appendices. Once completed, the full document will be sent to all member and observer archives, as well as to other interested non-governmental organizations (FIAT, IFLA, IASA, and ICA). At that time we will be asking for your comments and suggestions. Once we have reviewed your suggestions, we will prepare a camera-ready document for publication by the Secretariat.

2. Glossary Supplements.

Work on the first Glossary supplement is nearly complete. The compiler, Jon Gartenberg, now has lists in Bulgarian, Czech, Hungarian, Italian, and Portuguese. These lists will be published in a separate volume and correlated with the terms in the present Glossary by using the same numbering system already provided there. The supplement will contain alphabetical indexes to the terms provided for each language, and users may find definitions for the terms by referring to the definitions provided in one of the five languages of the first volume (English, French, German, Russian, and Spanish). The Commission is now seeking term lists for additional supplements from archives whose languages are not yet represented in the Glossary. Please consider making this contribution to the work of the Commission by compiling and sending your lists to:

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

or directly to:

Mr. Jon Gartenberg
The Department of Film
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019
USA

3. 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

Cataloguing Commission Report, p. 3.

very practical set of guidelines for organizing and controlling technical information about the condition and preservation of moving image materials held by archives. The text is about 30 pages in length and contains both examples and recommendations. It is currently being translated, and will be published in English, French, German, and Spanish.

4. FIAF Brochure on Cataloguing.

The Commission has prepared 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. It will include a list of Cataloguing Commission publications, and 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, entitled "Behind the Screen," is illustrated and should be ready for distribution during the next year. We hope that you will all find the brochure both informative and beneficial for your public relations work.

5. Bibliography of National Filmographies.

The Commission would like to publish a revised edition of our Filmography publication. The new edition would include corrections and updates of your national filmography lists. We ask you all please to take some time to review your national lists as they now appear in the Filmography, to correct and update them, and to send them as soon as possible to:

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

6. Genre Study.

This project, begun three 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 would still like 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

Cataloguing Commission Report, p. 4.

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 Institut 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.

7. ISIS Workshop.

On October 8 - 9, 1987, the Commission members met with Carlos Arnaldo, Anne Fenton, Peter Bettenbourg, and Peter Billiard (UNESCO), Brigitte van der Elst (FIAF Secretariat), and Roberto Souto Pereira (São Paulo). The group demonstrated three databases, all running on MICROISIS software: 1) the UNESCO audiovisual distribution library's database, 2) the FIAF nitrate preservation database, and 3) the Cinemateca Brasileira's cataloging/technical controls database. The discussions were quite lively and forthright, and dealt with a range of issues related to the information needs of film archives. Mr. Arnaldo suggested that the Commission write a report containing suggestions both for software improvements and for future cooperation between UNESCO and the Commission. The report was written by Roger Smither on behalf of the Commission and is available upon request from the Secretariat. A summary of the report was also published in the FIAF Bulletin.

Our next Commission meetings will be held immediately following this Congress in Toulouse. Our hosts will be the staff and colleagues at the Cinémathèque de Toulouse.

APPENDIX 6

REPORT OF THE DOCUMENTATION COMMISSION TO THE ANNUAL CONGRESS

Paris, May 1 - 5, 1988

Membership

The new commission has been approved by the Executive Committee and is composed at present of five members, Michelle Snapes, National Film Archive, London (President); Ron Magliozzi, Film Department, Museum of Modern Art, New York (Vice-President), René Beauclair, Cinémathèque Québécoise, Noëlle Giret, Cinémathèque Française, Karen Jones, Danish Film Museum, and one observator Michael Moulds [P.I.P., FIAF]. We are proposing to nominate in the near future, two additional members.

Members of the old commission were heartily thanked for the past contributions and the President will be writing a personal letter to each of them.

The members of the old commission were invited to review and summarize for the benefit of the new members, how they perceive the role and effectiveness of the Documentation Commission. This resulted in varied and inspiring contributions.

Projects and tasks

At our first meeting in Paris, we have discussed the following projects and tasks of the old commission which we feel should be continued :

- Revised edition of the FIAF Classification Scheme for Literature on Film and Television
(Karen Jones and Michael Moulds)

The printed version of the second revised edition will now be published in 1989 by ASLIB. Compilation of the subject index to the classification is now being undertaken in Copenhagen and further editing of the classification will take place in the autumn.

- International Directory of Film and Television Documentation Sources

The third edition edited by Frances Thorpe, BFI, has just been published by St James Press and has been mailed to all FIAF members. Work on the next edition will be carried on by René Beauclair.

- Guidelines for the description, handling and storage of poster materials and Guidelines for describing unpublished script materials
(Noëlle Giret and Ron Magliozzi)

After discussion, it was agreed that we will not undertake to update the previous guidelines but instead survey and study the international rules and standards as published in the AACR II and the various adaptations in use among member archives. Our aim will be to provide a summary of these rules to facilitate the application.

- International Indexes to Film and Television Periodicals (PIP)
All were agreed that the PIP was the most important project achieved by the past Commission. The new Commission pledged to function as a support group in the continuation of its work. As a new Commission we see our first priority as being that of helping to improve the training of personnel amongst archives by organizing workshops, ect. We also wish to improve personal contact and exchanges around the world and work in close collaboration with the Cataloguing Commission.

Michelle Snapes
President

APPENDIX 7



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**REPORT FROM THE PRESERVATION COMMISSION
TO THE 44TH FIAF GENERAL ASSEMBLY
PARIS 1 JUNE 1988**

1. MEETINGS

1.1 North-American Preservation Subcommittee (NAPS) Meeting

The Subcommittee (NAPS) consisting of Mr Peter Williamson (Chairman), Dr John Kuiper, and newcomer Mr Robert Gitt met in mid-November. The outcome of this meeting will be reported later.

1.2 East-European Preservation Subcommittee (EEPS) Meeting

The East-European Subcommittee meet at Gosfilmofond in Moscow from 1-5 December 1987. Matters discussed at this meeting are incorporated under the relevant headings below.

1.3 Unesco Consultation

Following the FIAF Congress in Berlin, Mr Frantz Schmitt, Mr Joao Socrates de Oliveira and Dr Henning Schou attended a "Consultation of Users and Manufacturers of Technical Equipment for Film, Television and Sound Archives" sponsored by Unesco. Mr de Oliveira presented a discussion paper on behalf of FIAF.

1.3.a Co-ordinating Committee

A second Unesco meeting was conducted at Institut National de la Communication Audiovisuelle (INA) in Paris, which Mr Schmitt and Dr Schou attended on behalf of the FIAF Preservation Commission. The assembled members of the technical working groups of the International Association of Sound Archives (IASA), the International Council of Archives (ICA), FIAF and FIAT agreed to form the "Co-ordinating Committee of the Technical Commissions of the International Federations for Audio, Film and Television Archives". The 'C-C' met again in Koblenz in February 1988.

1.4 IAML/IASA Annual Conference

The Prescom President represented FIAF at the Annual Conference of the International Association of Music Libraries, Archives and Documentation Centres (IAML) and IASA in Amsterdam from 21-26 June 1987. During the Conference, Dr Schou gave an introductory talk on the vinegar syndrome as it is also known to affect sound recordings. He later participated in the meeting of the IASA Technical Committee chaired by Dr Dietrich Schüller, and establish a working relationship between the technical committees of IASA and FIAF.

1.5 BKSTS Biennial Conference and Exhibition

The President and Mr Harold Brown spent 27–30 June in Brighton at the 10th Biennial International Conference and Exhibition organised by the British Kinematograph, Sound and Television Society (BKSTS) of which Mr Brown is a Fellow.

The local representative of Kodak (UK) presented a summary of what is known about the stability of cellulose esters. The paper was written by Drs Bard and Lee of Eastman Kodak, Rochester (USA).

1.6 BKSTS Test Screening

Prior to the BKSTS Conference, Mr Harold Brown and Dr Henning Schou formed part of a group of BKSTS members judging the result of a series of tests performed by the Society. Several, very different scenes had been filmed at 30 frames per second (the proposed new standard) as well as at 24 frames per second (the current standard). The members of the group recorded on a questionnaire their impression of the relative difference in quality of factors such as motion portrayal, flicker, film grain, and resolution. The results of the statistical comparison of 24- and 30-frame motion pictures were presented and discussed at the BKSTS Conference. These indicate that motion portrayal and flicker benefit from the higher frame rate, while the improvement to grain and resolution is not clearly established.

NOTE: A copy of the paper can be obtained by writing to Dr Schou.

1.7 ICOM Committee for Conservation

The President attended the 8th Triennial Meeting of the International Council of Museums (ICOM) Committee for Conservation in Sydney, Australia from 6–11 September 1987. The Meeting was attended by 450 museum and archive directors, curators and conservators from 28 countries. Prior to the presentation of scientific papers, three volumes consisting of 215 preprints (1230 pages) covering the work of 26 working groups were distributed.

The President attended the presentation of papers related to the following topics:

- a. Lighting and Climate Control,
- b. Scientific Examination of Works of Art
- c. Documentation (e.g., on-line literature search of the Getty Conservation Institute files)
- d. Control of Biodeterioration, and
- e. Preservation of Graphic and Photographic Documents

The President reported on the work of the FIAF Preservation Commission and established contact with the co-ordinators and members of the working groups researching the above-mentioned topics.

1.7.a Modern Materials Workshop

Immediately following the ICOM Conference, Dr Schou presented a paper on *The Characteristics of Cellulose Nitrate Motion Picture Film* at a Modern Materials Workshop organised by the Australian War Memorial in Canberra. The workshop was attended by several international ICOM Members, including Mr Velson Horie of the Manchester Museum (refer 1.9).

1.8 Royal Photographic Society Symposium on Storage

On behalf of the Preservation Commission, the President attended a scientific symposium entitled *Storage of Recorded Images* organised by the Imaging Science and Technology Group of the Royal Photographic Society in Oxford, England, 21–25 September 1987. The Symposium

was attended by 67 scientists, archivists and technicians including Drs Bard, Huttemann and Kopperl from Eastman Kodak Rochester, and Dr Klaus Hendriks from the Public Archives of Canada. The 26 papers covered topics such as

- a. Methods of storing images – electronic, magnetic and photographic,
- b. Stability, conservation and restoration of colour and silver photographic images, and
- c. Considerations for image permanence.

Ms Michèle Edge of the Manchester Polytechnic presented a report on her current research into *The Degradation and Stabilisation of Historic Cellulose Acetate/Nitrate Based Motion Picture Film* with co-authors Dr Norm Allen, Mr Velson Horie et al.

Dr Christopher Roads of the National Sound Archive in London read a paper on laser discs entitled *The Quest for Archival Permanence*. Dr Schou responded to the paper by drawing attention to the high rate of obsolescence of the laser disc hardware which renders the system of doubtful value as a preservation medium.

The President discussed the work of the Preservation Commission with many delegates and received constructive comments on various Prescom projects. Dr Hendriks has since provided a brief review of the Volkmann book.

NOTE: *Dr Schou attended all the presentations and made tape recordings, copies of which are available to member archives upon request.*

1.9 American Film Institute (AFI) Technical Seminar

The Chairman of the North-American Preservation Subcommittee, Mr Peter Williamson, and Subcommittee Member, Mr Robert Gitt, attended a technical seminar hosted by the AFI National Center in Los Angeles during February 1987. This was a very general meeting, and included representatives from studios and archives. AFI has proposed a second meeting. No date has been set.

2. MISSIONS

Mr Joao Socrates de Oliveira went on a Unesco mission to Caracas, Venezuela in November.

3. PROGRESS REPORT

Following the FIAF Congress in Berlin, Mr Harold Brown and Dr Henning Schou met in Aylesbury to commence a review and update of the Prescom Project Reports for the current 31 projects and their subdivisions. The reports state the objectives, the people currently involved, progress achieved, and further action required. The sheets will soon be distributed to all FIAF archives for comments and constructive criticism. Only a brief update of some of the projects are described in the following.

3.1 *Preservation and Restoration of Moving Images and Sound*

The book was published in July 1986. A list of errata has been compiled.

3.2 *Handbook for Film Archives : Preservation Chapter*

The final corrections of the new chapter written by Dr Schou were despatched to the Co-editor, Mrs Eileen Bowser, in June 1987. An additional photograph has been made.

Mr Frantz Schmitt has since made valid comments regarding the possible use of French technical codes and references to literature in French. These suggestions will be kept in mind for the French edition of the book.

3.3 FIAF article in *SMPTE Journal*

The Commission is developing a test film so that the work of various types of motion picture (image and sound) printers can be compared for quality.

A paper entitled *An Experimental Quality Control Program for Printing Archival Films* which reports on the preliminary research by the President and Consultant Mr Dominic Case has been published in the December issue of the *Journal of the Society of Motion Picture and Television Engineers (SMPTE)*. A reprint is attached to this report.

Reprints will also be provided to member archives and subscribers for inclusion in the Prescom Technical Manual.

3.4 Proceedings of the FIAF/FIAT/IASA Joint Technical Symposium (JTS), Berlin 1987

The President has edited all of the film-related papers and discussions presented and conducted at the JTS. The proceedings will be published by Stiftung Deutsche Kinemathek as a matter of priority.

3.5 Technical Manual

Mr Frantz Schmitt has completed a translation of *Basic Film Handling* into French.

A Portuguese version has been produced by Mr Luis de Pina who also distributed the booklet to Brazil, Angola, Mocambique, Cabo Verde, S Tome, Guinea-Bissau and Macao.

The next papers for the manual will be

3.5.1 *Restoration of Films: Surface Treatment and Physico-chemical Treatment;*

3.5.2 *Stability of Colour Films;*

3.5.3 *Design and Layout of Permanent Film Storage Buildings.*

These three papers are currently being written by Mr Frantz Schmitt.

3.5.4 *Treatment Against Bacteria and Fungi*

produced by the East-European Subcommission (EEPS; Co-ordinator: Mr Vladimir Opela) in collaboration with the universities in Prague and Brno.

During the EEPS meeting in Moscow, Mr Opela gave a detailed report of the examinations carried out. The material will be available in print in mid-1988.

Experience has prompted them to divide mouldy stock into 4 groups:

- (a) Slightly mouldy – only in evidence around perforation holes.
- (b) Quite mouldy – noticeable in the image, with up to half the image infected from outside.
- (c) Very mouldy – over half the image infected.
- (d) Extremely mouldy – stock affected in this manner can no longer be handled as the emulsion dissolves in watery solutions.

Treatments have been devised for each of these categories and a number of antiseptics have been tested. The best results with black-and-white stock were achieved by using Lastanox Q (tin oxide). On colour stock the best results were obtained with pentachlorophenol.

All other antiseptics tested showed changes in colour intensity.

Ms Lukina reported on experiments at Gosfilmofond with Grisin antibiotic. 1 mg is sufficient for 1 metre of film. The concentration used was 0.2%. Larger quantities of film will be treated in 1988.

3.5.5 Factors Affecting the Cleanliness of Motion Picture Film in Laboratories

produced by EEPS. Points 3.5.4 and 3.5.5 were discussed at the Subcommittee Meeting in Moscow. Refer 3.15.

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

produced by the Chairman of EEPS, Mr Hans Karnstädt, and Dr Günter Schulz.

3.6 Physical Characteristics of Early Films as Aids to Identification

Mr Harold Brown is currently expanding his *Identification Booklet* of 1967. This research has been made possible following the kind permission of Mr David Francis for Mr Brown to examine film at the NFA Conservation Centre in Berkhamsted and to make photographic illustrations.

3.7 Glossary of Technical Terms

The objective of this project is to gather terms and phrases used in the cinema and television industries and to provide such explanations as archivists need.

In this connection, Mr David Francis has asked the Commission to provide all the terms needed to describe the technical features of any film which archives may be negotiating to exchange or to supply to each other.

The latter would be a fairly long task. However, the co-ordinator of the Glossary Project, Mr Harold Brown, will try to produce a draft list of terms for this purpose as a matter of priority.

3.8 Exhibition on Preservation Methods, Paris 1988

Mr Frantz Schmitt is organising an exhibition on preservation methods. The exhibition will open in time for the 50th FIAF Congress in Paris.

3.9 Vinegar Syndrome

As mentioned under point 1.8, Ms Michèle Edge of the Manchester Polytechnic presented her paper entitled *The Degradation and Stabilisation of Historic Cellulose Acetate/Nitrate Based Motion Picture Film* at the RPS Symposium in Oxford.

In conjunction with this work, the effects of the introduction into the film of various stabilisers have been examined. However, the success – or otherwise – of these experiments has not yet been made public.

Financial support in the order of 9,000 pounds sterling for the research into the stability of cellulose acetate, and of 21,000 pounds sterling for similar research into the nitrate problem are needed before the projects can be completed.

NOTE: Curators able to assist in sponsoring this valuable project (which is kept in very high regard by the Preservation Commission) should contact Mr David Francis at the National Film Archive in London. Sponsorship has already been received from Kodak (UK) and the National Film Archive, London.

3.10 Multiple Generation Printing Tests

Mr Frantz Schmitt has produced a second and third series of tests. The Commission Members are assembling frames of these tests for close comparative study of the results.

Mr Peter Williamson has completed a similar test using the FIAF black-and-white negative. Like the latest tests carried out at the Staatliches Filmarchiv by Mr Karnstädt, special care was taken to reproduce the grey scale. The test has not yet been evaluated.

3.11 Colour Stability of Film Material After Rewashing

The Chairman of the EEPS, Mr Hans Karnstädt, has co-ordinated 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 have been carried out for periods between one and eight weeks. The results were discussed at the Subcommittee Meeting in Moscow.

3.12 Catalogue of Major Film Stocks

Members have gathered a number of data sheets relating to film stocks both past and current – and are collecting further information.

3.13 Slides of Various Types of Soundtracks

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 are currently being prepared by Mr Harold Brown.

3.14 Technical Documentation

The final version of *Guidelines for Technical Documentation of Film and Video Material in Film Archives* was discussed at the Subcommittee Meeting in Moscow.

3.15 Tidiness and Cleanliness in Film Archives

Recommendations for storage and handling of materials within archives to avoid the problems caused by dirt, dust, fibres etc will 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, and
- g. Methods of measuring.

The manual should be ready for publication during 1988.

3.16 Fire-resistant Containers

Information has been gathered on the specifications for a fire-retardant container used by the Library of Congress and the National Archives.

A short paper on this topic is included in the Technical Column.

3.17 Research into Preservation of Soundtracks through Direct Playback of Sound Negatives

A very promising technology which permits undistorted, direct playback of variable-area soundtrack negatives is currently being evaluated.

Please refer the Technical Column for a short report.

3.18 Colour Restoration

Mr Peter Williamson has drafted a report on the experiences in colour restoration. This paper may be issued as part of the Technical Manual.

3.19 Assessment of the Nitrate Rewinding Test

Three years ago a test was begun which was intended to ascertain whether it is a good idea to wind nitrate stock frequently or not at all. Dr Pollakowski has been using the Congo Red test to evaluate the stock. No great differences have been detected between the reels, so that this test should be begun afresh.

However, the materials should only be stored at room temperature in order to identify trends faster.

The following was agreed:

- I reel to be rewound monthly
- I reel with camphor not to be rewound
- I reel without camphor not to be rewound
- I reel without camphor to be sealed
- I reel with camphor to be sealed

This makes it possible also to analyse the influence of the camphor on film stock.

The stock will be tested using the Congo Red method before storage and again after 1 year.

3.20 Environmental Factors Influencing the Life of Film Stock

Dr Pollakowski gave a detailed report of the environmental factors which influence the life of film stock.

- (a) Chemicals involved in film manufacture:
stabilizers, casting aids, remnant solution.
- (b) Chemicals involved in film processing:
chemicals from inadequately watered lead and fixer solutions.
Colour developer substances, binders.
Acetic acid, perchloroethylene. - reduces ability to slide, erodes nitrate base - damage by nitrous gases.
- (c) Chemicals in the air:
 H_2S , exhaust gases attack silver and dyes.
Noxious substances can also react with other substances to form even more dangerous substances.
- (d) Chemicals in the environment:
green wood, fresh paint, chipboard -
formica, PVC, rubber, packing paper, skin oils, wax, floor coverings (linoleum, hardened linseed oil).
All these factors have a detrimental effect on the life of stock.
- (e) Other negative factors:
light - colour density but also splitting the base; bacteria, purity of water used in washing - gravel algae;
radioactive radiation.

As the life of film stock can sometimes be affected considerably by these environmental factors, the members of the committee feel it is important to draw up some material for publication in the Technical Manual. Dr Pollakowski will try to prepare an appropriate discussion document for the next session.

Factors such as temperature and humidity were not included, as they have already been the subject of comprehensive analysis and recommendations.

4. MEMBERSHIP ISSUES

4.1 Mr Robert Gitt

Mr Robert Gitt has accepted an invitation to join the Subcommittee (NAPS). He has worked in the field of film preservation since the early 1970s when he began with the American Film Institute in Washington, DC. Work on "Lost Horizon" was begun at that time. Mr Gitt later moved to Los Angeles to join the staff of Ralph Sargent's Film Technology Company which specialises in high-quality copying of nitrate. Finally, he joined UCLA Archives where he has been supervising the preservation work for over ten years. Robert Gitt's special areas of knowledge are: printing techniques, laboratory operations, soundtracks and re-recording, reconstruction practices, and colour preservation.

4.2 Dr John Kuiper

Dr Kuiper has left the George Eastman House Archives in Rochester, NY, to pursue academic interests. He is now Chairman of the Division of Radio, Television and Film at North Texas State University. Although Dr Kuiper is no longer affiliated with a FIAF archive, he will be attending the annual Film Archives Advisory Committee, and has expressed a strong desire to remain on NAPS.

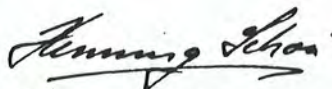
5. NEXT MEETING

The next meeting of the Head Commission will take place in Koblenz 7-10 June, immediately after the 50th FIAF Congress in Paris.

6. ACKNOWLEDGMENTS

The Commission expresses its appreciation to

- a) The Director of Gosfilmofond, Mr Mark Strotchkov, for hosting the meeting of the East-European Preservation Subcommittee, and
- b) The Director of Cinemateca Portuguesa, Mr Luis de Pina, for organising the translation of *Basic Film Handling* into Portuguese.



Henning Schou,
President of the Commission

APPENDIX 8

INTERNATIONAL INDEX TO FILM/TELEVISION PERIODICALS

113 Canalot Studios, 222 Kensal Road, London W10 5BN
tel: 01-960 1001

26 May 1988

EDITOR'S REPORT

1. Annual volumes

The 1986 volume was delayed as a result of the office move, staff changes etc., but was finally published in December 1987. Invoicing and address labels were made in the office, but the volumes were stored and despatched from a warehouse: Vale Packaging in Tonbridge. They charge 32p for each copy despatched, and £7.00 per month for storage. Postage is at cost (with the benefit of a slight reduction from bulk postage).

Receipts for UK and Europe so far this year are £6310, and I estimate approximately £3400 is still to come. Against this must be set £893 in postage and £163 in service costs charged by Vale. US receipts are being collected by the Museum of Modern Art in New York.

The 1987 volume will be printed from camera ready copy produced directly from the computer output by Computaprint. There is still some editing to do (adding film title and subject heading cross references etc.) and this is proceeding rather slowly because access to the computer is limited (see remarks under item 4.).

2. St. James Press

The standing order records were handed over to us much as we had given them to St. James three years ago. There did not seem to be the increase in sales we had hoped for from their "extensive publicity". Total income to date from St. James (UK) is £11,144 (for 1984 and 1985 volumes). Receipts from US sales are now at £11,248 (for 1983, 84 and 85 volumes). Cheques are still coming in from both UK and US, but the promised audited statement of US sales has not yet materialised.

3. Subscriptions

There were no new subscribers in 1987, and one cancellation (Cinémathèque Royale de Belgique, because cards could no longer be provided. This is in fact the only cancellation that we know to have been caused by our switch to microfiches).

Four 1987 subscriptions remain to be paid for:

American Film Institute (Film) (support is paid)
New York University (TV)
Rio de Janeiro: Cinemateca (Film)
Toulouse (Film)

We have received one new subscription so far in 1988 - The National Film Archive of India. One subscription has lapsed (Birmingham Triangle Media Centre, because their library has been closed down).

4. Computer

Early problems with the computer program are now largely overcome. Inputting proceeds smoothly, however it does not leave enough time during office hours to complete the various sorting, outputting and backing up operations which have to be carried out. My taking the computer home most weekends is not too convenient, and has not really solved the problem. Delays have resulted in the production of the final 1987 fiches, and the output of the 1987 volume, due to lack of computer time for me to complete the editing. We are seeking a solution to this problem.

5. Microfiches

We have hopes that we shall soon be able to reproduce accents and diacritical marks on the microfiches. Datacom Ltd have acquired new equipment and are conducting tests.

Reaction to the 48x reduction fiches seems to be favourable, and all is not lost for those who do not have an appropriate lens since they can still be read (just) on a 24x lens.

6. Periodical Indexing

My appeal at the last Congress for help in indexing did not produce any results.

The number of indexers inevitably declines each year as staff leave the archive or go on to other jobs. Sometimes it seems not enough effort is made to pass on this task to other members of staff.

Consequently many important periodicals no longer have an indexer, and we have no choice but to try to find the time to index as many as possible ourselves. We now spend up to a third of our time on indexing. This of course affects the amount of other work we can do. For instance, processing indexing for periodicals in minority languages tends to be postponed.

It must be emphasised that the PIP was never intended to be an indexer of periodicals. Our function is to check, edit and publish the indexing we receive from the FIAF archives, and this in itself is more than a full-time job for the available staff.

The situation has recently taken a turn for the worse since the BFI has stopped doing any indexing for us. This measure was supposed to be temporary, but has already continued for seven months.

Desirable though it is, I am now extremely reluctant to add any new periodicals to our list. If we lose subscribers because our service is incomplete or inadequate, we shall have to lay off staff and will enter a vicious circle which will lead to the failure of the project.

Another international meeting of documentation workers like the Danish Summer School would undoubtedly lead us to new indexers. However in the short term, I can see no other solution than that the heads of archives allocate the necessary staff time to the indexing of periodicals.

PERIODICALS FOR WHICH WE NEED INDEXERS

Film

Avant-Scène du Cinéma
 Cineaste*
 Filméchange*
 Journal of Film & Video
 Journal of Pop. F & TV*
 Literature/Film Qu.*
 Positif*
 Révue du Cinéma
 Wide Angle*

Television

Broadcast*
 Channels*
 Dossier de l'audiovisuel
 Emmy*
 Journal of B'casting*
 Listener*
 Primetime*
 TV World*
 Television (RTS)*

FILM PERIODICALS - SOME INDEXING BACKLOGS

	<u>Last issue indexed</u>	<u>Indexed by</u>
Cahiers de la Cinémathèque	1979	Toulouse
Cinema Canada	May, 1986	Ottawa
Ekran	1982	Belgrade
Film og Kino	1984	Oslo
Filmnews	1985	Austr. F.I.
Film Quarterly	1985	A.F.I.
Frauen & Film	1985	Berlin
Films & Filming	July 1987	B.F.I.
Screen	"	"
Sight & Sound	"	"

* Indexed by PIP. Other periodicals indexed by PIP include Variety, Monthly Film Bulletin, Radio Times, and many journals which do not appear regularly such as Cinéthique, Velvet Light Trap, Enclitic, Movie etc.

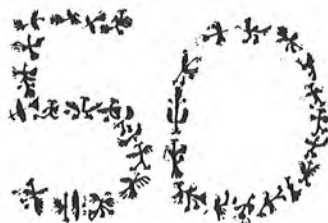
APPENDIX 9

FIAF
Coudenberg 70, B-1000 Bruxelles
Téléphone 2-511 13 90
Câble FIAFILM, Télex 647 83 bdk B

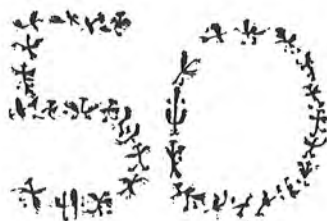
Paris, June 1, 1988
44ème Assemblée générale
44th General Assembly

**PROJECTS AND PUBLICATIONS UNDERWAY
PROJETS ET PUBLICATIONS EN COURS**

1. **Treasures from the Film Archives (New York)**
Camera-ready copy has been delivered to the publisher, Scarecrow Press.
In Paris, Ron Magliozzi may be able to estimate the publication date.
2. **Silent Films Catalogue (Brussels)**
Catalogue des films muets de long métrage (Bruxelles)
The catalogue is now published. One numbered copy has been sent on May 15 to each participating archive. Copy number 1 will be delivered to the President of FIAF during the General Assembly.
3. **International Index to Film and TV Periodicals/ P.I.P. (M.Moulds)**
See separate report
4. **Bibliography of Catalogues of Old Cinematographic Equipment (Montréal)**
Bibliographie des catalogues d'équipement cinématographique ancien
Ongoing project.
5. **Revised Edition of the "Handbook for Film Archives" (E.Bowser/J.Kuiper)**
Edition révisée du Manuel des Archives du Film
Work slowed on this project because one of the editors, John Kuiper, left George Eastman House to become Chairman of Division of Radio/Television/Film at North Texas State University. However, the project continues and the editors expect to complete their work this year.
6. **Glossary of Laboratory Terms (P.Spehr / H.Schou)**
Lexique des termes de laboratoire
7. **FIAF Bulletin (R. Daudelin)**
Bulletin FIAF



8. **Proceedings of the historical Symposium in Vienna (Wien FA)**
Actes du Symposium historique de Vienne
Papers will be sent to the authors for final editing in May.
Publication (English & German) will be ready by the end of 1988.
9. **Proceedings of the Canberra Restoration Symposium (R.Edmondson / H.Schou)**
Actes du Symposium de Canberra sur la Restauration
Editing will be done by Ray Edmondson and Henning Schou before end '88
for publication in 1989.
10. **Bibliography of FIAF members' publications (Ottawa/Secretariat)**
Bibliographie annuelle des publications des membres de la FIAF
The manuscript is ready for publication.
11. **Proceedings of the Joint Technical Symposium, 1987 (Berlin/West)**
Actes du Symposium Technique FIAF, FIAT, IASA, 1987 (Berlin ouest)
The manuscript is with the printer and should be published in June.
12. **International Directory of Cinematographers, Set and Costume Designers in Film (A.Krautz)**
See separate report
13. **Computer Symposium in Canberra 1986**
The publication of the proceedings of this Symposium is not foreseen.
Photocopies of the papers delivered are available on request.



GA Paris, June 1988

International Directory of Cinematographers,
Set and Costume Designers in Film

Published: vol. 1 (GDR/Poland); vol. 2 (France); vol. 3 (Albania, Bulgaria, Greece, Rumania, Yugoslavia); vol. 4 (Germany before 1945); vol. 5 (Denmark, Finland, Norway, Sweden); vol. 6 (supplementary volume).

Volume 7 has appeared (Italy). At the Paris Congress copies of this volume will be handed over to the individual FIAF Archives.

It is planned to bring out volume 8 (Portugal/Spain) on the occasion of the 1989 Lisbon Congress.

Volume 9 (Czechoslovakia/Hungary) and volume 10 (USSR) will be published next.

As far as the USA, China and Latin America are concerned, work on the respective volumes should be finished by 1995.

In 1995, on the occasion of the 100th anniversary of cinematography a general index of persons and film titles mentioned in all published volumes shall come out.

Members of the editorial board are Alfred Krautz (Staatliches Filmarchiv der DDR), editor, Eberhard Spiess (Deutsches Institut für Filmkunde), and Rui Brito (Cineteca Portuguesa).

The editorial board was separated from the Documentation Commission. The terms of reference and the responsibilities of the editorial board were newly defined. The "International Directory of Cinematographers, Set and Costume Designers in Film" will be continued as FIAF project.

All archives are invited to continue their active cooperation.

Dr. Alfred Krautz
Staatliches Filmarchiv der DDR

APPENDIX 10

SECRETARIA DE ESTADO DA CULTURA
CINEMATECA PORTUGUESA

45ème CONGRES F.I.A.F. , AVRIL 1989 , LISBOA

P R O G R A M M E

Jeudi, 13 Avril, Vendredi, 14 Avril
et Samedi 15 Avril 1989

09.30h à 12.30h

14.30h à 18.00h

Réunion du Comité Directeur
Fondation Calouste Gulbenkian
Av. de Berna, Lisbonne

Dimanche, 16 Avril 1989

09.30h à 12.30h

15.00h à 18.00h

Première Rencontre des
Cinémathèques des Pays de
Langue Portugaise
hôtel Novotel
Av. José Malhoa, 1642, Lisbonne

14.00h à 20.00h

Arrivée des Délégations
Inscription des délégués
hôtel Novotel

21.30h

Séance de Cinéma prévue
Fondation C. Gulbenkian

Lundi, 17 Avril 1989

08.00h à 09.00h

Inscription des délégués
Hôtel Altis
Rua Castilho, 11, Lisbonne

09.00h à 13.00h

Ouverture officielle et première
session de l'Assemblée générale
de la F.I.A.F. à l'hôtel Altis,
salle Bruxelles

13.00h à 14.30h

Déjeuner à l'hôtel Altis



S. R.
SECRETARIA DE ESTADO DA CULTURA
CINEMATECA PORTUGUESA

Lundi, 17 Avril 1989 (suite)

14.30h à 18.00h

Assemblée Générale à l'hôtel Altis

Mardi, 18 Avril 1989

09.00h à 13.00h

Assemblée Générale à l'hôtel Altis

13.00h à 14.30h

Présentation de la Commission de
Preservation
Cinemateca Portuguesa
Rua Barata Salgueiro, 39, Lisbonne

13.00h à 14.30h

Déjeuner à l'hôtel Altis

14.30h à 18.00h

Assemblée Générale à l'hôtel Altis

Mercredi, 19 Avril 1989

Journée consacrée à une
excursion aux alentours de Lisbonne

Jeudi, 20 Avril 1989

09.00h à 13.00h

Premier Symposium: "Behind the
Screen - Catalogs and Filmographie
(titre provisoire), organisé par
André Gaudreault en collaboration
avec Harriet Harrison et la Com-
mission de Catalogage de la FIAF
Fondation C. Gulbenkian

14.30h à 18.00h

Vendredi, 21 Avril 1989

09.00h à 13.00h

Deuxième Symposium: "Redécouvrir
le Rôle des Archives du Film:
Préserver et Montrer", organisé
par la Cinemateca Portuguesa
Fondation C. Gulbenkian

14.30h à 18.00h



SECRETARIA DE ESTADO DA CULTURA
CINEMATECA PORTUGUESA

Samedi, 22 Avril 1989

09.00h à 13.00h

14.30h à 18.00h

Suite du Deuxième Symposium
"Redécouvrir le Rôle des Archives
du Film:Préserver et Montrer"
Fondation C. Gulbenkian

20.00h

Dîner de clôture

Dimanche, 23 Avril 1989

14.00h à 17.00h

Assemblée Générale DOMITOR
Table Ronde: "Brighton, 10 years
After"

17.00h à 19.00h

Suite de l'Assemblée Générale
DOMITOR
Cinemateca Portuguesa

10.00h à 13.00h

Réunion du Comité Directeur Élu
hôtel Novotel

Lundi, 24 Avril, Mardi, 25 Avril
et Mercredi, 26 Avril 1989

09.00h à 13.00h

14.30h à 18.00h

Réunions des Commissions de
Préservation, Catalogage et
Documentation
hôtel Novotel
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Copacabana

APPENDIX 11

**LE CINEMA FRANCAIS MUET DANS LE MONDE:
INFLUENCES RECIPROQUES**

Programme du Symposium au Musée d'Orsay

Jeudi 2 juin 1988: 9h - 13h

1. Jean-Pierre JEANCOLAS:
Le partage du marché français entre la production nationale et les productions étrangères (1910-1930)
2. Paul GENARD:
Les opérateurs de la Société Lumière dans le monde
3. Madeleine et Jacques MALTHETE-MELIES:
Gaston Méliès aux Etats-Unis
4. Hector GARCIA MESA:
Le cinéma français muet à Cuba
5. Vincent PINEL:
Pathé contre Eastman

Jeudi 2 juin 1988: 15h - 18h

6. Eileen Bowser et
7. Paul Spehr:
Le cinéma français muet aux Etats-Unis
8. Jeanne BEAUSOLEIL:
Au service d'un idéal de compréhension internationale: les opérateurs d'Albert Kahn dans le monde: 1913-1931



**LE CINEMA FRANCAIS MUET DANS LE MONDE:
INFLUENCES RECIPROQUES**

Programme du Symposium

Vendredi 3 juin: 9h - 13h

9. Jean A.GILI:
Les rapports Italie - France
10. Guido Cincotti:
Le cinéma français muet en Italie
11. Raymond CHIRAT:
Les acteurs étrangers en France, figures marquantes
12. Anna-Lena WIBOM:
Le cinéma français muet en Suède
13. Barthélémy AMENGUAL:
L'influence suédoise sur le cinéma français des années 20

Vendredi 3 juin: 15h - 18h

14. Christian DOROKHINE:
Les émigrés russes à Paris et les films Albatros
15. Ulrich GREGOR:
Le cinéma français muet en Allemagne
16. Roger ICART:
Serials et films français à épisodes



**LE CINEMA FRANCAIS MUET DANS LE MONDE:
INFLUENCES RECIPROQUES**

Programme du Symposium

Samedi 4 juin: 9h - 13h

17. Claude BEYLIE:
Les réalisateurs étrangers en France: figures marquantes
18. Luis de PINA:
Le cinéma français muet au Portugal
19. Marcel OMS:
"Fièvre" de Louis Delluc, un "Lys brisé" à la française
20. Pierre VERONNEAU:
Le cinéma français muet au Canada
21. Francis COURTADE:
Un phénomène de rejet: l'expressionnisme allemand

Samedi 4 juin: 15h - 18h

22. Pierre GUIBBERT:
La diaspora espagnole à Paris
23. Maria Rita GALVAO:
Le cinéma français muet au Brésil

CONCLUSION GENERALE



**FRENCH SILENT CINEMA
NATIONAL AND INTERNATIONAL INTERFACES**

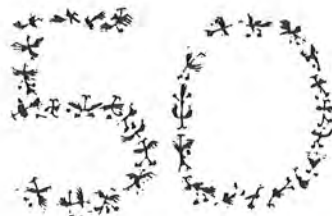
Programme of the Symposium at Musée d'Orsay

Thursday June 2, 1988: 9am - 1pm

1. Jean-Pierre JEANCOLAS:
The distribution of the French market between national and foreign production, 1910 - 1930.
2. Paul GENARD:
The "Société Lumière" cameramen throughout the world.
3. Madeleine and Jacques MALTHETE-MELIES
Gaston Méliès in the United States
4. Hector GARCIA MESA:
French Silent Cinema in Cuba
5. Vincent PINEL:
Pathé versus Eastman

Thursday June 2: 3pm - 6pm

6. Eileen BOWSER and
7. Paul SPEHR:
French Silent Cinema in the United States
8. Jeanne BEAUSOLEIL:
In the service of the ideal of international understanding: the Albert Kahn cameramen throughout the world, 1913 - 1931



**FRENCH SILENT CINEMA
NATIONAL AND INTERNATIONAL INTERFACES**

Programme of the Symposium

Friday June 3: 9am - 1pm

9. Jean A.GILI:
The links between Italy and France
10. Guido CINCOTTI:
French Silent Cinema in Italy
11. Raymond CHIRAT:
Foreign actors in France: outstanding personalities
12. Anna-Lena WIBOM:
French Silent Cinema in Sweden
13. Barthélemy AMENGUAL:
The Swedish influence on French cinema in the 1920's

Friday June 3: 3pm - 6pm

14. Christian DOROKHINE:
The Russian émigrés in Paris and Albatros films
15. Ulrich GREGOR:
French Silent Cinema in Germany
16. Roger ICART:
Serials and French episode films



**FRENCH SILENT CINEMA
NATIONAL AND INTERNATIONAL INTERFACES**

Programme of the Symposium

Saturday June 4: 9am - 1pm

17. Claude BEYLIE:
Foreign filmmakers in France: outstanding personalities
18. Luis de PINA:
French Silent Cinema in Portugal
19. Marcel OMS:
"Fièvre", by Louis Delluc, a "Broken Lily" à la française
20. Pierre VERONNEAU:
French Silent Cinema in Canada
21. Francis COURTADE:
A phenomenon of rejection: German expressionism

Saturday June 4: 3pm - 6pm

22. Pierre GUIBBERT:
The Spanish diaspora in Paris
23. Maria Rita GALVAO:
French Silent Cinema in Brasil



APPENDIX 12

Ladies and Gentlemen:

On the occasion of the 50th anniversary of the founding of the FIAF, please allow me, on behalf of the China Film Archive, to extend our warm congratulations to the Congress.

Fifty years is only a twinkle of the eye in the history of mankind, but is enough for us to forget a lot of things. However, we will never forget the pioneer film archivists, who set up the FIAF fifty years ago, which has now become a very influential and active international federation of more than 70 members including film archives from all the five continents. Many dedicated archivists have done everything possible to save "aging" and "dying" prints and bring them back to youth and life just like a skilled and responsible doctor snatching his patients from the jaws of death. Those films are the common wealth of mankind, which make important contributions to the civilization and progressive cause of the world.

The annual congresses held each year in different countries provide an excellent opportunity for the archivists to gather happily under the same roof, with the support of the UNESCO, exchanging ideas and experiences on issues of common interest, so as to better preserve and use the motion picture materials.

After joining the FIAF in 1980, the China Film Archive actively participated in the activities sponsored by the FIAF. For a long time in the past, China had shut herself off from the outside world and Chinese film was little known to foreign countries. It was not until early '80 that the world "discovered" Chinese film. In cooperation with the archives concerned we have up till now held about 30 Chinese film retrospectives in many countries and the Hong Kong

region, which helped the film professionals and audiences in these areas to get some idea about Chinese film history and appreciate its value. From 1984 to May this year we have held 10 large foreign film retrospectives in China. The American Film Retrospective has just successfully concluded in Beijing, and the 2nd Japanese Film Retrospective will be held in the second half of this year. These activities make it possible for the Chinese film-makers, critics, theorists and film lovers to systematically view foreign films of different periods, get acquainted with world cinema history and current film development to form a clear picture of the achievements in film creation.

Film language is a popular world language. Film exchange is beneficial not only to the mutual understanding of the peoples in the world, but also to the development of film art itself. In recent years Chinese film has been progressing rapidly. In its course of development Chinese film has followed its own road, and in the meantime benefited from the international film exchange. After several year's cultivation quite a few quality Chinese films were produced. They are Chinese films alright though permeated with contemporary film concepts. They have unique national style and individuality like a mirror reflecting reality. Last year *OLD WELL* and *RED SORGHUM* won respectively the grand prizes at the International Film Festivals in Tokyo and West Berlin. Some other Chinese films have also been acclaimed by foreign critics and audiences. These achievements prove that China has really become a member of the world film family.

For several decades I have been engaged in film work, first as a teacher, then

as an administrator and researcher. Since 1983 I have held the leading post of the China Film Archive and the China Film Art Research Centre. We are very grateful to the FIAF and our colleagues for their energetic support to our work in past years. At present I am supervising the publication of CHINA FILM WEEKLY, CONTEMPORARY CINEMA and a multi-volume book entitled OUTLINE OF WORLD CINEMA. I sincerely hope that I will continue to get valuable support and help from you.

Thank you!

徐壯 (XU ZHUANG)